

Guitarist

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March Over to Sundin Hall for Great Music!

Saturday, March 21st Turkish Classical Guitar Master Cem Duruöz



This March, we welcome Turkish-born classical guitarist Cem Duruöz to Minnesota for the first time. His amazing program, deep musicality, and flawless technique guarantee that March 21st and 22nd will be a very special weekend. In addition to his Sundin Hall concert on Saturday, March 21st at 8 pm, Duruöz will be conducting a masterclass on Sunday, March 22nd at 3 pm at MacPhail Center for Music in Minneapolis, and returning to St Paul that evening to offer a free workshop on Turkish

music at the Dreamland Arts performance space. The workshop will include general information about Turkish music as well as a demonstration of the use of traditional Turkish music in contemporary compositions for classical guitar. There will be time for question-and-answer. Look for the details on all these events inside this issue!

turn to page 3 for details

Saturday, April 18th Master of the Sarod, from Canada by way of India, Aditya Verma

Our Sundin Hall series continues with a very special event, the concert on Saturday, April 18th by sarod master Aditya Verma, accompanied by tabla artist Aditya Kalyanpur. We



were fortunate that Aditya Verma took time from his schedule of teaching, composing, and concertizing, to provide background information on the artists, the instruments, and the music they will play for us. Read on, and you'll see why you don't want to miss this one! Call our reservation line at 612-677-1151 or email <editor@mnguitar.org> for more information.

Aditya Verma

Aditya Verma is fast emerging as a force on the world music stage. A charismatic young sarod player based in Canada and India, Verma has won the admiration of audiences across North America, Europe, and India. His electrifying performances reveal his virtuosity, passionate energy, and an intensely emotional approach to the music.

Aditya Verma's creative collaborations with artists from various traditions around the globe in both classical and popular music have been received with acclaim and enthusiasm. His many successes include a performance with the Washington Symphony Orchestra on Capitol Hill for an audience of over 500,000 people.

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Also In This Issue:

Local Artists Series concert featuring Robert Everest; News and Notes; Masterclass article by Mike Cramer

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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.

To reserve tickets for any Sundin Hall concert, please call our phone line at 612-677-1151 and leave a message.

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).

Join the Minnesota Guitar Society!

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.

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The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.



Sundin Spotlight: Cem Duruöz

Cem Duruöz, *continued from p. 1*

While his name may be new to many of us in Minnesota, Cem Duruöz (pronounced "Gem Doo-roo-UHZ") is well-known to the music communities of Europe and the East Coast of the US. In the words of Grammy-winning classical guitarist Sharon Isbin (Minnesota native and head of the guitar program at Juilliard in New York): "His excellent stage presence complements his virtuosic technique and musical, elegant artistry." That's just one of the many accolades that Duruöz has received from performers and critics alike. A recent cover article in UK-based *Classical Guitar* magazine characterized Duruöz as an "extraordinarily gifted player" and "cultural ambassador who delivered a generous and landmark introduction of new repertoire." The reviewer for *American Record Guide/Music in Concert* wrote: "His flawless classical technique, depth of color, long flowing lines, clean playing and tight rhythmic style made everyone listen in an entirely different way. In a total hush, I felt the audience transformed."

Duruöz has performed throughout Latin America, Europe, Turkey, and the US. Recent concerts include a return to Weill Recital Hall (at Carnegie Hall in New York) in a program titled *Guitar in Turkey*, performances with the Turkish National Symphony Orchestra and at the Istanbul Festival, recitals at festivals in Bosnia-Herzegovina, France, Poland, Mexico, and Spain, and concerts in Turkey, England, Argentina, and again in the US next summer.

A multi-faceted musician, Duruöz has collaborated with bandoneón/tango master Raul Jaurena, gambist John Dornenburg,

and soprano Camille Zamora. A frequent soloist, he has appeared with more than ten orchestras, performing Rodrigo's *Concierto de Aranjuez* among other works. In January 2008, he gave the world premiere performance of *Concierto Anatolia*, a guitar concerto featuring Turkish melodies and rhythms written for him by

American composer David Hahn.

Duruöz has released three CDs to international critical acclaim: His debut recording, *Pièces de Viole* (Centaur Records) featured his arrangements of Marais's French baroque gamba music. A contemporary music enthusiast, he commissioned new works from emerging composers for his second Centaur release, *Contemporary Music for Guitar*, along with masterpieces of the guitar repertoire by Walton and Davidovsky. His most recent CD, *Desde el Alma - Tango Classics*, was released in 2006 on ADA-Müzik. Called "a masterpiece" by Argentine critics, the CD features styles such as the milonga and vals as well as some of the most famous tangos, transcribed by Duruöz using the interpretations of legendary Argentine tango orchestras of the 20th century.

Duruöz began his training with Safa Gürbüz and continued with Ahmet Kanneçi. He won first prize in the Turkish National Guitar Competition at the age of seventeen and subsequently participated in masterclasses with

John Duarte, Oscar Ghiglia, and Eliot Fisk in Europe, received his master's degree at the San Francisco Conservatory, and completed his graduate guitar studies at The Juilliard School with Sharon Isbin. An enthusiastic educator, Duruöz has given masterclasses throughout the world. He teaches guitar performance at Wesleyan University in Connecticut. For more information visit his web site: <www.duruoz.com>.

Concert by Turkish-born classical guitarist Cem Duruöz

Saturday, March 21, 2009 at 8:00 pm.

WHERE: Sundin Music Hall on the campus of Hamline University on Hewitt Avenue, one-half block east of Snelling Ave in St. Paul.

Free parking is available in lots directly east of the hall.

TICKETS: \$22 general admission; \$17 for Minnesota Guitar Society members, students, and seniors. Tickets may be purchased a week in advance at Cadenza Music in St. Paul. Tickets can also be reserved by phone by calling the Minnesota Guitar Society at 612-677-1151.

For concert information, call 612-677-1151 or email <editor@mnguitar.org>

Masterclass by Cem Duruöz

Sunday, March 22, 2009 at 3:00 pm.

WHERE: MacPhail Center for Music, 501 South 2nd St., Minneapolis, MN

TICKETS: Masterclass is free to MacPhail families. \$5 general admission.

For masterclass information, contact MacPhail Center for Music at 612-321-0100.

Free Workshop on Turkish Music with Cem Duruöz

Sunday, March 22, 2009 at 7:00 pm.

The workshop will include general information about Turkish music as well as a demonstration of the use of traditional Turkish music in contemporary compositions for classical guitar. There will be time for question-and-answer.

WHERE: Dreamland Arts, 677 Hamline Ave. N.

(north of I-94, about 6 blocks north of University Ave.), St. Paul.

The mission of Dreamland Arts is to build a healthy community through the arts. Dreamland Arts is a performing arts studio that offers classes, workshops, and performances in theater, music, puppetry, dance and more. They have an intimate 40-seat theater at street level, as well as a spacious basement studio for classes and meetings. To learn more, visit their website: <www.dreamlandarts.com>

TICKETS: Admission is free. The workshop is open to all.

For workshop information, call 651-645-5506 or

e-mail <info@dreamlandarts.com>.

Recital Program Notes by Cem Duruöz

Variations sur "Les Folies d'Espagne" by Mauro Giuliani (1781-1829). "Folies d'Espagne" is a simple and popular Spanish melody that has been used as a theme in many works in all musical periods. Giuliani includes variations featuring his typical virtuosic idioms.

Two Turkish Folksongs by Cem Duruöz (b. 1967). "Bozlak" is a masterpiece of the earlier Turkish folk repertoire. The lyrics are attributed to Karacaoğlan, a 17th century poet/folk musician. The elegaic music is improvisatory, with an introduction written by Duruöz based on another work attributed to

Karacaoğlan. "Yüksek Yüksek Tepelere" is a folksong from the Edirne/Malkara region in Trace, a part of Turkey located on the European continent, near Greece and Bulgaria. It features a fast compound 9/8 rhythm (2+2+2+3), typical for the region.

Cadenza Anatolia by C. Duruöz. This original work was written as a cadenza for *Concierto Anatolia*, which was composed for Duruöz by David Hahn. The concerto features various Turkish rhythms and melodies and the cadenza uses the main motive of the second movement and dance motive from the fourth movement.

Cem Duruöz Program *continued on p. 5*

This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts. This activity is also made possible, in part, by funds provided by the Metropolitan Regional Arts Council from an appropriation by the Minnesota Legislature.

Local Artist Concert

Our Minnesota Guitar Society Local Artists Series for 2008–09 concludes on Sunday, April 5th with a rare solo concert by Twin Cities-based guitarist and vocalist Robert Everest. Everest, a master of spoken and musical languages from many parts of the world, has created a unique approach to world music as a solo artist and leader of two innovative ensembles. This hour-long, free concert will be given in the amphitheatre of the City of Woodbury's beautiful indoor Central Park. We were honored that Robert was willing and able to commit to a performance in our series, and we're glad we caught up with him by email in early February to learn about his recent activities and plans for the concert.

Email Interview with Robert Everest

Q: Every February, you're involved in putting on a special concert/event featuring Brazilian music. How did that come about? Who's involved? Will you do it again in 2010?

A: I have been enamored with Brazilian music ever since the first time I truly listened to it as a musician back in the early 1990s, and when I had the chance to spend some time there in 1994–95 I ended up spending all of my travel money on CDs and sheet music! Back in Minneapolis, over the next couple of years I spent hours every day digging into some of the most beautiful tunes I had ever attempted to learn—mostly A. C. Jobim compositions, but also music by some of Brazil's more contemporary songwriters too, like Caetano Veloso, Gilberto Gil, and Djavan. In 1996 I was at a Brazilian party and met some local Brazilian musicians and we started playing together. Over the years there have been many changes; musicians come and go, potential venues ebb and flow, and priorities shift. Under the name Beira Mar Brasil we were going strong particularly from 1999 to about 2005. Following that period there didn't seem to be as many opportunities for Brazilian music, and at the same time I was really starting to get more serious about my own compositions and arrangements in many other World Music styles, which brought about the development of the Robert Everest Expedition, my main project for the last few years. Nevertheless I do put the Brazilian band together at least once a year for the Brazilian version of Mardi Gras, Carnaval Brasileiro, which is a very obvious reason to get back together, even if just for a few rehearsals and one night of performance (February 28th at Trocadero's this year). It's a way to give the local Brazilians (estimated population of 3,000 to 4,000 in the Twin Cities metro area) a taste of home at a time when they miss it most! There are also authentic carnival masks made by a northeastern Brazilian artisan, Brazilian food and drink, samba dancers, etc. This will be the 7th time I have organized this event and it has grown over the years to include Brazilian guests who come into town just for this occasion. I never know what the next year will bring, but the e-mails and phone calls of gratitude pour in after each event we have put together, so that's what keeps me going with it year after year!

Q: We heard you'll be out of town between now and the April concert for the MGS. Where are you headed?

A: I am finally heading back to Brazil this March for the first time since 2002. It's a long-overdue trip to reconnect with good friends in many different cities and perform in some great venues that have hosted me before, along with some new spots I haven't played yet. Brazilian music has been one of the most influential components in my musical development, so I always love to get back there and reciprocate a little! :)

Q: What are your plans for the April MGS concert? Instruments? All original compositions? New works?

A: Well, ever since you invited me to do this performance several months ago my wheels have been turning! I will definitely perform several original compositions on Brazilian 7-string classical guitar, Indian sitar, and Turkish-style 7-string fretless guitar, which is somewhere between a classical guitar and an oud. I will also be playing some newer West African guitar styles and interpreting some Italian folk, Argentine tango, maybe some Spanish flamenco, and of course a Brazilian tune or two! I am hoping to be joined by cellist Anna Vazquez for some of the concert—still

finding out about her availability. I will be singing in different languages throughout much of the repertoire as well.

Q: Where else can people hear you these days?

A: I have had some really rewarding performances with the Robert Everest Expedition world music ensemble at the Dakota Jazz Club lately, where we have been very well received, and I am still at Maria's Café every Sunday for brunch from 11:30 am to 1:30 pm, as long as I am in town. I am really looking forward to the MGS concert April 5th, and I am sure many other shows will unfold over the course of the spring and summer. There is a performance calendar at my website, <www.roberteverest.com> for people to stay informed!

We thank Robert for taking the time to bring us up-to-date. Now, mark this date in your planner: Sunday, April 5th. Plan to join us at in Woodbury for a great concert.

Concert by World Music guitarist and vocalist Robert Everest

WHEN: Sunday, April 5th, 2009 at 2:00 pm.

WHERE: Central Park Indoor Amphitheatre, 8595 Central Park Place, in Woodbury. From I-94, travel south on Radio Drive approx. 2 miles to Valley Creek Rd. Turn left at the first stop light south of Valley Creek Rd (that's Central Park Pl.) For more info, call (651) 714-3799.

ADMISSION: Free! For more info, email <editor@mnguitar.org>



Robert Everest (photo credit: Alan Turkus)

**Visit www.mnguitar.org
for complete MGS info!**

Sundin Spotlight: Aditya Verma

Aditya Verma, *continued from p. 1*

Growing up in Montreal in a family deeply involved in the traditions of India, he started playing the tabla at an early age under the guidance of his father, Dr. Narendra Verma, and Ustad Zakir Hussain. In 1987, he moved to India to study Hindustani classical music in the Maihar Senia Gharana as a disciple of the legendary sitar player Pandit Ravi Shankar and renowned sarod master Ustad Aashish Khan. Verma has also trained under the eminent Ustad Ali Akbar Khan.

In addition to playing concerts on stage, television and radio, he has several CDs to his credit and has composed music for recordings and films. Aditya Verma is actively involved in the propagation of Indian music by conducting lecture/demonstrations and teaching. He is the recipient of numerous awards.

Aditya Kalyanpur

Groomed from the age of five by legendary Indian musicians Ustad Zakir Hussain and the late Ustad Allarakha, Aditya Kalyanpur is a torchbearer of the Punjab “gharana” (or style/school of music). He has lived up to the reputation of his teachers,



mastering the intricacies of the tabla, which require the player to accommodate the requirements of the main artist. His style consists of bold and clear execution of syllables, precision in rhythm, a vast repertoire of compositions, and mastery of improvisational techniques.

Honored with the title of “Taal-Mani,” he is the recipient of several awards. He achieved high grades and a diploma in music from

Mumbai University, and a National Scholarship for advanced training from the Centre for Cultural Resources and Training in New Delhi, given by the India government. He has won the Pandit Jasraj competition, held in Mumbai and New York.

He was first seen with his guru, Ustad Zakir Hussain, in the famous “Wah Taj!” commercial. Since then he has lent his tabla to numerous commercials and the soundtrack of the film *Everybody Says I Am Fine*, for which Zakirji composed the score. He has given public performances with Ustad Zakir Hussain and also as a soloist and accompanist at music festivals around the world.

Aditya Verma *continued on p. 8*

Cem Duruöz Program, *continued from p. 3*

“Pièces de Viole” (Viola da Gamba Pieces: Prélude and Gigue) and Depiction of a Surgery (with narration) by Marin Marais (1656–1728). One of the most important representatives of the French Baroque style, Marin Marais was a virtuoso viola da gamba player who mostly wrote for his instrument. His life was the subject of the movie *All the Mornings in the World*, which inspired Duruöz to arrange Marais’s works for solo guitar and include them on his first CD.

Milonga del Angel and Verano Porteño by Astor Piazzolla (1921–92). Piazzolla, one of the most popular composers of the late 20th century, revolutionized the music of tango. Milonga del Angel “the Angel’s Milonga” is one of his masterpieces. Verano Porteño (Summer in Buenos Aires) is from a collection of four seasonal tangos that he wrote, presumably out of his admiration for Vivaldi and his Four Seasons concertos.

Capriccio alla Danza by Koray Sazlı (b. 1973). This original work by Turkish composer Koray Sazlı was one of the award winners at the first Yildiz University Guitar Composition Competition. The work features Turkish compound rhythms albeit in a relatively modern harmonic and melodic language. The dynamic work takes the audience through various climaxes and moods culminating in a virtuoso finale. Koray Sazlı graduated from Mimar Sinan University State Conservatory with a bachelor’s in classical guitar and pursued master’s and doctoral degrees in music composition at Boston University, where he received many honors. Sazlı’s compositions have been performed in Turkey, Europe, and the US, and have received awards at the International Competition of Blind Music Composers in the Czech Republic, and the Dr. Nejat F. Eczacıbaşı National Composition Competition and the First National Guitar Composition Competition in Turkey. In 2005, Sazlı founded an international contemporary music ensemble to contribute to the advancement of contemporary music performance worldwide. He teaches in the composition department at Yildiz Technical

University in Istanbul, where he is also working to establish a braille music library.

Ağıt (Elegy) and Halay (Folk Dance) by Bekir Küçükay. One of the best-known Turkish guitarists, Küçükay is also a prolific composer. These two works are miniatures taken from his Anatolian Suite, featuring Turkish folk music idioms. Ağıt, with its slow melody, creates a sad mood. Halay, with its sharp dissonances and fast rhythm, invites the listener to dance. Küçükay was born in Ankara in 1958. After graduating from the Gazi Institute of Music, he started performing in Turkey and throughout Europe. Also a versatile composer, he uses Turkish idioms in his original compositions, and his various recording works. He is on the faculty of the Istanbul University conservatory.

Two Traditional Tangos: Malena by Lucio Demare (1906–74) and La Cumparsita by G.-H. Matos-Rodriguez (1897–1948). A national treasure of Argentina, the tango is a favorite of audiences around the world with its seductive rhythms and melodies. Malena tells the story of a tango singer who was known to “put her heart” into the music and reflect the passion of tango. La Cumparsita is the most famous tango: it is always played in tango dance events as the special final number of the night.

Haydar Haydar (Turkish Traditional) by C. Duruöz. Haydar Haydar, one of the signature pieces of Turkish folk singer and virtuoso bağlama player Ali Ekber Çiçek, incorporates various compound meters such as (5/8, 7/8, 9/8) in a repetitive style reminiscent of western minimalism. This arrangement by Duruöz features various strumming styles on the guitar to create effects reminiscent of the traditional stringed Turkish instrument, the bağlama.

Sultaniyegâh Sirto arranged by C. Duruöz. One of the masterworks of Turkish classical music, Sultaniyegâh Sirto is a well-known piece with two main parts and four small sections in the second part. The sirto form is somewhat similar to the Western sonata in its length and its substantial nature. The work starts with a slow 5/4 rhythm and later converts to fast dance music in four beats.

Floating through Fiddle Tunes

by Mike Cramer

Have you ever wished the guitar had a sustain pedal like the piano? Streams of notes ringing against each other, creating a harp-like effect, would be wonderful, right? Well, with a bit of creative left-hand fingering it is not only possible but is an effect employed by guitarists in many styles. Let's take a look at what is involved in creating the effect referred to as a cascade, harp, floating, or campanella fingering. By placing the notes of a musical passage across several strings we can achieve our goal of a sustained, ringing sound.

In **Example 1** we have two possible ways of playing notes C, D, and E. **1a** is a standard first position fingering and allows for only two notes to ring simultaneously. If we place the C on the 3rd string, as in **1b**, we now have one note per string, allowing all notes to ring together.

Example 1

Example 1 shows two ways to play notes C, D, and E. Part a shows a standard first position fingering (1 3 0) on strings T, A, and B. Part b shows an alternative fingering (5 3 0) on strings T, A, and B, allowing all notes to ring together.

In **Example 2** a C pentatonic scale is arranged to maximize the ringing potential. Pay attention to the fingerings below the TAB. Once a note is played, keep the finger in that position until you lift it to play another note. If you repeat **Ex. 2** you will not need to lift the 3rd finger at all.

Example 2

Example 2 shows a C pentatonic scale with fingerings 3 1 0 4 1 4 0 1.

Along with creative left hand fingerings, open strings play an important role in creating the floating effect. Let's put it all together with a few scales. We will start with the key of C. Since the key of C has no sharps or flats that means we can use the open E, B, G, and D strings in our scale passage. As you add sharps or flats to the key signature you will lose more open string possibilities. Practice these examples slowly, keeping the fingers arched so you do not stop notes on adjacent strings from ringing. Focus on the tone and sustain of the notes.

Example 3

C major scale:

Example 3 shows a C major scale with fingerings 1 4 0 1 3 0 4 0 1 4 0 1.

Masterclass *continued on p. 7*

Masterclass

Floating through Fiddle Tunes, *continued from p. 6*

Example 4

G major scale:

Fingers: 1 4 0 1 3 0 4 0 1 4 0 1 4 0 1

Example 5

D major scale:

Fingers: 1 4 3 0 1 4 0 4 0 1 4 0

Example 6

A major scale:

Fingers: 2 1 4 0 1 4 0 3

Now we'll apply the effect to the traditional fiddle tune "Liberty." [Ed. note: see page 8] If you play fiddle tunes and feel like your playing has the sound of a typewriter, punching out notes with little or no ringing quality, then the floating effect may be exactly what you need! "Liberty" is a great tune to apply it. Looking at measures 1, 3, and 5, you will find the arpeggios of the C and F chord lend themselves to an easy layout across three strings. The rest of the measures will take the creative fingering we've already discussed. If you've spent time practicing the above scales, measures with scale passages (4, 7, 12–13, 14–15, and 16) will feel familiar. In measures 2, 6, and 11, open strings have been used both for the floating effect and to facilitate position changes.

When arranging your own pieces, keep open strings in mind. Left hand fingerings have not been suggested for "Liberty," giving you the opportunity to explore fingering possibilities on your own. Each fingering possibility you come up with will reveal new routes and ultimately other options for note placement on the neck. Arranging songs and musical passages to achieve the floating effect creates new possibilities around every fret. By employing open strings and creative left-hand fingering you too can have your own "sustain pedal" for the guitar. Enjoy the process of arranging this way; it is a lot of fun and can yield some musically satisfying results.

Mike Cramer is an instructor and performer in the Twin Cities. He is co-owner of All 12 Notes, LLC, a music instruction studio in St. Paul. Visit <www.all12notes.com> for info on lessons and workshops. He would love feedback on this article and can be reached at <mike@all12notes.com>.

Masterclass *continued on p. 8*

Aditya Verma, *continued from p. 5*

Aditya Kalyanpur has accompanied many great maestros of the music, as well as Kathak dancers, Carnatic musicians, jazz musicians, and other artists. He has performed solo for the Rolling Stones and recorded with their saxophonist.

Currently based in Boston, where he is on the faculty of the Raganjali School of Music, he is carving a niche for himself on the international circuit as well as accompanying artists throughout the US.

On Indian Music

(written by Ravi Shankar / condensed by Aditya Verma)

The system of Indian classical music can be traced back nearly two thousand years to its origin in the Vedic hymns of the Hindu temples. Unlike Western classical music, as much as 90 percent of Indian music may be improvised, depending on the artistic facility and creative imagination of the performer. Our musical tradition is an oral one taught directly to the student by his guru rather than by the system of written notation used in the West.

The very heart of Indian music is the raga: the melodic form upon which the artist improvises his performance. A raga is a scientific, precise, subtle, and aesthetic melodic form with its own specific ascending and descending movement consisting of either a full seven-note octave, or a series of six or five notes. Every raga is characterized by its own particular *rasa*, or principal mood. The acknowledged order of these nine sentiments, or emotions, is as follows: romantic and erotic; humour; pathos; anger; heroism; fear; disgust; amazement; and peace. Each raga, in addition to being associated with a particular mood, is also closely connected to a particular time of day or season of the year. Thus, via the rich melodies and rhythm of Indian music, every human emotion, every subtle feeling in humanity and nature can be musically expressed and experienced.

There is a unique intricacy and rhythmic sophistication in Indian music. There are *tala*, or rhythmic cycles of a raga, ranging from a 3-beat cycle to 108 beats within a cycle! The divisions in a *tala* and the stress on the first beat, called *sum*, are the most important features. The most exciting moment for a seasoned listener

is when both musicians, after their individual improvisation, come back together on the *sum*.

On the Classical Recital

The improvisational nature of Indian music requires the artist to take into consideration the setting, time allowed for his concert, his mood, and the feeling he discerns in the audience before he begins to play, often deciding upon choice of raga just moments before the concert begins.

The traditional recital begins with the *alap* section—the stately and serene exploration of the chosen raga. After this slow, introspective, heartfelt, and sometimes sad beginning, the musician moves onto the *jor*. In this part, rhythm enters and is developed and innumerable variations on the raga's basic theme are elaborated. There is no drum accompaniment in either the *alap* or the *jor*.

The *alap* and the *jor* evolve into the *gat*, the fixed composition of the raga. Here the *tabla* enter with the wonderful rhythmic structure of the *gat* and its time cycle, the *tala*. The *gat* can be in any *tala*, either in slow, medium, or fast tempo. The musician improvises on a variety of *taans* (musical

Verma *continued on p. 9*

Floating through Fiddle Tunes, *continued from p. 7*

LIBERTY

TRADITIONAL
ARR. MIKE CRAMER

Capo 2 (Key of D)

The musical score for 'Liberty' is presented in four systems. Each system consists of a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff shows the melody with various accidentals and a key signature of one sharp (F#). The bass staff shows the accompaniment with fret numbers (0-8) and some accidentals. Chord changes are indicated by letters C, F, and G above the staff. The piece starts with a capo on the second fret, making the key of D major. The first system covers measures 1-4, the second system measures 5-8, the third system measures 9-12, and the fourth system measures 13-16. The piece concludes with a double bar line and repeat dots.

OpenStage

OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for each other. Started in 2002 at the suggestion, and with the leadership, of the late Dennis Burns, a long-time MGS member and avid amateur guitarist, OpenStage continues to gather at coffeehouses and similar venues throughout the metro area once a month, October through May. There's a simple sign-up sheet for performers, who are allowed 10 to 15 minutes (2 or 3 songs) each. There's often time for jamming at the end of our 2-hour meetings. Get-togethers are the first Sunday of each month at 2 pm. The March 1st meeting will be at Coffee Grounds in Falcon Heights and the April 5th meeting at the University of St. Thomas's Brady Education Center. Visit our website and click on the OpenStage tab for full details. So mark your calendars accordingly, and start polishing your renditions of classical, folk, and jazz favorites. Want to check it out, but don't want to play? Listeners are encouraged! We maintain a monthly email reminder list. Send an email to <editor@mnguitar.org> and request to be on the "OpenStage List."

Flamenco Guitar Workshop

Flamenco students have a rare opportunity to study Advanced Flamenco Guitar with legendary Pedro Cortés Jr. on Sunday, March 1, from 12:30 to 2:30 pm. The workshop will be held at Zorongo Flamenco, 3012 Minnehaha Ave. S. in Minneapolis. Pre-registration required. Fee is \$30. To register or for more information, call Zorongo Flamenco at (612) 724-2000 or email <flamenco@zorongo.org>.

Gypsy Jazz Music Camp

Plan now for Django Camp, June 9–14, 2009 at Smith College in Northampton, Massachusetts. The first full-fledged music camp in the US dedicated entirely to the Gypsy jazz tradition, Django Camp offers an unparalleled opportunity for musicians who want to dig into this fascinating style. Whether you want to build a strong Gypsy jazz foundation or add another floor above the

one you've got, Django Camp offers guidance, inspiration, and camaraderie you won't find anywhere else this side of Samois. The teachers and performers this year, a formidable Dutch contingent as well as distinguished artists from North America, offer something for players of guitar, violin, accordion, mandolin, and bass. Most instruction is organized into three levels, novice to advanced. For more info, visit <www.djangojune.com>.

Third Annual Youth Guitarathon

Spring is here and that means one thing: Time for the Youth Guitarathon! On Sunday, May 17th at 2 pm, the Minnesota Guitar Society will host the third annual Youth Guitarathon in the University of Minnesota's Lloyd Ultan Recital Hall. This year's Youth Guitarathon is sponsored by Gringo Star Guitar [Ed note: see display ad on page 11]. Any student up to 21 years of age may audition and perform a polished solo or ensemble piece. There are four categories of solo performers—elementary, junior, high school, and senior—as well as an ensemble category. All styles are welcome. Three students will be chosen from each division (see registration form on page 10 for description of divisions). A three-judge panel will choose the finalists based on technique and musicality, accuracy, and stylistic contrast of the program. Auditions take place Sunday, April 19th in St. Cloud (location TBA) and Sunday, April 26th in the Twin Cities (in the Music Department building on the West Bank campus of the U of MN). The audition is free to MGS members. There is a \$15 fee for non-members, which includes a one-year membership in the Minnesota Guitar Society. Last year's Youth Guitarathon showcased a fantastic variety of styles played by over 20 students, representing over half a dozen different teachers. We expect even more attention this year! Due to the number of applicants, performers in the Third Annual Youth Guitarathon will be asked to perform only one piece, limited to 8 minutes long. For more information contact Brent Weaver at: <msgathon@yahoo.com> or call 651-643-0762.

Aditya Verma, *continued from p. 8*

phrases in different speeds) and todas (a combination of plucked passages). The gat, which can be anything from four to sixteen bars of fixed composition, is the vehicle the artist must return to after his improvisation. While the musician has complete freedom to improvise as he wishes, he may do so only as long as he does not depart from the format of the raga and tala.

The step-by-step acceleration of the rhythm in the gat finally culminates in the jhala: the final movement and climax of the raga. Here the music becomes more and more playful and exciting. Sawal jabab, the dazzling interplay and rapid exchange between the sarod and tabla, has the power to enthrall and amaze even the most uninitiated listener as it brings the raga to its conclusion.

Often, at the conclusion of the recital, the musician may choose to play a thumri or dhun. This semi-classical style is much freer and completely romantic, sensual, and erotic.

The Instruments

by Aditya Verma

One of the most beautiful melodic instruments in the world, the Sarod is a popular North Indian Classical stringed instrument. The body is carved from a single piece of well-seasoned

teakwood and the belly covered with goat skin. There are four main strings, six rhythm and drone strings and fifteen sympathetic strings, all made of various metals, played by striking with a plectrum made of a coconut shell. The Sarod has no frets and is played by sliding the tips of the fingers and nails along a metal plated neck. There are several theories as to the origins of the Sarod: Carvings dating to the 1st century Champa temple and paintings in the Ajanta caves bear a striking resemblance and it also bears similarity to the Rabab of Afghanistan as well. Ustad Allauddin Khan later made significant changes to the instrument to improve its tonal quality.

Arguably the most complex drums in the world, the Tabla is the principal percussion instrument used in North Indian Music for solo and accompaniment. Said to have its origins in the ancient two-faced drum called the Pakhawaj, the Tabla consists of two drums played with the fingers and palms. Each drum is hollow and made of wood or metal and sits upright on a padded ring base. The heads contain several layered skins stretched and held in place by leather braces. The wooden pegs between the braces and the drum adjust the tension to control the pitch of the instrument. Together, they generate an extraordinary array of rich treble and low bass tones that make up the percussive language of the Tabla.

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MGS Youth Guitarathon
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YOUTH GUITARATHON REGISTRATION FORM

STUDENT NAME: _____

TEACHER'S NAME: _____

TEACHER'S ADDRESS: _____

PHONE: _____

EMAIL: _____

(Students will perform one piece: total length no longer than 8 minutes.)

PIECE: _____

All applications must be in by April 4th
Students will be assigned an audition time one week before the audition date.

This application is also available on the MGS website.

Please circle your division (ages as of May 17th)

ELEMENTARY DIVISION (ages 6–8)

JUNIOR DIVISION (ages 9–13)

HIGH SCHOOL DIVISION (ages 14–18)

SENIOR DIVISION (ages 19–21)

ENSEMBLE DIVISION (ages 6–21)

Send your completed application to:
(Non-members please enclose a \$15.00 check made out to Minnesota Guitar Society.)
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LESSONS: Guitar, banjo, Suzuki guitar and violin, piano, elec. bass, voice, mandolin! Everything from rock to blue grass. Instruction and instruments. Northern Pine Studios in Lino Lakes. Call Chris at 651-780-1625.

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FOR SALE: Alvarez Yairi CY140 classical guitar, near new condition with case, \$700. Call Dana Wheelock at 612-333-5110.

Music notation and digital audio editing services. Software: Finale, Pro Tools. \$45/hour. Samples available. Contact Jeff Lambert at 612-872-0454 or <jeffguitar@gmail.com>.

FOR SALE: 10% Percent Off all in-stock Fender, Taylor, and Martin guitars when you show your MGS membership card. GuitarZone, 12763 Central Ave. NE, Blaine, 763-757-8555.

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GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Lessons are individualized and taught at a pace comfortable for the student. Studio is located in the heart of the Lowertown artist community of Saint Paul. Studio features individual lesson rooms and a lounge, with nearby coffee shops and restaurants. For current schedule, availability, and pricing, visit studio website at <www.stpaulguitarstudio.com> or contact MGS member Ben Woolman at <www.benwoolman.net> or 651-468-1566.

FOR SALE: 2001 Romanillos Guitar (La Sacramento) signed by Jose and Liam Romanillos. Near mint condition. Call Alan Johnston at 651-774-6523, or email <johnston.guitar@gmail.com> for info.

FOR SALE: 1981 Alan Chapman classical guitar with hard case. Spruce top, Indian rosewood back and sides. \$2,700. Contact Xavier at 763-434-2857 or <XavierJAX@comcast.net>.

GUITAR FOR SALE: 1961 Vincent (Jimmy) Di Serio (worked for John D'Angelico 1932-59) Concert Classical Guitar Opus #8, with solid spruce top, solid purpleheart back & sides. Arched-top hard shell case included. \$2,500.00. Call 651-292-4929.

FOR SALE: 1994 Daryl B. Perry classical guitar with hard case. \$5,500. Excellent condition. Visit <www.perryguitars.com> for information. Call Glenn Fisher at 651-458-3878 or email <gfisher62014@att.net>.

GUITARS FOR SALE: 2004 John Dick double-top, cedar/nomex top, Brazilian back & sides, accord case: \$7,700. 2008 Francisco Navarro Garcia, Bouchet model, cedar top, cocobolo back & sides: \$3,200. 1982 Kohno "Concert" model, cedar top: \$2,500. 1995 Epiphone Riviera jazz electric semi-hollow body: \$400. Contact Jeff Lambert at 612-872-0454 or <jeffguitar@gmail.com>.

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