

# Guitarist

MAY/JUNE 1988 VOL IV NO 3

a Publication of the Minnesota Guitar Society P.O. Box 14986, Minneapolis, MN 55414

M.G.S. & ORDWAY MUSIC THEATRE PRESENT

## Classical Guitarathon II

MAY 1 · 1988 · 7pm

*see page 3*

*Standing left to right:*

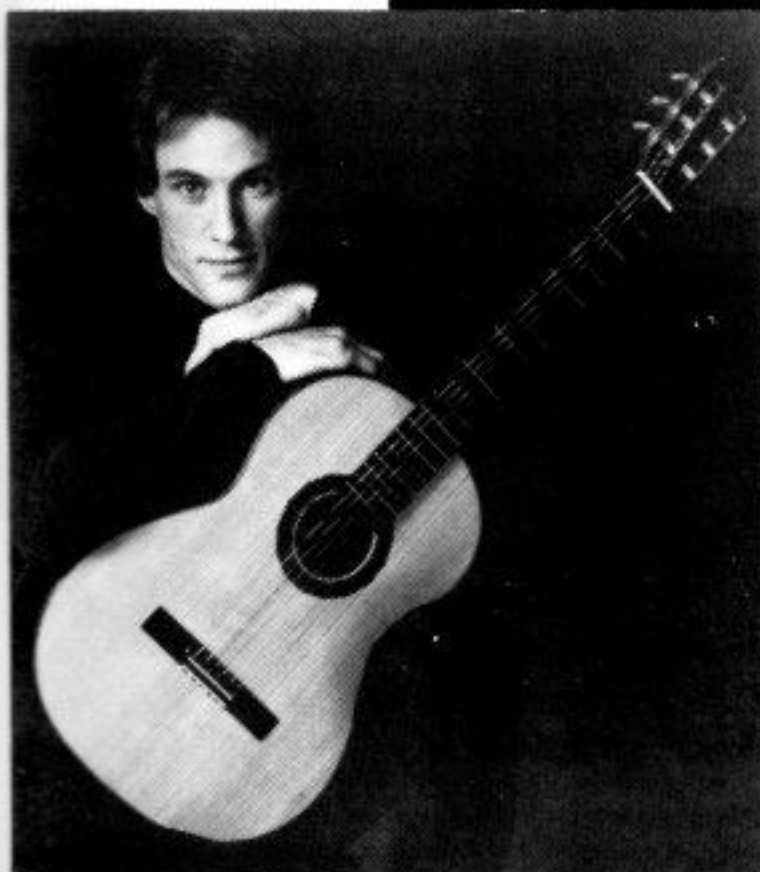
*Joe Hagedorn, O. Nicholas Raths,*

*Jeffrey Van, Alan Johnston,*

*Kurt Wolf.*



*Not pictured: John Roth, James McGuire, Juan Fernandez and David Crittendon.*



PREMIERE

## Robert Nathanson

MAY 24 · FERGUSON HALL

*see page 2*

## MAY FORUM at the Guitar Center Sunday the 22nd

**Robert Nathanson**, who will be performing at Ferguson Hall on May 24, (see article in this issue) will give a lecture-demonstration on the Baroque guitar at our May Forum on Sunday the 22nd at 3 p.m. He may, if cajoled, do a sneak preview of the piece he is to premiere two days later. This is your opportunity to ask questions in an informal atmosphere, as is our custom at the monthly FREE Forums. The Guitar Center is located at 304 N. Washington Ave. in Minneapolis. Be there or bewhere?

## Sharon Isbin gives premiere of Schwantner Concerto

Minnesota native, Sharon Isbin, recently gave the premiere of "From Afar... A Fantasy for Guitar and Orchestra" by Pulitzer Prize-winning composer, Joseph Schwantner. The new work, commissioned by the St. Louis Symphony, was conducted by Leonard Slatkin in three performances in St. Louis and one in New York's Carnegie Hall. Schwantner, it turns, out, is an ex-rocker/jazzier and classical guitar player, who, according to Sharon, "still has chops." The fifteen minute work was broadcast on a nationally syndicated public radio program which is not carried locally, but according to *St. Louis Post-Dispatch* critic John Huxhold, "Isbin was an outstanding soloist, fully up to the varied demands of a work that packs a substantial emotional wallop, while the precision and empathy of the orchestra and conductor made it an excellent showcase for a piece that could well become a mainstay of the modern concerto repertory."

Sharon Isbin will be heard this summer playing somewhat lighter fare on 'Guitarjam,' a five-part series broadcast by American Public Radio. She and her varied guests will play and discuss Renaissance music through modern jazz. ■

## Weekend Warriors Alert:

Interested in Sunday morning softball games? Break a fingernail, sprain a wrist but get those aggressions out! Call Steve Haskin, 333-0169 or Scott Davies, 722-5526.

## Call for Proposals

The Minnesota Guitar Society is issuing a call for project proposals to our members, one and all. If you have an idea for a guitar-related project for the 1988-89 season and would like to be considered for funding or sponsorship, please mail your proposal and budget to our post box (P.O. Box 14986, Mpls. 55414) by June 30, 1988.

Projects may include performances, commissions, educational projects, transcriptions, arrangements and just about anything else you can dream up. Obviously, the more clearly conceived, well written and well budgeted your proposal, the better your chances are for being funded. Your willingness to help with

the production or promotion of your project will weigh in your favor.

This past year the M.G.S. commissioned a work from Janika Vandervelde for guitar quartet, sponsored Michael and Tony Hauser in concert, and is working on a piano forte and period guitar project to be constructed by Steven Kakos and played by Jeff Van.

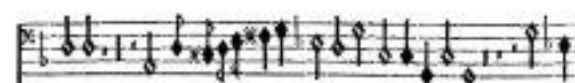
We are excited by the prospects of sponsoring and promoting new projects but we require input from our members. If you have any questions call Alan Johnston at 379-3295.

## Robert Nathanson to perform May 24 at Ferguson Hall

North Carolina guitarist Robert Nathanson will perform a solo recital of music for guitar and Baroque guitar at 8 p.m. on Tuesday, May 24 at Ferguson Hall, located on the west bank of the U of M campus. The concert will include the premiere of David Kechley's "Preludes & Phantasies," commissioned by the Minnesota Composer's Forum and written for Robert Nathanson. The recital will also include Baroque guitar performances of the "Suite in A minor" by Francois Campion and "Tarantelas" by Santiago de Murcia, as well as modern guitar works by Ernesto Cordero, Mario Castelnuovo-Tedesco and Carlo Domeniconi.

Robert Nathanson has toured throughout the United States, with recent performances in Washington, D.C., New York City and Portland, Oregon. He has just returned from his first European tour, performing in Vienna, Salzburg and Austria. In the past several years he has been part of the prestigious Southern Arts Federation and North Carolina touring programs. His first solo album has recently been released to critical acclaim. Robert has studied with Christopher Parkening and Michael Lorimer.

Robert Nathan's appearance in Minneapolis is being co-sponsored by the Minnesota Guitar Society and the University of Minnesota. ■



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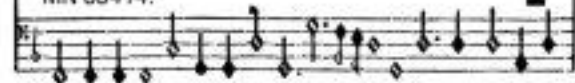
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**DEADLINE** for calendar information, classifieds, articles and opinions for **JULY/AUGUST** issue is **June 5**. Send to P.O. Box 14986, Minneapolis, MN 55414. ■



## Classical Guitarathon II

On May 1 at 7 p.m., at the Ordway McKnight Theatre, the Minnesota Guitar Society and the Ordway Music Theatre will present Classical Guitarathon II. For those unfamiliar with the concept, the guitarathon provides the public an opportunity to see and hear many of Minnesota's finest guitarists perform on one night in one admittedly long concert. Our first Classical Guitarathon, held in October of 1986 was a smashing success and a sellout. As a result, we have had to look for a larger hall, hence, the Ordway McKnight Theatre. The M.G.S. is proud to present the following lineup for the evening:

The Minneapolis Guitar Quartet  
*Overture and Foxtrot*.....F. Martin  
 arr. Hagedorn

James McGuire  
*Romanza*.....Paganini  
*Fandanguillo*.....J. Turina

Kurt Wolf  
*Cavatina*.....A. Tansman

O. Nicholas Rath  
*Sur un Paravent Chinois*.....J. Absil

David Crittendon  
*Folk Song Trilogy*.....Crittendon

Joe Hagedorn & Holly Clemens  
 Flute and Guitar  
*Mountain Songs*..... Robert Beaser

John Roth  
*Two Planets*.....Roth  
 Three Hymns.....arr. Roth

Alan Johnston  
*Elegy*.....Alan Rawsthorne

Jeffrey Van  
 Three pieces.....Joaquin Rodrigo

Juan Fernandez  
*Sonata Romantica*.....M. Ponce  
 (2 movements)

The proceeds from this event will go into the Minnesota Guitar Society's fund for new works. Ticket prices are \$7 for M.G.S members and \$8 for non-members. Tickets are on sale at Dayton's, call 989-2987 and at the Ordway, call 224-4222.

This performance is made possible in part by a grant from the Northwest Area Foundation. ■

## Minneapolis Guitar Quartet in concert May 22nd

The Minneapolis Guitar Quartet will present a recital on Sunday, May 22, at the Hennepin Avenue United Methodist Church. The recital will take place at 8 p.m. in the Art Room. Ticket prices are \$6 for M.G.S. members and \$7 for the public. The Hennepin Avenue United Methodist Church is across from the Walker Art Center; the address is 525 Groveland Avenue, Minneapolis. For further information, call 379-3295.

The program for the Minneapolis Guitar Quartet's spring recital includes the area premiere of Leo Brouwer's new piece for guitar quartet, "Cuban Landscape with Rain." Exciting new transcriptions by quartet members Joseph Hagedorn and Alan Johnston will fill most of the rest of the program; these include "Overture and Foxtrot" by Swiss composer, Frank Martin; the "Five Easy Pieces" by Igor Stravinsky; and the "Gavotte" by Manuel Ponce. The recent acquisition of both a requinto guitar and an 8-string guitar has greatly increased the range of the quartet, allowing them to draw repertoire from a previously inaccessible wealth of music, including J.S. Bach's "The Art of Fugue," from which the quartet will perform two fugues. The program will also include "Genesis V" by Janika Vandervelde. This piece was given its first performance at Macalester College last October and has since been revised slightly by the composer.

The Minneapolis Guitar Quartet will be performing May 1st at the Classical Guitarathon II (see article this issue) where Quartet members Joe Hagedorn, Juan Fernandez, Alan Johnston and O. Nicholas Rath will also perform individually. ■

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# John Roth

## The Later Years

Second part of 2-part interview

by Dave Brokken

**Guitarist:** How did you get started recording albums?

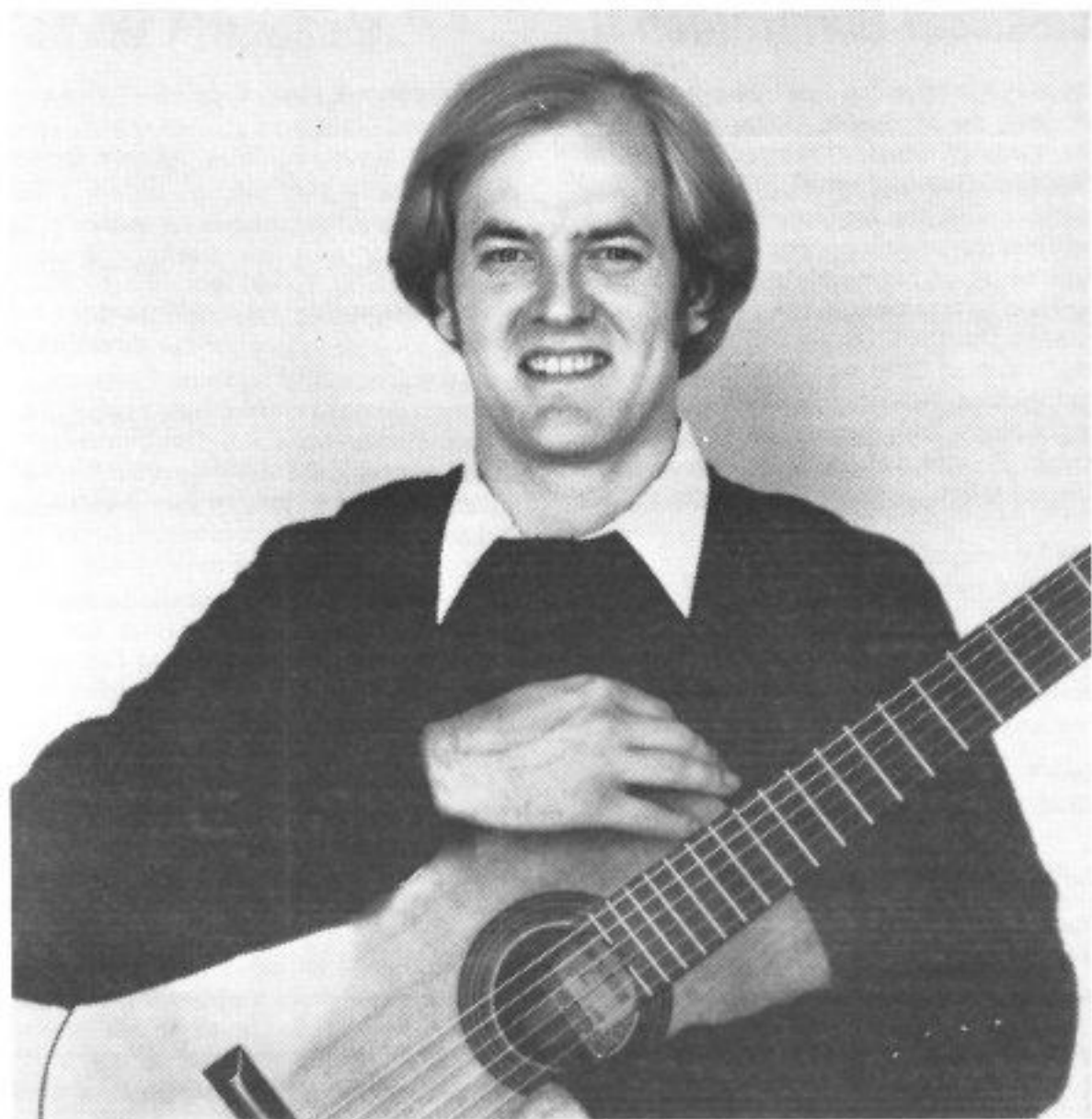
**John Roth:** I had a rather large body of solo works that I had composed. I was approached by an audiophile record label to do an album, starting out with being included on a sampler. They wanted to use one of my pieces and then talk about an album. And after recording the piece for them I wasn't satisfied with the contractual agreement that they offered. I got some qualified legal advice and decided not to do that. Not long after that I was studying with Christopher Parkening and I played some of these pieces at a master class with Parkening and he was complimentary toward the compositions. I began receiving requests from players around the country who were at that class to get copies of the music. At this point I said, "I think it's time to go to the marketplace and start peddling my wares." The incident that pushed me over the edge was when one of my students was playing one of my pieces and his sister-in-law heard it from another room and said "That's the prettiest thing I ever heard." Now that's the kind of unsolicited testimonial you need to convince you that it's time to do it (laughs). So I went in and got the ball rolling and recorded for several months and came out with the first one in early '83.

**Guitarist:** How many albums do you have?

**JR:** There are three that are in the marketplace right now: "Small Wonders" is from 1982-83, "Seadream" is from '85, and then I recently issued something called "Sons of Thunder" that was originally recorded at WCAL radio (the St. Olaf radio station) between 1972 and 1976. For a long time I abandoned the thought of issuing the thing, but when I listened to it again I noticed a lot of energy in it. Everyone participating in the recording did so on strictly a high-level amateur basis, because they loved it. You can get something in a situation like that which almost exceeds what can be done with budgets and timetables and those sorts of constraints. We put immense pressure on ourselves to play well.

**Guitarist:** What labels are these on?

**JR:** These are all self-produced. I started a business called Rosewood Records at a point when I had a lot of positive feedback from Windham Hill and George Winston and from some other labels. A lot of positive feedback, a lot of positive regard, and no contract (laughs). The thing happened naturally, and I



researched enough to start a legitimate business and found out how to promote and distribute items. Again, through a happy accident, a company in L.A. had read a review of "Seadream" in *Downbeat* and requested a sample. They got it and decided to carry it in their catalogue and they do national sales through some really successful alternative avenues for this kind of music. They're also carrying "Small Wonders."

**Guitarist:** What is your composing process?

**JR:** It's a 24-hour-a-day process, some of which is conscious and a lot of which is subconscious in the sense that I will find myself seeking and finding solutions for compositional problems in my sleep. At times I've woken up and gone to the piano and played a composition which I had composed and rehearsed in my sleep. I have a couple of hundred sketch books, spiral bound, and each of them is full of things that are in progress. What will sometimes happen is that the very first inkling or motive in a piece of music will be either found in a casual way on the guitar or in thinking about musical ideas or liking something else in someone else's piece and giving it a new twist and jotting it down. From that point onward, a large amount of the work—which will take anywhere from 10

days to 10 years—will happen on paper, and in thinking analytically about the original motive and the form and style it may ultimately take. I do the thinking while I'm sleeping or driving or doing dishes or changing diapers. Finally when there is an occasion that demands or suggests to me that that piece could be utilized, I will get out all of the manuscripts books—they're chronological, and everything is dated—which have chunks and sketches of that piece in it. It's just like doing a large mural and having a book full of sketches of different areas of it. The occasion itself—a concert or recording—will suggest a certain length and form. The only thing that really gets a piece done for me is the pressure of having to execute it.

**Guitarist:** How would you categorize your music—as "serious"?

**JR:** If you think about it, the only term you could use as an exact opposite of serious music is either frivolous or funny music. There are terms I like better—formal and informal music. I would say now that my music fits into that broad category that has emerged, called New Age, and that most of its airplay is in New Age formats around the coun-

## Voices of Sepharad

### A Review

by Marcy Steinberg

**T**he *Voices of Sepharad* concert performed February 20 and 21 at the St. Paul Student Center had something to appeal to all lovers of ethnic music, dance and folklore, regardless of national preference. *Voices of Sepharad*, Minnesota's only Sephardic performing group, combines song, dance, guitar, percussion and a bit of theater to bring to life the many musical traditions encompassed by Sephardic music... Moorish, Spanish, Gypsy, Turkish, Middle-Eastern and Eastern European, to name a few. The wide range of styles is due to the geographic range of Sephardic Jews, who lived in medieval Spain until 1492, when they were expelled and dispersed throughout the Middle-East and Eastern Europe.

The young group's strengths (it was formed in 1987) are in its ability to smoothly incorporate explanations of each song's folklore into the performance, to capture the musical flavor of each song's country of origin, and to play with each other and off each other with an infectious energy that had the audience, clapping, shouting and belly-laughing most of the night. Its only weaknesses were in some of the dances, which occasionally had a less authentic spirit, and which did not always work as well as the rest of the performance.

Flamenco guitarist Scott Davies and percussionist Mick Labriola provided the instrumental back-up for the group's founder, singer Dave Harris, and dancers Judith Brin Ingber and Sharon Varosh. It is obvious that Davies and Labriola are both used to playing with and for dancers—it showed in how they

focused their energy on the performers, responded to the nuances in their movements, and egged them on with their appreciative verbalizing. Davies has accompanied flamenco dancers on stage and has spent a lot of time in Spain "living the flamenco lifestyle;" Labriola plays regularly for Middle-Eastern dancers and in numerous ethnic groups. Little wonder then that the performance had something of the spontaneous air of a gypsy-style "juerga," even though it was also clearly planned and rehearsed.

Because of Sephardic music's Spanish and Moorish origins, Davies had the opportunity in two songs to strut his flamenco stuff, which he did very well, with many traditional falsettas, and, I suspect, a few of his own. Even more interesting, however, was the way Davies used thumb work, rest strokes, single notes and sharp sounds to make his guitar sound very Arabic, particularly in the songs *La Comida* and *Xinanay*. The guitar worked very well with Labriola's *dumbek* playing which was, per usual, very effective and always appropriate to the music. I was disappointed, however, that Labriola had no opportunity to dazzle us with the excruciatingly exciting playing he is capable of. It seemed a shame to have Labriola on stage and not treat the audience to one of his climactic solos.

Harris, who interpreted, sang and also pantomimed all of the songs, was the star of the show, as well he should be, having thoroughly researched Sephardic music before gathering this band together.

In addition to his extensive classical singing experience, Harris has performed in opera and music-theater, a talent which serves him very well in this show. His very helpful, articulate explanations of the texts of these songs (sung in the medieval Spanish/Hebrew language of Ladino) are beautifully and

hilariously enhanced by his sly eyebrow raising, flirtatious facial ornamentation, and effective pantomime. He talks easily to the audience, letting them in on the hidden and often risqué nuances of the lyrics, such as those in the song *Xinanay*, which, Harris explained, is about a woman waiting by a river for a man to come and make love to her. Later, stretched out in her bedchambers, the woman "eats a cracker and hopes he will hit the nail on the head."

In another well-pantomimed piece, Harris plays both roles of a man asking to be let in out of the rain, and the woman on the other side of the door who knowingly keeps the door closed and says, "If you saw a young woman, you would faint." It is clear that Harris has a good understanding of the language, at least in the songs he sings, because his pronunciation is good and his pantomime is perfectly and very naturally timed to the actual references in the lyrics.

The show's costuming was on the whole very effective, particularly the wedding costume Harris appears in at the beginning of the second set. He wears a Turkish robe and turban with a Tallis (Jewish prayer shawl) and a glittering scarf. As Harris sings a set of wedding songs chronicling the stages of a Jewish wedding, both dancers appear and dance the bridal pre-matrimony rituals. Harris joins the women and the scarf in his hands becomes the bridal veil for the ceremony; a lace hanky becomes the wedding canopy, the tallis becomes part of the bride/groom dance. Labriola and Davies join the bride and groom dancers like traveling minstrels; the total effect captures some of the frenzy of a Jewish wedding reception.

Throughout the performance Harris participates with the dancers, who play off him, and dance around him with generally effective results. Ingber appears on stage twice in a Middle-Eastern costume with hip coins and scarves, and flirts with Harris as she dances. Ingber incorporates some bellydance style into her performance, with shoulder shimmies and hip work. Her head, neck and arm movements are a bit silly-looking for true Middle-eastern style, and her high kicks are clearly more modern dance influenced than Arabic, but in the first of her two "belly dance" numbers, the effect is good and her high-energy flirtation with Harris works perfectly. The second piece, unfortunately, seems to be a mere repeat of the first, and the incongruity of her "bee-bop" headshaking, with big gold earrings bouncing every which way, becomes more obvious.

Ingber's modern dance choreography works much more beautifully in a piece about a captive Jewish princess who marries the prince who took her captive. Ingber's dancing is superb, her costuming is perfect, right down to the long braid in her hair, and she and Har-



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**Roth** from 4

try. My name for it has always been classic American music, the idea being that one takes the values of formal music and fuses them with the thematic roots and rhythmic elements of informal music. So when I turn on K-Twin—what's now 1280 AM and called the Breeze—I'm hearing music that really appeals to me almost more than anything now.

**Guitarist:** How do you see what you're doing now fitting in with the history of classical guitar in say, 20 or 30 years? Where do you think classical guitar is going from here?

**JR:** I read some time ago when Giuliani died there was a cooling off of activity and interest in guitar. I had always wondered if there would be any parallel in the death of Segovia. Everybody had been anticipating his death for 20 years—they kept saying, well, this is the last concert, this is it, this is the last time. But then for a while, we all maybe believed that he never would die, and he made us all feel young because after all, he was 90 and still touring—"Hey, I've got plenty of time left." Strangely enough, I was in Madrid the day that he died, I was sitting in a little guitar shop of Bernabe—a lot of guitarists know his instruments—trying out some of his guitars and he pulled out a magazine with a charcoal sketch of Segovia on the cover and my eyes lit up and I said, "Oh, Segovia, the maestro." And he just looked at me and pulled down his glasses and said, "Muerto." He didn't speak English and I didn't speak Spanish but we both knew what was going on and immediately I just cried.

This prompted me to think about the future of classical guitar. I honestly think at this point that to a large extent it's dependent on composition. We have had a situation where we have been uncovering and recording and concertizing works for the first time, and that's gone on for years and years, because there were glaciers and icebergs of music that had not been exposed to the public. We're coming to a time now when I think that new compositions are the mandate of the next century, let's say—or forever, perhaps, for the instrument. We have to have composers creating great works for it.

Another aspect of this is that the appreciation of classical guitar is diminished if there's a great distance between you and the artist. I would honestly say that the sheer numbers of the audience are going to depend to some extent on the sophistication and increased use of amplification. You have a lot of artists who are using it now who never used to, but there are still so many problems. Playing without amplification in certain situations requires the kind of right-hand technique that can become unmusical just to become audible. I think we have to be thinking about making enough sound so that everyone can enjoy it equally.

**Guitarist:** Do you see the type of music you're doing as a major trend for classical guitar?

**JR:** Where is classical guitar now? It maybe lives predominantly in academic institutions more so than anywhere else. I don't think anybody can say what will be happening, because it depends on what we all do. I'm certain that it's different in different countries, but as far as the average music consumer in our area right now is concerned, there's not a lot of visibility. So I think we're doing a really good thing with the classical guitarathon. There needs to be a lot more of that, certainly. And there needs to be a lot more extroversion in the artists, welcoming people to their concerts and going out of their way to inform people of their performances. I think we've seen a little too much introversion in general, and that can lead to a certain degree of self-pity and so forth. If anything, if you're a player, blow your horn.

**Guitarist:** Do you have any advice on career managing?

**JR:** I think the best things that happened to me came from plunging into a situation in which there was no alternative. As long as there are alternatives, you'll find comfort in them. I put myself into a situation of needing to do

**Voices** from 5

ris play off each other very well to tell the tale of capture and romance.

The dances are the least traditionally interpreted parts of the performance, and are meant more to illustrate the story than to represent true folk dance. In some cases it was effective, but at times Harris' pantomime worked better than the dance. This was most obvious in the lullabies... Harris did a better job capturing the look of a mother cradling her infant than Sharon Varosh did in her dance on the same theme. Varosh was also less effective in her dancing of "La Rosa." She had good facial expressions and hand use, her fluttering fingers matched the guitar ornamentation well, but the scant instrumentation in this song made it difficult to feel the music and dance flowing with any sense of power. This seemed to be both a problem with the choreography and with the dancers: the dances that worked best were those that were interactive with Harris and the instrumentalists, but of all the performers, Varosh seemed the most absorbed in her dance and least involved in the dynamic that makes this group so special.

The total effect of the *Voices of Sepharad* concert was a celebration, a party, a good time in which the audience was invited to join...this is clearly folk music and folk dance, but the group also managed to use its

what I do, never ever allowing myself to say "If this doesn't go well I'll sell life insurance or go to real estate school." I've made music-making a necessity and that leads to a nonsense approach.

If you're making a transition from an amateur or a semi-pro to being a full-time professional, maybe the hardest thing to accept is that it might not be as much fun as it was. Probably the most fun I ever had was when I worked in a warehouse from 3 to midnight when I was first married. I came home, showered, put on my robe, got out the Old Golds, put on Segovia playing the Rodrigo concerto, and was absolutely entranced by the sound. But to accept that the work of being a musician is as hard as working a jackhammer or pushing 2000-pound flatbeds around in a hot warehouse—that's a pretty difficult step to make. Having gradually embraced that I'm able to be ruthlessly efficient with my practice sessions, and absolutely self-assured so that I will not subconsciously subvert myself. Everytime I do something new I take a deep breath and say, here I go, another opportunity to try and capitalize on. I think it's like that every step of the way. ■

formal artistic talent to put on a classy show, without sacrificing the fire or the earthiness of the music as it must have been sung by the Sephardic Jews throughout the centuries. ■

*Marcy Steinberg, a Philadelphia transplant to the Midwest, is an amateur flamenco guitarist and a professional writer. She is communications specialist for the Minnesota Hospital Association, she freelances for local newspapers and magazines, and runs Write-It-Right Communications, a public relations and writing firm serving individuals and businesses.*



## The C F tuned guitar

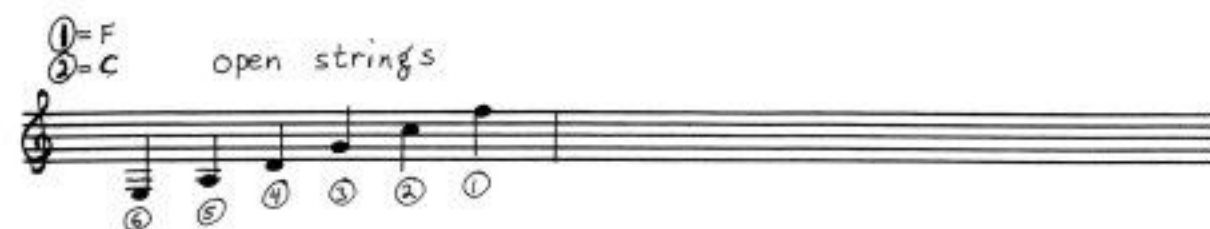
by John Magarshack

Guitar music is beset with pieces written with strings tuned differently to the usual E B G D A E: low E to D from pre-Bach to Zambra, and A to G in Barrios etc. The reason this is possible is probably because the strings are relatively less taut than say a violin, who is rarely asked to retune (Mahler's 4th Symphony has an interesting exception where a solo violin is tuned up a whole tone to give it a more edgy sound) as this may lead to broken strings! The reason that it is used with the guitar is generally to simplify the execution of the piece in making available an extra low tonic note or in simplifying *harmonic* progressions in awkward keys (G minor in Barrios' *Choro da Saudade* for instance).

The argument for a new tuning system presented in this article is of a different nature. The intervals between adjacent strings on the guitar are 4 perfect fourths and one major third. This major third has changed its position in time, being between 3rd and 4th strings for a considerable period (lute and vihuela tuning) but homed in on the 2nd and 3rd strings in the 19th century. Apart from historical reasons this third/fourth arrangement rendering playing easier for the chordal role (tonic-dominant) of accompaniments associated with the instrument that has lasted into the twentieth century. Some composers even used complete chordal tuning (Percy Granger, *Father and Daughter*).

However this 3rd/4th tuning has perhaps disadvantages for 20th century music. It introduces awkwardness into the playing and might be hindering composition. If we compare the normal guitar tuning to that of the violin, there is a very significant difference in the simplicity of the constant perfect 5th spacing of G D A E to that of the guitar. The violin player is not worrying about the appropriate fingering for the string he is playing on, its relationship to the adjacent strings is always the same for all of them.

The guitar can achieve this simplicity as well by tuning the B string to C and the top E string to F, giving perfect 4ths between each string.



It can be remarked that the 6 notes are all diatonic in C major. If there were a 7th string tuned to low B the scale would be complete and in 4ths all the way.

We shall examine some of the features of C F tuning the rest of this article. If you are interested in following the examples on your guitar you can either tune *up* the 1 & 2 semi-tone, or tune *down* 3 4 5 6 each a half tone and treat the written note as a transposing instrument does (read C sound B).

C F Guitar to 8

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## C F Guitar from 7

The following section will show some examples and exercises to illustrate the 'feel' of this tuning. These are intended to familiarize players with the fingering and the new possibilities.

TUNING becomes very simple. Unison tuning—5th and open positions—is

tuning

or natural harmonics

possible on all adjacent strings, and as well, the V natural harmonic is in unison with the VII harmonic on a higher string.

The same INTERVALS have the same fingering.

### OCTAVES

Octaves

chords

### SCALES

BARRES have other fingerings for standard diatonic chords.

The following exercise shows one facet of C F tuning.

C F Guitar to 9



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**C F Guitar** from 8

**C-F EXERCISE** Simple two string figures become transposable over the whole range of the instrument with little effort on the part of the player.

**C-F Exercise 2** John Magarshack

① = F  
② = C

*Andante*

*Piu Vivo*

*cresc.*

*Andante*

*Piu mosso, accel.*

*ffz*

**CLASSIFIEDS**

Classifieds are free to members. To place or cancel ads call 333-0169. Ads run till cancelled.

**FOR SALE:** 7-course Renaissance lute by Hans Jordan (German) \$1,000 Daniel Estrem. 487-2998.

**PICKIN' NAIL CARE:** Professional silk wraps to strengthen the nails of the serious guitarist. Susan Will 934-8168 call 8 a.m.-1 p.m.

**FOR SALE:** Washburn "Monteey." Solid Cedar top. Thin-line with cut-away. Stock pick-up, pre amp & volume & tone control. Excellent condition. \$400.00. Steve 333-0169.

**FOR SALE:** Epiphone E230TD electric DeArmond pick-up, Gibson Blue Ridge 12-string, 7-C Renaissance lute, two 12" speaker enclosures. Rocky 546-2348.

**FOR SALE:** 1975 Ramirez Student Guitar. Rich bass notes. \$650 or best offer. Karl Dalager. 644-2031.

**FOR SALE:** 1983 Fender Precision bass, Arvil case for 335 style guitar. Arvil case for Mesa/Boogie Amp. Paul 645-4666.

**FOR SALE:** Guild acoustic 0-40 with cutaway. Willing to bargain. Steve. 561-8773.

**FOR SALE:** Peavey Classic amp. 2 channels, four inputs. Nice reverb. Some really cool cigarette burns. Melon Austrakan arch-top. Acoustic with pick-up. Equally funky. Mike. 825-2952.

**AT LAST . . .** free pick up and delivery service now available at Kokos Guitars in sunny, but far away Mound. 472-4732.

**FOR SALE:** New Del Vecchio Dinamico w/short scale, new Martin J-21M, new Martin J-40M, new Gibson J-100, 1895 Martin 0-28. Dakota Dave Hull 722-4442.

**FOR SALE:** Ovation Classic electric model 1713-4. 3 band graphic EQ on board, mint condition with hardshell case. John Roth 929-2620.

**FOR SALE:** 12 string Ovation guitar & case. Like new call Gerry 884-3965, 890-0045.

**FOR SALE:** 1967 Marcolino Barbara classical concert guitar, good cond. Asking \$900, \$970 w/case. John 698-4738 eves.

**FOR SALE:** Immaculate 1976 Rosewood Conde Hernandez flamenco/classic \$1500 00/80. Scott Davies 722-5526.

**FOR SALE:** Epiphone Entrada 3/4 size folk guitar, mint condition, with case. Jeanne 473-2662/473-0411.

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**FOR SALE:** Martin D12-35 12 string, Rosewood. Custom fingerboard inlay. 472-4732.

**FOR SALE:** New Hedstrom classical guitar. Cedar top, flamed Maple back & sides. Sounds great & a sight to behold. \$800 with plush case. Builder Bob Hedstrom 338-4628.



# Perspectives in Minnesota Jazz



PHOTOS: ALLEN HASKIN

## C F Guitar from 9

### *Conclusions*

The guitar has had a fantastic voyage, from the rich lute and vihuela repertory through the sparse 19th century, cultural deserts of simple strumming popular songs, then folk revival—flamenco, jazz, and a slow but steady 20th century reawakening. There is nevertheless a barrier for composers not familiar with the instrument. They must surmount the specific technical character of the guitar before being able to express freely their emotions. It is probably for this reason that there is a relative dearth of serious compositions by non-guitarist composers. This could be contested but the guitar revolution in the 20th century has by and large, taken place because of players: Segovia, Bream, Williams, not of composers.

CF tuning should enable writing to be more 'transparent' for the composer. It should also simplify playing above all of modern music. In this day and age music, whether we like it or not, is no longer based on harmonic (diatonic) progressions—chordal structures are now much more varied and rich. The guitar has a role to play and CF tuning can help it. ■



*What's Happening:***M.G.S. CALENDAR**

**MUSICIANS:** Call Scott Davies, 722-5526 to submit calendar dates.

**CLASSICAL GUITARATHON II:** May 1, 7 p.m. at the Ordway McKnight Theatre. Sponsored by M.G.S. & Ordway. Many fine MN guitarists.

**KEVIN DALEY w/ MICHAEL MONROE,** Fine Line Cafe, May 11, 18, 25, St. Anthony Main, June 17.

**DAKOTA DAVE HULL,** Homestead Pickin' Parlor, May 6, 7:30 p.m.

**SCOTT DAVIES w/ RINCON del FLAMENCO,** Coffman Union, May 2, noon. St. Paul Student Center, May 3, noon. Carleton College, May 8, 8 p.m. In solo performance, Holiday Inn Airport II (Hwy. 494 & 100) May 3-5, 10-14, 24-26, June 14-16 8:30 nightly. Bigelows (Sheraton Midway) May 16-18, 8:30 p.m.

**ADAM GRANGER w/ ECLECTIC BROTHERS** in concert. Brady Center (St. Thomas Seminary) June 4, 7:30 p.m.

**TONY & MICHAEL HAUSER,** duo classic & flamenco guitars. Fuji-Ya Restaurant (420 S. 1st St., Mpls.) every Thurs. thru Sat.

**DEAN MAGRAW,** jazz workshop at Guitar Center (304 N. Wash.) May 4, 2 p.m. Artist's Quarter, May 10 w/LATIN WAVE. Macalester College Fair, May 10 w/JACOBEATS, 10 a.m. Town Square Park, May 19 w/MacSANTAGO GROUP. Lake Harriet Bandshell, June 20 w/LATIN JAZZ COMBO. Sri Lanka Curry House most Sat. nights w/MARCUS WISE.

**TONY TITUS,** Anoka Ramsey Community College in concert, May 26, 7:30 p.m.

**TIM SPARKS,** U of M Coffman Great Hall, May 7, 8 p.m. w/MANDALA BRAZILIAN JAZZ BAND & BATUQUE BRASILEIRO. Dakota Bar, Sundays, June 5, 12, 19, 26 w/MANDALA.

**MINNEAPOLIS GUITAR QUARTET,** Hennepin Ave. United Methodist Church (across from Walker Art Center) in concert, May 22, 8 p.m.

**REUBEN RISTROM,** Galleria, May 22, noon. Phipps Fine Art Center (Hudson, WI) w/UPPER MISSISSIPPI JAZZ BAND, May 15, 7

p.m. Central Park (Brooklyn Center) w/PIECE JAZZ BAND, June 14, 7 p.m.

**DAN STURM,** Phipps Fine Art Center (Hudson, WI) May 1, 7 p.m. in concert w/KATHY KIENZLE (harp) & SUSAN HEDLING (flute).

**MICHAEL ZIEGAHN,** St. Clement Church, St. Paul w/EX MACHINA appearing in L'ANSERMA, May 5-7, 8 p.m.

**ROB PEARSON,** Cabooze Bar w/ELECTRIC ARAB ORCHESTRA, May 1, 9 p.m.

**GUITAR CENTER,** Edinborough Park (Edina) Professional Guitar School Recital, May 3, and 31, noon. Young person's recital (Edin. Park) May 15, 2 p.m. Guitar Center (304 N. Wash.) Recital of mixed styles, May 12, 7 p.m. Guitar Center, various styles in concert each Friday in May and June, 1 p.m.

**EMERGING TALENT SHOWCASE,** First Avenue, May 11, 7 p.m.

**SHIVKUMAR SHARMA,** Landmark Center, May 13, 7:30 p.m. Performance on the Santur (Indian stringed instrument) with tablas.

**CHARLIE BYRD,** Artist's Quarter, May 5-8, 9 p.m.

**FESTIVAL LATINO AMERICANA,** Willey Hall Auditorium, May 6, 7 p.m. featuring LIZZA BOGADO, RUBEN CRUZ, LEO & KATHY LARA, AURY TOVAR.

**STEVE HASKIN,** St. Paul Student Center, May 4, noon. Riverside Cafe, May 4, 7 p.m. also June 1. Toad Hall (Lyndale Cong. Church, 31st & Aldrich S.) June 25, 8 p.m. performing contemporary steel string guitar.

**JOHN EVANS & DAN PERRY,** Bobbies of White Bear Lake, May 20 & 21, June 24 & 25, 8:30 p.m. Manitou Days Beach Dance (Memorial Beach, WBL) w/SPACEHEATER BAND, June 17, 9 p.m.

**JIM OUSKA & JOAN GRIFFITH,** Riverside Cafe, Thurs., May 26, 7-11 p.m.

**JIM OUSKA & JOAN GRIFFITH,** Coffman, Thurs., June 2, noon till 1 p.m.

**JIM OUSKA & JOAN GRIFFITH,** Town Square Park, Lowertown, Fri., June 3, noon till 1 p.m.

**JIM OUSKA & JOURDU,** O'Gara's, St. Paul. Every Sun. night, 7:30-11:30 p.m.

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