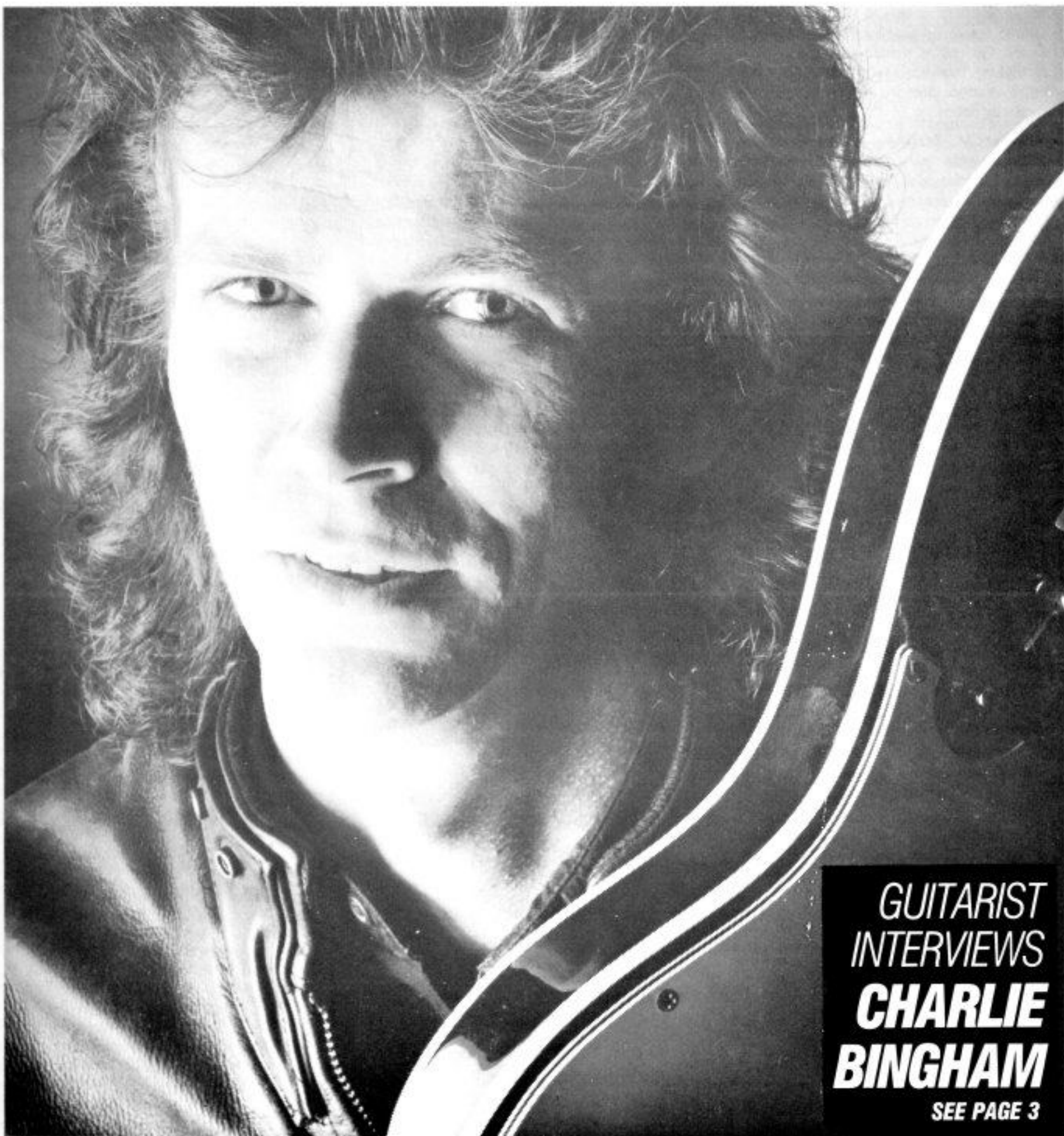


Guitarist

JUNE/JULY 1988 VOL IV NO 4

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



GUITARIST
INTERVIEWS
**CHARLIE
BINGHAM**
SEE PAGE 3

March to a different strummer— The 1988 Marching Guitar Orchestra

Cedarfest wouldn't be complete without the West Bank School of Music's Second Annual Marching Guitar Orchestra. Last year 225 guitarists braved sunny weather to march, play and sing in almost perfect unison. This year join the festival that celebrates the cultural vitality of Minneapolis' West Bank area. All you need is a guitar and a strap, an acquaintance with the keys of D and G. You're welcome no matter what your picking, strumming or marching style, whether acoustic, electric (with portable amplification), or dobro.

On August 21, Marching Guitar Orchestra members assemble at Augsburg's Murphy Park by 1 p.m. for orientation, T-shirt pickup, section assignments and rehearsal. The orchestra will be directed by staff members of the West Bank School of Music. We'll march the stretch of Cedar Avenue from 6th Street to Seven Corners. It's a chance to meet other guitarists and perform with some of the area's best guitar players, so

dust off your Harmony, tune up your Gibson, strap on your Martin and join us August 21st!

Registration:

By mail to West Bank School of Music, 1816 6th St. S., Mpls., MN 55454; 333-6651.

In person, at West Bank School of Music by 8 p.m. August 18, or at Augsburg College on August 21, 11 a.m.-1 p.m.

Fee:

\$5 in advance or for WBSM members, \$6 on day of event; includes T-shirt. \$2 registration for those wearing an MGO T-shirt. All proceeds benefit programs of the West Bank School of Music.

Benefits:

Participants receive a 3-color Marching Guitar Orchestra T-shirt. Guitar case check-in provided at Augsburg (label case with your name). Strings, straps and repair available at registration area. Parking at Augsburg, Fairview/St. Mary's Hospital lots.

... AND DON'T FORGET ... The MGS Picnic (see article below) will follow this event to round out the afternoon of fun!

New and improved . . . MGS Picnic Aug. 21 4 p.m.

Last year, as 225 guitarists marched down Cedar Avenue in the West Bank School of Music's Marching Guitar Orchestra, a few miles away six or seven guitarists attended the Minnesota Guitar Society's 2nd annual "Picker's Picnic." This year, in a stroke of genius, the picnic will be held at 4:00 p.m., August 21 in Murphy Park on Augsburg Campus, just in time for the hundreds of hungry guitarists finishing the parade. Hot Dogs, pop, chips and dip will be served and we ask members and parade participants to bring potato salad, baked beans or anything good to eat to add to the festivities. We'll keep the energy of the parade going by encour-

aging continued guitar playing. This probably won't be difficult considering last year's paraders jammed on "Louie, Louie" for about 45 minutes. Perhaps we'll break into stylistic groups, let's say: jazz, folk and classical. Imagine 37 choruses of "All of Me," endless versions of "Freight Train" or 33 guitarists simultaneously playing Etude No. 1 by Villa-Lobos. The possibilities are endless. The picnic will conclude when peoples fingers begin to bleed or when the food runs out, which ever comes first.

If you would like to help as a member of the picnic committee please call 333-0169.

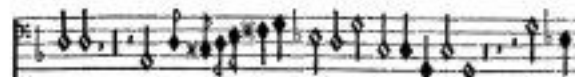


Last year's picnickers were outwardly hostile toward board members after realizing that they had missed the Marching Guitar Orchestra by attending the MGS picnic. Some attendees were reported to be in therapy for months afterward coping with the tragedy of poor picnic planning. "Never again," a board member promised, "I won't go through another year of hell because of our thoughtlessness."

1988 Jazz Composer Series

The West Bank School of Music's Jazz Composer Series continues in October and November with five weekly concerts at the University of Minnesota. Now in its fifth year, the series enables emerging jazz composers to perform original works in concert. Each chosen composer receives \$125 and performs either solo or as leader of a group. This year's categories: Soloist—any instrument, will play a 35-minute set of original music. Vocal Ensemble—any combination of voices and instruments up to five performers. Instrumental Ensemble—any combination of instruments up to five performers. An ensemble will perform an entire one-and-a-half-hour concert of original music. Composers of all types of jazz and related new music may apply. Application/information sheets will be available after May 20 through WBSM. Application deadline is July 15. Funding for this year's Jazz Composer Series has been received from the Jerome Foundation. FFI: Warren Park: 729-0711.

Previous Jazz Composer Series are running through spring and summer on cable community access channel 55 on Minneapolis cable TV (Rogers). Each show is Thursday at 8 p.m., repeated Friday at 9 p.m. from April 21 through August 12. Hope you can tune in.



GUITARIST is the bi-monthly newsletter of the **Minnesota Guitar Society**, P.O. Box 14986, Minneapolis, MN 55414.

MANAGING EDITOR Steve Haskin
COPY EDITOR Alan Johnston
ADVERTISING Bill Duel
CALENDAR EDITOR Scott Davies
MUSIC EDITOR Joe Hagedorn
DISTRIBUTION Tony Titus
REPORTERS

Jack El-Hai, Dave Brokken,
Marcy Steinberg

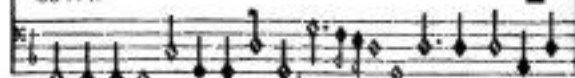
PHOTOGRAPHERS
Gary Heil, Glen Helgeson,
Jim Justen

The opinions expressed in *Guitarist* are those of the authors and do not necessarily reflect the policy of the Minnesota Guitar Society.

PRESIDENT Alan Johnston
VICE-PRESIDENT Scott Davies
SECRETARY Steve Kakos
TREASURER Carol Kenfield

Board of Directors: Michael Ziegahn, Nick Rath, Pat Donohue, Tony Titus, Steve Haskin, Scott Davies, Ron Brown, Bruce Williams, Tim Sparks, Jeff Nelson, Stephen Kakos, Alvin W. Smith, Manuel Ramirez-Lassepas, Alan Johnston, Chris Kachian, Charles Lawson, Rob Pearson and David Crittendon, Cliff Suchy.

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



Live Blues and Roots Rock & Roll

AN INTERVIEW with CHARLIE BINGHAM

Charlie Bingham, recent winner of the Minnesota Music Academy Best Blues guitarist and Best Rock guitarist awards, is the guitarist for the Hoopsnakes, a local quartet (other members include Bruce McCabe, Jim Novak and Steve York). At an early age Bingham became a member of what he called the 'Blues Club' of the Twin Cities. The following interview was gleaned from his conversations with our Blues/Roots reporter in early May, 1988.

by CHARLIE LAWSON

Guitarist: How long have you been at it?

CB: 17 years.

Guitarist: How did you begin playing guitar?

CB: Professionally, I've been playing for 17 years. I got my first when I was 12 or 13. I was the rhythm guitar player and lead singer in this band in Detroit. It was in 6th grade, we did all Yardbirds, Animals and all that kind of stuff. How I started playing was that my brother Bob started playing first, and I saw his electric guitar and thought: "I have to have one." It was that sort of routine.

Guitarist: Were you of that generation that hearing the British blues players turned you on to the American blues players that they were emulating? Did Bob help in that process?

CB: Yeah, I found that out for myself because I bought all those John Mayall albums. Then my brother pointed me in the direction of the black blues players and I then started listening to Louis Meyers, Robert Jr. Lockwood, Albert Collins, Albert King, B.B. King, Freddie King... I've always had a strong thing for Freddie King.

Guitarist: Describe your style of playing.

CB: Well, the rock players think I'm a blues player and the blues players think I'm a rock player. I've got real strong roots in blues but then, on the other hand there's a lot of rock that I like to listen to... I don't get into too much of that elitist attitude about purism because, you know, you know I was born in the suburbs and so I just relate to what I was listening to as I grew up. I've found it's real important not to close my mind off to other kinds of music.

Guitarist: Do you consider yourself a blues player?

CB: I really don't know how to answer that. I'm not a blues player in the sense as far as the attitude and mentality of somebody like a Curt Obeda (guitarist for the Butanes), and I don't mean that [to be] derogatory, you know Curt, that's his whole life, I don't discern that much. I prefer playing live Blues and roots Rock & Roll; it's fun. There is something about Blues and Rock & Roll, real Rock & Roll, that is timeless. It will always be there when all the DX7s are in the garbage can, the Blues will still be there. However, there is a lot of contemporary music I like. You know, if you listen to David Gilmore of Pink Floyd he just reeks of blues guitar all over. He sounds like Albert King. It's all Blues

to me.

Guitarist: Who are some of your current influences or favorite guitar players?

CB: My favorite guitar player I've been listening to lately is probably Hollywood Fats.

Guitarist: God rest his soul. (Michael Mann a/k/a Hollywood Fats, a West Coast blues guitarist, died of a heart attack on December 8, 1987 at the age of 32.)

CB: He could cover every style of blues from delta to Chicago to Texas swing. He's great. Listening to his albums is a potpourri of guitar licks. I've been listening to Robert Jr. Lockwood a lot more. I bought a 12 string. We learned one of his tunes but it didn't work out too well on the gig because it was too jazzy. Lockwood I really like because of his chording ability and what he does with the Blues. Albert Collins, I never get tired of listening to him. Also lately I've been listening to Duke Robillard, I think he is really good. And of course there's Robert Cray. Ron Thompson's pretty wild.

Guitarist: Who are your favorite players in town and why?

CB: Curt Obeda, I just like Curt's feeling and his sound. I think he's a real soulful guitar player. I'm not good at describing technically why I like someone. I just like what I hear. James Smith, (guitar with R-Section) he's really hot. That night at the Blues Guitarathon (Minnesota Blues Guitarathon, December 1987) I hadn't heard him for a long time and he was just killing. I'd like to say something about Dan Schwalbe (guitarist for Blues Deluxe) but I haven't heard too much. I like what I've heard of his playing but I've only heard them (Blues Deluxe) one night. I went down and heard those guys and they sounded good. He knows, he plays in that style I like. He's different than Curt in that he plays more of the Robert Jr. Lockwood harmonica based style while Curt plays a little more of the R & B. (Ed. note—Charlie also mentioned Kent Duchane and Roy Alstad as other favorite local Blues guitarists, singling out Duchane for his slide work.) I don't know really who else because I don't get out and listen all that much, which I should do.

Guitarist: What, you don't take your nights off and go to a bar?

CB: (laughs) Yeah, if I was drinking I probably would but I don't drink anymore.



Guitarist: What do you think of Steve Tibbets playing?

CB: I really haven't heard that much to comment on that at all. Our sound man works with him a lot, he's going to Rome with him next week. It sounds interesting what Cody's told me where he punches holes in the master tape and does weird stuff. I'd like to hear some of it.

Guitarist: Have you heard, say, Run Westy Run, Husker Du, Soul Asylum, the Replacements?

CB: I like some of the Replacements I've heard. When I heard Husker Du's "Warehouse" album (Warehouse Songs & Stories, Warner Bros. '87) I liked that. I was shocked when I heard it. I had only heard them once before and that was years before. The playing wasn't as good then and when I heard that album I thought it was great.

Guitarist: How many guitars do you have?

CB: Oh gosh... I don't know, about 5 or 6, I think.

Guitarist: Which one is your favorite?

CB: Well, right now I'm using a Telecaster with Tele replacement EMG pickups in it. I went back to using a simpler set-up. I'm using Fender Super Reverb amps.

Guitarist: I was going to ask you about that. When you were in Lamont Cranston you played a Strat through Peavey solid state specials. What effects were you using then? Why did you change from solid state to tubes at that point?

CB: All sorts of processing; flangers, a big chorus echo and a thing that's called a Roland Dimension-D, kind of a psycho-acoustic defect, all sorts of nonsense, but I had to use all that stuff to make the amps sound good cause those amps are just so dry sounding, no warmth. After I left the Cranstons I used them a while in the Bingham-McCabe Band [Bruce McCabe, who plays with Charlie currently in the Hoopsnakes], but decided I wanted something with a warmer, natural sound so I went to the old Fenders with Telecaster. I found the stock Tele pickups had a little too much bite so I tried the EMGs and they were quieter and a lot smoother. When Bruce and I started the thing at the Five Corners Bar I was using a little Fender tweed twin pre-amp with a single 15" in it with the Teles but then I needed more punch so I went to the Super Reverbs.

BINGHAM from 3

Guitarist: Do you use delay?

CB: Yes, I use a little delay pedal and a tube screamer... for that Rock and Roll sound that the kids love so much (laughs).

Guitarist: Can you talk about performing live with vintage versus modern equipment? Was there a difference in those two bands that necessitated you change?

CB: Yes, the solid state stuff you can get the real Heavy Metal sound out of it and it has the long sustain. It sounds like a thousand pound bumblebee. Vintage is cleaner sounding. Even if I went back to another rock band I would use what I'm using now. Those amps can be kind of temperamental cause they're old amplifiers, 20 years old. Tube amps, you've got to be on top of them.

Guitarist: Do you know the trick of partially disconnecting a tube?

CB: People do that with Marshalls. Marshalls will have 4 tubes, EL-34s, you disconnect the 2 on the ends. It gives you a distortion sound.

Guitarist: Were you playing a Charlie Orr guitar for a while?

CB: Yes, Greg Nelson made that for me. I still have it. It's down in the basement collecting dust, it's a sad story, just like Kenny Rogers says. It's a nice guitar and I still use it. I have a 4-track down in the basement, a porta-studio, effects and drum machines. I use it with those.

Guitarist: What other guitars do you have?

CB: I have another guitar that Greg Nelson made for me which is a beautiful 12 string/6 string double neck, all maple and African zebra wood and gold hardware; but I don't use it on the gig. I just recently acquired a really cool Bellzouki 12 string from Pete's Guitars (a St. Paul guitar shop, specializing in vintage instruments). It's a Spock guitar. It's killing and it sounds great and it plays great and I'm going to try it periodically on the gig. Then I have my Strat which is kinda hacked up and I have 3 Danelectro lipstick tube pickups that I'm going to put in it. I need a decent slide guitar. I've been using that Sears Silvertone for it and I really like the sound out of those lipstick pickups but I need a better guitar to put them in so I'm going to use the Strat for that. I also recently acquired an old '58 Fender lap steel which I've been trying to figure out how to play. It's a 6 string Hawaiian steel. It came with a tripod and all the original slide bars in the tweed case. It's pretty neat.

Guitarist: Are you working with different tunings on it?

CB: I've just been working with the D tuning. I'm going to get Joe Savage to give me some lessons.

Guitarist: Let's talk national guitarists. How do you feel about Robert Cray? What is he doing that is special?

CB: I love Robert Cray. We opened up for him when we first had the Hoopsnakes together at the Cabooze. He blew me away. When I saw his

show it was so laid back and his singing is so good. His playing is real soulful, he doesn't have to play loud, his phrasing is good and he has a great band, a great rhythm section and that's the battle there. He's slick but smooth. He doesn't have to come out like gangbusters. He comes out laid back and he had me hooked.

Guitarist: On the other end of the spectrum, what about Prince?

CB: I think he is a very creative person. I think he is a good guitarist. I don't particularly like his sound. It's a little too fuzzy for my tastes, but I like his playing. The grooves are real close to James Brown.

Guitarist: What do you think of Los Lobos?

CB: Love 'em. They are one of my favorite groups around. Those guys are good. They cover all different styles but it sounds like they are all in their realm. They can do anything. They have the variety and still sound like themselves.

Guitarist: You have backed quite a few Blues legends and roots Rock legends, could you tell us who and how those experiences went?

CB: Bo Diddley was great. He was singing a bunch of dirty songs when I was playing with him. He had to stop doing them after a while. He had one called: "You'd Better Stop Her Before She Bites My Whopper." Oh, he got some people ticked off. Well then there was Big Walter Horton. That I would sooner forget. That was real difficult for me. He jumps time and had all this little sign language going on but I didn't understand what the hell he wanted. Some of those guys you have to play with for a while to know what they want.

Guitarist: The late Lazy Bill Lucas [local long-time Blues pianist] was influential in town to many musicians and he jumped time. Do you think that is an older stylistic trait?

CB: You anticipate. Mojo would jump time. It's funny, I don't think it is intentional. I don't think it was with Mojo because it would vary from night to night where the time would jump, nothing against Mojo, you know those guys just play what they feel at the time. John Lee Hooker jumps time. You listen to some of his records and there will be, you know, 11 bar Blues (laughs).

Guitarist: What combos have you been in?

CB: Lamont Cranston. Live Bait with my brother Bob, Chuck Emick, Kent Duchane and Slim (Lynwood).

Guitarist: Was Kim Wilson in that at all? [Kim Wilson, lead singer and harmonica for The Fabulous Thunderbirds]

CB: No, that was Aces, Straights and Shuffles (that Bob played in). I played with Mojo Buford for a period [local harmonica player]. When I've stayed with bands, I've stayed with them for a fairly long time. [Then the Bingham-McCabe Band and now the Hoopsnakes] The Cranstons, I was with for maybe 10 years.

Guitarist: How would you describe the Cranstons

music?

CB: An R&B Show band, Rock & Roll routine. It was fun. I did have a good time.

Guitarist: That level of touring and professionalism must have taught you a lot.

CB: It really helps to tighten a band up and teaches you how to be consistent when you're on the road. It helped me. You know, we went through a lot in that band with a friend dying, record deals and just all the stuff that every other musician has probably been through who has been around for a while. It just taught me one thing: don't get your hopes up too high about anything 'cause they are going to be let down the next day. Now, just enjoy what you are doing for the moment and if you don't get that big record deal or whatever and if you don't put all your happiness into that stuff, then big deal, you're still happy and you still have your gig. You're still playing.

Guitarist: Let's talk about some technical things. How do you play slide?

CB: With a glass or a steel slide. Glass ones have a tendency not to make as much string noise. I usually tune to a D tuning.

Guitarist: Do you mute with your fingers or with your hand?

CB: I mute behind. I dampen the strings with the finger behind the slide, but when you're using an open tuning I've found that it's not as critical.

Guitarist: Bending?

CB: I bend up. Sometimes I'll pull down, very rarely.

Guitarist: Do you do a lot of pull-away?

CB: Sometimes yes, finger taps, trills yeah, I'll do trills and pull-aways. Once in a while I'll do finger taps but I don't like to get into that too much because there are kids who are 16 years old that can just smoke on that stuff and it doesn't really fit in the blues. (laughs)

Guitarist: What string gauge do you use?

CB: Right now I'm using the 9s through the 42 but I'm going to start using heavier strings. I'm finding now when I do more of the shuffles I like to have heavier strings. 9s are fine for bending. We're doing a Gatemouth Brown tune called the "Okey Dokey Stomp." That one I find I need to use heavier ones on.

Guitarist: Do you do any finger picking?

CB: Hardly. I can do a little Travis picking but I've never sat down with somebody to show me. It's something I'd like to learn.

Guitarist: How do you practice? Do you practice?

CB: (laughs) I've been guilty for a long time of not doing much practicing. 'Cause playing an awful lot, 4 or 5 nights a week, you don't feel like practicing. But I've been getting a bug in me lately and sitting down and practicing for hours. I put on a tape and start learning licks but also I've been spending time with my 4-track on

BINGHAM from 4

ideas, put on a basic idea with the drum machine. A drum machine is a great tool to have for when you're by yourself. The Alesis [4-track tape recorder] is an invaluable tool for guitar players to have. It saves you time and allows you to communicate your ideas.

Guitarist: Do you run hand exercises for speed?

CB: When I warm up I'll do modal runs and my scales. I have a basic understanding of my modes. I'll run diminished scales. People have asked me to give them guitar lessons and I tell them no because I'm basically a street player and I don't know what I play. I just start off with the minor pentatonic scale which is pretty much the basis of Blues guitar and work off it. I've got a lot of bad study habits that I am now trying to break. It's coming along.

Guitarist: Do you let your thumb overlap on the neck?

CB: Usually I try not to and then I use my pinky. You know that's a real common thing. I try to keep it on the back. That's one thing that has been pounded into me. When I was 17 or 18 I was living with this friend of my brother's in Ann Arbor, an incredible bass player and it was really funny, he'd make me stay, he taught me all the modes and wouldn't let me leave the house sometimes. I'd go 'come on let's go down to the bar' and he'd say 'no, I think we'll practice our modes and then we'll go over a few changes' (laughs). He was a big help with me.

Guitarist: How do you compose?

CB: It depends. I get an idea when I'm driving in the truck, or before I go to sleep, when you're in that alpha state (laughs). All of a sudden you start getting ideas. I have a guitar by the bed now, I've got to play it immediately or else I won't remember it the next day. If it's more complicated, I'll put it down on the cassette player. I don't like to put a rule on it. If I don't have an idea I don't pick up the guitar. I don't try to force anything because it doesn't work.

Guitarist: Why don't you sing?

CB: Because I can't.

Guitarist: The Twin Cities has had a strong blues scene since the '50s and earlier. Because you've grown up on this scene, what is your perspective on local Blues and Rock guitarists?

CB: I think it's a healthy scene. As far as anywhere else in the country, you can make more money playing bars in the midwest, especially Minnesota. The only trouble with Minneapolis is that its like a little oasis in the middle of nowhere. The west bank has opened up again, it seems. It was dead for a while. Its like in the summer time you walk down Cedar and there's music coming out of the bars and its great. You've got the Five Corners, the 400 and a guy I know may buy the Triangle, turn that into a Blues club. Its neat what is happening down there. Its like the scene that was going on there quite a few years ago. Everything was kind of closed up for a while and now its happening. Again.

Guitarist: Do you think the caliber of guitarists here is of a national standard? Do you feel that the audiences here take for granted what they have?

CB: I don't think the audiences take anything for granted here. I think its a real appreciative audience. The Blues in this town *has* been really overlooked. By any national standard I think this town has a great Blues scene.

Guitarist: What were your favorite best and worst performances?

CB: I guess my favorite performance, I hate to use that word, the favorite time I had playing... it is something that happens once in a while that can't really be explained when you're playing. Its like you are on a roll, you're not thinking about what you are playing, you feel good, music is coming out, you're not anticipating what you are going to be playing next, it just comes out. You get this feeling inside, a nice feeling like 'wow where's this stuff coming

from?' and then once you start thinking about it you lose it. (laughs)

Guitarist: Where does it come from?

CB: I can't explain it. Its a feeling, and the music is just coming out and it's not planned. Its like everything is happening in the moment and its a great feeling. It's just a rarity. Maybe some people can relate to it. It is just one of those things that happens. For me, it hasn't happened that often. You're playing and you're smiling and you've got your eyes closed and you open your eyes and everybody in the place is smiling. Its honest. Its honest at that point, there's nothing pre-meditated about it.

Probably one of the worst gigs we had was playing with Molly Hatchet. I got hit in the head with a beer bottle. They didn't like us. We came out and they were waving the stars and bars flag and drinking Jack Daniels. We come out and Pat's (Hayes) got his baggy suit on and greased back hair...they didn't care for us a hell of a lot.

Charlie was a judge at the Knut Koupe Best Rock Guitarist contest held at the Cabooze Bar April 25th. The other judges included Dean McGraw, Dez Dickerson, Scott Yoho and John Domagall. We asked him what he expected, what he heard and what it was like...

Guitarist: What do you expect to hear tonight?

CB: I don't want to say; (laughs) when they asked me to do it, I asked, "Am I going to hear 10,000 Eddie Van Halen clones?" and they said "this time no, it's a lot different this time." Don't get me wrong, I like some Heavy Metal.

Guitarist: (2 weeks later) Well, what was it like?

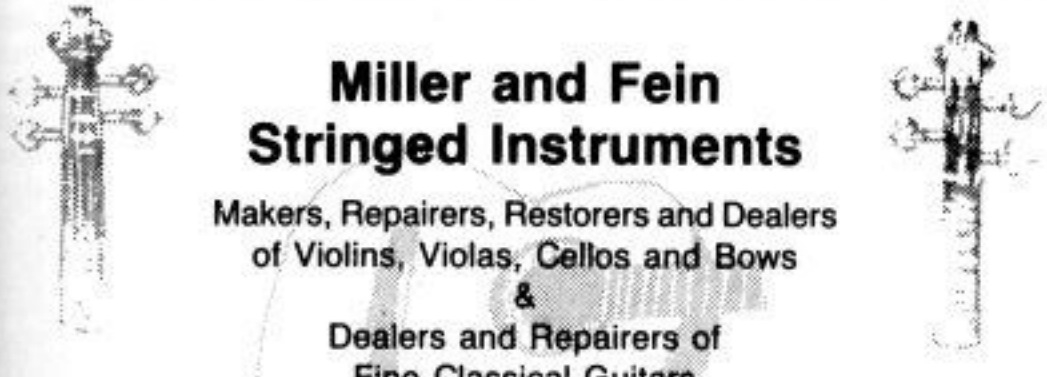
CB: Fun! Good, louder than Hell. They used 12 Marshall stacks.

Guitarist: How does the voting work?

CB: There were over 25 players. You vote on a scale of 1 to 10. You vote on stuff like composition, stage presence.

Guitarist: Who did you like?

CB: The guy who won was named Greg Herznach. One guy I liked was a guy named Dave Wing. He was a Rock player. He used no distort-



**Miller and Fein
Stringed Instruments**

Makers, Repairers, Restorers and Dealers
of Violins, Violas, Cellos and Bows

&
Dealers and Repairers of
Fine Classical Guitars

In St. Paul's Historic Cathedral Hill District
The Blair Arcade — Selby and Western Avenues
St. Paul, MN 55102 (612) 228-0783
800-328-6795, Ext. 268

BINGHAM from 5

tion and played more of that country stuff. He was good, tasty. He had some roots, he laid down a feel. There was a guy (Rick Marcel) who was really good too.

Guitarist: How many recordings have you done?

CB: How many albums? We did some songs on that "Bar Wars" (compilation on the *Waterhouse* label) LP. There was "Up From The Alley" the Cranstons, Waterhouse, "Shakedown" was Waterhouse and then that went to RCA and then we recorded an album with RCA which never got released, thank God.

Guitarist: You've got a new album out. What is it called?

CB: Hoopsnakes.

Guitarist: What label is it on?

CB: The Hoopsnakes label. We just did it all ourselves.

Guitarist: What do you think of guitarists who don't do ensemble work but play solo guitar such as classical guitarists?

CB: Classical guitarists? I have a lot of respect for them. That's a different thing to do. For me it would be hard to go out there. You have to have a lot of guts to do something like that. I have respect for that because it tells that the person can sit down and work his craft for hours and hours and come out by himself and do something and not have anyone else to lean on. The only person you can count on in that situation is yourself. That's hard because you've got to be on all the time.

Guitarist: What advice would you give young guitarists who are serious about playing the kind of music that you play?

CB: I don't really feel like I could give advice to anybody. Listen to where it started, even if you don't want to play that way. It gives you the basis of learning and that's the foundation if you want to go off into playing Rock. That gives you that foundation. It gives you that feel. But I can't say what works for other people.

Guitarist: How do you feel being interviewed by a magazine like *The Guitarist*?

CB: Intimidated. I like your publication. It shows that this town is actively involved with musicians.

Charles Lawson is a member of the Board of Directors of the Minnesota Guitar Society for whom he produced the Blues Guitarathon in December, 1987. Mr. Lawson is a freelance writer, blues booster and guitarist with a very strange band called "The Naturals."

GUITARJAM

by SHARON ISBIN

Guitarjam... an historic offering... the first public radio series to concentrate on the musical influences of this country's most popular musical instrument! Guitarjam will be broadcast on Mondays in August at 7:00 p.m. on KSJN.

What does a flamenco guitarist playing in a sixteenth-century Spanish courtyard have in common with a lutenist playing Bach in a German rococo palace? Or an electric jazz guitarist with a fifteenth-century oud player? These and many other questions have long fascinated me since I began touring in different parts of the world and observing how the guitar has figured in varied cultures. Within the context of a compelling musical and historical journey, *Guitarjam* unlocks these mysteries.

You can imagine what an exciting challenge it was to capture the stylistic diversity and unity of the guitar world when creating American Public Radio's *Guitarjam* series. My first experience in formally presenting a mixture of eclectic styles happened in 1985 when I directed Carnegie Hall's Guitarstream International Festival. Fifty performers from all over the world participated, and we heard many varieties of guitars, lutes, ouds, banjos, dulcimers, and dobros, as well as accompanying singers, bowed strings, and percussion instruments. But it was not until taping the radio series *Guitarjam* that it became clear to me how the guitar's rich history and adventurous present, and the performers' abilities to improvise spontaneously and imaginatively could create unique collaborations that would fill the studio with a genuine spirit of discovery, passion, and joy.

Something new was born in each show. I'll never forget, for example, the day that Carlos Barbosa-Lima and I recorded the First *Guitarjam* program, "Journey Through Brazil," with a percussionist from the Amazon, Thiago de

Mello. Thiago had brought along an assortment of instruments which looked like they belonged in a menagerie or an armory—from tortoise-bodied drums to the bow-and-arrow-like berimbau. We were recording Antonio Carlos Jobim's *O Boto*, a haunting piece which evokes the dense tropical jungle of the Amazon, and the myriad strange, colorful birds and four-legged creatures which inhabit it. Wizard that he is, Thiago managed at least three or four of those instruments at once (imagine several whistles in his mouth and a drum at each palm), but that was still not enough for the whole jungle. So we suggested over-dubbing. Having laid down our initial track, Carlos and I stepped into the recording booth with the engineers, our producer Shirley Ford, and host Alvin Epstein. The tape started. Our skin began to crawl—Thiago was possessed, a demon in a trance flailing about from one gourd to another. It was as if this music reached far back into the primordial origins of consciousness. We stood transfixed, pierced by these magnificent primitive, almost unearthly, "ur" sounds of life—the sounds of a culture which had given birth to Nazareth, Villa-Lobos, and other great composers.

Another beautiful memory lingers from the taping of the next show, "Spain and the Gypsy." Flamenco guitarist Paco Pena had walked in just as the Sephardic trio Alhambra finished playing a song from fifteenth-century Spain. Since this richly embellished Spanish music with its Moorish roots served as a precursor to flamenco, we asked Paco if he had ever improvised with an oud (Persian lute) player. He hadn't, and both he and George Mgrdichian, Alhambra's oud player, thought it was a great idea. What emerged—an extraordinary, virtuosic fusion of musical styles and cultures—is indescribable. After this music feast and an appearance by flamenco singer El Chaparro, the strumming techniques and Spanish passion heard in Andres Segovia's solo arrangements of Turina and Albeniz followed naturally, as did the Andalusian, gypsy spirit of Manuel de Falla when violinist Nadja Salerno-Sonnenberg joined me for the fiery finale.

In *Guitarjam #3*, Paul O'Dette carried us back to an ancient Venetian court with the delicate strains of his renaissance lute. As he negotiated the intricate ornamentation which flowed effortlessly from his instrument, the spirit of improvisation one finds in jazz was very much alive. When Paul played the baroque lute, we heard the same dark and subtle timbres which inspired J.S. Bach to write his four famous "lute suites." These suites, like the Brazilian samba and many American jazz tunes, draw upon dance rhythms of the time. Keyboard artist Rosalyn Tureck joined me to discuss the complexities of embellishment, fingering, and interpretation involved in transcribing this music for guitar, and the discoveries our work together has produced over the years. And when Michael Lorimer played the baroque guitar, we were not so far from the crowded, smokey jazz clubs of New Orleans. He likened the *Folias and Variations* that he performed to a kind of eighteenth-century blues whose repeated chord patterns create the foundation for all the variations, each of which expresses a different emotion.

That reminds me of Odetta's unforgettable jam in the next *Guitarjam* show. When she entered the studio, Doc Watson and Jean Redpath had already performed, and Cynthia Sayer's Crazy Rhythm Trio was in the middle of Memphis Blues. Utterly taken with the group, she began to dance about humming with the trio. I asked if she wanted to sing something with them; they settled on three songs, including two gorgeous Southern hymns. In one of them, Odetta's voice took on a celestial, other-worldly quality I had never heard before. Again, we were all transported—this time, to a hot, sprawling plantation in Georgia, 150 years ago. Life was brutal then, but the slaves still proclaimed to the heavens a beauty, hope and dignity which transcended the pain and suffering of their daily world. Moved by this music, I felt particularly inspired while playing one of the ballads of the Black Decameron, which was written for me by Cuban composer Leo Brouwer and is filled with African rhythmic, melodic and antiphonal influences. It

Everything is in for Jeffrey Van

by JACK EL-HAI

Jeffrey Van has no idea how many people have studied classical guitar with him. "Oh my God!" is his response when asked to estimate the 23-year figure. Of one thing, though, Van is certain: "Not only do very few of those people, if any of them, play like me—they don't play like each other. They all play like themselves. What I seem to be able to do is get people to play the best they can play—the way they're supposed to play, using their natural talents and how they approach the instrument and the music."

The distinct playing styles of Van's former students—who include Sharon Isbin and John Holmquist—are no accident. A member of the affiliated music faculty of the University of Minnesota since 1966, Van has developed a teaching method that can only be described as an anti-method. "As far as I'm concerned," he says, "nothing is ever out, everything is in. The only thing that's out is what doesn't work for a given individual."

Throughout it all, Van maintains a busy career as a performer and composer. In addition to solo appearances with the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Pro Musica Chamber Orchestra of Columbus and the National Gallery Orchestra in Washington, he has performed recitals at Carnegie Hall, at Wigmore Hall in London and all over the U.S. Since 1967 he has premiered no fewer than 36 solo and chamber works. His catalogue as composer includes works for guitar, chorus, solo voice, chamber ensembles and a suite for solo viola.

It comes as a surprise, then, to hear him wish he could do more. "I wish I could do everything at once like some people seem to be able to do. . . . When I'm writing a piece, that's all I do—I might not pick up the guitar for two weeks. If I have concerts to play, then I'm not writing anything—I'm just concentrating on that." His duties with students also claim his time. "If they're all busy and working on various projects, you get involved with their lives, in their careers, in their next steps, in their repertoire," he says.

One challenge in teaching gives him the greatest satisfaction: appraising the student's playing and pinpointing ways to fine-tune it. "For me to make a radical suggestion about somebody's technique, I have to watch them play a lot to be convinced, so I can convince them that this change is going to be in their best interest. After all, they've been playing their way a while—it seems OK to them, right?"

His goal as instructor is to help students find their own unique solutions to performance problems. His approach, then, is "if it works, do it. If it doesn't, let's keep looking." Once students with a solid technique have embraced that attitude, he says, "they're in the position to evalu-



ate new ideas, try new approaches without losing their own technique."

Teaching forces Van to examine his own playing in a way he's not accustomed to. "One of the hardest parts of teaching for me is going over things that I know instinctively from so many years and don't think about anymore. And suddenly you have to think about them in order to get them across. . . . When you have to constantly analyze what you do so you can explain it, that's difficult."

It was instinct that led Van to the guitar when he was nine years old. Without any exposure to the instrument, he says, "I just decided I wanted to play the guitar. . . . My first instrument was pretty unmanageable—steel strings very high off the fingerboard. I strummed with a pick and took lessons from somebody about where some of the notes were. And I was very unhappy with that. . . . I realized this wasn't what I had in mind."

A music shop on St. Peter Street in downtown St. Paul, its window filled with fretted instruments of all kinds, caught his eye. He began taking classical guitar lessons from its proprietor, Albert Bellson, whose instruction stressed results and musicality over method—which later shaped Van's own teaching philosophy.

At that time, classical guitarists were rare. When a chamber group needed a guitarist to fill a part, "I was the obvious and sometimes the only choice," Van says. "So very early on, I got into that part of music making, which was terrific and one area that classical guitarists tend often not to get into."

Van earned a B.A. from Macalester College and received the first Master of Fine Arts degree in guitar awarded by the University of Minnesota. Along the way he attended master classes of

Andres Segovia and Julian Bream. Always interested in guitar societies, he became a charter member of the Guitar Foundation of America, where he recently completed a three year term on the board of directors.

Van believes that groups like the Minnesota Guitar Society must reach out to a broad range of guitarists. "The narrower a society gets, it seems, the surer is its demise," he notes. Societies should actively commission new works for guitar "because it puts the interest in several areas—it gets composers interested, it provides new music for guitar players, and it gets the society to link with other organizations like the Minnesota Composers Forum. . . . That's been the biggest problem with guitar—the image it has of isolation."

More than any other area guitarist, Van has worked extensively with composers, many of whom initially have trouble writing for guitar. "You show them a Villa-Lobos etude, and the page is black, for heaven's sake. They say, 'You can do anything on the guitar! Look at all those notes, look at all those accidentals!'" Compared with other instruments, composing for guitar "is a little more difficult, less predictable—what looks possible often isn't. And what looks impossible is often a piece of cake. It's hard for a composer to realize why that's so and what to do about it."

JEFFREY VAN to 8



NOTES from Gene's Desk

band instruments • violins • guitars
 keyboards • amplifiers • lessons • music
 repair • advice • sympathy • band
 instruments • violins • guitars • keybo
 amplifiers • lessons • music
 advice • sympathy • band
 violins • guitars • keybo
 lessons • music
 sympathy •
 guitars
 mu

Unadvertised
 SALE
 Now in Progress!

(Don't say you saw this ad!)

repair
 instruments
 boards • amplifiers
 • repair • advice
 and instruments • violins
 keyboards • amplifiers • lessons
 • repair • advice • sympathy
 band instruments • violins • guitars
 keyboards • amplifiers • lessons • music
 repair • advice • sympathy • band



cadenza music

149 N. Snelling Ave.
St. Paul, MN 55104
612/644-3611

Flamenco

by GREG WOLFE

When *Guitarist* invited me to write an article about flamenco, I thought I would write something humorous about flamenco myths. However, I soon realized that it could be pointless, due to the lack of knowledge people have about flamenco in general. So, I've decided to talk a bit about flamenco, specifically flamenco guitar.

Flamenco is the folk music, dance, and song of southern Spain. It is often compared to jazz and blues, and with good reason. Flamenco was more or less born out of the oppression of Arabs, Jews, gypsies, and other such types of people that didn't "fit in" with the guidelines of the Spanish Inquisition. These undesirables mixed together and sang their blues (flamenco style) and this was, of course, quite emotional.

Each rhythm in flamenco expresses a particular emotion. Some of these are obvious; loneliness, death, lost love. Others are more subtle, as emotions can often be.

While there are some songs that are sung in a free form, usually flamenco is rhythmical and percussive. There is a structure for each rhythm and cues that the singer and dancer give to let their colleagues know what they intend to do; such as, starting, stopping, changing rhythm, etc. It is quite possible to have a singer from Madrid, a dancer from Tokyo, another from Berlin, and a guitarist from Tulsa, put on a decent show without rehearsing—providing that they all know their craft.

Now, one may wonder why there is all this talk of singers and dancers. It is impossible to talk about flamenco guitar without mentioning these two other elements. Flamenco began (roughly) in the 16th century, with the song, then dance, then guitar. More importantly, flamenco guitar was only used as accompaniment

to these other elements until the 1940's! The *cante* (or song) is considered the most important element in flamenco. Outside of Spain its effect is usually lessened since people may not understand the language and relate more to the visual of the dance or the music of the guitar.

A large part of the beauty of flamenco is in these three elements working (jamming) together. In all sincerity and objectively, I believe that the guitarist has the most difficult job of all, accompaniment. There is a great difference in the Madrid style and the Sevilla style. Furthermore, each village and town in Andalusia (southern Spain) has its own style, and then each singer and dancer has their own personal style or "thing" that makes it their own. It is the duty of the guitarist to accommodate and accompany each one of these people to the best of his/her ability. There are times when one may not feel like doing that or styles

FLAMENCO to 10

JEFFREY VAN from 7

Van keeps the fingerboard in mind as he approaches new music. "As I look through a score, I see a lot of fingering—how would I play that?—and eventually you have a theory how you would... You're going to see spots that right away you know cannot be played; it just won't work, you can't reach it, or whatever. You come to the point where the decision has to be made about the practicality as opposed to the playability, the possibility. Sometimes, especially in guitar, less is more."

The spirit of a new piece is often not what Van expected. Even composers known for bold and bombastic writing, he says, tend to write for guitar "a real introspective sort of piece that's out of step with what you *thought* their style was and what they would be apt to write for the instrument. They often step out of character when they write for guitar—they step into its character."

Van's future includes more of his own composing. "And it's not really a change of direction—it's a direction that's grown," he says. Although he's been writing music for 20 years, his output has soared during the past five. Upcoming projects include a string quartet without guitar, choral works and a "Vivaldi-length" guitar concerto. "It just seems to increase in spite of me—I never thought of myself as a composer... I don't have a huge pile of works, but almost everything has been performed, some of it recorded and a number of them published. I feel real lucky in that sense."

Writing for guitar presents its own challenges for the master guitarist. "It's hard to divorce yourself from the fingerboard and not just write what feels good for the hand and fall into clichés that your fingers know too well." As for the big solo guitar piece he someday hopes to write—"it probably will take a kick in the pants from someone who says, 'OK, I'm going to pay you to write this piece and it has to be done six months from now.'" Such deadlines, he says,

"used to frighten me, but now I know that that will produce the piece: that's the way things get done. You might be writing it all in the last week but, by golly, you're going to write it."

Van says he has learned one important lesson as a composer, performer and teacher: "Find your system and then explore other things, add some things to it if it's helpful, use whatever you can use, discard what you can't, but *don't* leave whatever you do well."

GUITARJAM from 6

was striking to me how music somehow unified all these compositions' tempestuous origins and disparate cultures.

In the final show, Joe Pass, Larry Coryell, and singer Janet Lawson heralded old jazz, as well as the new jazz which continues to develop in our time. And the boundaries of classical, Brazilian bossa-nova and jazz all dissolve in the fusion of *Guitarjam*—a trio in which I am joined by Larry Coryell and Laurindo Almeida. Born in 1984 at the Pepsico Summerfare Festival, this trio has inspired me to explore the great diversity of the guitar world, to expand my own horizons as a performer, and to bring together artists who will celebrate the diversity of an instrument which has served for centuries as a voice of the people.

Stephen Kakos

Classic Guitars

ancient & modern
repair restoration

472-4732

CHARLES A. HANDMADE HOFFMAN GUITARS

AUTHORIZED
WARRANTY SERVICE

for

C. F. Martin
Sigma
Gibson
Epiphone

QUALITY
REPAIRS & ACCESSORIES
For All Fretted Instruments

CHARLES A. HOFFMAN, INC.
2219 East Franklin Ave.
Minneapolis, Minn. 55404
612-338-1079

BENEDICT MUSIC

- Specializing in vintage hand-crafted and used guitars
- Repairs, restorations
- Buy, sell, trade
- 3 Fender Strats
- 4 Fender Teles
- '68 Fender Coronado
- 3 used Martins
- '60's Goya Braz.
- Rosewood Classic
- Instructions in all styles

822-7335

3400 Lyndale Ave. So., Mpls.
Open Sundays 'til 5
Weeknights 'til 8

THEME FROM
MASTERPIECE
THEATRE

RONDEAU

BY J.J. MOURET
ARR. BY BILL SCHEEL

The musical score is presented in ten staves. The first staff begins with a treble clef and a 4/4 time signature. The second staff includes markings for 'C VII' and 'C III'. The third staff features a 'C I' marking. The fourth staff contains a 'FINE' marking. The fifth staff has a 'C III' marking. The sixth staff includes a 'D.S. al Fine' marking. The score is enclosed in double vertical lines on both the left and right sides.

The complete arrangement of the above piece may be obtained by sending a SASE to:

Bill Scheel
104 1st Ave. N, Apt. 5, Bayport, MN 55003

FLAMENCO from 8

may clash somewhat—it can get rather complicated; yet, it still works if everyone knows what they are doing. One must, first of all, know all the rhythms, forms, and the emotional content of them, and numerous nuances and subtleties that each rhythm has. Also, at some point one has to learn Spanish and go to Spain, to know what the singer is singing about and to acquire knowledge first hand.

The point I want to stress is—that to be a flamenco guitarist one *must* know how to accompany the song and dance. The renowned flamenco guitarist Sabicas once said that one should accompany the dance for twenty years, singing for twenty years, and then play solo. A bit exaggerated perhaps, but quite true in the sense that, of the dozens of excellent solo flamenco guitarists playing today, there is not one that is not proficient at accompanying dance and singing; they have paid their dues, so to speak. It is, in fact, impossible to play flamenco guitar without this knowledge, because the elements are so intertwined. Being a foreigner, the best way to have the rhythms ingrained (or beat into your head) is to accompany the dance for hundreds of hours until they become second nature thus alleviating the burden of counting beats in your head. Many people try to learn flamenco from sheet music or records, which is really a waste of time ("No way Jose"); unless you're trying to cop a riff. I was extremely fortunate to have a knowledgeable teacher, and also the opportunity to play for dance classes, right here in Minneapolis, of all places. Learning to accompany the singing presents a problem, as there are few singers in the U.S. that know how to sing properly. Again, a trip to Spain is a must and allowing yourself to be put into uncomfortable situations in order to learn the craft—singers don't seem to have a lot of patience, especially with foreigners.

Musically, flamenco guitar was fairly uncomplicated until recently. Being used solely for accompaniment, guitarists used primarily major, minor, and phrygian modes. Technically,

they used rather simple strumming, thumb and index finger, and picado. As guitarists began to play solo they adopted classical guitar techniques, arpeggios, tremolos, etc., and further developed thumb and strumming techniques. Musically, flamenco has evolved "...to go where no man has gone before," especially in the last fifteen years. This is largely due to the death of the dictator Franco. Spain has exploded out of the Dark Ages and has become exposed to jazz, rock, South American, etc., and naturally this resulted in a significant cultural experience and evolution for all of Spain. This happened to coincide with the advent of Paco de Lucia—truly a guitarist's guitarist; a phenomenon who I would venture to say almost single handedly (he does play with both hands) turned flamenco around. He names Jimi Hendrix as a large influence, and wherever he travelled on tour he soaked up all that he heard, culminating in a collaboration with Al di Meola and John McLaughlin. (I might mention that as a result of the musical changes the song and dance have changed considerably too).

Instruments like congas, electric bass and guitar, piano, synthesizer, accordion, flute, oud, etc., have been added with excellent and disastrous results, depending on the artists involved. Some of it is quite good, exciting—on the other hand there now exists "pop" flamenco, commercial crap. Not to worry. There still exists the primitive, traditional, folk art; yet there now exists experimental, modern, and at times, "fine art." Guitarists now have access to modes and ways of playing that no one would have dared to even think of, a mere twenty years ago. At this point anything goes. As always, it's a matter of taste. One *must* still know the basics, the tradition, where it comes from.

The rhythm, emotion, and your basic, "What is it you have to say?" should always be adhered to and of greatest importance.

Now to address some of the myths, misconceptions, and specifics of flamenco guitar. Many people often confuse flamenco with Mexican

music or classical guitar. (People have often asked me to play "La Bamba" or asked, "Did I study with Segovia?"). Mexican music has practically nothing to do with flamenco, although there is some Spanish influence, which is a totally different thing. As far as classical guitar, aside from six nylon strings and some similar techniques, I see nothing more in common than I would with any other style of guitar.

Many guitarists diversify and play various styles, while others prefer to specialize and concentrate their efforts in one particular area. Personally, I find myself in the latter group, although I enjoy listening and dabbling in other styles. At one time I put together a flamenco/fusion band that also played salsa, boleros, reggae, and various other bizzare things. I learned a lot and enjoyed working with other musicians and their instruments, and would like to attempt something like that again. However, playing flamenco guitar well is incredibly time consuming, learning to play for singers, dancing, and solo.

There is usually a comment about flamenco guitarists excessive use of the capo. Initially this came about to accommodate singers and maintain a certain quality of tone. In other words, if a singer wants to sing in C phrygian, one would put the capo on the third fret and play in A phrygian, to produce a more "flamenco" sound, and avoid playing in positions where there aren't a lot of open strings to be used. My guess is that as guitarists began to play solo they were reluctant to throw away their capos and/or used them to achieve that tonal quality that they found desirable.

FLAMENCO to 11

NOW OPEN IN ST. PAUL!!

227 North Snelling, St. Paul
(2 blocks south of Hwy. 94)
646-0596

Open:
Mon. - Thurs. 11 to 8 p.m.
Friday 11 to 6 p.m.
Saturday 11 to 5 p.m.
Sunday closed



Knut·Koupeé

MUSIC STORES

Sales Staff:
Jim Meland
John Bradley
Al Julson

from **BACH to ZAPPA**

the
**P
O
D
I
U
M**



Lynn & Paulette Thompson
offer friendly, professional
help and service

- ★ Featuring an *unequaled* selection of sheet music in many styles
- ★ Fine classic & acoustic guitars plus moderately priced student models
- ★ Professional music instruction—guitar, piano, bass, vocal
- ★ Amps, harmonicas, strings and things.

1312 S.E. 5TH ST in DINKYTOWN

331-8893 Call Us!

WE SPECIAL ORDER SHEET MUSIC DAILY

FLAMENCO from 10

People that 'do' flamenco are into rhythm in a big way. Especially with the dance, it is most percussive, with hand clapping, finger snapping, and feet, of course. Unbeknownst to many people, two of the more well known flamenco guitarists, (C.M. and M.deP.) are frowned upon by 'flamencoes' simply because they play out of rhythm—that is inexcusable, a mortal sin.

Speaking of rhythm somehow brings up fingernails. Some people assume that flamenco guitarists have fingernails one inch long. Nails vary according to preference. Those guitarists that play for dancers tend to have their nails longer to allow them to wear down, be heard, and add a dash of percussiveness to their sound. In this case one usually has to resort to using some concoction to prevent nail loss and avoid severe blisters and bleeding. Crazy Glue, Lee Nails, baking soda, tissue paper, airplane glue, —it's really incredible the lengths a guitarist will go to to preserve the all mighty nail.

What is really hard on nails is the strumming or rasgueado, particularly when playing for dancers. It is also a technique that is used when playing for singers or solo. Usually this is done to obtain a crescendo, establish rhythm, or could be another way of expressing emotion. Again, each rhythm in flamenco has a certain feeling or "aire" (air) about it that is difficult to learn and must be found. Good flamenco has this; so-so flamenco doesn't. But they still have rhythm.

Another comment I've received throughout the years is about the tendency for people to think that flamenco guitarists know about ten chords. It may seem so depending on the situation. Once again, this has to do with accompanying and tradition, which has kept the chordal structure rather simple, thus allowing the singer more freedom of expression. Likewise in the dance there are traditional musical phrases that repeat themselves. All of this has changed to some extent because of the modern school of flamenco.

It is often problematic to write about a subject where there is so much to say, and which contains contradictions, unknowns, and many 'rules' that can be bent and are undefinable. When one strives to do something the best they possibly can, it is easy to become consumed, obsessed, at times possessed. On the positive side, this can create higher standards and an immense amount of respect for whatever medium one chooses to work with, as well as respect for other genres, be it painting, writing, music, etc. I sincerely hope this article has provided some understanding of flamenco and flamenco guitar.

Greg Wolfe is currently residing in Minneapolis and is guitarist for Zorongo Flamenco. People interested in further information and/or lessons can call 874-7830.

5th Intern't'l Guitar Week

From July 9th through the 15th, the Guitar Division of the University of Denver's Lamont School of Music will be hosting for the 5th consecutive year, the "International Guitar Week." Founded and directed by celebrated artist **Ricardo Iznaola**, this year's event will focus on "The Art of Writing for the Guitar," with special guests guitarist-composer **Jorge Morel** and jazz-great **Bucky Pizzarelli**, who, together with Iznaola, will be offering master-classes and concerts.

Enrollment for performers and auditors is open to all guitar enthusiasts. For more information contact:

"Int'l Guitar Week"
Lamont School of Music
7111 Montview Blvd.
Denver, Colorado 80220
Phone: (303) 871-6959, 871-6400,
690-8064

EvansMusic

2182 Third Street, Downtown White Bear Lake (612) 429-0236

**Pickups &
Instruments + Signal Processing + Amplification = Your**

C.F. Martin	Barcus-Berry	EV	acoustic
Guild	L.R. Baggs	Renkus-Heinz	message
L'Arrivee	Martin (Thinline)	Eden	conveyed
Taylor	Passac	Sunn	to dozens,
Kramer	Shadow	Fender	hundreds,
Fender	T.C. Electronics	SCS	or
Yamaha	Roland	AB International	thousands.
Sigma	Boss	Hartke	

Also: Keyboards and electronic drums by Roland, guitar amps by Fender, Roland, Randall, G&K, AMP, Session

— Certified String Instrument Repair and Customization —

Private and Group Instruction in Guitar, Bass, Keyboards, Drums, Banjo, Mandolin, Fiddle
Rental • Sheet Music

THE

HOMESTEAD

PICKIN' PARLOR

HOUSE OF TRADITIONAL MUSIC

MINNESOTA'S ONLY FOLK MUSIC STORE

Featuring
GUITAR REPAIR

by

STEVIE BECK

6625 PENN AVE SQ, MPLS, MN 55423

(612) 861-3308

Chord-scale Relationships Dominant Sevenths (for purpose of improvisation)

by MICHAEL BROWN

It is very rare when a song remains completely diatonic harmonically, from beginning to end. So, what I'm going to talk about is how to find the correct scale, for improvisational purposes, for non-diatonic dominant seventh chords. Specifically, secondary dominants.

Secondary Dominants

When dominant resolution implies that a diatonic chord is a temporary key center, the implied center is called a "secondary key." The V⁷ in the secondary key is called a "secondary dominant." In short, any chord may be preceded by "its own dominant 7th".

Diatonic Chords II-7 D-7 V⁷/I G7 I maj7 C maj7

II-7 D-7 V⁷/I D7 V⁷/I G7 I maj7 C maj7

(Dom. Resolution) Secondary Dominant (Dom. Cadence) Primary Dominant

The arrow signifies Dominant Resolutions (Cadential or not). "The Secondary Dominant of any of the above examples" is abbreviated in the analysis by V⁷/, the "Primary Dominant" by V⁷/I.

Chord-scale relationships

Secondary Dominants

The basic idea: Chord-scale relationships are the result of alterations forced on the preceding scale by the actual construction of the chord itself.

In the example below the notes in the E⁷ chord are E, G#, B and D. The remaining notes (F, A, C) are "filled in" from the previous C major scale. Thus, the resulting scale for secondary dominant E⁷ is E, F, G#, A, B, C, and D. Which incidentally is an "A" harmonic minor scale. So it could be said that a secondary dominant chord analyzed as V⁷/VI takes a harmonic minor scale from its intended tonic.

Follow the same procedure for the A⁷ chord and you will find the notes to be A, B, C#, D, E, F and G. In this instance the resulting scale is a D real melodic minor scale. So it could be said that a secondary dominant chord, analyzed as V⁷/II, takes a real melodic minor scale from its intended tonic.

Now practice improvising over this chord progression.

CHORD-SCALE
to page 13

TONY HAUSER

Classical - Flamenco - Latin
Guitarist

612-331-7788

118 Arthur Av. SE

Minneapolis, MN 55414

Concerts, Engagements, Lessons

INTERWORLD TRAVEL

To Spain—London—Brazil—
Anywhere



Manuel Ramirez-Lassepas owner

1865 Old Hudson Road

St. Paul, MN 55119

(612) 731-3486

Devenport Guitars

Handmade

Classic, Flamenco,

Folk

(612) 757-1105

After 6:00 pm



CHORD-SCALE from 12

Fill in the blanks to the following exercise.

Key of B \flat

1) $\text{V}^{\gamma}/\text{II}$ \rightarrow II $\text{C}^{-\gamma}$ 2) $\text{V}^{\gamma}/\text{III}$ \rightarrow III 3) $\text{V}^{\gamma}/\text{IV}$ \rightarrow IV

4) $\text{V}^{\gamma}/\text{V}$ \rightarrow V 5) $\text{V}^{\gamma}/\text{VI}$ \rightarrow VI

Michael Brown is a graduate of the Berklee College of Music in Boston and presently teaches guitar at The Studio Grand in St. Paul.

M.G.S. CALENDAR

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

JULY

- 1 Jim Ouska & Joan Griffith w/Jordu, Bobbies in the Park, WBL, 8:30 pm, Taste of MN; Mike & Tony Hauser at Fuji-Ya, 7pm.
- 2 Jim Ouska & Joan Griffith Bobbies in the Park, WBL, 8:30pm, Taste of MN; Mike & Tony Hauser at Fuji-Ya, 7pm.
- 3 Jordu, O'Garas, St.P., 8 pm. Tim Sparks w/Mandala at Dakota, Taste of MN, 8 pm.
- 4 Kevin Daley w/Frank Hooks & Broader Spectrum, Taste of MN, 2 pm & 7 pm; Shangoya, Nic Isl, 7pm, Taste of MN.
- 5 Jim Ouska & Joan Griffith w/Jordu, SPSC, noon.
- 6 Dean Magraw w/Travel Agent (pop-fusion), Fine Line 9pm; Kevin Daley w/Frank Hooks & Broader Spectrum, Artists Qtr, 9pm; Steve Haskin, Riverside Cafe, 7pm.
- 8 Garth (progressive band) Lk Harriet Bandshell, 7:30 pm; Mike & Tony Hauser, Fuji-Ya, 7pm.
- 9 Kevin Daley w/Frank Hooks & Broader Spectrum, Riverfest, 7pm; Mike & Tony Hauser, Fuji-Ya, 7pm.
- 10 Mike & Tony Hauser in concert, Colonial Church, Edina, 11:30am; Kevin Daley w/Frank Hooks, Riverfest, 7 pm; Jordu at O'Gara's, St P, 8 pm; Tim Sparks w/Mandala at Dakota, 8pm; Clams, Nic Isl, 7pm.
- 11 Red Gallagher Blues-humor-variety at Grandview Lodge, Brainerd, thru July 23; Dean MaGraw w/Latin Jazz Combo at Nic Isl, 7pm; Wallets, Loring Park, 7pm.
- 13 Cordon Bleus Band, Nic Isl, 7pm.
- 14 Tim Sparks w/Mandala at Riverfest, 1 pm.
- 15 Tim Sparks w/Mandala at Riverfest, 1 pm; Mike & Tony Hauser, Fuji-Ya, 7 pm.
- 16 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 17 Dean MaGraw w/Peter Ostroushko, Napoleon's Restaurant, St P, 5-7pm; Jordu, O'Gara's, 8pm; Tim Sparks w/Mandala at Dakota, 8pm.
- 18 Tim Sparks w/Mandala at Northrup Mall, noon.
- 19 Sharon Isbin, KSJN, Schwartner Concerts, 8pm.
- 21 Jim Ouska & Joan Griffith w/Jordu, Riverside Cafe, 7pm.
- 22 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 23 Dean MaGraw w/Jacobeates, Nic Isl, Ethnic Fest. Mike & Tony Hauser, Fuji-Ya, 7pm.
- 24 Jordu, O'Gara's, 8pm; Tim Sparks w/Mandala at Dakota, 8pm; MGS Forum w/Billy McGlaughlin & Paul Berget, Guitar Ctr, 3pm.

- 25 Dean MaGraw w/Organ Grinder Review, Northrup Mall, noon; Electric Arab Orchestra, Loring Pk, 7pm.
- 26 Red Gallagher in Concert, Becker Pk, Crystal, 7pm.
- 29 Rincon del Flamenco w/Scott Davies & Mike Ziegahn at Riverside Cafe, 9pm; Mike & Tony Hauser, Fuji-Ya, 7pm.
- 30 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 31 Jordu, O'Gara's, 8pm; Tim Sparks w/Mandala at Dakota, 8pm; Sharon Isbin's Gypsy Fires recorded at Ord Mus Thtr, April 26, '87, 6pm, KSJN.

AUGUST

- 1 Shalita (Afro-pop) Loring Pk, 7pm; Guitarjam, KSJN, 7pm, see article pg 6.
- 3 Steve Haskin, Riverside Cafe, 7pm.
- 4 Dean MaGraw w/Travel Agent, Nic Isl, 7pm.
- 5 Dean MaGraw w/Latin Jazz Combo at Northrup Mall, noon; Kevin Daley w/Michael Monroe, Lk Harriet Bandshell, 7pm; Mike & Tony Hauser, Fuji-Ya, 7pm.
- 6 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 7 Jordu, O'Gara's, 8pm; Shangoya, Lk Harriet Bandshell, 5:30pm; Trio Eletrico, Nic Isl, 7pm.
- 8 Lynwood Slim, Lk Harriet Bandshell, 7:30pm; Guitarjam, KSJN, 7pm, see article pg 6; Tanglewoods (folk), Loring Pk, 7pm; Scott Davies at Bigelows, Sheraton Midway, 8pm.
- 9 Scott Davies at Bigelows, Sheraton Midway, 8pm.
- 10 Scott Davies at Bigelows, Sheraton Midway, 8pm.
- 11 Kevin Daley w/Michael Monroe, St. Anthony Main Courtyard, 7:30pm; Joseph Baird, Nic Isl, 7pm.
- 12 Stickman, Nic Isl, 7pm; Mike & Tony hauser, Fuji-Ya, 7pm.
- 13 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 14 Jordu, O'Gara's, 8pm; Citizen's Band, Nic Isl, 7pm.
- 15 Terrence Hughes, Lk Harriet Bandshell, 7:30pm; Guitarjam, KSJN, 7pm, see article pg 6; Rhea Valentine (Bohemian R&B) Loring Pk, 7pm.
- 16 Steve Haskin, SPSC terrace, noon.
- 18 Jah Potato, Nic Isl, 7pm.
- 19 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 20 Soul of the '60s, Ordway Mus Theatre, 8pm; Mike & Tony Hauser, Fuji-Ya, 7pm.
- 21 Dean MaGraw w/Peter Ostroushko, Hinkley Folk Fest, 1pm & 4:45pm; Jordu, O'Gara's, 8pm; Ron Brown w/Extension, Cedar Fest. Scott Davies w/Rincon Flamenco Band, Cedar Fest. MGS Pickers' Picnic, 4pm, Murphy Park.
- 22 Guitarjam, KSJN, 7pm, see article pg 6.

- 23 Tim Sparks w/Mandala, Becker Pk, Crystal, 7pm; Scott Davies, Holiday Inn, 494 & 100, 8:30pm thru July 27.
- 24 Tim Sparks w/Mandala, Nic Isl, 7pm.
- 25 Samoa, Lk Harriet Bandshell, 7:30pm.
- 26 Kevin Daley w/Michael Monroe, Nic Isl, 7pm; Mike & Tony Hauser, Fuji-Ya, 7pm.
- 27 Mike & Tony Hauser, Fuji-Ya, 7pm.
- 28 Jordu at O'Gara's, 8pm.
- 29 Guitarjam, KSJN, 7pm, see article pg 6.
- 30 MPRG Jazz Workshop, Nic Isl, 7pm.
- 31 Brazil Nuts, Lk Harriet Bandshell, 7:30pm; Greg Wolfe & Flamenco friends, New Riverside Cafe, 7pm.

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 Estrom, 487-2968.

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 "Monterey." Solid Cedar top. Thin fret with cutaway. 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 545-2348.

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

FOR SALE: 1963 Fender Precision bass. Arvill case for 335 style guitar. Arvill case for Mesa/Boogie Amp. Paul 645-4666.

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

FOR SALE: Peavey Classic amp. 2 channels, four inputs. Nice reverb. Some really cool cigarette burrs. Maton Australian arch-top. Acoustic with pick-up. Equally funky. Mike, 625-2952.

ARE YOU FRIGHTENED? One of the most difficult aspects of guitar playing is the public performance. Many hours of practice go unrewarded due to fear of playing for a live audience. When one finally does gather up the courage to go on stage, the performance is often marred by shaking fingers and sweaty foreheads making the performance awkward for both the audience and yourself. As a relatively inexperienced student of the classical guitar with a little over one year (and a lot of practice) under my belt, I am considering forming an organization dedicated to overcoming the fears of playing for a live audience. I have a lot of ideas for the organization as well as some written material for describing the process, goals and some possible formats for what could be an invaluable learning experience. Obviously, what I lack are people. If you or anyone you know would be interested in such an organization, please call Mike O'Phelan at 644-8949 and I'll attempt to arrange a meeting of those interested once I know the approximate number.

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

FOR SALE: New Del Vecchio Dinamico wishort scale, new Martin J-21M, new Martin J-40M, new Gibson J-100, 1995 Martin O-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 Marosino Barbara classical concert guitar, good cond. Asking \$800, \$970 w/case. John 698-4738 eyes.

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. Joanne 473-2962/473-0411.

FOR SALE: Kohno 20 - Brazilian Rosewood, Spruce. Good condition, \$1200. 472-4732.

FOR SALE: Martin D12-35 12 string, Rosewood. Custom finger-board 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.

FOR SALE: Peavy Musician Amp. 400 series, effects, EQ reverb, remote switch, 2 15" speakers. \$350 or best offer. 449-0410.



GO TO SCHOOL PROFESSIONAL GUITAR SCHOOL

A Division of Guitar Center of Minneapolis

A one-year program for guitar and bass players wanting a career in music

- Licensed professional instructors
- Modern curriculum for today's music
- New faculty with:
 - Recording studio, concert stage,
 - music and tape library, and more



GUITAR CENTER
OF MINNEAPOLIS
601 NORTH WASHINGTON
MINNEAPOLIS, MN 55414

• Study programs in
rock, jazz,
classical, fusion

• Licensed by the
State of Minnesota
Department of Education

3 3 8 - 0 1 7 5

Join the Minnesota Guitar Society

An organization of professional and amateur guitarists

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

I don't want to miss a single issue. Enclosed is my check for \$ _____

STUDENT: \$10⁰⁰

SUSTAINING: \$50⁰⁰

REGULAR: \$12⁰⁰

PATRON: \$100⁰⁰

FAMILY: \$20⁰⁰

RENEWING

With the Sustaining membership, you will receive 2 pairs of free tickets for upcoming events. With the Patron membership, you will receive 4 pairs of free tickets to upcoming events. All members will receive discounts on tickets to all events, a copy of each newsletter, and the opportunity to place classified ads free of charge.

Mail to: Minnesota Guitar Society, P.O. Box 14986, Mpls., MN 55414

Guitarist

THE MINNESOTA GUITAR SOCIETY
P.O. Box 14986 Minneapolis, MN 55414

Non Profit Organization
U.S. Postage Paid
Minneapolis, MN
Permit No. 201