

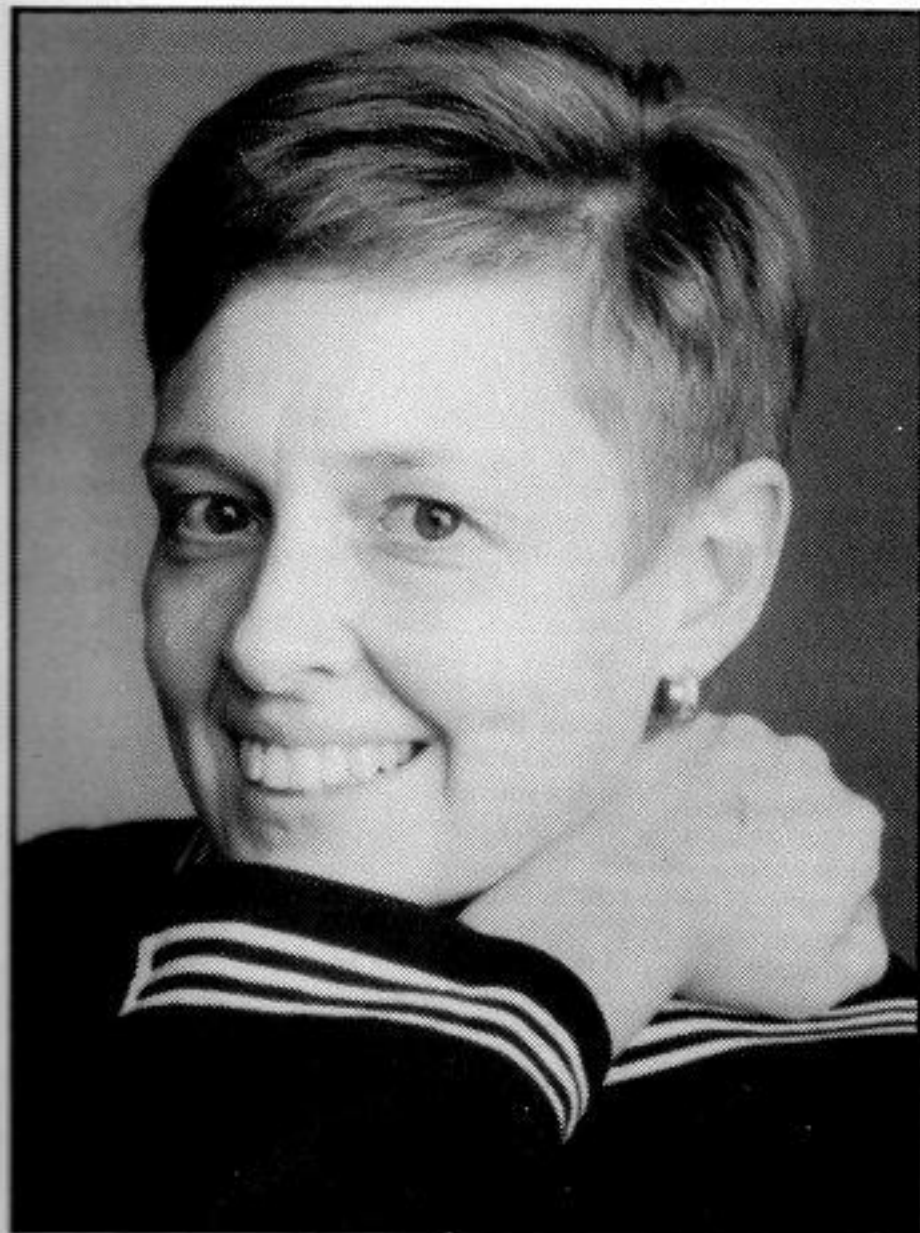
Guitarist

JANUARY/FEBRUARY 1991

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VOL. 7 NO. 1

WORLD PREMIERE
TWENTIETH CENTURY MUSIC
FOR FLUTE & GUITAR



COMPOSITIONS BY
CAROL BARNETT WILLIAM BARDWELL

FEATURING
Alan Johnston, guitar
Barbara Leibundguth, flute

Concert of XX Century Music for Flute & Guitar

By John L. Salsini

World premieres by Carol Barnett and William Bardwell will be the centerpieces of an evening of 20th Century music for flute and guitar. The concert will take place at 8 p.m., February 23 at the Janet Wallace Concert Hall, Macalester College.

Barnett's composition for flute and guitar was commissioned by the Upper Midwest Flute Association, the Minnesota Guitar Society, and Honeywell. Although it is still in the creative process, Barnett thinks the piece will end up as a two-movement work lasting 15 to 18 minutes. In Barnett's customary "Minnesota Lyric" style, the work will feature solo cadenzas for both instruments. Barnett, who hails from northern Minnesota, studied with Dominick Argento and Paul Fetler while pursuing her Master's degree at the University of Minnesota. Now living in the Twin Cities, her career highlights include a 1984 residency at the Dorland Mountain Colony in Southern California and last year's premiere performance of one of her works by

the Westminster Abbey Choir.

William Bardwell's 1990 composition "Which Way," the other premiere on the program, adds an oboe, alto sax, harp, celeste, and soprano to the flute and guitar duo. Born in England in 1915, Bardwell's musical education began at home—where his father had a great interest in folk music, and encouraged amateur music-making. Bardwell went on to study at London's Royal College of Music, and later with Nadia Boulanger in Paris. Although he writes mainly in the Neo-Classical style of Stravinsky and Britten, his career includes experiments with many musical styles, including Slavic, folk, jazz, and Eastern music. Bardwell has lived in Spain since 1969, and it was there that he and Alan Johnston met in 1980. Johnston, the featured guitarist on the program, has maintained a correspondence with Bardwell, resulting in Johnston's promotion of Bardwell's compositions in the United States.

The program also includes Stravinsky's "Four Songs," Villa-Lobos "Sextuor Mystique," and Robert Beaser's "Mountain Songs." Johnston—a founding member of the Minneapolis Guitar Quartet, head of the guitar department at MacPhail, and an accomplished soloist both in the United States and Spain—is joined by flutist Barbara Leibundguth. Leibundguth, a member of the Minnesota Orchestra since 1987, studied with Marcel Moyse at Northwestern University before accepting principal and assistant principal positions with the Omaha and San Francisco Symphonies. Soprano Maria Jette, who just completed several recordings on the Virgin Classic Label with Philip Brunelle and the Plymouth Music Series, will sing on three of the works. Harpist Bridgette Stuckey, saxophonist Eric Finney, oboist Steve Savre, and pianist-turned-celeste player Heather MacLaughlin will join Johnston, Leibundguth, and Jette for several of the works. Ed Schluter, conductor of the Mississippi Valley Chamber Orchestra, will lead the players in the pieces by Villa-Lobos and Bardwell. ■

An interview with Marc Teicholz

By Alan Johnston

Marc Teicholz won the 1989 Guitar Foundation of America International Competition. As a part of his prize, he has performed recitals in dozens of North American cities. On October 20 he performed his tour program for about the 29th time, for the Minnesota Guitar Society in St. Paul. Minneapolis guitarist Alan Johnston interviewed Teicholz for this article.

Alan Johnston: Welcome to the Twin Cities. Could you start by telling us about your guitar background?

Marc Teicholz: I started guitar around 13 or 14 because I wanted to sing and play folk songs. So I called up a small guitar shop and asked to take some lessons, and they said, "Well you should learn classical as a background as well." So I reluctantly agreed and almost instantaneously fell in love with classical guitar. I heard a Christopher Parkening concert and that pretty much sold me. Then, when I was about 16, I found David Tannenbaum as a teacher. Then I went to college at Yale and studied with Eliot Fisk and Robert Guthrie, and then I stayed an extra year and got a masters at the Yale School of Music and studied with Ben Verdery. Then, a year later, I went to law school and I just finished and I haven't studied, really, with anyone since my masters degree.

AJ: How old are you?

MT: 27.

AJ: Well now, from having begun as a folk singer and gone on to the level that you're at now—having won this G.F.A. competition—what is it that caused you to become the type of player that works hard enough to win a competition and dedicate your life, hopefully, to this sort of . . .

MT: Insanity? I don't think there is any complicated answer to that; I just really fell in love with what I was doing. It became the main passion of my life when I started and I think probably still is. It still is my main passion. When I started classical, it was just because of the sound. I remember my first teacher in this small music store; she couldn't play very well, but she must have played one or two bars of Choro and maybe Romanza. I could tell it wasn't very well played, but it just hit me like a thunderbolt. I thought the sound was so extraordinary. I'm not very career-oriented; I certainly didn't think, "Oh, I'm going to make a career in this" or "I'm going to win a competition." The desire to get better and to develop was just my main goal. So, I think I just followed my feelings for it.

AJ: Could you talk a little about each of those teachers that you mentioned, and give an idea of what the influence was, and what the primary benefit was that you got from each of them?

MT: Yeah, I can try.

AJ: They're all well-known and respected teachers . . .

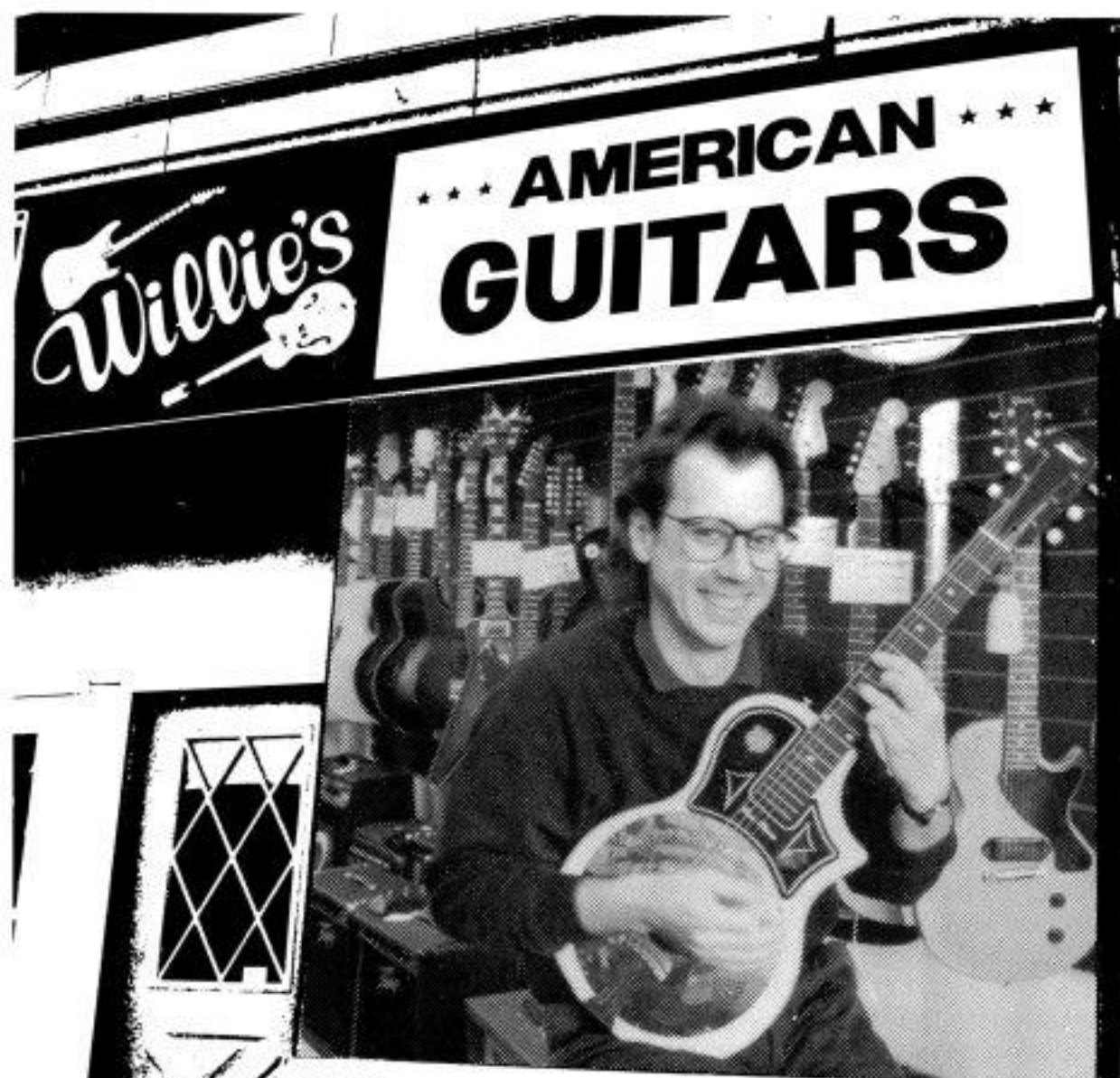
MT: . . . great players. Well, I didn't get to have one teacher over a long period of time. I

had these various teachers, so I think there are some benefits and disadvantages of that. I mean, I don't have a system of playing, really; I don't think that I come from some sort of school of playing. The other side of that is that I think maybe I'm more open-minded about how to play, and various possibilities, because I saw so many good people taking problems and coming at them from very different directions. And so . . . let's see, David. When I started with David [Tannenbaum], he was a young guy, just won second in Toronto [the 1978 international competition], he was probably 22 or 23. I was probably his first student, and I think what he gave me first was a sense of possibilities for the thing . . . I mean, I didn't really know anything about the classical guitar—much. I didn't really know what was possible. I just was sort of learning on my own. I didn't have any real training. David was the first person to start talking about analyzing a piece, and looking at the different tonal possibilities of the guitar. The whole sort of world of what you can do was opened up by him, so it was incredible. He was also the first person to give me a foundation in technique. Then, when I went to college and I studied a year with Eliot [Fisk] . . .

AJ: How did you choose Yale, by the way?

MT: Well, I didn't want to go to a conservatory. I wanted a broader liberal arts education, but I wanted a really great guitar teacher. I was interested in having an education that went beyond music. So Eliot, I don't think, was a great teacher; he was more of an inspirer. In a lesson with Eliot, you'd take a

TEICHOLZ, to 7



"All-American" gets a new twist...

Nate had lived and worked in Chicago for fifteen years before deciding to return to Minnesota to enjoy the better quality of life Minnesota offers. Until that time, Nate was working as manager in the Mount Prospect branch of the Chicago-based Sound Post chain of music stores. It was during this time that he learned guitar repair from the owner of the store who was a violin maker. He was also known as Willie, songwriter, singer, and guitarist for Bud Hudson and the Hornets, a 50's style band. The band had an album to its credit and had toured the Midwest with such greats as Chuck Berry and the Stray Cats. They had also played the National Association of Music Merchants (NAMM) show at McCormick Convention Center in Chicago, where they played before such stars as John Entwistle, bassist for the Who.

Within a day of his arrival in the Twin Cities, he had a job with Knut Koupee where he worked for about a year before leaving. Because of an exclusivity agreement with them upon leaving, he wasn't able to open his own store until earlier this year. During this time he did do some private buying, selling, and trading at his home and through the mail. In addition to the store, he maintains a mailing list and conducts an international mail-order business.

As the name of the store indicates, Willie's deals in American guitars. Vintage American

guitars, guitars built in the golden days of guitar-making—the late forties and the fifties when the instruments were hand-crafted. He also deals in guitars built in the sixties and seventies, which are more plentiful and less expensive. In the sixties, explained Nate, after the Beatles invasion, the demand for guitars increased so much that the factories, which had expanded to meet that need, could no longer entirely hand-make guitars as they had previously. Still, the American techniques and materials remained superior to the Japanese and Korean products that began to flood the market during the seventies and eighties.

"This is the one area where American industry has maintained superiority. They (referring to the Japanese and Koreans) have the market for electronics and cars, but the quality and workmanship of their guitars doesn't match that of American guitars." When he refers to the quality and workmanship of the foreign guitars, Nate is alluding to the Japanese practice of spraying polyurethane finish onto the instruments, which quickly gives them a shiny finish, instead of using the slower, more painstaking processes using lacquer that is customary American practice. In addition, cites the adamantly pro-American Nate, American makers also use better woods and other materials in instrument building, as well as starting out with more thoroughly dried wood.

Ironically, while flooding the American market with their inferior products, the Japanese are amongst the most avid collectors of American guitars. Their mania for vintage American guitars, has caused prices to rise exponentially; the guitars end up in collectors' cases, unplayed. They are priced far beyond the budget of the average musician. Nate cited the example of a 50's hand-made solid body model of a Les Paul guitar that ten years ago cost \$2,500. Currently the same guitar costs \$25,000.

Nate hopes to reverse that trend. Although he has dealt with and does have some such guitars in amongst his inventory, many of the guitars he has are of the sixties era. Many of the guitars (and amps) on display are within the price range of the average musician's pocketbook. Although everybody is certainly most welcome in his store, he sees it as a musician's store, since musicians generally have a greater appreciation of these vintage guitars. He is most willing to explain about the guitars to customers—practicing musicians or not—because he wants to encourage interest in the guitar. He also remembers the surly treatment he received when he visited music stores as a youth.

At this point in our conversation, a customer walked in toting an acoustic guitar that was missing a string. He asked for a nylon string. Inspecting the guitar, Nate explained to the customer, who appeared to be a businessman

WILLIE'S, to 8

By Joanne Backer

Despite some misgivings about leaving a job and a successful 50's style band behind him in Chicago, Nate Westger, proprietor of Willie's American Guitars at 258 S. Cleveland Ave., St. Paul, is very glad he did. "Business has surpassed my wildest dreams. I am doing three times the business I expected," he explained. Nate, whose stage name in the band was Willie (hence the Willie in the store's name), opened his store on September 1st and held a vintage guitar show on its premises on September 15 as the grand opening.

When he and his wife moved to Minneapolis three years ago Nate, a Minneapolis native, did have his doubts about the venture. As he and a friend were hauling out boxes of household goods, the radio they had playing was tuned to a local station. Ironically, they were playing one of his songs . . .



THE PIPA and the beginner's mind

PART II

By Steve Haskin

In his book *The Explanations of Names: Explanations of Musical Instruments* written in 220 A.D. Xi Liu tells us, "The pipa originated in central Hu. It is played on horse-back. To move the hand forward is called pi; to move the hand backward is called pa. Thus the instrument got its name from the manner in which it was played."

In the summer of 1990 I spent a month studying the pipa at the Shanghai Conservatory of Music in Shanghai, China. I was on a quest for the inspiration that accompanies beginning to play a new instrument. As I said last issue, I found the pipa to be a beautiful instrument shaped like an elongated tear drop. It has a rounded, solid mahogany back and a flat one-piece sound board which tapers with the back to become the neck. The pipa is held vertically in one's lap and the right hand finger movements are the opposite of guitar technique. Luckily, pipa players are no longer required to perform on horse back, although I'm sure this would be fun.

A typical day at the Shanghai Conservatory began with breakfast at 7:30 a.m. followed each weekday by an 8:30 class in Chinese. At 10:00 the schedule was divided between classes in: Chinese folk music, Chinese music history, and Chinese music appreciation, plus a twice-weekly pipa lesson. My afternoons were spent practicing and reading the written material I had been given. Evenings I spent exploring Shanghai, often winding up at the Shanghai Beer Garden down the street from the school. (But that's another story.)

My pipa instructor, Ye Xu-ran, explained to me that the pipa was the generic name given to all plucked stringed instruments in China since the Qin and Han Dynasty in the third century B.C. He went on to say that another instrument with a crooked neck, probably originating in India or Iran, entered China during the 7th century A.D. It was this instrument that developed into the modern pipa. Later I was to learn from a paper written by a fellow student of the pipa that the pipa's predecessor was probably the ud from Persia (ancient Iran). This would mean that both the lute and the pipa developed from the same instrument.

During my three weeks of study with Ye Xu-ran I was introduced to the many playing techniques involved in pipa performance. Scales are played by alternating the thumb and index of the right hand. This is called Tan and Tiao. Sao means to strum all four strings at the same time. Lun means to pluck the five fingers in turn to form a series of long notes for cantible melody. Zhue means to pinch two strings with thumb and forefinger, while Fen requires the thumb and index to pluck two opposing strings. For the left hand: Ying is vibrato, Tui is to push the string toward the finger board to raise its pitch, and La is to bend the string to change its pitch.

These techniques are used to perform a repertoire of music that spans 10 centuries. (Ye Xu-ran recorded works from the Tang Dynasty 618-907 A.D.) This ancient music is divided into two broad types: the civil and the

military. The civil school was, as my teacher explained, "mild and refined"; using "exquisite techniques, it is a reflection of women's plaintive state of mind under the feudal ethics of ancient China." The military school features music of "a magnificent nature. The well-known piece of music, 'The Great Ambuscade' is representative of this school. It depicts a great battle in the year 202 B.C., ending with the defeat of the Chu army by the Han army. This ancient battle scene is brought vividly to life by prompt changing in melody and rhythm and such special fingerings as sweep, flick, push, twist and sudden pause." I preferred the civil school.

Another dichotomy that pervades all of Chinese music, indeed all of Chinese society, is the contrasting philosophies of Confucius and Lao-zi. As *A Brief History of Chinese Music* published by the Shanghai Conservatory of Music explains, "Confucius believed that music has the capability to affect and educate people to observe moral principles. He advocated the use of music as a means of strengthening the governmental rule." He also believed that "music should be temperate in its expression of people's joy and agony, hence his dislike for folk songs with ebullient and rebellious spirits." Lao-zi, Confucius's counterpart, was "opposed to the Confucian view of the educational role of music and deemed that the most beautiful music was soundless. The cosmological universe itself possessed a natural beauty and musicians should display their personalities unreservedly."

During my brief time in China I found a music that was very accessible. The music of China is often based on the pentatonic scale with notes that bend and slide in pitch. It can, therefore, sound surprisingly like the American blues. The timbres of Chinese in-

PIPA, to 9

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Drums through the monitors: O.D.'ed on P.A.

By Tate Ferguson

I'm an electric guitarist. People sometimes ask me, "Why do bands play so loud?" I answer, "Because they can." It's a convention, a habit—it's the way it's "supposed to be."

But after playing for 20 years, I've come to believe that if you really love music, you're better off using as little PA as possible.

My most recent gig was with a 10-piece R&B horn band. It was a small club with a low ceiling, but every horn, every drum, every sound source (including my amp) was miked and pumped through a large PA system. And everything, including the drums, went through the monitor system as well.

Drums through the monitors: as if we couldn't hear them already.

And we played, and the crowd shouted into each other's ears to communicate. My ears were made to ring hard, and they're still ringing a week later. The band wives and girlfriends, seated near the front, had cotton in their ears.

Why do people need to be protected from the sound of my music? Couldn't we have made the crowd happy without the high volume?

A contrasting anecdote: a few years ago, a trumpeter I know was part of a big band that backed up entertainment legend Cab Calloway at a local ballroom. A rock and roll sound company provided the PA. They carted in piles of speakers, racks of amps, stacks of monitors, literally tons of gear, and spent the afternoon laying cables, setting up and checking a couple dozen microphones, getting everything ready to amplify a 16-piece jazz band. Calloway came into the hall, surveyed the scene, and said, "I want you to turn off *all* the mikes, except that one," pointing to his own mike. And it was done. The crowd listened, danced, and had a good time, and the singer's voice was the only thing that came through the PA.

No pain was dealt to anyone except the sound tech: Exit *raison d'être*.

Loud PAs are something we've been used to for so long, we think they're necessary. For bar bands 20 years ago, quality PA was tough to come by: the guitar amps could outblast most club PAs easily. When bigger PAs came in, they brought about exciting new concepts like "monitors," "miking the drums," and even "miking the guitar amps." And with this, of course, came such ear-killers as "setting monitor EQ," where the sound tech brings up the monitor volume until they feed back, then pulls down the offending frequencies. A piercing burst of feedback can kill your hearing for hours.

Most bar bands I've known have had the notion that their music wasn't worth much without the biggest, most complex PA they could

afford. And of course a sound tech and a snake to run the system from the rear of the room were mandatory, along with a 12-to-16 channel sound board, and a big rack of power amps, EQs, echo units, reverbs, limiters, electronic crossovers, and hundreds of pounds of large plywood speaker enclosures. It seemed obvious that one needed to *buy, haul and set up* all this heavy, expensive gear to make an audience happy. And of course, some poor sucker had to buy a truck to haul the PA in (and the truck needed tires, tune-ups, U-joints, transmission, etc.). And don't even mention a complete lighting system, and power packs for the lights, and a lighting board, and a girlfriend or a stoned buddy to run the lights, and . . . Wait a minute, I'm a guitar player!

And it would take three or four hours to haul in, hook up, and test out all this heavy, cumbersome, expensive gear, to entertain a few people at the local bar or ballroom. And supposedly, they'd be happier, or more entertained, or more impressed, if the speakers were bigger, or the volume was higher. How many thousands of kids have gone broke buying PA gear? Lord knows I did.

And however well you played, and however tight the band was, you were totally at the mercy of the sound tech's taste, judgement, and skill. You gave up all control over your tone, dynamics, and balance with the other musicians, becoming just one color in the picture painted by the sound tech.

The misuse of giant PAs sabotages big-time acts as well as small fry. I remember a Stevie Ray Vaughan/Jeff Beck show a year ago: great bands, and two guitarists renowned for their expressive tone. But in the higher reaches of the balcony, the sound was screeching, booming, devoid of midrange. The vocals were inaudible, the guitar sound obscured. The fidelity was much improved when I stuck my fingers in my ears. This obstructed the extreme highs and lows, leaving a muddy—but audible—midrange, filtered through the flesh of my fingertips. I had to wonder about the sound tech—was this person's hearing totally gone? Surely Vaughan and Beck could not have approved this demolition of their work. You could not tell that they were superior guitarists from the sound at this show. I was glad to be in the same room with these legends, but *seeing* them was the sole source of enjoyment here.

I saw a show in '86 where the name of the headliner might have been "Kick Drum (featuring Joe Cocker and band)." The kick was mixed louder than the singer. It seemed obvious that during the sound check someone had very lightly tapped the kick drum, and the mike level had been set to this minimal signal.

O.D.'ed, to 10

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BASS WITHOUT

FEAR



How do you get to Broadway?

PART I

By "Flash" Gordon Groft

We as musicians know that we have to practice in order to be good at what we do. That is one of the most deeply-ingrained facts connected with the playing of a musical instrument. Oddly enough, however, most musicians really don't know how.

Over the years, I've had many students come to me who were spending hundred of hours on what they believed to be a rigorous practice schedule, and yet they were making little or no progress. The problem wasn't that they didn't practice enough, the problem was "what" and "how" they practiced.

In this issue's column we're going to discuss "what" you should be working on during your practice time. If every time you grab your bass you start jamming on old familiar scales and passages that you've played for months or even years, you're in a rut. You should always be working on new techniques and ideas.

And where do you get them from? The easiest way is by simply listening.

LISTEN TO THE NEW BASSISTS. Know what's happening on your instrument. There are players like Hamm, Patitucci and Felton breaking new ground in every field of music

all the time. If you're not familiar with them, get familiar with them. They are right now creating the vocabulary you will be expected to know as a bassist in the coming years.

LISTEN TO OTHER INSTRUMENTS. Keyboardists, percussionists, horn players, guitarists, even vocalists all have a perspective on music that you can learn from. If you hear something that interests you, regardless of the instrument, think about how you might duplicate it on the bass.

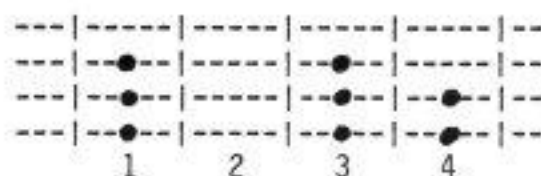
LISTEN TO ALL MUSICAL STYLES. Don't be a music bigot. Anything you can learn can be molded to fit your own style of music. This is one of the main ways in which music evolves, by breaking down the stylistic barriers and fusing together seemingly incongruent ideas. It's all music; don't be limited by the labels.

FINALLY, LISTEN TO AN INSTRUCTOR. Whether you actually hire a teacher or just get opinions from a buddy whose playing you admire, you need personal attention from someone who can demonstrate all these new techniques and ideas you'll be exposing yourself to. Don't waste your time practicing something incorrectly or trying to figure out a technique you don't understand by trial and error.

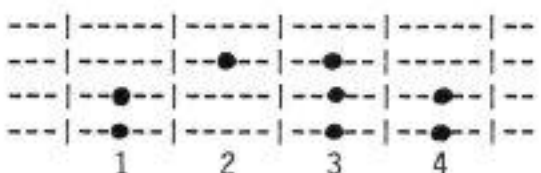
No matter what level of playing you're at, you need a guide to take you to the next level. Opening your ears and your mind to new things will help you get there.

As a practice exercise, I would like to present you with the three most common forms of the minor scale. Each one creates a distinct mood and has its own specific appeal, so give them equal amounts of attention. Please note that the melodic minor scale is unusual in that it has different form for ascending and descending.

Natural Minor

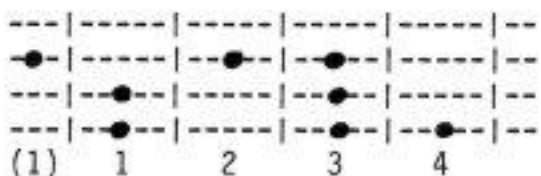


Harmonic Minor

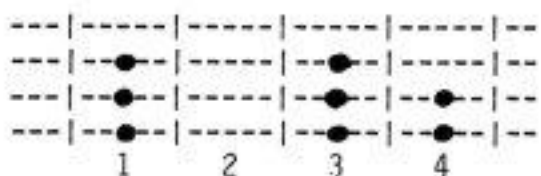


Melodic Minor

Ascending



Descending



Letting "1" represent the forefinger of your left hand and "4" your pinky, each example should be played using the finger indicated for any notes occurring on that fret.

Next time, we'll cover "how" to practice. Until then, never fear.



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..... FLAMENCO BASICS



By Greg Wolfe

Greetings.

Okay, at one click per beat, stick your metronome on 63 or so to begin playing Farruca. In example #1 all the up and down strokes are executed with the index finger unless indicated otherwise. The square where it says "golpe" means you should tap the guitar, but if you don't care to do that simply pause instead. Example #2 is pretty straight forward; use the picado of your choice. Example #2 is called a "falsetta," which is another way of saying variation. Generally flamenco guitar solos have a theme of sorts like that of example #1. First comes a variation of whatever length one desires, then a theme (which is often rhythmical), then the next variation. The theme of Farruca typical-

ly goes E7 to Am twice, then Dm, Am, E7, Am. The variations do not follow a set chord progression unless one chooses to do so.

FARRUCA

Ex.1 Theme

4/4

Ex.2 Falsetta #1

TEICHOLZ, from 2

piece of Bach or Scarlatti, then he'd say, "That reminds me of the entire Baroque era, which I transcribed yesterday. I'll play it for you." He just played gobs of pieces, you know; he could play anything. He'd just sort of tell you what he was interested in. So it wasn't that he'd focus on you and tell you what you needed, but you would just try to get whatever you could.

And then I had three years with Bob [Guthrie], which was probably my most systematic training I ever had. Where he actually took the time and looked at my technique and made me do scales and arpeggios. I worked in the most rigorous kind of way with Bob, and I probably learned how to play the guitar. Then Ben [Verdery] came along, I think, at a really important moment, because Ben brought a sense of fun and creativity and exuberance to the whole thing, because there's a sort of disease in classical guitar where everyone gets very serious and a little withdrawn and contained, and Ben just broke that open. Ben has sort of a rock background and he plays with a kind of extroversion that very few people do.

AJ: How many competitions have you taken part in?

MT: Not many. I did this small one in Augusta where Joe Hagedorn and I tied for second. That was my first one. And then I went to Barcelona and didn't do particularly well in the Maria Canales competition. Then I did the G.F.A. and wasn't particularly serious about it; I did it on a whim. I didn't like my tape very much and had no real expectations about it. I think I was pretty loose. I was playing well; I had just played a concerto before I had left for it.

TEICHOLZ, to 9

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WILLIE'S, from 3

on his way home from work, that his guitar is actually a steel string acoustic. As Nate turned to select the proper strings, the customer, who was gazing at the guitars displayed on the wall, exclaimed, "These are all the guitars that I used to dream about having when I was a teenager." Indeed there were all kinds of wonderful Fenders-Strats and Teles, several Les Pauls, various Rickenbackers including a fretless bass, a Gretsch, lots of Martin acoustics, a Gibson archtop electric. Farther back in the shop he had some acoustics from the thirties, as well as a 1920 Stetson parlour guitar.

Turning back to the customer, Nate explained to him how to restring the guitar. He also explained and identified the woods used in the instrument's construction. He inquired where the customer got his guitar, which seemed to be a very good one. He replied that he found it in a pawn shop. "You were lucky," Nate commented, explaining to us that pawnshops are no longer the gold mine for old guitars they once were, since many of the instruments now being played are imports. As the customer left with a last lingering look at the guitars, I asked Nate about his sources.

He has several means of acquiring guitars, which come from all over the country. He himself visits music stores, guitar shows, and pawnshops. He places ads in national magazines offering top dollar for vintage guitars and amps. Various salespeople and musicians also keep a lookout for him in their travels, visiting music stores and pawnshops. They inform him of their finds. He also has a good working relationship with area music stores and musicians who will call him if they have acquired or know of anything that might interest Nate. (He received several such calls while I was there.) Sometimes people will bring in a guitar found in an attic or closet, wondering if it has any value. Once he even found a guitar in the garbage heap!

There is one source he does not deal with—the music companies. He is admittedly anti-industry. He strongly believes in small business, where service and concern for the customer and the product are foremost. This is the one area that he feels is not emphasized enough with the big businesses. He believes that it is this failure to give good service that will enable the independent to survive where a large business could fail in an economic recession.

He chose his store location with care, looking for a sense of community. Although he is located between two colleges, students do not form a large part of his business. Often they come to look or buy strings or some accessory. Besides dealing in vintage guitars and amps—90 percent of his business—he offers guitar lessons three nights a week and repairs guitars. He is not currently planning on selling music, since that limits the attention he can pay to guitars.

In addition to running his guitar store, Nate plays the guitar and sings with the local group Shakes, which plays a variety of styles including R & B and Creedence-type rock. He is also planning another vintage guitar show to be held next year around the time of the store's first anniversary. ■

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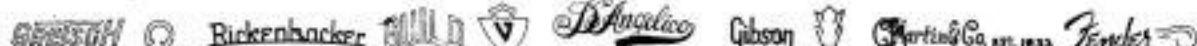
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TEICHOLZ, from 7**AJ:** What concerto?

MT: The "Fantasia para un Gentilhombre" [Rodrigó]. So I was delighted and really surprised to have gotten to the semifinals, and unlike some people who really take a year and prepare for that thing . . . I think they just caught me at a time when I had a certain amount of good guitar momentum going on. When I got to the finals, I was so proud I thought if I came in fourth, I would feel like I had won. I had succeeded beyond my expectations so I was completely loose in the finals because I had absolutely nothing to lose in my mind, and I think that's probably why I won, because I was absolutely relaxed and having a great time and on some level couldn't care less whether I won or not.

AJ: How do you deal with nerves in a situation like that?

MT: Well in that case I just didn't feel the nerves, but I've certainly gone through being nervous many times. I don't have any solutions for that. The main answer is to just simply do these sorts of things a lot.

AJ: Do you want to talk about how the F.G.A. tour is going?

MT: I have really loved the tour. Being on tour is probably one of the most exciting things I've ever done in my life, on a lot of levels. First of all, you get to practice performing, which has been invaluable. It's been incredible seeing all these different parts of the country and having conversations with people all over.

AJ: How many concerts have you done so far?**MT:** 27 or 28 . . . it's just adventure!**AJ:** What do you hope to gain from this tour, aside from the experience?

MT: It's confirmed how much I enjoy what I'm doing, and I want to keep doing it. It's been somewhat of a test of whether I enjoy the life of being someone who gives concerts and travels around. I hope it provides a momentum so I can continue doing it.

AJ: Are there any indications now that it will, or have you done anything to ensure that you'll be able to continue this lifestyle?

MT: I wouldn't say ensuring is the right word. I'll say several of the places I've played have asked me back, so to that extent . . . and I'm going to play in the D'Addario series next year. Affiliate Artists in New York has expressed some interest. So there are certain signs of progress, I suppose.

AJ: How did you feel about the concert here in St. Paul? Was that a good night?

MT: Well, it's difficult to judge your own playing on certain levels. I can judge my own experience, but sometimes I'll play and I'll think it's just been terrible and everyone else

will say how good it is or vice versa, so there's always that weird sense of what's really going on. But, I had just come off what I think was a bit of a slump. In general I think that the tour has really gone well, and I've probably played better than I ever thought I was capable of many times. But the last couple of concerts were a slump. Either because I was just in a slump or because I had this problem with my nail where I broke off a good bit of my middle nail, I played [here] with a fake nail and it didn't sound very good. I've spent the last couple of concerts trying to figure out how to avoid using the nail, so some of my mind was occupied with re-fingering the right hand, which takes away from a certain amount of musical energy. But, that being said, I think that this concert represented a rise out of the slump. It could have been a little more spontaneous, but I was encouraged by this concert; I feel like I'm on my way back to my form.

AJ: Do you want to talk a little bit about your programming ideas and how they relate to your artistic philosophy?

MT: One of the main things that will probably be a characteristic of my programs for the next couple of years is diversity. I don't think I'd be someone playing all Bach or all Spanish programs. I enjoy trying to juxtapose things. I like to think about how one piece affects another piece on the program. I think very hard about programming. Another main consideration in my programming is: I have to live with a piece for such a long time, once I've committed to a program, that I have to really enjoy playing the piece.

AJ: Could you make some recommendations to young guitarists who aspire to being concert performers?**MT:** I'm probably not in a position to be giving advice on success because I haven't

achieved any real position. Probably the best advice is: don't listen to advice. But I would say that the main thing that goes beyond any career concern is whether you're enjoying what you're doing. You should practice on how to develop a satisfying process. When you are with music every day, this is the process that fulfills you or stimulates you, and that should be the core. ■

PIPA, from 4

struments are also familiar. The sound of the pipa is not unlike a banjo, and the other members of the string family are close to the sounds of mandolins and fiddles. The family of Chinese plucked stringed instruments includes: the qin with its long and narrow wooden body and thick coat of paint—this seven-string instrument was the favorite of Confucius; the zhongruan, a four-stringed, round-bodied instrument dating from the Han Dynasty around 140 B.C., featuring 12 frets spanning all four strings; the honghou, a harp-like instrument that came to China from Persia; the sanxian, a long-necked, three-stringed instrument with a skin membrane stretched over its resonator; and finally the liuqin, which is similar to the pipa but much smaller and higher pitched. The pipa is considered the king of Chinese plucked instruments.

In his book *Zen Mind, Beginner's Mind* Shunryu Suzuki tells us: "The practice of Zen mind is beginner's mind. The innocence of first inquiry." When my studies at the Shanghai Conservatory drew to a close I was asked to perform for my teachers and other faculty members. As I began my performance I noticed my hands were shaking as if I had never played in public before, and I realized I was, once again, a beginner. ■

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FLAMENCO, from 7

Example #3 is an exercise for hammer ons and pull offs using the thumb of the right hand, if you are right handed. Starting with the index and middle fingers, hammer on the middle finger as shown, then proceed to second and third finger, and then third and fourth finger on the third and fourth fret. Then pull off the little finger to the third and continue back down as shown in example #4. From there hammer from the first to the third finger (first and third fret) and then hammer on from the second to the fourth finger. Then pull off third to first and fourth to second. Continue in the same way with the first to the fourth finger from the first fret to the fourth fret, first fret to the fifth fret, and first to the sixth fret. It is also a good idea to start this exercise on the fifth fret and then another day start on the seventh or eighth fret for spatial and tension differentiation. As I mentioned in the first article, it is difficult to teach flamenco by

typewriter, so if this doesn't make sense, sign up for a lesson!

Example #5 is using the same kind of fingering idea, but executed with picado. Notice when starting the second to third finger to use m-i-m. It doesn't matter which finger you start with, but it's a good idea to alternate starting points. If you haven't had enough, go to example #6, which actually can be done with picado or thumb using hammer ons and pull offs. This starts using the first, second and fourth fingers on the first, second and fifth frets. Reverse this too so you play fifth to second and first frets. Then of course on to first, fourth and fifth; fifth, fourth and first; using the first, third and fourth fingers.

Finally, follow proper procedure and remember: leave the fingers down when you can, don't move the left hand excessively, use the tips of the fingers, and all that sort of stuff. It does feel good to stretch, but don't hurt yourself. ■

O.D.'ed, from 5

During the show, the drummer played hard, and the kick was overpowering. The ten-piece band was inaudible during the half-second between beater impact and final reverberation. The whole band was buried in the kick drum sound, and the music was ruined.

Musicians can be as insensitive as sound techs, of course—even in low-volume settings. I recently heard a concert featuring a nine-piece jazz ensemble, in a small, good-sounding hall. All were unamplified, except the upright bass. (And when was the last time an *unamplified* upright bass was ever heard in a non-classical live performance? Did the pre-PA era big bands know something we don't) This bassist was by far the loudest player in the group. He wasn't loud enough to destroy the total sound, but he was louder than the unmiked grand piano, and he rendered the kick drum inaudible.

So what's the answer? If you think, as I do, that full dynamics are better than no dynamics, that life is more fun when your ears don't ring, and that a nightclub crowd ought to be able to converse over the sound of the dance band, the answer is obvious: start soft, and build. Play as soft as you can get away with. Then increase the volume over the course of the evening, if you need to. If not, leave it low.

And if you want more people to turn out to see your band, let it be known that you make a habit of playing softly. Many of my friends avoid nightclubs because they don't want to be blasted by painfully loud music. This is understandable. I think that people would turn out en masse for a group that played driving, forceful, rhythmically exciting rock music at low volume. But nobody seems to have the guts to try it. Certainly no national act I've ever seen has had the nerve to play softly. There's an untapped market here.

What a beautiful statement that could be—to boldly play softer than anyone else. How odd and wonderful it would be if bands competed to play softer than one another. When you're playing at whisper volume, and the audience is attuned to that sound level, a sharp, sudden loud note can have the emotional impact of an A-bomb. And anything that maximizes your musical power is something worth doing. ■

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- 1 JAN JOE HAGEDORN**, classical guitarist, will be part of an ensemble performing the "Serenade Op. 24" of Schoenberg. The name of the group is the St. Paul Chamber Orchestra. It's at the Ordway. Call 224-4222 for tickets.
- 18 JAN JOAN GRIFFITH** will be at the Roxy in downtown Mpls.
- 19 JAN TONY HAUSER** will present Guitarworld #3: the Bel Canto Era. Music from the early 19th century by Sor, Coste, Diabelli, Giuliani and others at the Nancy Hauser Memorial Theater at 8 p.m.
- 20 JAN GREG WOLFE and friends** can't think of a name to call themselves, but they can play flamenco. Just the thing to warm the blood on a cold winter's night. It's at the Loring Bar, Mpls.
- 23 JAN ALAN JOHNSTON**, classical guitarist, will present a great program of 20th century music for guitar with other instruments. Villa-Lobos, Stravinsky and the world premiere of a new piece for flute and guitar by **Carol Barnett**. 8 p.m. at the Janet Wallace Aud. Admission at the door. (See article on page 2 for more details).
- 31 JAN JEFFREY VAN**, guitarist and **Sue Hedling**, flute; will play the fantasy for flute & guitar by Stephen Paulus and 2 pieces by Roberto Sierra on the Thursday Musical, 7:30 p.m. at Temple Israel. Admission is \$6. Call 333-0313.

4 FEB JEFFREY VAN will join the **Hill House Players** at the JJ Hill House. Music of Villa-Lobos and others. Call 297-2555 for tickets.

11 FEB JEFFREY VAN & the Hill House Players will repeat their program from Feb 4. Tickets are \$10 and you can't always get them at the door, 297-2555.

17 FEB TONY HAUSER will perform an all-Russian program. Music from 19th & 20th century Russia with **Michael Hauser** and **Tony Titus**. Call 331-7788 to reserve your tickets.

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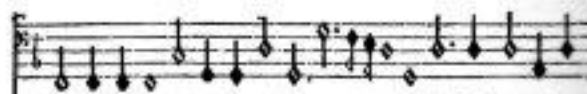
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