

Guitarist

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NOVEMBER/DECEMBER 1992

JAZZ GUITARATHON

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Guitarathon participants: Joan Griffith, Tim Sparks, Kevin Daley, Ron Brown and David Roos.
(Not pictured: Scott Fraser, Dean Granros, Jim Ouska, and Loren Walstead)

JAZZ GUITARATHON IV

The Dakota Bar and Grill will be swingin' on Sunday, November 15 with the sounds of nine of the Twin Cities' finest guitarists. Joan Griffith, Scott Fraser, Tim Sparks, Dean Granros, Kevin Daley, Jim Ouska, Dave Roos, Ron Brown and Loren Walstead will play from 7:00 p.m. to midnight in one long marathon of jazz guitar stylings. I'm hoping for some acoustic performances from Dean Granros and Tim Sparks. Dean has been performing on dobro lately, I've heard, and perhaps Tim Sparks will agree to give us a taste of his arrangement of the "Nutcracker Suite."

I'm also excited by the prospect of hearing Loren "Wally" Walstead. Wally was one of the stars of Jazz Guitarathon I at the Triangle Bar way back in 1986. I look forward to hearing him again play those lightning fast, Charlie Parkerish arpeggios. Joan Griffith might bring her bass as well as the classical guitar she uses to perform the music of Brazil and Ron Brown will play guitar synthesizer and completely change the energy of the event. Kevin Daley, Dave Roos and Scott Fraser will, I assume, play straight-ahead jazz perhaps with an emphasis on originals. Jim Ouska, I hope, will lead the entire group in the jam session finale, as he did at Guitarathon III. The rhythm section for the evening will be Alden Akita on drums and Jim Chenowith on bass. These two will be in the real marathon accompanying each player for five hours.

Last year's guitarathon was SRO so get there as early as possible. Tickets are \$10, \$8 for members. Call the Dakota at 642-1442 and make your reservation now!—Steve Haskins

Stephen Kakos

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About the September and October Forums

September's forum at O'Gara's Bar and Grill had an attendance of about 30 guitar enthusiasts. Strangely most attendees were non-members that had seen the forum prominently displayed in the previous Friday's edition of the *Star Tribune*. I really wonder why more members don't attend our monthly forums. Don't they realize that forums are free? Or maybe they are unaware that each forum is a presentation usually given by two performers on topics concerning the guitar and related stringed instruments. In the last year our forums have included: **Tim Sparks** and **Yannis Asemakes** performing Mediterranean music on guitar and bouzouki, **Curtis Teague**, **Loretta Simonet** and **Phil Rukavina** in an all encompassing presentation on the mandolin and in October, **Phil Heywood** and **Paul Hintz** shared their knowledge of American finger-style guitar. Each forum took place in the "jazz room" at O'Gara's, so food and drink are easily available. What more could you ask for? And they're free! So come on members ... check out the November forum.



Upcoming Forums

November Forum: *Harp & Autoharp*

The November forum will take place Sunday, Nov. 22, 3 p.m., at O'Gara's. This forum will present a history of harp and autoharp. **Gayland Stauffer** will give a short history of both classical and folk harp. Gayland has been a member of the Minneapolis Civic Orchestra since 1981. He has performed at the Renaissance Fair for nine years and the Victorian Christmas for 7 years. He has performed for the Schubert Club and he is an artist/member of the Thursday Musical series.

Karen Mueller is the 1986 Autoharp champ at the Winfield Folk Festival. She's been teaching and performing in the Twin Cities for ten years. Karen just completed a month-long tour that included performances at the Memphis Dulcimer

Festival, the Augusta Heritage Center and the California Traditional Music Society Festival. She will play and explain the autoharp and show us a few things about the dulcimer, too.

So make a note of November 22 and put it on the fridge so you won't miss this exciting, monthly MGS event.

December Forum

Wednesday, December 16, 7:30 p.m.
MacPhail Center for the Arts
1128 LaSalle Ave, Minneapolis

The December forum will be different and interesting. It will be a performance class taught by **Anthony Titus**, **O. Nicholas Raths**, **Maria Olaya** and **Alan John-**

DECEMBER FORUM, to page 4



John Holmquist

By Alan Johnston

IN 1975, I went to the "Guitar 75" International Guitar Festival in Toronto, Canada. An important part of that first Toronto festival was the guitar competition. This was my first experience seeing a competition of this sort, and as I waited in the fourth or fifth row for the first competitor to come on stage to play, I was very anxious to see the level of playing. The first player to come out was Manuel Barrueco (who has since become one of the most famous guitarists in the world). He didn't dress up much for the occasion but when he finished playing, a number of people still had disbelieving looks on their faces. Was this guy really representative of the level of competition to come? As it turned out, the level of the competitors was uneven; several of them have gone on to become today's stars, but I suspect some of them are now stockbrokers or librarians. As is widely known, Minneapolis native Sharon Isbin won the "Guitar 75" competition that year and the Toronto competition was recognized from then on as the most important event of its kind in North America.

In 1975, John Holmquist, another Minneapolis guitarist also competed in the Toronto competition. He was eliminated in the semi-finals (if memory serves) but the stage was set for his return in 1978, the next year set for the big event. The successes of Isbin, Barrueco and Eliot Fisk (3 of the prize winners in '75) had created high anticipation for '78 and among those accepted after the taped round were some of the most gifted classical guitarists of their generation. When John Holmquist made it to the finals, it seem too far fetched to believe that another Minneapolitan could win on the heels of Sharon Isbin's '75 win, especially when one considered that both David Tanenbaum and Michael Newman were finalists as well. He did win though, and he won on his terms—consummate musicianship, beautiful tone, expressive and well-crafted phrasing and clever programming—topped off by a standing ovation.

John now has an international reputation as guitarist *and* teacher. He teaches at the Cleveland Institute. He will be at the MacPhail Center on December 19 to do a master class. Call MacPhail at 627-4020 for more information. ■



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John Hammond: Ride 'till I die

By Roger Struve

JOHN PAUL HAMMOND turns 50 November 13th. For the last 30 years, he has been singing and playing the blues, having long been regarded as one of the most important acoustic blues artists in the world. His new CD *Got Love If You Want It*, is his first major label release in over 15 years, and highlights an already impressive career featuring more than 20 albums. This, however, doesn't mean there weren't significant recordings produced during the aforementioned 15 years. As proof, just listen to *John Hammond Live* on the Rounder label, or *Nobody But You* on the Flying Fish label. As an additional point of interest, Hammond does a variation of "Can't Be Satisfied" on the *Live* CD, departing from his usual interpretation to conjure up visions of the originator of the song, Muddy Waters.

Hammond started listening to the blues when he was 12 and living in New York City, influenced by original deep blues artists such as the legendary Robert Johnson, it wasn't until the age of 16, when he bought a Lightin' Hopkins album, that he started singing the blues. One of his first performances occurred at the age of 17, when he was called upon to sing unaccompanied during a visit to a friend's home in L.A. Also present was his father John Henry Hammond, a very big name in the musical industry and the force behind the careers of artists ranging from Leadbelly and Bob Dylan to Bruce Springsteen.

While he had been singing the blues and knew many of the songs, it wasn't until he was almost 18 that he acquired his first guitar. According to Hammond, "this opened up a whole new world" to him. Hammond really admired Jimmy Reed, and thought his playing both the guitar and harmonica at the same time (by using a 'rack') was "really slick."

A brief stint at Antioch College in Ohio ended when Hammond just couldn't figure out what he was doing there. This marked an important artistic transition for him. He had previously done work in sculpture, but the musician in him was evolving, and music became his true calling.

Now one might wonder how a son of a famous music business father living in a well-furnished New York apartment could have lived the type of life that would lead to singing and playing the blues. I mean, this is not your typical Mississippi Delta breeding ground for blues artists. However, John's father and mother divorced when he was 6, and John lived with her. Actually, his father tried to discourage his son from going into the music business, but fortunately he was not successful, and John Paul Hammond (using his middle name to differentiate him from his well-known father) released his first Vanguard album in 1962 at the age of 20.

S. W. Bennett once said, "It is a great testament to the power of the blues that through them one can learn from others how to find freedom in yourself." This was certainly prophetic, because this humble author has been listening to John Hammond since about 1969, when a poet friend turned me on to one of his albums. His music has gotten me through good times and bad, and I'll bet it can do the same for you. Hammond once said, "The music I love most is the blues, and I sing them with all my heart."

One listen and you'll find it's true, as have some very famous sidemen who played with Hammond in the '60's, such as Robbie Robertson, Duane Allman, Michael Bloomfield, and Jimi Hendrix.

HAMMOND, to page 6

DECEMBER FORUM, from page 2

ston, all classical guitar instructors at the MacPhail Center for the Arts. Each of these four instructors will give a public lesson to a MacPhail student with whom they have not previously worked. It should present a rare opportunity to see many different approaches to similar problems. The setting will be informal and discussion will be encouraged. For more information, call Alan Johnston at 627-4020. ■



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Guide Tone Improvisation: Part 2

By Kevin Daley

In my last article I demonstrated the emphasis of stressing third and seventh tones while improvising single note solos. These notes, commonly referred to as guide tone, are especially effective when introduced at the point of a chord change. By allowing roots and fifths, and occasionally 9ths, 11ths and 13ths (6ths) to appear as a part of your guide tone line, solid ascending and descending lines can be created. These lines provide an excellent foundation to embellish on. The following is an example of a descending line through a set of chord changes.

Handwritten musical notation showing a descending guide tone line through a set of chord changes. The first staff shows chords E^b-7 , B^b7b9 , E^b-7 , $D7$, $D^b\text{maj}7$, G^b7 , $F-7$, and E^o7 . The second staff shows E^b-7 , $C-7b5$, $F7\#5$, B^b-7 , E^b7 , E^b-7 , A^b7 , and $D^b\text{maj}7$. Fingerings are indicated by numbers 1-3 below the notes.

The following is an embellishment of the guide tone line shown above.

Handwritten musical notation showing an embellishment of the guide tone line. The first staff shows chords E^b-7 , B^b7b9 , E^b-7 , $D7$, $D^b\text{maj}7$, G^b7 , $F-7$, and E^o7 . The second staff shows E^b-7 , $C-7b5$, $F7\#5$, B^b-7 , E^b7 , E^b-7 , A^b7 , and $D^b\text{maj}7$. The notes are embellished with various intervals and accidentals, some circled.

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Too many guitarists

By Tate Ferguson

At about one out of three wedding receptions I play, somebody wants to come up and play my guitar. (At about three out of three weddings, somebody wants to come up and sing with the band.) This used to be a problem, but then I bought a cheap, used electric to use just for wedding receptions. Now I can hand out my budget Ibanez to a drunken groomsman with a smile. If he decides to use it to pole-vault across the room, I'm out only \$150, not \$1000.

Lately the caliber of our guest guitarists has been improving dramatically. This is something I don't like to see—I feel that I'm supposed to be the best guitarist in the room. A couple months ago, the groom came up, borrowed my axe, and did a creditable Stevie Ray Vaughan imitation. When he was through, I felt constrained to turn on my most frenzied, machine-gun licks, to show the crowd who was top dog, guitar-wise.

Truly, the electric guitar is the people's instrument. It seems that you can throw a stick into any crowd and hit a dozen people who can play "Johnny B. Goode" adequately. As far as I can tell, there are at least two electric guitarists besides me who live on my block in south Minneapolis. You can hear them twanging away at 6:30 on any summer evening.

To be sure, this provides me with a most powerful impetus to practice. The guys down the block can do "Highway to Hell," but they might not be able to do "Stella by Starlight," and I need every

advantage I can get.

There is one big advantage I have over much of my competition. I play in tune, and I don't play too loud. God knows there's nothing more thrilling than to mash a giant open E chord through a 100-watt amplifier turned up to about 8-1/2. But usually the guitarist is the only one who enjoys it.


If you combine high volume with intonation that's even a little off, the audience will literally sprint from the room. On rare occasions you can hear even great guitarists play slightly out of tune. It's no sin, but if you can avoid it, you're that much ahead of the game, and that much ahead of the nine million other electric guitarists out there. ■

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HAMMOND, from page 4

(Hendrix's last job before forming the Experience was in John's band!). "I only knew Jimi for a short time, but I was really blown away," Hammond said.

Eric Clapton and Ginger Baker (two-thirds of the most awesome trio in Rock 'n' Roll history—Cream), along with another blues demi-god, John Mayall, accompanied Hammond in his United Kingdom debut on the TV show, "Ready, Steady, Go" in 1965. Other collaborators included Bill Wyman (the first Rolling Stone to appear on another artist's record), who guested on the famous *I Can Tell* album in 1967. If you want to hear some real blues cookin', just listen to the version of Willie Dixon's "Spoonful" on that disk.

Hammond's passionate performances have earned him the admiration of some of the world's legendary performers—Muddy Waters, Howlin' Wolf, John Lee Hooker (who appears on Hammond's new CD), Willie Dixon, B.B. King, and more. Famed blues pianist Roosevelt Sykes plays on two tracks on the 1978 release *Footwork*. "I've played with most of the guys who were around

HAMMOND, to page 7

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HAMMOND, from page 6

in the '60's and right up until now," Hammond said.

Incidentally, when Hammond played this June at the Fine Line, and as usual with Hammond and his explosive right hand attack, he broke a string. Of course, for a solo artist, a broken string brings the concert to a screeching halt. My wife, who loves Hammond as much as I do, took this opportunity to walk right up to the stage and carry on a short conversation with him while he fixed his broken string, and to request a song. Gentleman that he is, he agreed to play her request next and proceeded to play the hit of the night, "Drop Down Mama."

The concert was great, but unfortunately for us, the International Hog Calling Champion of the Universe was in attendance that night, and decided to "call home the bacon" repeatedly during Hammond's performance. I think this same guy was at a performance Hammond gave at William's pub several years ago, and I think he was also sitting right behind me at the last Moody Blues concert I went to. Now I don't know about you, but frankly I don't know how someone can sit on stage and perform with this kind of distraction. I mean, where's the Terminator when you need him?

Recently, Starlicks Productions released the *John Hammond Guitar Instruction Video*. I have this video, which I purchased at the Roseville Guitar Center solely for the purpose of learning some of the magic behind John Hammond. But what I've found, in addition to one of the finest instruction videos I've ever seen, is a great documentary of John Hammond, including four brilliant performances scattered throughout the video. The most beautiful version of Robert Johnson's "Kind Hearted Woman Blues" ever recorded is in this video. You'll also find a fantastic version of "Ride Till I Die," a scorching version of "Drop Down Mama," and last but certainly not least, Son House's "Preachin' Blues." Hammond does the latter two songs on his 1937 National Resophonic Duolian guitar.

As you may know, National's are hard to find, but Hammond's got a good one and plays it like no one else. He has the ability to perform the raw deep Delta blues with an authenticity and passion unmatched by any other current per-

former. Among the blues singers, Hammond stands out for his complete giving of himself to his music. I strongly urge players and listeners to pick up a copy of this inspired video.

And don't forget to pick up a copy of the new CD. For that matter, the Vanguard Recording Society just released Hammond's 1976 album *Solo* on CD too, which will also allow you to catch a performance recorded live at the Vanguard in New York. As the name implies, the entire CD consists of Hammond playing and singing solo. ■

MGO marches again

By Joanne Backer

Cedarfest parade-goers were once again treated to the performance of the Marching Guitar Orchestra during the festivities on Sunday, August 16. This was the fourth appearance of the MGO since it was founded in 1987 by Dale Dahlquist, who was then the director of the West Bank School of Music. The school has sponsored it ever since, and any proceeds from the event have been used to fund some of their special programs.

Over the years, the size of the orchestra has varied with community involvement in the recruitment efforts and the efforts within the guitar-playing community. This year the MGO, which is perhaps the largest of its kind in the world, boasted approximately 100 members, including two electric guitarists who carried portable amps. Guitarists of all abilities were invited to participate in the orchestra, and could register with the school either in advance or on the morning of the event. Rehearsals preceded the parade. The MGO performed "This Land is Your Land," "Will the Circle be Unbroken," and "Hey, Jude," and this year's parade also featured an innovation in the marching. To the delight of many onlookers, the guitarists performed maneuvers at several points along the route.

Plans for future MGO appearances are under way.



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Chord Solo-Standard Song Form ABC

This is a continuation of my last article on Standard Song form. In the previous article we learned the A, A- sections of a standard tune. This is the "B" section (Bridge) and "C" section, or "Last A" as it is sometimes called. We take a couple harmonic detours but get back home quickly! Have fun—David Roos

③

Fmi ¹¹ whole note	Bbmi ⁷ d	octave	Em ⁷
8	7	6	7
Bb ⁽⁹⁾	Bb13	A7	Ab ⁷
6	6	5	4

③

Ab ⁷ d	OCTAVE	D ⁹ whole note	Dbmi ⁷ d
4	5	4	9
6	8	Cmi ⁷	11
8	8	Cmi ^{ma7}	8
9	10	Cmi ⁶	8
Cmi ⁶	Abmi ⁹	B/Db	Db13(b ⁹)
8	4	9	6
Bbmi ⁷	Bbmi ⁷	Bb ^{sus}	Bb ^{sus}
6	6	8	8
εb13	εb7	TAG D ⁷	Dbmi ⁷
11	13	6	9

④

Cmi ⁷ d	Bb7	A ⁷ d
8	6	5
8	7	9
9	9	9
Ab ⁶ /εb	Ab Bass note	fine
9	4	
11		

①

OCTAVES			B) Am ⁷ d
5	5	7	7
7	8	10	10
Am ⁷	C/D	D7(b ⁹)	octaves
7	8	7	6
9	10	10	
G ^Δ 9	Em ⁹ (open voice)	G ^Δ 7	G ^Δ 7
7	5	5	
9	8		
G ^Δ 9	octaves	octaves	
6	10	5	
6	12		
octave	F#mi ¹¹	F# ^Δ 7	A/B
4	4	4	5
			7

②

B13b ⁹	OCTAVES		
5		2	2
7			
E ^Δ 7	E ^Δ 7	E ^Δ 9	E ^Δ 7
2	4	7	7
C7+5	εb ⁷ (b ⁹)	C ^Δ 7+5	Ab7+5
8	6	4	4
		7	

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