

# Guitarist

MAY/JUNE

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

VOL. 8 NO. 3



**Heywood profile & Hailstone's rock goals ... page 3**

## Jose Valle "Chuscales"



ond nature to Chuscales who is himself a dancer and seems to possess the intuitive-ness to know what the dancer will do, even before the dancer does.

Chuscales has recorded two albums; the first, *Al Alba*, was recorded live in Canada and contains several original compositions for solo flamenco guitar, as well as arrangements, incorporating flute, violin and bass. The recently released second album, *Formas y Imagenes*, again features all original music, with the exception of "Capricho Arabe" by Tarrega, to which Chuscales adds a salsa beat.

Currently residing in Toronto, Chuscales is considering relocating to Minneapolis, where he can not only continue his collaborative efforts with Zorongo Flamenco, but pursue the rich and diverse musical opportunities available in the Twin Cities.

Chuscales will be in the Twin Cities to participate in Zorongo Flamenco's spring season at the Southern Theater in Minneapolis from April 30 to May 17. Co-sponsored by Zorongo Flamenco, Hauser Artists, and the University of St. Thomas, Chuscales will then perform his first solo concert in this area at 8:00 p.m., Friday, May 29, at the Brady Center Auditorium at the University of St. Thomas. All tickets are \$10. For further information and reservations for what promises to be one of the most exciting guitar concerts of the season, call 870-9529. ■

Born in Antequera, Malaga, Spain in 1956 and raised in Granada by a family of professional musicians and dancers, Jose Valle "Chuscales" began his career at the age of six, dancing in the caves of Granada. He soon discovered his true passion was the guitar, and by the time he was fourteen, Chuscales was performing in "tablaos flamenco" (flamenco night-clubs). Descended from a gypsy family whose members include some of Spain's most noted flamenco artists, Chuscales has accompanied such famous artists as La Singla, Mario Maya, La Chunga, Faruco, El Lebrijano and La Tati. He has toured throughout Europe and USSR as well as in South America and Japan. Chuscales is currently musical director for the Maria Benitez Dance Company, and has most recently appeared with dancer/choreographer Susana di Palma and Zorongo Flamenco, the well-known Spanish dance company based in Minneapolis.

One of the most dynamic of the new generation of guitarists to come out of Spain in recent years, Chuscales is a guitarist's guitarist, thoroughly dedicated to his work. Chuscales is an accompanist, soloist, composer and arranger. He is constantly inventing, and his music contains an approach to melody and harmony that results in an unmistakably personal sound. He is greatly interested in other musical forms and when not playing music, he is listening to it. Dance accompaniment seems to be sec-

## Upcoming Forums ...



### MAY .....

The Minnesota Guitar Society will host a student recital on Sunday, May 17 at 2 p.m., MacPhail Center for the Arts, 1128 LaSalle Avenue in Minneapolis. Guitar students of area teachers are welcome to perform with their teacher's recommendation. Students of all styles, ages and levels are encouraged to perform. Have your teacher call Alan Johnston at the MacPhail Center, 627-4020, to sign you up. See you there! —Alan Johnston

### JUNE .....

Tim Sparks and Yannis Asemakes took us on a musical journey through the Mediterranean during the April 26 Forum at O'Gara's. Our thanks to them both for reminding us of the guitar's rich and ancient heritage.

Our June Forum will focus on the traditions of the mandolin. On Sunday, June 28, 3:00 p.m. Curtis Teague and Loretta Simonet (collectively known as Curtis and Loretta) and Phil Rukavina will perform and explain the history of the mandolin. Phil will concentrate on the mandolin's origin as a member of the lute family and its early music. Curtis and Loretta will perform more contemporary music from the British Isles. It promises to be an entertaining and informative afternoon of music. As always, it's free. Hope to see you there. —Steve Haskin

# Guitarist

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The opinions expressed in *Guitarist* are those of the authors and do not necessarily reflect the policy of the Minnesota Guitar Society. **DEADLINE** for calendar information, classifieds, articles and opinions for **JULY/AUGUST** is **May 25**. Send your submissions to P.O. Box 14986, Minneapolis, MN 55414. For more information about the MGS call **333-0169**.

## Amy J. Hailstone's rock 'n' roll goals



By Steven Earl Howard

**A**MY J. HAILSTONE, a talented guitar player who's relatively new in town, has decided to learn again. An instructor at Music Tech, Hailstone is carefully forming a group to perform her kind of rock 'n' roll music. Hailstone is also committed to musicianship fully developed in all styles. She has honed her skills under the tutelage of several excellent teachers, not the least of whom is her father, Mike Hailstone, still a rock 'n' roller back home in Gillespie, Illinois. And, through a recent association, Hailstone is gaining valuable experience as guitarist for the Minnesota musical superstars Women Who Cook!

Hailstone's interest in rock 'n' roll began very early. "When I was a teenager my dad, a guitar player, showed me some stuff," she says. "Since I was 16 I haven't been doing anything else. I became a guitar player and that's all I'll ever be." Hailstone benefited greatly from the influence of her father, a role model for voice as well. "My dad, Mike, is still in a band, sharing lead singing with the bassist. They play rock 'n' roll, oldies, and new stuff. Just on weekends. It's all covers... anything from "Heat Wave" to the Miami Sound Machine. He's got a real cool rock 'n' roll voice."

Following high school in Gillespie, Hailstone attended Lewis and Clark Community College in Godfrey, Illinois, for a year. She studied music and did well, but the time came when she "just wanted to get out there and play," she says. As a result she spent 18 months on the road with a band Summit, playing in 17 states. But, after a while, Hailstone started to feel she wasn't progressing sufficiently and decided on additional musical training.

After considering school in Atlanta, Los Angeles, and elsewhere she finally settled on Music Tech in the Twin Cities. "Actually, I was determined to attend a guitar school in Hollywood, California, but it's very expensive to live there, and you get harassed walking down the street," Hailstone says. "The Twin Cities is a much cleaner place to live. There's a higher quality of life here. I came to the Twin Cities for the exciting music scene. But I never would have moved here were it not for the existence of Music Tech. I was very impressed with the program." Hailstone graduated from Music Tech's two-year program in September, after which she stayed on teaching guitar, both in classes and privately.

Music Tech is a post-secondary school offering a music curriculum consisting of five majors: guitar, bass, drums, voice, and keyboard. Music production training is also offered, including production, mix-down, MIDI, and other classes. Indeed, while this interview was taking place, a group class fired up two doors down. Chuck Berry, Motley Crue and Anthrax enthusiasts could be heard singing scales and arpeggios, part of training for all music majors, requiring ear training and music theory. Music Tech is located at 304 Washington Avenue North, Minneapolis, 612-338-0175.

Hailstone cites Jeff Beck, Larry Carlton, Stevie Ray Vaughn, and Robben Ford as her influences. "Eric Johnson has always been one of my favorites, a player from Austin, Texas, who is just now getting some attention," she says. "A good example is his recording 'The Cliffs of Dover.' Vernon Reid of Living Color is a big influence. I attended his workshop at the Walker Art Center and talked to him afterwards. Teachers here at Music Tech

**HAILSTONE**, to page 4

## Some Summer Day with Phil Heywood

By Cathy Nixon

**C**OMFORTABLY AND with purpose, Phil Heywood drapes around his guitar and makes the instrument an extension of his body. During his bi-weekly gigs at the New Riverside Cafe, Heywood's musical presence fills the room with the strong grace of a concert hall appearance. Heywood performs just as easily in a concert setting, lulling the listener into relaxation and true enjoyment of the music. He has sometimes thought that his relaxed performance style might only exist in the laid-back atmosphere of the New Riv, but fans and other performance experiences have confirmed for him that this phenomenon is consistent. Confirmation was received most recently in March, when Heywood played concerts in Jackson and Caspar, Wyoming. Fans there related the same feeling of being able to let go and travel with the music.

Travelling alone in wide open spaces is a favorite activity of Heywood's, and this is reflected in his music. His compact disc, *Some Summer Day*, distributed by Flying Fish Records, contains tunes by Phil entitled "Osmotic Journey," "Spin-off," and "Sequel to Constant Traveller." All three energetically and pleasantly illustrate the lightness and freedom of the carefree traveller, who might have occasional brushes with sorrow. Heywood's skillful and confident guitar technique makes each piece an intriguing story. Through his music the listener can find a place to dream, a place Heywood happily finds himself each time he performs.

"Performing makes a space for the songs to happen," he says, "much more than when I'm playing in my living room. I really look forward to my regular gigs at the New Riverside Cafe."

From the time Heywood stated playing guitar, he spent much of his time learning in solitude. At first he played only for and with friends. He didn't begin to play publicly until his early twenties. One of his more memorable learning periods was when he was seventeen. A friend turned him on to country blues, and some of the musicians who had the greatest influence on him: Leadbelly, Big Bill Broonzy, Reverend Gary Davis,

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**HAILSTONE** from page 3

with whom I have studied include Emanuel Kiriakou and John Della-Selva."

Considering Hailstone's musical preferences, it's no wonder that she prefers Fenders. "I play an HM Series Strat, which normally stands for heavy metal, but that's just because it has a humbucker and Kayler System on it. I also have a regular Strat and an Ovation," she says. Fender Stratocasters are the consummate, all-purpose, hard rock electric guitar. Jimi Hendrix played a Fender Strat (left-handed & upside-down), as did many others in the history of rock. The Stratocaster a distinct, recognizable sound.

Hailstone's current objective is simply to keep progressing as a musician. An important coup for her lately was when she got a call from the Woman Who Cook!, bassist Jane Aleckson. An audition was arranged, and Hailstone subsequently became guitarist accompanying Women Who Cook!, the Twin Cities' all-star band of 14 female singers and musicians. Hailstone's Woman Who Cook! bandmates possess individual credits too vast to indicate here.

Mary Jane Alm, Jearlyn Steele Battle, Prudence Johnson, Kate MacKenzie, Gwen Matthews, Kathy Mueller, Jeanne Arland Peterson, Jane Aleckson, Laurie Glaser, Jane Henderson, Kathy Jensen, Shanon McDonald and Sue Roberts, who along with Hailstone make up Woman Who Cook! performed recently at the State Theatre in Minneapolis. A portion of the proceeds benefited the Minneapolis Crisis Nursery.

Performing with some of the most important players and singers in the Twin Cities is an ideal scenario for Hailstone's developing talent.

"I listen and I absorb things," she says. "I ask them questions. I do that everywhere. I do that at Music Tech, as well. What's enjoyable about Women Who Cook! is the large-group concept. I have to admit it's different to be around all women, and it's fun. Also, I've always been the only girl in the band. It's an excellent opportunity for me. What I learn from them is mostly based on music experience, since I'm only 22.

"I had heard about Jeannie Arland Peterson before I met her. She's just an amazing player, and she's very nice. It's great to be around such incredible musicians,

and it's fun."

Kate MacKenzie, diverse vocal stylist and lead singer for the national bluegrass ensemble Stoney Lonesome, says of Hailstone, "She is very energetic, works hard, comes to rehearsal knowing her parts, and is very conscientious. Also, it's extremely important for her to play all the music that we do. That includes jazz, blues, gospel, rock, funk and country. We expect her to cover all the styles and she achieves it with a very up-beat attitude."

Asked if her overall objective is to play and sing her own music in an ensemble of her formation, Hailstone replied in the affirmative. "On the other hand, though, I'm a guitarist, first. I want to play as many kinds of jobs as I can. I like so many kinds of music. I love playing the instrument, so I want to play at every opportunity and every situation as I possibly can. Also, I want to keep expanding my jazz studies.

"I sing quite a bit in my group. I'm a guitar player who sings, as opposed to the musicians of Women Who Cook! who make their living as singers. Also, when we're ready in my band, my ambition is to record. I want to go as far as I can as a professional musician. As a musician you have to have sufficient confidence in yourself that you will eventually earn a record deal. I'm collaborating with bassist Bob Galombeck in putting a together a group. We're being patient and know it will happen when the time is right."

Operating in a rock industry predominately populated with males is a factor to

which Hailstone is seemingly oblivious. One can tell she doesn't waste a second thinking about it. For example, when asked why there are so few female guitarists, she replied, "I've no idea. It's a great instrument. I've always been attracted to it. Once I picked up guitar I honestly haven't played any other instrument. Because it's a male-dominated field, you can never let yourself be intimidated. I've never encountered a separation because of being a female guitarist. Since I don't expect it, I never see it."

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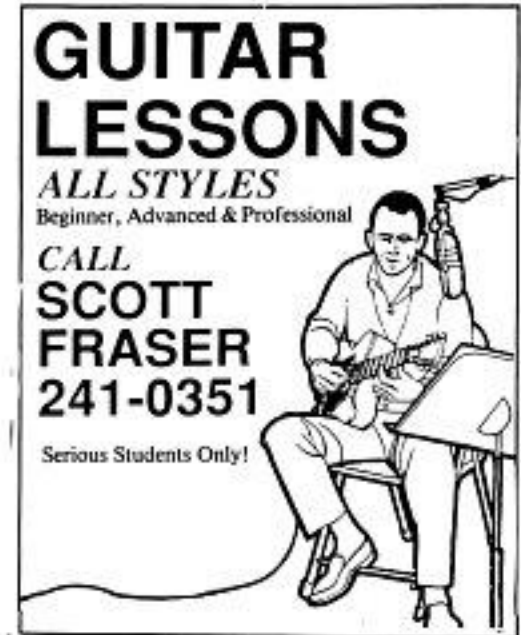
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# Major, Minor and Seventh chord forms

By Scott Fraser

FOR THE SECOND LESSON in this series I thought that it might be appropriate to review all of the basic Major, Minor and Seventh chord forms. I have listed them in two generic categories: the **Open Position Forms** (involving open strings), and the **Closed Position Forms** (involving no open strings). In playing these forms, remember to utilize all of the left hand guidelines outlined in the last issue of *Guitarist* (Apr/May '92). This will result in greater ease and clarity in execution. Make sure when playing the chords that you avoid playing the strings that are X'd.

I have arranged the most common chord forms in four groupings. Each grouping is determined by the root or tonic which gives the chord its name. On the left are the Matrix Major, Minor, and Seventh chords in open positions and on the right the same Major, Minor, and Seventh chords only re-fingered to adapt to a closed form. Master the open forms on the left first and then begin to master the closed forms on the right. Once you have mastered all of the chord forms and know them by name, begin to move the closed forms up and down the neck and attempt to name them in all positions. Toward the bottom of the page I have listed some miscellaneous Major, Minor, and Seventh chords that are also commonly used. Familiarize yourself with these forms also. Good luck!—SF



## Open Position Forms (immovable)

## Closed Position Forms (movable)

O.F. = Optional Fingering

<p>Root/Tonic 5th string</p>	<p>*Cm 4201:O.F. x4102x</p>	<p>C7 x32410</p>	<p>C#,Db x4312x</p>	<p>**C#m,Dbm x4213x</p>	<p>C#7,Db7 x3241x</p>
<p>Root/Tonic 5th string</p>	<p>Am x02310</p>	<p>A7 x02030</p>	<p>A#,Bb 13331:O.F. x12341</p>	<p>A#m,Bbm x13421</p>	<p>A#7,Bb7 x13141</p>
<p>Root/Tonic 6th string</p>	<p>Em 023000</p>	<p>E7 020100</p>	<p>F 134211</p>	<p>Fm 134111</p>	<p>F7 131211</p>

\* This particular form of Cm is quite difficult to play. For people with smaller hands and fingers the upper fingering may be more appropriate.

\*\* The c#m, Dbm form is also a difficult form because of the stretching involved. If you find this form difficult to play, try playing it higher up the neck where the frets are smaller and then after a while begin to move down 1 fret at a time to the lower part of the neck.

F7: 131241  
O.F.

**CHORD FORMS** from page 5

<p><b>D</b> xx0132 Root/Tonic 4th string</p>	<p><b>Dm</b> 0241:O.F. xx0231</p>	<p><b>D7</b> xx0213</p>	<p><b>D#7, Eb</b> xx1243</p>	<p><b>D#m, Ebm</b> xx1342</p>	<p><b>D#7, Eb7</b> xx1324</p>
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**Miscellaneous Forms**

<p><b>G</b> 210003:O.F. 320004 Root</p>	<p><b>G7</b> 320001 Root</p>	<p><b>B7</b> x21304 Root</p>	<p><b>F</b> xx3211 Root</p>
<p><b>F#7</b> xx3210 Root</p>	<p><b>E7</b> 023140 Root</p>	<p><b>A7</b> 01234:O.F. x01113 Root</p>	

**HEYWOOD** from page 3

Blind Willy MacTell, and Mississippi John Hurt. The influence of these musicians is more particularly present in the songs "Willies," "Empty Living Rooms," and "West of the Hundredth," all three co-written with Steve Arnold. Heywood was also strongly influenced by local legends Spider John Koerner, Dave Ray and Tony Glover. However, the guitarist who made the strongest impression on him, and continues to do so today, is Leo Kottke. Heywood's face lights up as he tells of getting his first Leo Kottke album. The album radiated an aura of mystery, he says. There was no picture of the artist on the cover, only a strange autobiography written by Kottke himself, and the music was extraordinary.

Heywood had only been playing publicly for a couple of years in Jackson, Wyoming, when he crossed paths with Kottke. Kottke had been booked to perform at the club where Heywood played regularly. After hearing him, Kottke asked him to play a concert with him, and Heywood ended up travelling with Kottke for a week. Their music, performance style and personalities were compatible, and the two played several duets. Heywood grins and laughs as he says that he tended to defer to Kottke whenever an arrangement question arose.

Shortly after meeting Kottke in 1982, Heywood moved to Minneapolis, where he has friends, family and more music opportunities. Since then, he has been working consistently at his art, which has culminated in his present compact disk and continues to develop. In 1986, he won the Walnut Valley National Finger Picking Style Guitar Festival Competition in Milwaukee.

In the past year, Heywood has been working on several new compositions and arrangements of old tunes, and **HEYWOOD**, to page 7

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# Standard AA'BA chord progression

By David Roos

**T**HIS IS A MELODIC chordal arrangement of an often used AA'BA chord progression used for improvisation by many jazz musicians. I have purposely used many standard chord voicings that fit nicely on the guitar—they can be played by fingerstyle and plectrum/thumb players alike. I have avoided giving fingerings so they can be played by traditional jazz stylists using the thumb of the left hand ala Wes & Tal and classical guitarists also. Next time we will deal with the B and last A sections and in continuing months approaches to playing over the changes.—DR

**A**

**A'**

**1st NOTE**

This symbol means to play the 1st note and follow with the 2nd note in legato fashion.

## HEYWOOD from page 6

looks forward to making his next CD. Along the same lines, he plans to perform, on the road more than he does at present. Not trained to read music, he would also like to learn more about music theory. He believes this will open up opportunities for him to perform with a variety of other musicians, which he would like to do more often, although he sees himself primarily as a solo artist. Also primarily an acoustic guitarist, Heywood has become very interested in the music of English guitarist Adrian Legg, whose use of the Scruggs tuner fascinates him.

When asked what motivates him to play as he does, Heywood responds that there is a physical pleasure in learning to play a new song and performing it for an audience. In performing, he communicates in a way that is essential to his well-being and rewarding for his audience. In order to reach an expressive level of confidence in playing, however, Heywood stresses practice and cautions aspirants to "give it time."

Phil Heywood can be heard twice monthly at the New Riverside Cafe in Minneapolis. Also watch for him at the Cedar Cultural Center and other venues around the Cities. Buy *Some Summer Day* in local music stores and anywhere that Phil is, and be enriched by this stimulating addition to your music collection. ■

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## I learned guitar from Albert Bellson

By MaryAnn Franta

If I can still stretch new wire-wound strings, Augustine Reds, over bridge and belly of my old guitar, and tune them perfectly some days, it is because Mr. Bellson taught me.

Calluses still thick to the bone on my left hand fingertips are maintained now in casual practice. Scales, over and over he taught me to love. He was fundamentalist in every way, "playing to beat the band."

If I can still stroke a string *apoyar*, with just enough nail, just enough flesh to let it ring, it is because Mr. Bellson taught me to work right-hand-alone.

I play for my pleasure, read music in my sleep. He knew my hands were too small and tapered, my longings too many, too broad. He knew another teacher was waiting. "Bless your heart," he always said.

Then I saw Segovia, and he played those simple Spanish lessons of Aguado and Sor, his huge hands making music where my fingers had faltered for years. I leaned toward the stage, my vision blurred. I wept at perfection, knowing exactly how it is done.

## MN Guitar Society Music Library Sheet Music Listing (partial)

The sheet music library is available at Music Tech, 304 Washington Av. N, Mpls. 338-0175 and is free to all Minnesota Guitar Society members.

This partial listing (we hope to publish the other portion in our next newsletter) is guitar music listed by authors.

### GUITAR

- Absil ..... Contrastes, op. 143 (2 guitars)  
Quatre Pieces, op. 150
- Aguado ..... Easy Waltzes & Studies  
Fandango y variaciones
- Aguirre ..... Huella, op. 49 (2 guitars)  
Triste, No. 1
- Anon ..... Prelude and Two Minuets
- Anonimo ..... Alburquerque, Alburquerque  
Romance del Conde Olinos
- Arcas ..... Tanda De Valses
- Arrigo ..... Serenata Per Chitarra
- Bacarisse ..... Passepied No. II
- Barfark ..... Che Piu Foc'al Mio Foco  
D' Amours Me Plains  
Il Ciel Che Rado  
Le Corps Absent
- Bartolozzi ..... Aldes
- Batchelar ..... Almaine for lute  
Monsiers Almaine
- Baumann ..... Toccata, Elegia E Danza
- Behrend .... Altrussische Volksweisen fur Gitarre  
ed. Behrend ..... Die Sologitarre (Heft I)
- Bergman ..... Suite Pour Guitare, Op. 32
- Bert ..... Due Improvvisi
- Bettinelli ..... Improvvisazione  
Quattro Pezzi
- Bischoff ..... Ballata
- Bizet ..... Romanza (3 guitars)
- Blyton .... In Memoriam Scott Fitzgerald, op. 60b  
Saxe Blue, op. 65b

- Bobri ..... 8 Melodic Exercises
- Boesset ..... Ennuits, Desespoirs Et Douleurs
- Brahms ..... Walzer
- Brindle ..... Guitarcosmos 1
- Calbi ..... Omaggio A Manuel De Falla, op. 63
- Carcassi ..... Sechs Capricen, op. 26
- Carfanga ..... Trittico
- Caroso ..... Forza D'Amore  
Sei Danze
- Carrara ..... Graphics on Lute Tablature
- Carulli ..... Allegretto  
Allegro  
Quattordici Sonatine Facili  
Variazioni (on a theme by Beethoven)  
Ventiquattro Preludi, op. 114  
Zwei Duos. op. 146 (2 guitars)

LISTING, to page 9



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