

# Guitarist

VOL. 8 NO. 6

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

JANUARY/FEBRUARY 1993

## Charlie Byrd ... page 2



**Profile: Eric Peltoniemi & Trova, page 3.**

# Charlie Byrd

## w o r k s h o p

7:30-9 pm • Tuesday • February 2

Nancy Hauser Memorial Theater  
1940 Hennepin Avenue South • Minneapolis  
For reservations and information:  
Call Michael Hauser at 870-9529. Cost: \$20

The focus of this workshop by famed jazz guitarist Charlie Byrd will be on the use of finger-style techniques in playing jazz. Mr. Byrd is also open to working with guitarists in a number of different areas, drawing upon his 50 years of experience in jazz and classical guitar. Participants are urged to bring their guitars!

# Charlie Byrd and Anthony Hauser

## i n c o n c e r t

8:00 pm • Wednesday • February 3

Nancy Hauser Memorial Theater  
1940 Hennepin Avenue South • Minneapolis  
For reservations and information:  
Call Michael Hauser at 870-9529  
Seating is limited, early reservation suggested. Tickets: \$12.

Jazz guitarist Charlie Byrd will perform jazz, Brazilian and classical music and some of his own compositions. He will be joined by classical guitarist Anthony Hauser in a number of duets by Django Reinhardt, Pixinguinha, Mozart, Byrd and others.

Recognized first as a jazz musician in New York in the 1940's, **Charlie Byrd** won a scholarship with guitarist Andres Segovia. Byrd subsequently created his distinctive style, a combination of jazz, classical and Latin rhythms which he has performed throughout the world. He is also noted for bringing bossa nova to the United States.

Byrd has performed at the White House for three presidents and has made 12 tours for the Department of State as goodwill ambassador. He has appeared in almost every country in the world in countless festivals, jazz clubs and orchestra settings. Byrd has more than 90 albums to his credit and has been recognized 11 times as one of the 10 best guitarists in Downbeat jazz polls.

Guitarist **Anthony Hauser** began playing guitar at age 10. He received a degree in music from the North Carolina School of the Arts, where he studied with Jesus Silva and attended masterclasses with Andres Segovia. He has also studied flamenco guitar in Spain. Hauser works with his brother Michael in a classical and flamenco guitar duo, and has performed throughout the United States and Canada.

Both Hauser brothers have been close friends of Charlie Byrd, but only recently did Anthony begin a musical collaboration with Byrd.

# MN AIDS Project benefit concert

On Saturday, January 16, 7:30 p.m., Neil Cunningham, Lawrence Hupert, Mark Johnstone and Eric Smith will present a benefit concert for the Minnesota AIDS Project. The concert will be held at the United Methodist Church on Hennepin Ave., (Mpls.) right across from the Guthrie. Enjoyment will be the main theme for the night, while you listen to works by Ponce, de Falla, Brindley, Bach and Castelnuovo-Tedesco.

All of the musicians are from the Twin Cities, and study at the local colleges and universities. Cunningham is a student of Anthony Titus, and a guitar performance major at the University of St. Thomas. A student of Joseph Hagedorn, Lawrence Hupert is majoring in guitar at the University of Wisconsin-River Falls. Mark Johnstone has his degree in history at the University of St. Thomas, and is also currently studying with Mr. Hagedorn. Eric Smith is a student of O. Nicholas Raths, and is a senior in guitar performance at Augsburg College.

Great playing is guaranteed, and it's for a great cause. So bring a bunch of friends, or make a bunch of friends there—or just come and enjoy the beauty in the music.—**Mark Johnstone**

## Inside *Guitarist*:

- Tate Ferguson: Learning tunes you can use ..... pg 5
- Helgeson's latest CD: *Distant Borders* ..... pg 7
- Chord progressions ala **Scott Fraser** ..... pg 8
- MGS member performance calendar ..... pg 9

**CORRECTION ...** In the last issue I incorrectly noted that autoharpist **Karen Mueller** "has been teaching and performing in the Twin Cities for 10 years." Karen has been teaching and performing for ten years but only the last three have been in the Twin Cities. Sorry, Karen.—**S.H.**

# Eric Peltoniemi & Trova



TROVA. Left to right: Eric Peltoniemi, Ruth MacKenzie, Jeffrey Willkomm

## Mixing tradition and the cutting edge

BY K. C. MATUREN

ERIC PELTONIEMI's kitchen is all torn up. Old cabinet doors lie against the new cupboards he is building to house them. The smell of freshly sawn wood pervades the house, and the feeble light of a winter morning illuminates the space.

He's standing by what will someday be a countertop, playing an old Epiphone flat top guitar, singing a song he's written in Finnish. The language is rich and guttural, heavy laden with consonants and alliteration. The meaning of the words is lost, not translated, but the emotion comes through.

His voice is warm in the low notes, clear and haunting in the high range. He scrapes bottom and cracks, chuckling, "I'm not very warmed up." Nonetheless, the polish and clarity of a simple song, and the strength of his guitar playing, carry this songwriter's voice some distance beyond an old St. Paul kitchen.

A solo recording of this particular song, *Kävelin Kerrasan Kultani Kaaansal*, is a top-ten single on EiNo Records out of Helsinki. Funny to think that somewhere half a world away people are buying it as a 45 rpm disc and hearing it on the radio. Finland is a place where six strings and one voice actually sells and a folk-style song can make it to the top ten.

This is a good thing for Eric Peltoniemi.

Here in Minnesota he is finding success as well with his folk/rock/jazz trio Trova, working with singer Ruth MacKenzie and bassist Jeffrey Willkomm. They have a self-titled release on Red House Records, have been heard on MPR and Wisconsin Public Radio, and have toured nationally and in Europe. Last summer they played the Winnipeg Folk Festival. Both in his solo career and with Trova, Peltoniemi's strengths as a guitar player and songwriter are fundamental.

Peltoniemi grew up in the landscapes of northern Minnesota. In his junior high years he took a fierce interest in folk music and learned how to play guitar. By the late 60's he was a touring folk musician, based out of New York and L.A. and traveling the coasts, playing original and traditional songs. He laid aside music for a time in the late 70's, but found a way back in through composing for the stage, writing the songs for plays such as *Plain Hearts*, *Ten November* and *Happenstance*.

His current band, Trova, found its genesis in the pit orchestra of *Ten November* at Actors Theatre in St. Paul in the mid-80's. "Jeffrey Willkomm happened to be available at the time we were producing *Ten November*, and I got him to play bass in the show," Peltoniemi explains. "I hired myself to be the pit

guitar player. As we played in the pit, that's where the instrumental sound of Trova began. We just had this incredible *simpatico* relationship almost immediately as musicians." Ruth MacKenzie was in the original cast of *Ten November* as well.

"I think sometimes the growth leaps you make as a musician come from who you're playing with," Peltoniemi continues. "Jeff wasn't like anyone I'd ever played with before. I had come from a straight old-fashioned rock and folk background, and Jeff was this really creative bass player influenced by people like Stanley Clark. He was also beginning to get interested in folk and acoustic music, so we kind of met halfway."

With elements of folk, rock and jazz already present, the group has found a focus in Ruth MacKenzie's fearless singing. While their debut album features Eric's songwriting on nine of ten songs, it's Ruth's voice that carries the brunt of the lead vocals. She exhibits impressive range and a willingness to sound gritty, anguished, tender or languid as the song demands. Peltoniemi and Willkomm provide rich, interweaving harmony vocals and the instrumental foundation of the group, guitar and bass.

Trova, to page 4

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**Trova**, from page 3

The album *Trova* is recorded exclusively with strings: acoustic and electric guitars and electric bass. There are no keyboards, no synthesizers, no drums. Very little effect is used except sustain for the bass. Though the sound is dense, with what sounds like many layers of guitar and vocal harmony, there is actually not much overdubbing. The arrangements closely resemble what you might hear if you see Trova live in concert. Their sound has been described as folk-rock or "power folk."

A good part of the power comes from Peltoniemi's songwriting and guitar playing. Over the years he has developed an unusual style of playing the acoustic guitar, which is both extremely percussive and driving but carries a lot of melodic line. As a songwriter he's found a wide range of issues and points of view from writing for characters on stage. At the same time, he's reaching deeper into the "risk" zone of exposing core emotions and thoughts in his songs.

Up in the jackpine forests of northern Minnesota in the early 60's there weren't many other folks playing guitar, so the young Peltoniemi developed much of his guitar style on his own. He had the opportunity to take some workshops with blues players down in the Twin Cities when he was in junior high. Blues great Elizabeth Cotton actually taught him the approach he uses to this day, using a white National thumbpick and just one fingerpick.

"My fingerpicks are very rare, impossible to find anymore," says Peltoniemi displaying one of the single picks he uses on the index finger. "My style pretty much depends on them. Had these for about thirty years. This fingerpick is different from a National in that it's straight rather than curved and there's no breathe hole, which is important to my playing style because I use a lot of upstroke, and the holes would make a click on the string. I've been considering finding someone who could manufacture this kind of pick because I have nightmares about losing them."

Peltoniemi took about three lessons from Cotton and then returned to Wadena, Minnesota. "Not having anybody else to play with, I assumed that her way of playing was the way you played," he says. I didn't know you were supposed to use any other fingers, so I developed a style of playing that involves moving the

thumbpick a lot to cover for the other fingers." Then he discovered it was troublesome to switch back and forth to play rhythm with a flatpick, so he developed a strumming style with two picks.

He also picked up a bit of a frailing style of playing from his high school art teacher, who taught him a little banjo. "I adapted the frail to a rhythm style using the two picks, but instead of frailing with the back of my nails, I do an upstroke with the fingerpick."

Peltoniemi's playing is very driving and percussive from the thumbpick end but has a lot of melodic line available from the index finger. When he plays he rests his spare fingers lightly on the pick guard, almost touching the high E string. His forearm moves freely. When he shifts to a harder-driving rhythm style, he uses the thumbpicks almost exclusively with no upstrokes. It's this combination of sounds that gives the impression that several guitars are being played. In a single piece he may shift between fingerpicking with lots of melody line to a heavier drumming rhythm.

He doesn't use any unusual tunings. On a rare occasion he might drop the low E to a D. Nonetheless he gets a lot of open chord sounds by playing in unusual keys, like open B, and only partially barring the chord, letting the open strings sound above and below.

Along with American folk music and rock, Peltoniemi grew up playing traditional Finnish folk music with his brother Kip, an accordion player. "We did a lot of Finnish dance music, and in Finnish music the guitar *is* drums," he says. This has contributed to his percussive style. He also cites the more recent influence of Irish players, especially Michael O'Donnell, calling him "one of the great unsung guitar players, who interweaves lead playing with his rhythm playing."

In his guitars Peltoniemi favors mahog-

any over rosewood, and currently plays an early 60's Ephiphone Texan, a mahogany guitar with a natural spruce top. It has the slope-shouldered shape and the same heavy neck as a Gibson J-50. Lately he's taken to using medium-gauge phosphor bronze strings for the outer four strings, and heavy gauge for the inner two (the D and G). This has cut down on string breakage and gives him a little more punch in the mid-range. For lead work he uses a hollow-body electric Ephiphone similar to a Gibson 335.

As much skill and effort as Peltoniemi puts into his guitar work, it's only half of Trova's instrumental sound. An equally important part is contributed by Jeffrey Willkom, who coaxes sounds from his Steinberger basses ranging from cello to keyboard to drums. The instruments serve as the foundation for the trio's vocal arrangements of Peltoniemi's intense, thoughtful songs.

Several of the songs on Trova's debut album come directly from theatre productions Peltoniemi has developed. A play can supply the dramatic movement

*Trova*, to page 6

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## Learn some tunes you can use



BY TATE FERGUSON

I ATTENDED A JAZZ guitar master-class the other day at MacPhail Institute. It came time for four of the students to perform. The first guitarist played "Dolphin Dance." The second one played "Ballad of a Sad Young Man," an obscure Kenny Burrell tune. The third guitarist played a tune with a meandering, irregular theme by the sax player Joe Henderson. The fourth guy played something equally unknown.

I looked at these guys struggling through these difficult, far-from-catchy tunes, and I realized that they'd never be competing with me for gigs—not with those tunes, anyway.

I experienced a similar revelation a few years ago when I took a few lessons from one of the Twin Cities' top jazz guitarists. For one of the lessons he wanted me to learn "The Saga of Harrison Crabfeathers," from the Real Book. A wistful little theme, this piece may have had

merit as an exercise, or as a piece of repertoire for an established jazz artist. But I wanted to learn some tunes I could play gigs and make money with. "Harrison Crabfeathers" wouldn't make the cut at any wedding reception or company party I've ever played.

Jazz students would be far better served by learning the standards than by learning these deservedly obscure themes. Why doesn't MacPhail offer a "Fifty Greatest Jazz Standards" course? If you can play the changes and melody for the 50 most popular jazz tunes in the world, you get an A, and you can get a gig, too. Why not a "Duke Ellington's Greatest Hits" course? Even Ellington's most popular tunes have enough harmonic and melodic depth to challenge and reward the finest musicians. And you can play them and make a general audience happy.

I know that jazz is an art form, and I know that great music is often not appreciated by the masses, and I know that great artists often struggle for acceptance. And I also know that I want to work, and get paid. I feel lucky that I've been able to work fairly consistently over the years—a large part of the reason is that I don't bother learning or playing tunes that people would rather not hear. Certainly the greatest jazz artists aren't ashamed to try to please an audience—they want to work and get paid, just as players on my level do.

I'm far from being a great jazz player—

but I've learned how to play the most common standards. When the bandleader needs a guitarist in a hurry, and you've memorized "Ballad of a Sad Young Man" and "Dolphin Dance," while I know "Girl from Ipanema" and "Satin Doll," who do you think will get the gig—you or me? ■

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**Trova**, from page 4

the song is designed to express. Removed from the theatre, the songs stand just as well on their own, though the inspiration may be a bit mysterious.

One such song is "Breathe," written for the "eleven o'clock movement" in *Hap-penstance*. That's the moment in the play that serves as the emotional climax before the grand finale. (Incidentally, it occupies the same position on the Trova album, the song before the last.) "Breathe" was a spontaneous song," Peltoniemi says. "I guess it was brewing around in my head for a while, but I wrote it very quickly—words, chords and melody. Sometimes I have a poem I'm setting to music, a lot of times it's the music only, but the best of times is when the words and music come at the same time, sort of arrive in your head at the same moment. Those are the most natural songs."

Although he usually writes using the guitar, he wrote "Breathe" on the piano. "I write on the piano sometimes just to force myself out of ruts, guitar chord ruts. I tend to find myself making harmonic choices that I wouldn't make otherwise, when I play on a piano."

Peltoniemi has forced himself out of ruts in other ways. He credits the L.A. music scene of the late '80s with inspiring him to push himself to the emotional edge in his songwriting. He felt his songwriting was blunted, softening over the years; the kids in thrash bands challenged him to get out of the "safe" zone in what he has to say. It's brought a harder edge to his songs, uncensored passion, a darker

point of view. The lyrics can be harsh, but the sound and spirit of the songs is ultimately uplifting.

The English language can be a rut in itself; Trova performs material in Spanish, French, Portuguese and of course Finnish. Setting foreign language poetry to music is cerebral stuff; setting out to write material in an alien tongue is sheer risk. Peltoniemi's song "Kavelin Ker-ran" can't actually be translated directly to English, although he explains that it is concerned with a walk in the mountains and the transcendence of love. Clearly the risk has been worth taking in that it's brought an international audience to Peltoniemi and to Trova.

Trova has come a distance and covered many miles since recording their debut for Red House in 1991. Eric says their live performances outstrip the sound they were able to put on the album, and they are trying to figure out how best to capture the energy of the "live" sound in their next venture. They are considering adding other instruments, perhaps including percussion or Finnish folk string instruments, to fill out the sound. There will be more collaboration in song-writing as all three members contribute new material. Plans for the future include touring in Europe this spring and playing the Kaustinen Folk Music Festival in Helsinki next summer.

Meantime, there's a kitchen that needs a bit of work. It makes perfect sense to find the old cabinet doors leaning up against the new cupboards at Peltoniemi's house. It's integrating old elements and new, reaching deep into the past but being open to the creativity of

the present. It's like mixing archaic rural fingerpicked guitar playing with the words and emotions that rise up from current experience. It's like mixing old folk styles with cutting-edge jazz and coming up somewhere in between. That's Eric Peltoniemi's style, and his sound, too. ■

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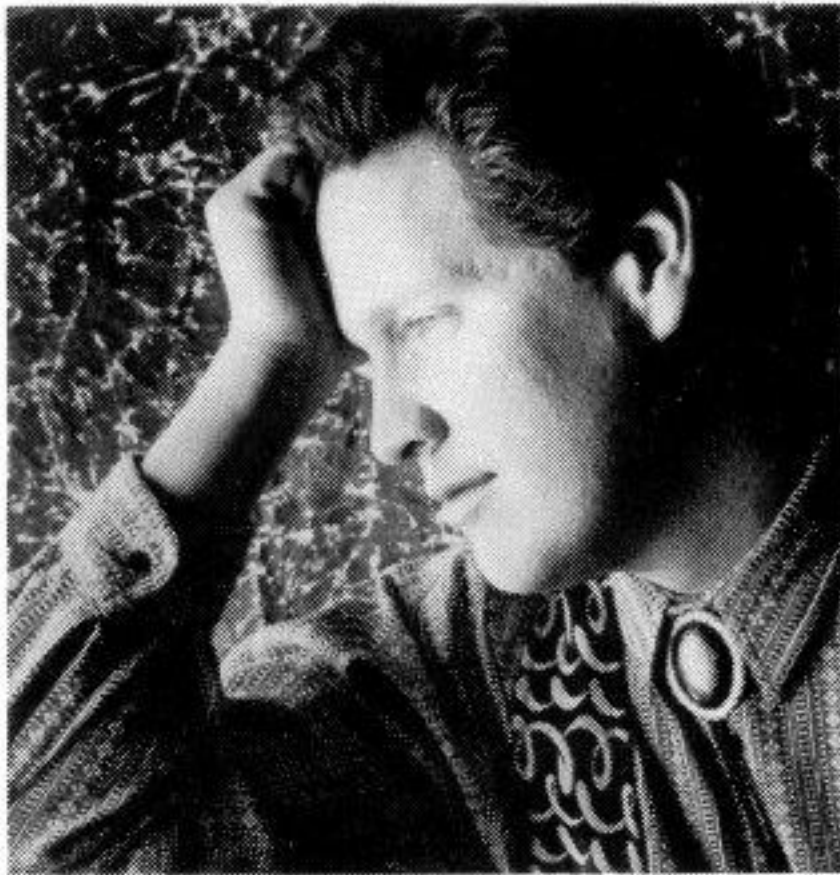
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# Distant Borders



## Glenn Helgeson's latest CD

BY CATHY NIXON

**A** LONE IN THE spotlight at the Fine Line, Glen Helgeson opens the show with the smooth flowing rhythms of his composition "Head for the Hills," a tap guitar piece played on his twelve-string Taylor. The audience stirs and focuses attentively on the story the music creates. As the applause dies, the members of the band, Axis Mundi (Latin for "center of the world"), make their way silently to their places on percussion, drums, bass and keyboards. In the music that follows, the guitar becomes less dominant, but remains central as the band unites to unfold a variety of rhythms, colors and sound textures combining world beat percussion and Latin rhythms with acoustic jazz.

Helgeson's been busy lately introducing the Twin Cities to his new compact disc, *Distant Borders*. Packed performances at the Dakota are encouraging signs that his audiences are growing. Recorded on World Disc Music, *Distant Borders* contains one energetic, sensual and sophisticated piece after another.

Among Helgeson's influences are Leo Kottke, Pat Metheny, Carlos Santana and the rock group Yes. His travels to South America and Spain have imprinted a continuous Latin beat into his compositions. Helgeson's music is also

inspired by his love of the outdoors, which takes him on regular canoe trips to Canada.

In the style of Yes, Helgeson creates long conceptual pieces that contain a variety of sound textures. This is illustrated by the different sounds created with various instruments, and the theme variations in all of the pieces on *Distant Borders*. This aspect of Helgeson's music is consistent throughout the CD, and while each piece is unique, the compositions also flow easily into one another. World beat and Latin sounds characterize the album, but are especially strong in "African Song;" "Southern Exposure;" "Manitou (Spirit);" "... If This," written with percussionist Marc Anderson; and "A Wedding in Venus." The influence of nature is reflected in some of the titles: "When Blue Skies Turn Grey," "American Outback," "Fire on the Prairie" and "Head for the Hills." The presence of the untamed is also heard through the natural sounds of the acoustic guitar and other instruments. All of the music is richly colored and rhythmically presented by the band, Axis Mundi: Rich Dworski, piano; Mike Hurley, drums; Enrique Toussaint, bass; Marc Anderson, percussion; Lee Blaske, keyboards; and Phil Kadidlo, keyboards.

Helgeson's guitar background includes finger-style, acoustic, flamenco, classical, rock and roll, and jazz. On stage, Helgeson has three guitars with him: a twelve-string Taylor; a six-string Gurion, custom made in California, which he uses for flat-picking, jazz, and additional range on the higher notes; and a souped-up Kohno classical guitar with a Baggs pick-up, which gives him a sweeter, Latin sound. His own style of playing includes techniques from all of the styles he has studied. However, the techniques Helgeson uses most frequently are finger-style, jazz and what he refers to as Michael Hedges-style tap guitar, a technique of using both hands to tap notes out on the guitar strings, similar to playing a piano. Helgeson also likes to use alternative tunings to make

Helgeson, to page 9

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# Chord progression exercises

BY SCOTT FRASER

In this issue I thought it would be fitting to apply all of the major, minor, and seventh chords we learned in the May/June issue of *Guitarist*. The most common progression in which we find these chords is the I, IV, V<sup>7</sup> progression. I, IV V<sup>7</sup> is merely shorthand for the harmonized first, fourth, and fifth steps of a major or harmonic minor scale.

**Examples:**

**C Major Scale**  
I: C Major Chord (1,3,5)  
IV: F Major Chord (1,3,5)  
V<sup>7</sup>: G Dominant 7 Chord (1,3,5,7)

**A Harmonic Minor Scale**  
I: A Minor Chord (1,3,5)  
IV: D Minor Chord (1,3,5)  
V<sup>7</sup>: E Dominant 7 Chord (1,3,5,7)

The technical names of these steps are: I = Tonic, IV = Subdominant and V<sup>7</sup> = Dominant.

By adding the seventh tone to the V, or dominant, chord (which is naturally a flat 7th due to the sequence of whole and half steps), the listener gets a stronger sense of resolution from the V<sup>7</sup> (dominant 7 chord) to the I (tonic chord).

**Example:** V<sup>7</sup> resolves I  
G<sup>7</sup> → C

I have listed all of the I, IV, V<sup>7</sup>, I progressions in all of the keys containing sharps. For every major key there is a relative minor key, which we will discuss in more detail later. All of the chord forms are diagrammed to the right of each progression. Pay close attention to the fingerings and positions for each chord form as this will help you achieve greater ease and economy of motion when playing through the chord changes. I recommend practicing these progressions slowly at first and establishing some sort of tempo, such as:

4 ↓ 4 ↓ 1 ↓ 2 ↓ 3 ↓ 4 ↓ or 3 ↓ 4 ↓ 1 ↓ 2 ↓ 3 ↓  
Strum Strum

If you find yourself constantly getting stuck between chord changes, slow down! By mastering and committing them to memory you will not only learn the fingerboard, but open yourself up to a whole new world of music, especially in the areas of country, folk, rock, and blues.

**NOTE:** While playing these progressions strum only the number of strings designated, beginning with the root or bass note.

I C x32010	IV F xx3211	V <sup>7</sup> G7 320001	I C x32010
Am x02310	Dm xx0241	E7 023140	Am x02310
G 320004	C x32010	D7 xx0213	G 210003
Em 023000	Am x02310	B7 x21304	Em 023000
D xx0132	G 210003	A7 x01113	D xx0132
Bm x13421	Em 023000	F#7 xx3210	Bm x13421

A x01230	D xx0132	E7 020100	A x02340
F#m 134111	Bm x13421	C#7 x3241x	F#m 134111
E 023100	A x02340	B7 x21304	E 023100
C#m x4213x	F#m 134111	G#7 131211	C#m x4213x
B x12341	E 023100	F#7 131211	B x12341
G#m 134111	C#m x13421	D#7 xx1324	G#m 134111
F# 134211	B x12341	C#7 x13141	F# 134211
D#m xx1342	G#m 134111	A#7 x13141	D#m xx1342
C#m x13421	Optional fingering for C#m.		

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If you would like to be included in the next MGS calendar (March/April), please jot down the pertinent facts (time, date, venue, ticket price and any interesting tidbits) and mail to: MGS, Attn: Calendar Editors, PO Box 14986, Mpls., MN 55414 or call 333-0169 and leave a message.

- 3 JAN.....JIM OUSKA w/The Blenders 8 p.m., at Hitz Cafe, St. Paul. FREE.
- 7 JAN.....JEFFREY VAN & Susan Morris DeJong perform "Toward the Sea" by Toru Takemitsu for alto flute and guitar, at Thursday Musical's 100th Anniversary, 11 a.m., Temple Israel, 24th & Hennepin, Mpls. \$5 at the door.
- 8 JAN.....JIM OUSKA w/saxophonist Sue Hanson Quintet at the Blue Guitar, Stillwater, 8 p.m.  
 DEAN MAGRAW w/Peter Ostroushko at the Mayo Clinic Civic Auditorium, Rochester, MN, 8 p.m. Call 724-6739 FFI.
- 9 JAN.....DEAN MAGRAW w/Marc Anderson on percussion & Jim Anton on bass at the Blue Guitar in Stillwater, 8 p.m. Highly recommended.
- 10 JAN.....PHIL RUKAVINA w/Minstrely!, 4 p.m. Holy Trinity Church, Mpls. Tix/FFI: 721-2115.
- 11 JAN.....The indefatigable SCOTT DAVIES w/Rincon del Flamenco, Loring Bar, 9 p.m.
- 16 JAN.....Benefit concert for MN AIDS Project, see article on page 2.
- 20 JAN.....DEAN MAGRAW, solo, at the Loring Bar, 9 p.m.
- 21 JAN.....KAREN MUELLER teaches beginning dulcimer and autoharp classes for Community Ed. at Fulton Community School. Also Jan. 28 and Feb. 4. Call 627-2499 for further information.
- 22 JAN.....STEVE HASKIN TRIO w/Jane Aleckson, electric bass, Clint Hoover, chromatic harmonica, Latin American style music, Cafe Solo, Mpls. 11-2 p.m., FREE.
- 24 JAN.....Duologue: JEFFREY VAN w/Susan Morris DeJong premiere Tania Leon's "Son Sonora" for flute and guitar, 4 p.m. Also the Bolland/Dowdall Duo perform early 19th century flute and guitar music on period instruments. Music in the Park Series at United Church of Christ, 2129 Commonwealth Av., St. Paul, \$10 at the door.
- 30 JAN.....RUEBEN RISTROM TRIO performs w/the Lakewood Community College Jazz Ensemble featuring Terry Gibbs on vibes. \$12 & \$10 students/seniors. 7 p.m., also 2 p.m. on Jan. 31. For reserved tickets call 779-3374 or 779-3278.

- 2 FEB.....CHARLIE BYRD, see article on page 2.
- 3 FEB.....CHARLIE BYRD & ANTHONY HAUSER, see article on page 2.
- 4 FEB.....KAREN MUELLER on autoharp, guitar, mandolin, and vocals at the St. Paul Student Center, 12:00 p.m.
- 8 FEB.....JEFFREY VAN w/Hill House Players, 7:30 p.m., 240 Summit Ave., St. Paul. \$10 at the door, reservations 296-8205. Also Feb. 15, 7:30 p.m.
- 12 FEB.....PHIL RUKAVINA w/Concentus Musicus at St. Marks Episcopal Cathedral, Mpls.
- 13 FEB.....PHIL RUKAVINA w/Concentus Musicus at St. Clements Church, St. Paul.  
 SCOTT DAVIES w/Voices of Sepharad, Mpls. Jewish Community Ctr., 8 p.m.
- 18 FEB.....JOAN GRIFFITH at the St. Paul Student Center, noon-1 p.m., FREE.
- 19 FEB.....STEVE HASKIN TRIO w/Clint Hoover, chromatic harmonica, Mark Briar, on mandolin, Latin American music, Cafe Solo, 11-2 p.m., FREE.
- 21 FEB.....JEFFREY VAN w/Duologue and soprano Margaret Brand at Carlton College in Northfield, 3 p.m. FREE.
- 28 FEB.....MINNEAPOLIS GUITAR QUARTET plays Deerborn, MI at the Henry Ford Estate, 7:30 p.m. Call Alan Johnston at 331-5006 FFI.

**ONGOING GIGS**

- JOAN GRIFFITH w/Naima, every Sunday, 11-2 p.m., Radisson in Ridgedale.
- JIM OUSKA w/Jordu, every Sunday evening 8 p.m. at O'Gara's, St. Paul.

**Helgeson**, from page 7  
 his guitar sound like a different instrument. He does this in the tune "Far North," from his *Rising Currents* compact disc, where the strings are tuned from lowest to highest, CGDGGE.  
 The local popularity of his first tape, *Zero Gravity*, released in 1986, encouraged Helgeson to create more music. *Distant Borders* follows *Rising Currents*, his first CD, also on World Disc Music. The eclectic sounds and pulsing rhythms of *Distant Borders* make it an exciting music collection addition. *Distant Borders* can be purchased at the Electric Fetus, Northern Lights, Tidal Wave and Applause music stores. The CD can also be purchased directly from World Disc Music by writing to P.O. Box 2749, Friday Harbor, San Juan Island, WA 98250, or calling (800) 228-5711. *Rising Currents* can also be purchased through World Disc Music. ■

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

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**DEADLINE** for calendar information, classifieds, articles and opinions for **MARCH/APRIL** issue is **January 25**. Send your submissions to P.O. Box 14986, Minneapolis, MN 55414. For more information about the M.G.S. call **333-0169**.

## CLASSIFIEDS

Classifieds are free to members and can be placed by mailing ad (please type or print clearly) to: MGS, PO Box 14986, Mpls, MN 55414 or call 333-0169.

FOR SALE: **ALTON** 1/2-size class. guit. w/case. Ex cond 445-5312.

**I BUY GUITARS!** Dakota Dave Hull 333-1660.

FOR SALE: **1976 Gibson ES 175T** rare, thin bodied version of a pop. std., \$700. Brian, 522-2683. WANTED: **Used Telecaster** w/stock Bigsby Whammy bar, Brian, 522-2683.

FOR SALE: **Yamaha G231-II classical** w/padded case. Hardly been used. \$185 Franc. 722-1344.

FOR SALE: **Sequential Circuits Prophet 600**. \$275 Caroline 822-1645.

**CLASSICAL GUITARISTS**, play in a trio or quartet as a member of the MacPhail Classical Guitar Ensemble. Weekly coachings and performance opportunities. Call **Alan Johnston** at 627-4020 for information.

FOR SALE: Mahogany sides & back, handmade, cust. **class. guit.**—spruce top & hardshell case. Rich, resonant sound \$600, B/O. 738-7154 between 8-9 pm.

FOR SALE: **1975 Ramirez** flamenco guit. Cypress pegs \$1200. 472-4732.

FOR SALE: **Contreras "studio"** guitar, 1972. apprais. at \$1075. Except offer, Caroline 377-8402.

FOR SALE: 1981 **Martin D25K KOA** wood sides & back. Spruce top w/cedar stain & tortoise pick guard. Mint \$950. Firm 473-2855.

FOR SALE: **Gibson Les Paul**, mint cond. \$650. **Musicman** tube amp, \$300. Dave 497-3405.

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FOR SALE: **Alvarez class. hardtop** guit. (exc cond) incl. case & extra strings. \$200, B/O. Call Jay, 933-4457.

FOR SALE: **FENDER PRECISION BASS**, made in USA, ex. cond., \$345; **SUNN BASS AMP**, tubes well preserved, \$110. 786-4837.

**MN Mandolin Orchestra** is looking for guitarists. We play classical, ragtime, ethnic and folk music. Call Jack at 375-3309 (days) and 931-9853 (evenings).

**OVATION Custom BALLADEER** Model #1612 FOR SALE w/hardshell case, \$439 firm. **YAMAHA G-120A** classical w/case \$90 786-4837.

FOR SALE: 1990 **SAKAURI STD. CLASSICAL** guit. w/case. Spruce top, very good cond. Built in Kohno workshop, \$1350. Also FOR SALE: **1988 CONTRERAS "Double Top"** class. guit. Cedar top, Brazilian rosewood sides & back, hand selected in Madrid, very good cond. Apprais. at \$5,000 sell for \$2,900. Tim 432-2740.

FOR SALE: **Taylor guit. #612** w/case. Custom blk finish, beaut w/built-in Baggs pick-up. Full unused warranty. Mint cond. Asking \$1300, 825-1122, Kirk.

**1990 Santa Cruz Tony Rice Herringbone P28**. Hear to believe! List \$2,350, asking \$1,875. 644-7924 Chris Kaiser.

FOR SALE: '79 **Fender Strat**, USA, Nat. fin. Maple neck, ex. cond. \$500/OBO; **Fender Deluxe 85 Amp** (new), \$275/OBO; **Lar-rivee L-6**, spruce top, mahogany sd & bk, ex. cond., \$750/OBO. 612-653-7571, leave msg.

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