

Guitarist

MARCH / APRIL 1993

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

VOL. 9 NO. 1



Antigoni Goni performs March 13

See page 2.

Classical guitarist Antigoni Goni to perform

On Saturday, March 13, the Minnesota Guitar Society will present classical guitarist Antigoni Goni in recital at the Hennepin Avenue United Methodist Church in Minneapolis. Ms. Goni's program will feature works by Barrios, Domeniconi, Giuliani, Villa-Lobos and others. The performance will take place in the Art Room and will begin at 7:30 p.m. Tickets will be sold at the door: \$8 general admission and \$6 for MGS members, students and seniors. The church is at the corner of Lyndale and Groveland near the Walker Art Center. If coming west on 94, take the Hennepin-Lyndale Exit and turn right into the parking lot. Parking is free. If you have any more questions call Joe Hagedorn at 374-4681.

ANTIGONI GONI was born in Athens, Greece in 1969. A winner of the International Competition in Cuba in 1988, she was awarded the special prize for best interpretation of Latin American music. In 1990 she won the first prize in the "Julian Bream" competition at the Royal Academy in London. Her solo performances include concert tours in Greece, England and Germany as well as concerto performances with the Royal Academy Symphony Orchestra. Antigoni began her studies with Evangelos and Liza (The Athenian Duo) at The National Conservatory of Athens, and received her Soloist's Diploma in 1989. She was awarded a British Council Scholarship to study with John Mills at the Royal Academy of Music in London and is currently a scholarship student of Sharon Isbin at the Juilliard School.

Back issues of *Guitarist* are available

just call:

333-0169

Minneapolis Guitar Quartet

Update

On February 28, the Minneapolis Guitar Quartet performed the premiere of a new work by the distinguished American composer Leslie Bassett, winner of the Pulitzer Prize and the Prix de Rome. The new work, *Narratives*, was premiered at the Fairlane Music Guild in Dearborn, Michigan and repeated the following week in Portland, Oregon. The five-movement work was written for the Minneapolis Guitar Quartet, the Los Angeles Guitar Quartet and the Buffalo Guitar Quartet.

The Minneapolis Guitar Quartet has commissioned a concerto for four guitars and orchestra from California composer Ian Krouse. The concerto will be completed in 1993. Krouse's earlier works for guitar quartet are among the finest in the repertoire. No premiere date has been set for the new concerto.

The MGQ premiered Eleanor Hovda's *Armonia* on November 1 in New Orleans, with another performance the following week at the Guitar Foundation of America Festival. The MGQ has been asked to record Hovda's new work for the CRI label in New York.

The Minneapolis Guitar Quartet is represented by Great Lakes Performing Artist Associates of Ann Arbor, Michigan.

For more information, contact Alan Johnston, 612-331-5006.

Guitarist

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

MANAGING EDITOR Steve Haskin
COPY EDITOR Deanne Morrison
ADVERTISING Pat McCarty, 331-5757
CALENDAR EDITORS Steve Haskin, Cathy Nixon
Gene Swanson, Joanne Backer
DISTRIBUTION Gene Swanson
STAFF WRITERS Joanne Backer, Tate Ferguson
Steve Howard, Cathy Nixon
Tom Saefke, Charles Lawson
PRODUCTION MANAGER Gene Swanson

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

PRESIDENT Steve Haskin
VICE-PRESIDENT Joe Hagedorn
SECRETARY Cathy Nixon
TREASURER Jack Salsini

Board of Directors: Joe Haus, Gene Swanson, Steve Howard, Steve Kakos, Steve Haskin, Tony Titus, Charles Lawson, Alan Johnston, Greg Wolfe, Joe Hagedorn, Paul Berget, Jack Salsini, Joanne Bakker, Ron Brown, Dave Buending, Billy McGlaughlin, Cathy Nixon, Dan Peterson

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

Inside *Guitarist*:

Bombing	pg 4
By Tate Ferguson	
Use some tunes you can learn from	pg 5
By Peter B. Olson	
Velocity	pg 7
By Stephen Aron	
Part I: Intonation	pg 8
Ferreri Publications	
Member Performance Calendar	pg 9

Paul Hintz

By Cathy Nixon

LIKE A PIANO PLAYER out of the Old West, Paul Hintz calmly plays his guitar through the constant hum of conversation at Dunn Brothers Coffee Shop in St. Paul. Expressive, firm tones ring clearly as his fingers pick the guitar strings. These tones change as Hintz alternately plays three guitars: a 1959 Gibson ES 175; a 12-string Taylor; and a Martin 71D28. He finishes his last set with jazz tunes "Just Friends," "All of Me" and "Autumn Leaves," followed by Leo Kottke's "The Fisherman" and ending with a medley of his own tune "Cream City News," Kottke's "Busted Bicycle" and John Fahey's "Sunflower River Blues."

Hintz moved to the Twin Cities about nine years ago with his wife, drummer Carol Selene. He and Selene met when they were studying jazz at the Wisconsin Conservatory of Music in Milwaukee, where Hintz studied jazz guitar with Jack Grassel. Before then, Hintz learned to play the guitar in college as a complement to his writing. He was a poet and, for a short time after college, a songwriter. With candid humor, Hintz tells that his songwriting career quickly fell by the wayside because he insisted on singing. Now he either writes or plays music, but he doesn't blend the two. His songs are all instrumentals, which he intends to record in the near future.

While in Milwaukee, Hintz taught bass, banjo and guitar for a couple of years, an experience he enjoyed because of the diversity of styles and students. He also ran a wedding band on the weekends, which he found that he did not enjoy. Because the music income was sparse, he went to a business school to learn about computers. During that time he put music on the shelf. Shortly after completing his course, Hintz and Selene moved to the Twin Cities, where Hintz began to do some computer typesetting work as well as some freelance copy editing. He also ran a wedding band on weekends, which he continued to dislike. Hintz's life changed three years ago, when he realized that there were opportunities to play fingerstyle around town. He has been playing ever since.

"Playing the guitar is the most important thing I do in terms of life work," says Hintz. Every few months he finds himself growing musically. He loves performing

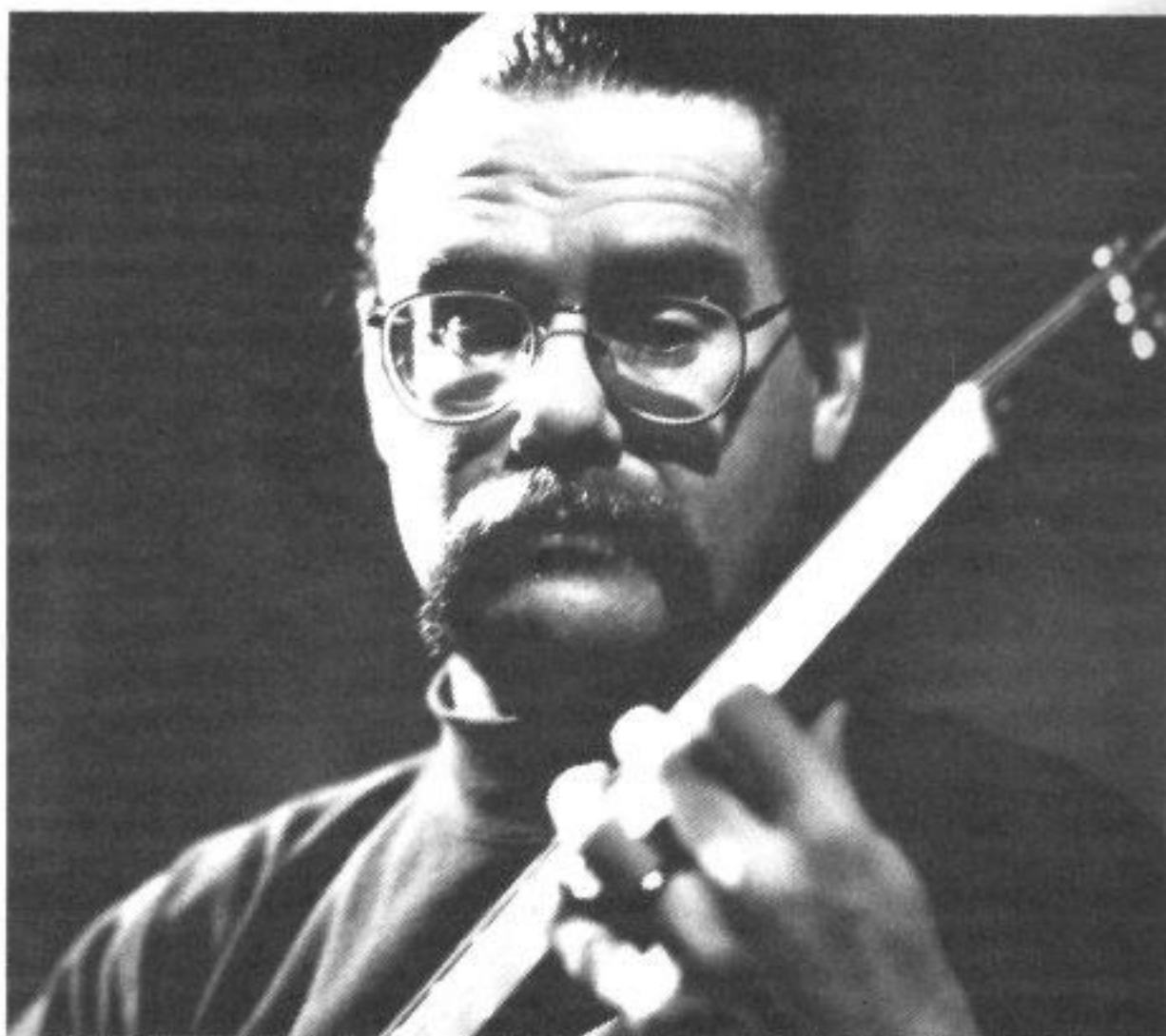


photo: Mike Long

more than almost anything else, and particularly enjoys interacting with the audience. He carries a note in his wallet from a fan who wrote that they loved his rendition of "Misty." Hintz looks at the development of his playing over the last few years and the challenge of being able to become even better as a gift. Because of this, he feels an obligation to let others know that music can be an active part of their lives, rather than simply a commodity to consume.

Hintz was able to convey this message to some while he was teaching through Community Education. However, he's had to stop teaching lately because of his gigs and the demands of his Master of Arts and Liberal Studies program at Hamline University. Hintz's thesis is on the semiotics of feminism in jazz improvisation in both music and social settings. He has also continued to develop as a writer, publishing short stories, poetry and critical essays about literature in *Loonfeather*, *Great River Review*, *Rag*

HINTZ, to page 4

JOIN THE MINNESOTA GUITAR SOCIETY

an organization of professional & amateur guitarists

Name _____

Address _____

City _____ State _____ Zip _____

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

- | | |
|--|---|
| <input type="checkbox"/> Student: \$12 | <input type="checkbox"/> Regular: \$15 |
| <input type="checkbox"/> Family: \$20 | <input type="checkbox"/> Sustaining: \$50 |
| <input type="checkbox"/> Patron: \$100 | <input type="checkbox"/> Renewing |

All members receive discounts on tickets to all events, a copy of each newsletter, and the opportunity to place classified ads free of charge; sustaining members receive 2 pairs of free tickets for upcoming events; patron members receive 4 pairs of free tickets for upcoming events.

MAIL TO: MGS, PO Box 14986, Mpls, MN 55414

Hintz, from page 3

Mag and Sidewalks literary magazines.

Many of Hintz's short stories feature music in the lives of his characters. In his own life, music is central and jazz is a subversive vehicle for change. Hintz is fascinated with the topic of improvisation—that the ideal should be to play something no one has ever played before. This is the way jazz becomes subversive in our culture in a positive way, he explains. According to Hintz, many people consider jazz a neat and tidy commodity to be consumed like anything else. However, an informed listener or player knows that jazz is always creating something new. This runs contrary to our culture, which keeps trying to sell us the idea that we should continue to buy and sell something we've already had. For example, we buy movies like the last ones we saw, food we've eaten before, or the same kind of car we bought before. By its evolving nature, jazz subverts this tendency to sameness and complacency.

Hintz is a firm advocate of musical instruments (especially guitars) for everyone. He believes that music as an activity changes people's lives for the better. He says that music can help the present to change the past. For instance, everyone has some issue in their lives related to music. Perhaps they wanted to play when they were young but gave up because they thought they weren't good enough or that someone else was better. When they start playing music, that burdensome message from the past is changed by the present. When beginning a guitar class, Hintz asks everyone whether they play the guitar at all. There are often people who will say that they've played a little in the past, but they can't play now. After teaching the class to play an E chord, Hintz announces that they all now play the guitar, which shakes their "I can't do this yet" attitude just a little.

Paul Hintz plays the guitar for the sheer joy of it. Listen to his message through his fine finger-picking. You can hear him regularly at Dunn Brothers Coffee Shop and Music City Cafe in St. Paul and the Malt Shoppe in Minneapolis. ■



BOMBING

By Tate Ferguson

I WAS PLAYING electric guitar in a band at a bar. The group was sounding good that night, I thought. Solid, crisp rhythm, tight band sound, good vocals. I felt that I was playing exceptionally well—I was really in control of my axe that night.

But the bar was half-full when we started, and the crowd dwindled as the night wore on. I walked outside during a break to see what was happening on the street. There was lots of people out there, laughing, talking, moving back and forth between other night spots.

But for us, it was a dull night. A few people drifted in and drifted out again—the bored waitresses yawned at their stations—the bartenders watched the TVs overhead. Everybody in the band forlornly cast his eyes toward the door whenever someone walked in, and the silent prayer rose toward heaven: *maybe they'll stay*. And sometimes the new customers would stay for a minute—but usually they'd leave. We played and played, and the night dragged slowly on, and this four-hour gig seemed more like four years.

It was weird playing loud, boisterous, funky tunes with lyrics like "get down and party," "rock til' the break of dawn" and "dance, dance, dance," when there were a total of two customers in the bar during the last set. It made me wish I was playing a wedding reception—a wedding audience, primed with free liquor and full of good will toward Rick and Debbie, will love you no matter what.

The last set ended, and the band gathered for the post-mortem. Excuses were made—many of them good ones, like these:

- Our fans have mostly professional jobs—they don't like to stay out late on a

Thursday night.

- This is a college town—not many older people come to this part of town.
- The entrance to this club is so out-of-the-way that people don't know how to get in. They don't even know this place exists.
- The [ultra-popular band] are playing next door—they're drawing all the crowd.

But this was all so much nonsense.

The fact is, people didn't want to hear our music. They came into the bar and heard us play, then walked out, because they didn't want to know about what we were doing. We played great, we smiled and wore nice clothes and tried to look good; we had everything going for us, including good music.

But some nights, good music isn't what people are buying. Whatever happened or didn't happen that night, we apparently didn't do the job.

I don't know all of what went on at that gig, but I know now that excuses are worthless. Whatever the reasons for our failure to draw paying customers, the band will have to change its program and adapt to the realities of the marketplace.

Face it: if you can't get people to stay and hear your music, then you bomb. ■

GUITAR LESSONS
 ALL STYLES
 Beginner, Advanced & Professional
 CALL
SCOTT FRASER
 241-0351
 Serious Students Only!

Coming May 11-15
Kenny Burrell
 International Jazz Guitarist
 Hotel Luxeford

Use some tunes you can learn from

By Peter B. Olson

Jazz coordinator, MacPhail Center for the Arts

HATS OFF TO TATE FERGUSON for pointing out ("Learn some tunes you can use," *Guitarist*, January/February 1993) a paradox every jazz student and teacher confronts. That is, the question of learning music which meets pedagogical goals, provides a generous amount of artistic modelling, and serves the student's interest and needs: a sensitive and often personal issue. Yet Tate suggests that the choice of standard or commonplace versus esoteric or "obscure" repertoire remains an either/or proposition. In reality, he asserts a bifurcation which doesn't hold true; his is a specious argument. There is no reason to suppose that a jazz student wouldn't benefit, musically, from tunes on the order of "Dolphin Dance," "Black Narcissus," or "Ballad of the Sad Young Men" any less than they could benefit from more popular standards.

Granted, jazz standards possess a recognition factor that makes them essential repertoire for professional jazz musicians, yet, these same players hold the work of Herbie Hancock, Joe Henderson, and Kenny Burrell, among others of similar caliber, in the highest esteem. Sensitive musicians, professionals and students alike, have often looked to such exceptional artists for direction and inspiration, regardless of the fact that these artists often remain unknown to the general public. What enriches the musical experience of all musicians is diversity and artistic exploration. Jazz is a music that has always preferred uniqueness and individuality over convention and formularization. A style consists not only of its center but of its extremities. In order to fully understand a style, one must have had musically rich and varied experience connecting to the music of artists who variously shaped the parameters of that style, whether or not those artists or their works are well-known.

This is not to suggest that jazz innovators have not also been pragmatic. Rather, jazz has always seemed to maintain an equilibrium between the "mainstream" and the "outside." Both are fundamental concepts in jazz. It would seem, then, that a balanced repertoire is in the best interests of a jazz student. Indeed, many jazz compositions are informed by, or have as their basis, standard tunes: what David Baker calls contrafact tunes. There are hundreds of tunes based on "I Got Rhythm," alone. Much of the jazz improvisational tradition is founded on the technique of quotation (listen to the way Dexter Gordon or Lester Young incorporate wryly paraphrased standard tune quotations into their solos). It would be therefore almost impossible to imagine a jazz musician without a sensitivity for the diffuse interpenetration of compositional innovation and its counterpart, the standard repertoire.

TUNES, continued on page 6

The Ad rates for Guitarist are some of the lowest in town!
Call: 331-5757 to find out more.

AABE'S Music SHOPPE

**BUY • SELL
TRADE • CONSIGN
MINNESOTA'S NEW USED
& VINTAGE GUITAR CENTER**

GUITARS - AMPS - DRUMS
KEYBOARDS - P.A.'s - SPEAKERS
LIGHTING - EFFECTS - BRASS
REEDS - COMPLETE RENTAL

**QUALITY GUITAR
RESTORATION AND REPAIR**

PAY LESS - PLAY MORE!

866-2620

11 E. 58th St. (58th & Nicollet, Mpls)

Joseph Hagedorn
University of River Falls, WI faculty member
Classical Guitar Instruction
Beginning / Advanced
612 · 374 · 4681



CHARLES A. HOFFMAN HANDMADE GUITARS

AUTHORIZED WARRANTY SERVICE FOR
C.F. MARTIN • SIGMA
GIBSON • EPIPHONE • GUILD
QUALITY REPAIRS & ACCESSORIES
FOR ALL FRETTED INSTRUMENTS.

2219 EAST FRANKLIN AVENUE
MINNEAPOLIS, MN 55404
612 338 1079

**TRESTMAN
MUSIC CENTER**

GUITAR-AMPS-P.A.'S-DRUMS
BAND & ORCHESTRA
INSTRUMENTS
NATIONAL BRANDS
NEW & USED
WE BUY • SELL • TRADE
RENTALS-LEASES
LESSONS-REPAIRS

OPEN DAILY 10 AM - 8:30 PM
FRIDAY 10 AM - 5:30 PM
SATURDAY 9 AM - 5:30 PM

866-3481

6630 LYNDALE AV S, MINNEAPOLIS
FAX 612-866-1455

TUNES, from page 5

While Tate is correct in stating that standard tunes such as "The Girl From Ipanema" have interesting musical challenges, his argument renders that point irrelevant since he is apparently more interested in only that which is immediately functional and utilitarian. Fortunately, students' natural curiosity usually leads them to explore not-so-well-known pieces just for the personal growth involved. No one would deny, however, that the standard repertoire possesses a rich vein of musical treasure. Yet, Tate, would limit the jazz student's musical development to "Fifty Greatest Standards" (how many tunes has Kevin Eubanks learned, do you suppose?). Furthermore, this pitch is misleading since, while certainly a start, a list of fifty tunes remains far from the prerequisite tune base of any professional situation. Moreover, not every jazz student fits Tate's paradigm; we can't assume that all jazz students are motivated to compete for club dates and casuals. Often, jazz students are more interested in absorbing finer nuances from the jazz legacy, nuances which, although admittedly esoteric, require a deep level of commitment and practice.

... how many tunes has Kevin Eubanks learned, do you suppose? ...

At MacPhail Center for the Arts (not "MacPhail Institute") there is a good

deal of respect for artistic expression and personal choice in addition to a supporting foundation of musical fundamentals. MacPhail offers classes in Guitar Fingerboard Theory, Electric Guitar Orchestra, Jazz Guitar, Rock Ensemble, Jazz Combo, Jazz Improvisation, Jazz History, Jazz Theory and Keyboard, among many others, as well as individual instruction. MacPhail students regularly perform standard tunes in ensembles, lessons, and concerts—in venues such as the Dakota Bar, The Science Museum, The Minnesota Museum of Art, and The Mall of America. MacPhail has also played host to many renowned performers and teachers: Ray Brown, Gene Bertoni, Neils H.O. Pedersen, Bobby Broom, Bob Seeley, and John Holmquist. This provides the MacPhail community with the opportunity to hear, interact, and absorb musical nuances from recognized artists.

Clearly, students benefit from learning standard tunes. It is their choice whether they want to put those tunes to work in a professional environment. But, it is equally important for them to explore their musical directions through pieces selected for artistic merit, alone. There

are already too many stilted professional situations. Indeed, those are situations which cause musicians to seek refuge in untrammelled creativity. Ideally, musical learning ought to be coupled to a spirit provided by the freedom to explore, to be imaginative. Imagination versus formulaization: no competition here. ■

Need T-shirts for the band?

100% COTTON T-SHIRTS IMPRINTED WITH YOUR BAND'S LOGO AS LOW AS **\$3.97 EACH**



CALL **331-5757** FOR DETAILS

GO HOME & PRACTICE

LAGOON PUBLISHING
635 JEFF ST NE MPLS

Suneson Music Center

* Store of the Stars *

- GIBSON • LANEY • MARTIN • SOUNDTECH •
- FENDER • PEARL • WASHBURN •
- DOBRO • SHO BUD STEELS •

VINTAGE INSTRUMENTS • LESSONS • REPAIRS

Suneson Music Center 1611 E. Lake Street Minneapolis, MN

Rog Suneson **724-0615** Jim Ritchie

B Sharp Music

Professional Sound Reinforcement
Amplification, Guitars,
Keyboards, & Drums

- MARTIN
- GIBSON
- YAMAHA
- RICKENBACKER
- KORG
- KRAMER
- B. C. RICH
- TAMA
- ROLAND
- GUILD
- LUDWIG
- IBANEZ
- FENDER
- PEAVEY
- SHURE
- MARSHALL
- PAISTE
- HOHNER
- BOSS
- SABIAN

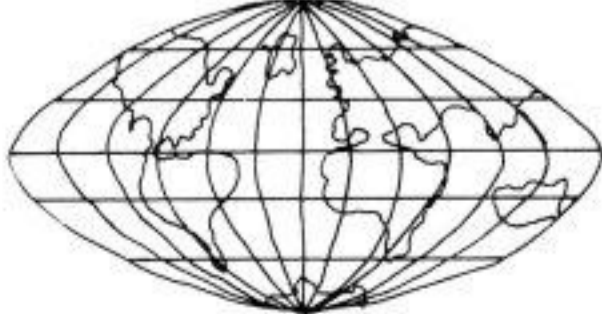
781-6838

LOWRY & CENTRAL
2417 Central Av N.E.

WE BUY SELL TRADE

INTERWORLD TRAVEL

To Spain—London—Brazil—
Anywhere



Manuel Ramirez-Lassepas owner
1865 Old Hudson Road
St. Paul, MN 55119
(612) 731-3486

The following article was originally printed in the Thurman Guitar and Violin Repair Newsletter. It is reprinted by permission of the author. Classical guitarists, check it out!—Alan Johnston

VELOCITY →

It is obvious that among guitar students, there is a premium placed on playing fast. Playing faster is frequently equated with playing better. It is tempting to call this phenomenon a product of contemporary society—that shorter and shorter attention spans coupled with a need for ever more thrilling entertainment breeds a sort of numbness in today's audiences. Subtlety and restraint sometimes seem to be going the way of the Aguado Tripodion. It should be remembered though, that each age featured its share of virtuosi (remember Paganini, Liszt, etc.) and that much excellent music does feature brilliant passage work. That is, while not all fast players are great musicians, most great musicians can play fast.

So, then, how do they do it? There are numerous approaches to increasing one's digital velocity. Methods range from the use of scales, arpeggios, away-from-the-guitar finger exercises, conceptualization and visualization, relaxation techniques, and so on. Each approach, if applied sensibly in the right circumstances, has merit. The exercise I offer here is a device for becoming acquainted with and improving high-velocity skills. Used as explained below, the player should soon be able to handle fast scales with relative ease.

To begin, set your metronome at ♩=208. Play the five-note pattern indicated in Example #1 with the metronome.



If you are like most mortals, this will be impossible to do clearly. In order to be sure, sing the rhythm softly to yourself with the metronome, using syllables such as "ti-ki-ti-ki-ta." In my experience, being able to sing the rhythm vastly aids in reproducing it with the fingers. Repeat the pattern numerous times. As you attempt to fit the notes neatly into the ♩=208, be conscious of your neck, shoulder, arm, wrist and hand muscles. The fingers will not move quickly when there is excess tension. Shake your hand out until it is loose, and try again. After a few minutes, turn the metronome down to ♩=200. Repeat the process. For each speed burst, change the pitch, staying on the first string above the 10th fret. Freely use notes above the 15th fret. After a few more minutes, turn the metronome back to ♩=192. Repeat the process. Remember to shake out the hands periodically, dispelling any accumulated tension. Only the loosest fingers can play at high velocities. Continue turning the metronome back, notch by notch, trying the speed burst for several minutes at each speed. At some point, whether it is at ♩=184 or ♩=120, you will be able to clearly articulate all five notes in time. At this point, move on to Example 2.



Here the primary stumbling block to fast playing is introduced: coordination of the two hands. Begin by simply introducing a new pitch in place of the 5th note of example 1. Vary the finger combinations so that all get addressed, as in Example 3:



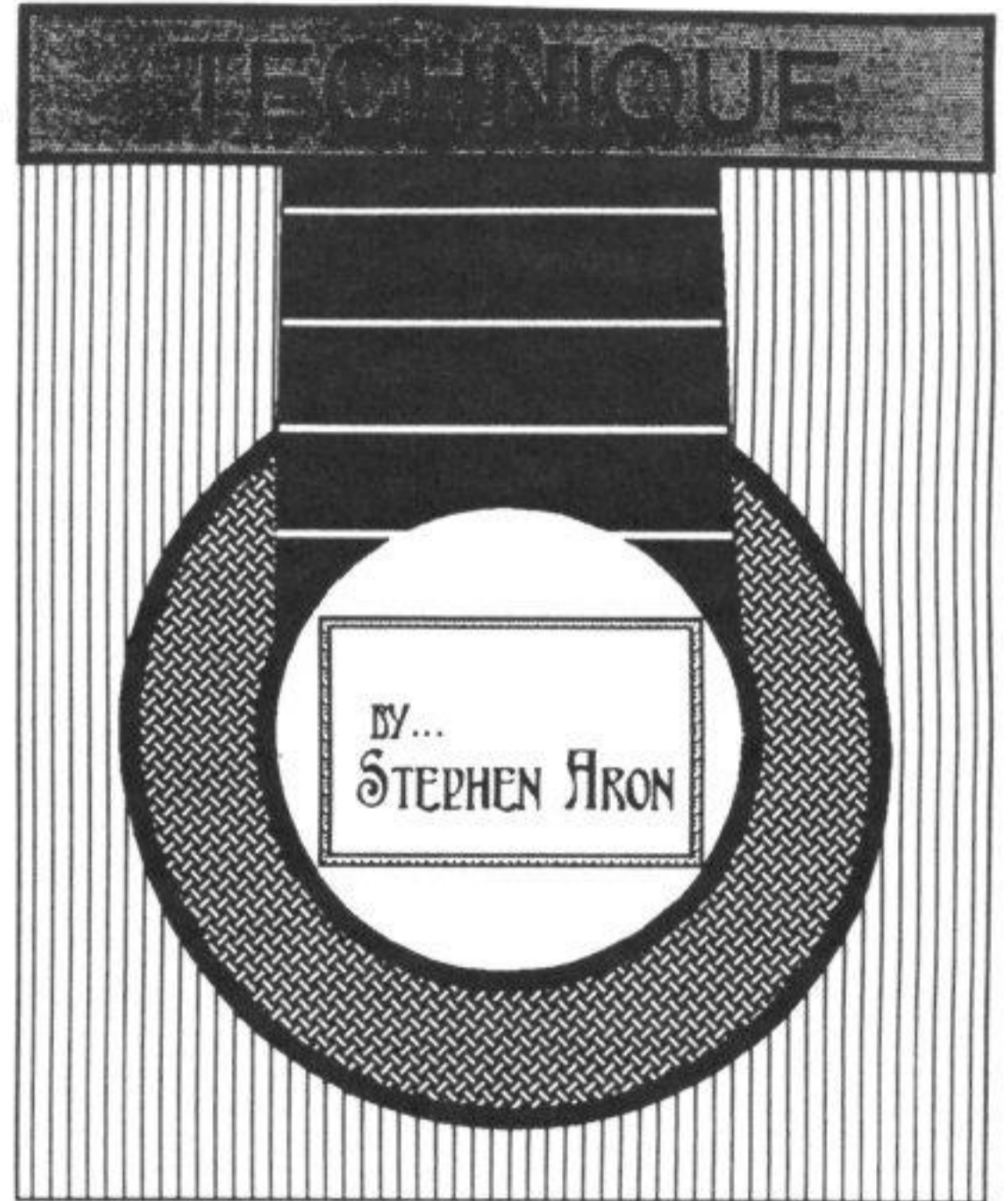
This is to be done with the metronome as before: Begin at ♩=208, and notch by notch, ease the speed down to a manageable level. When you reach the point on the metronome at which the speed bursts are consistently clear and in time, move on to Example 4:



These scale fragments require complete coordination between the hands. If the left hand finger lands the slightest fraction too soon or too late, the passage will be unclear. Play Example #4 with the metronome as before, this time moving the passage to the second and third strings in addition to the first, and adding frets one through nine. At this point your playing will look something like this:



When this exercise feels steady and is completely free of click and muffled sounds, move on to Example 6:



Now the challenge is to play the same scale burst across two strings. Try it in various configuration to employ all the combinations, in both the right and left hands. Again, begin by setting the metronome on ♩=208 and edging it down gradually.

Finally, extend the scale fragment to a nine-note passage, taking advantage of you new confidence with crossing strings at high velocity. To avoid shifting,* change direction at the end of the scale, as in Example 7:



In this fashion play various one-octave scales, in all positions. Remember to begin with the metronome set at the top speed.

Why start at impossible speeds? This could encourage a sense of futility and frustration in even the most willing students, you say. To a point, I agree. However, my experience with the traditional method of starting scale practice at, say, ♩=60 and working up the metronome gradually, is that students inevitably hit a wall. They play well up to, maybe ♩=108 or so, and can go no faster. The method of starting much faster than possible eliminates the wall. At top speeds, it will sound unclear, tone will suffer and not all the intended notes will project. But do it anyway, focusing on the looseness of the muscles and the responsiveness of the fingers. By singing the rhythms first, you begin to hear these speeds. Inevitably, a student deadlocked at ♩=108 will crank out five clean notes at no slower than ♩=126, often much faster. This experience creates optimism and hope. Further, it happens in one session of 30 minutes or less. With careful and dedicated work, those five notes, in the context of this approach, can soon be transformed into full one- and two-octave scales at previously impossible speeds.

*Shifting is another, separate problem, and will be discussed in a future forum.

Intonation

Reprinted with permission from
Ferreri Publications ©1992

THE GUITAR has the bad reputation of being difficult to tune; when played in a symphony orchestra, it often appears to be out of tune with just about every other instrument. Even when it is right on pitch, it is considered to be the one in the wrong if there is any discrepancy between its pitch and that of any other instrument. This applies to novices and professional guitar players alike. Conductors will almost invariably stop an orchestra and ask the guitar player to tune up whenever there is any discrepancy in intonation.

The guitar is designed according to Equal Temperament (also called "Well-tempered Tuning"); its frets are mathematically spaced so that they will produce half-steps of equal size. If the instrument is accurately constructed, strung with true strings, and properly tuned, it should play in tune, and should match perfectly any piano, vibraphone, glockenspiel, harp, or other instrument that is properly tuned to Equal Temperament. Often it does, but it still sounds out of tune. Actually the piano, glockenspiel, and other instruments of fixed pitch also usually sound out of tune to the rest of the orchestra. No one, however, expects the piano player to do anything about it; no one ever hassles the glockenspiel player. Musicians usually assume that the piano is correct, and that they must be playing their horns and fiddles out of tune. The guitar does not enjoy this respect, however; it is usually viewed as the culprit.

Actually, the rest of the orchestra players know that it is they who have created the problem. They know that they usually establish the pitch wherever they please, as a group, and often leave the instruments of fixed pitch back in the dust. It is only because they assume that guitar players enjoy the same degree of flexibility in this area that they expect us to follow and keep up with them. They view the fact that we do not tweak up our tuning to match theirs when they carried away in their zeal to sound exciting as evidence of our unwillingness to cooperate.

All woodwind and brass instruments have their own special problems of tuning, even when played by expert professionals. This is because they are designed and constructed according to the acoustical laws of physics; they tap into the over-

tone series of various fundamental tones, and therefore are not based upon Equal Temperament. With the human voice, the strings, and the trombones, one can place the pitch wherever one wants to; those instruments are infinitely adjustable as they are being played. Actually, all orchestra players claim that their instruments are flexible and allow them to adjust their intonation at will, and with little effort; they use their ear, and their bodies seem to make the necessary adjustments automatically. All they need to do is listen to the guitar, piano, or any other instrument of fixed pitch and equal temperament, and stay in tune with it. The problem is that often they cannot hear the piano or guitar; when this happens, they always assume their own level of pitch and system of tuning. On sustained chords, they often adjust their intonation to reflect the Harmonic Series, rather than Equal Temperament.

Normally, unless equipped with a special fingerboard, all fretted instruments are Equal Tempered in tuning. This means that during the sixteenth and seventeenth centuries, when Renaissance and Baroque vocalists were supposedly placing their pitches according to the principles of Just Intonation, or the Harmonic Series, the fretted lutes and viols were apparently accompanying them with tones and chords tuned to Equal Temperament. One cannot help but wonder how sour this must have sounded, and one cannot help but wonder if this presumption is at all true. No subject is given to more absurd misconceptions and statements than intonation. Every player seems to have an opinion or two about it, and most who hold strong opinions play instruments that allow them to make minute adjustments as they play! Many who have definite opinions concerning the proper tuning of chords, according to the Harmonic Series, do not play chordal instruments; they also often have limited knowledge of harmony, modulation, related keys, etc. Many players, in my opinion, do not know what they are talking about a great deal of the time; their opinions seem to be based upon the silly notion that all players can adjust the intonation of their instruments as they play (with the exception of the piano, glockenspiel, etc.). Even fiddle players, who at least play a stringed instrument, are given to making outrageous statements concerning the tuning capabilities of the guitar. Their statements show that they have given no thought to the fact that the guitar is equipped with frets. It is as

though they never noticed the frets. Some actually believe that, because they hear blues, jazz and rock guitar players bend occasional tones out of pitch, that such a technique can be applied to a scale or chord. Some actually believe that we could bend any tone within a chord, and not disturb the others.

Robert Donington, in his book *A Performer's Guide to Baroque Music*, makes the following statement regarding temperament during the Baroque Era: "Other instruments (viols and lutes included) in any case keep a sort of flexibly just intonation, whatever may be the temperament of keyboard accompaniment." I would like to know how they accomplished this, when their instruments were equipped with frets and could only be tuned according to Equal Temperament. Some musicians apparently believe that frets can be shifted about. While gut, wrap-around-the-fingerboard, frets can be positioned wherever one wants them, that assumption is not the only absurdity. Those who think that movable frets were not only a possibility, but an actuality, apparently give no thought to the effect they would have upon harmony, scales, and fingering. Basically, the lute and guitar are very similar in tuning. The Renaissance lute, for instance, is like having a guitar tuned a major second lower, and then adding an extra treble string—tuned to G. The fingerings, chord forms, and barring techniques used in playing both instruments are almost identical; pieces written for lute can be played directly on the guitar, with almost no change of fingering, as long as one does not mind hearing it sound a major second lower. Very slight differences of fingering will result by playing the guitar transcription in the same key, and this is only because the major third interval occurs between the third and second strings on a guitar, whereas it occurs between the fourth and third strings of the lute.

This is the 1st part of a 3-part series. Check out the next issue of *Guitarist* (May/June) for more on intonation.

Stephen Kakos

Classic Guitars

ancient & modern
repair restoration

472-4732

MARCH / APRIL MEMBER

—performance calendar—

If you would like to be included in the next calendar (May/June) 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.

- 9 APR **CURTIS & LORETTA**, New Riverside Cafe, 9 pm-Midnight.
- 11 APR **JOAN GRIFFITH** w/*Naima*, Easter Sunday Brunch at Raddison Hotel, Minnetonka, 12201 Ridgedale Dr., 10:30 am-2 pm. For reservations call 593-0000.
- 14 APR **CURTIS & LORETTA** host the evening entertainment at the Cedar Cultural Center, Mpls.
- 27 APR through May 1 it's **SCOTT DAVIES**, guitar w/*Ward Davies* on sax at the Dover Lounge, Sheraton Park Place. 7 pm-11 pm weekdays and 8 to closing weekends.
- KEVIN DALEY TRIO** at the New Riverside Cafe, 7-11 pm.

ONGOING —engagements—

- Tuesdays**
MIKE SALOVICH performs original acoustic solo guitar music at the Caravan Serei Restaurant, St. Paul, 6:30-8:30 pm.
- Wednesdays**
DAVID ROOS w/*Illicit Sextet* at O'Gara's, St. Paul, 9:30 pm-12:30 am.
- Thursdays**
DAVID ROOS Trio at Brandy's, U of WI-Riverfalls, WI, 8 pm-10 pm. No cover.
- Saturdays**
MIKE SALAVICH performs original acoustic solo guitar music at the Sri Lanka Curry House, Uptown, Mpls., 6:30-9:30 pm.
RON BROWN w/*Xtension*; Calhoun Beach Club every other weekend through March.
- Sundays**
RON BROWN w/*Xtension*, Calhoun Beach Club every other weekend through March.

We ENCORE MUSIC BOY

**SELL
CONSIGN
TRADE**

GUITARS
KEYBOARDS
DRUMS
P.A. GEAR
AMPS
BRASS
WOODWINDS

Consign your gear — we'll sell it for you
AT NO CHARGE — EVER!

1850 Central Ave. NE, Mpls. 781-5053
1952 University Ave., St. Paul 644-2629

- 7 MAR **GENE SWANSON** w/Finnish singer *Petra Ziliacus* for an evening of Scandinavian music at the Loring Bar, Mpls., 9 pm-12:30 am. No cover.
- TOM CRAVENS Jazz Ensemble** featuring pianist *Mikkel Romstad*, bassist *Tom Pieper*, drummer *Jay Epstein* and special guest *Billy Shiell* on trumpet, flute and soprano saxophone, in concert at the Janet Wallace Fine Arts Center Concert Hall, Macalester College, 1600 Grand Ave., St. Paul. Sunday, March 7 at 8:00 pm. Admission \$5.
- 9 MAR **REUBEN RISTROM** in Concert w/*The Bourbon Street Boys* at the Old Log Theatre in Excelsior, 7:30 pm. For ticket info, call 474-5951.
- 10 MAR **CURTIS & LORETTA** w/special guest *Karen Mueller* at the Cedar Cultural Center.
- 16 MAR **KEVIN DALEY TRIO**, New Riverside Cafe, 7-11 pm.
- 17 MAR **MICHAEL ZIEGAHN** strolls for your dining pleasure at Curran's Family Restaurant, 4201 Nicollet Ave. S., Mpls., 11:30 am-8 pm.
- JOAN GRIFFITH**, guitar and *Anita Ruth*, piano w/*MN Sinfonia* at the College of St. John's, 8 pm. Free.
- 18 MAR **JOAN GRIFFITH**, guitar and *Anita Ruth*, piano w/*MN Sinfonia* at Basilica of St. Mary, 88 N. 17th St., Mpls., 2 pm.
- 20 MAR **JOAN GRIFFITH** w/*Ann Reed*, U of W-Madison. For info call 822-7803.
- 21 MAR **JEFFREY VAN** in solo guitar Concert at Bethlehem Lutheran Church, 4100 Lyndale Ave. So., Mpls., 4 pm. FREE.
- 26 MAR **RON BROWN** w/*Xtension*, 8:30 pm-12:30 am, Fabulous Fern's on Selby Ave., St. Paul.
- 27 MAR **RON BROWN**, see March 26 item.
- 28 MAR **SCOTT DAVIES** w/*Rincon del Flamenco* at the Loring Bar, Mpls. 8:30 pm-12:30 am.
- 3 APR **JEFFREY VAN**, guitar and *Susan De Jong*, flute (Duologue) w/*Soprano Maria Jette* at Macalester College, St. Paul, 8 pm. FREE.
- CURTIS & LORETTA**, Anderson Mansion, Red Wing, Tower View Campus. 7:30 pm, FFI: 1-388-8271.
- 4 APR **O. NICHOLAS RATHS** in a Thursday Musical solo guitar concert at The American Swedish Institute, 2600 Park Ave. So., Mpls., 3 pm.



Guitar Instruction at MacPhail Center

- Fingerboard Theory and other classes for all levels
- Instructors in classical, jazz, acoustic and electric guitar, electric bass and Suzuki guitar
- Rock ensembles, jazz combos, Electric Guitar Orchestra

Call 627-4020 for a catalog.

University of Minnesota Continuing Education & Extension.
An equal opportunity employer and educator.

EvansMusic

POSITIVE MUSICAL LEADERSHIP SINCE 1979

Knowledgeable, Friendly Staff & Exceptional Service

TOP NAME BRANDS

- Guitars • Keyboards
- Amps • P.A. • Drums
- Accessories • Sheet Music

FINANCING AVAILABLE



2182 Third Street White Bear Lake

**Professional
Private Instruction
Beginning To Expert**

Certified Repairs

429-0236

HOURS:
MON - THURS 9:30 AM - 8 PM
FRI 9:30 AM - 6 PM
SAT 9:30 AM - 4 PM

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: **Fender Super Reverb Amp.** Pre-CBS, "black face," mint cond. \$625, Craig, 424-3277.

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.

1983 Brune 8 course lute FOR SALE. Mahler copy, w/case & two extra sets strings. Perf. cond. 472-4732.

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: **Contrerras "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.

BLUEGRASS & OLD TIME GUITAR LESSONS - flatpick styles. Original tablature. Beginning, advanced & children welcome. Steve Howard, 922-6711.

GUIT. INSTRUCTION RIGHT IN YOUR HOME! Bluegrass, classical, C&W, Spanish and other styles. Call the Melodee School of Music 871-3165, 7 days a week till 10 pm. \$20 reward for anyone who refers a friend who takes lessons for a month—unlimited offer.

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 classi-

cal, 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: **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; **Larriev L-6**, spruce top, mahogany sd & bk, ex. cond., \$750/OBO, 612-653-7571, leave msg.

WE BUY-SELL-TRADE-CONSIGN GUITARS & AMPS

Lessons & Repairs also Available

Where you expect results

consignments

612-822-7602 3743 Nicollet Av S Mpls

from **BACH** to **ZAPPA**

the
P
O
D
I
U
M



Lynn & Paulette Thompson
offer friendly, professional
help and service

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

425 14th Ave. S.E. in DINKYTOWN

331-8893 Call Us!

WE SPECIAL ORDER SHEET MUSIC DAILY

Guitarist

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

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