

# Guitarist

JULY-AUGUST 1986 VOL.II NO.4

a Publication of the Minnesota Guitar Society P.O. Box 16222 St.Louis Park, MN 55416

## AUGUST 24 PICKER'S PICNIC

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TENDONITIS  
ESPECIALLY ACCOMPANIMENT**

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RUMORS OF A MAJOR-LABEL STUDIO  
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### **MGS FORUMS:**

**JULY 20, 3:30 PM/ 317 17TH AV. SE  
MPLS. MN  
AUGUST 24 "PICKER'S PICNIC"**

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**NEWSLETTER AND CALENDAR DATES  
AUGUST 12**

# PRESIDENT'S LETTER

BY TONY HAUSER

Welcome to all the new readers in Greater Minnesota. The Guitar Society wants to connect with guitarists all over the state. Please drop us a note and let us know about you.

The Jazz Gitarathon was an enormous success. The Triangle was packed to the rafters and the joint was jumping. All the pickers were in top form and some righteous music was coming down. Whew! The MGS would like to thank all those involved particularly the players and the Triangle. The Society sold more than 250 tickets for the evening and we gained over 40 new members. We also made some money on the event so you'll be hearing more from us! Plans are on the board for an extended series of workshops and our first concert series.

Our May forum featured the University of Minnesota Guitar Ensemble directed by O. Nicholas Rath, Tim Sparks playing his new arrangement of Tchaikowski's Nutcracker Suite, and Kevin Daley playing and demonstrating his guitar synthesizer.

In June our forum featured Mike Ziegahn and David Elrod playing American Classical duets from the turn of the century, Todd Menton (Boiled in Lead) playing and singing British and French folk music (John Van Orman joined Todd for a song playing the concertina), and yours truly played some Sor Studies. These are at least 7 reasons why you should attend our Monthly Forums. You not only get to hear some of the best players in town, but you get a chance to talk with them as well. Make it a point to come. You won't be disappointed.

Our upcoming forum on July the 20th will feature the "Deans" of Jazz guitar: Dean Magraw and Dean Granros. They'll be taking us to the University of Saturn with some "beyond belief" music. Rumor has it that Wally Walstad may be there to jam with them. Gene Swanson will also be playing--should be hot!!!

*Tony*

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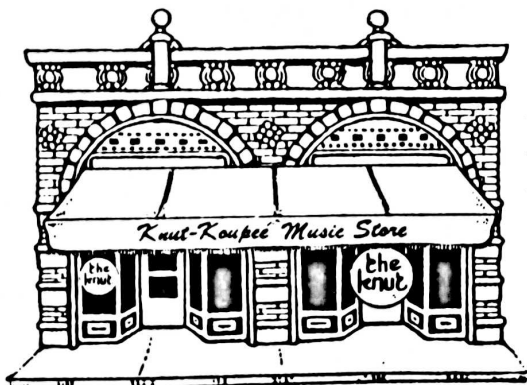
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# CLASSICAL GUITAR

BY JEFFREY VAN

Due to a production error in last month's issue of GUITARIST we are reprinting Jeffrey Van's classical guitar article. We apologize to Mr. Van and regret any inconvenience. --EDITOR

## MELODY AND ACCOMPANIMENT - PART I BUT ESPECIALLY ACCOMPANIMENT

### Melody and Accompaniment:

Most classical guitar music has both of these obvious elements in a rather obvious texture with clear demarcations between the two. So how do we play this stuff? A pretty basic question with a pretty basic answer: play the melody loud and the accompaniment soft. This basic answer is true enough, but the complete answer eludes many guitar players who are content to only scratch the surface, so to speak.

In order to be musically convincing, one needs to answer not only the question of how much sound, but also what kind of sound. The accompaniment's function is, of course, to support the melody while staying out of its way ("keeping its place"), and so is usually thought of as subservient to the melody. Perhaps it's useful to emphasize the "serve" part of its position more than the "sub" part. If the accompaniment is to serve the melody and the music as a whole, it must take on a life of its own, assuming its full place in the musical scheme rather than becoming a non-descript subordinate.

OK, big talk, but how do we do this, not only for the brain but for the ear?

Several factors which make or break the success of an accompaniment are:

- 1) Dynamics
- 2) Color, character of the sound
- 3) Articulation
- 4) Open strings

### DYNAMICS

Naturally, if the accompaniment is louder than the melody, we're in trouble. The basic truth we started with is still applicable, but even if the accompaniment is softer than the melody, it can still be out of place if the other factors go awry.

### COLOR, CHARACTER OF SOUND

This is the main ingredient in the accompaniment's life of its own. Its color, timbre, or whatever you wish to call it, should be different from the melody, and enhance the character of the music by providing the most appropriate setting for the melody. Is the melody a dark, brooding one which may want to play against a more pointed, brighter quality in the accompaniment, or is the melody a clear, bright singing line which needs a smooth rich sonority to give support and depth without competing with it? Most of all, it's the character of the sound which identifies an accompaniment and determines whether it will serve or usurp.

### ARTICULATION

Almost as important as color in serving or usurping attention is articulation. What's called for in the music? A rather crisp, accented articulation in the accompaniment or a smoothness like a piano with the

sustaining pedal? If smooth connection is called for, accenting the chords or playing them staccato will make for a very intrusive, distracting accompaniment, especially if the accompaniment is a fairly static figure while the melody is quite active.

### OPEN STRINGS

These can either be an advantage or a disadvantage; you need to decide whether the open string is working for you or against you.

A constantly reiterated open string in an accompaniment figure can build up, shall we say, a "residue of resonance" which can take over and muddy the waters if struck with too much force or allowed to ring on incessantly.

The other side of the coin is that since an open string has this free resonance, it may provide the perfect quality of support as opposed to a "tighter," more intense, and less ringing sound which can be the qualities of the same note played in a higher position.

Every case has its own conditions to be met. It's worth the effort to make your accompaniments subservient but never servile.

Part II to follow: A Few Fine Tunings and Examples

## MGS FORUMS

JULY 20, 3:30 PM/ 317 17TH AV. SE  
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FEATURING  
DEAN MAGRAW, DEAN GRANROS,  
GENE SWANSON

AUGUST 24 "PICKER'S PICNIC"

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JIM RITCHIE

In his excellent article on functional and dysfunctional tension which appeared in the last issue of GUITARIST, Larry Zibkowski referred to the potentially debilitating condition of tendonitis. Tendonitis can develop in the hands of an unsuspecting musician and is usually a consequence of dysfunctional (ie: excessive) tension in one's playing technique. This type of injury holds nasty implications as it can directly affect the musician's ability to play. Although Mr. Zibkowski indicated the possibility of a follow-up article on this important topic, I would like to take this opportunity to share some of my own experiences with tendonitis in hopes that other guitarists can avoid being so injured.

Until recently, tendonitis injuries were mainly seen in athletics. It is now clear, however, that the hands and fingers of guitarists, pianists, and violinists can also develop tendonitis. Just as the athlete can become injured in a sprint down the track, so too can the guitarist acquire an injury while jogging fingers up and down the neck of the guitar. Coupled with the advent of modern, heavier-built instruments (with their metal vs. gut strings, higher playing actions, and raised concert pitch), the potential for stress injury to the musician's hands has increased.

Three years ago--after seven years of trouble-free guitar playing--I experienced just such an injury. It occurred one afternoon while I was practicing a Bach violin solo transcribed for the guitar which required much left-hand work of runs and legatos. After practicing this piece for several minutes, a slight cramp developed in my left hand. Pausing a few moments, I allowed the cramp to diminish and resumed playing. In a very short time the cramp returned, and once again I stopped. Obviously tired and not in the proper state of mind, I continued like this until it was necessary to stop altogether--the pain simply persisted in returning.

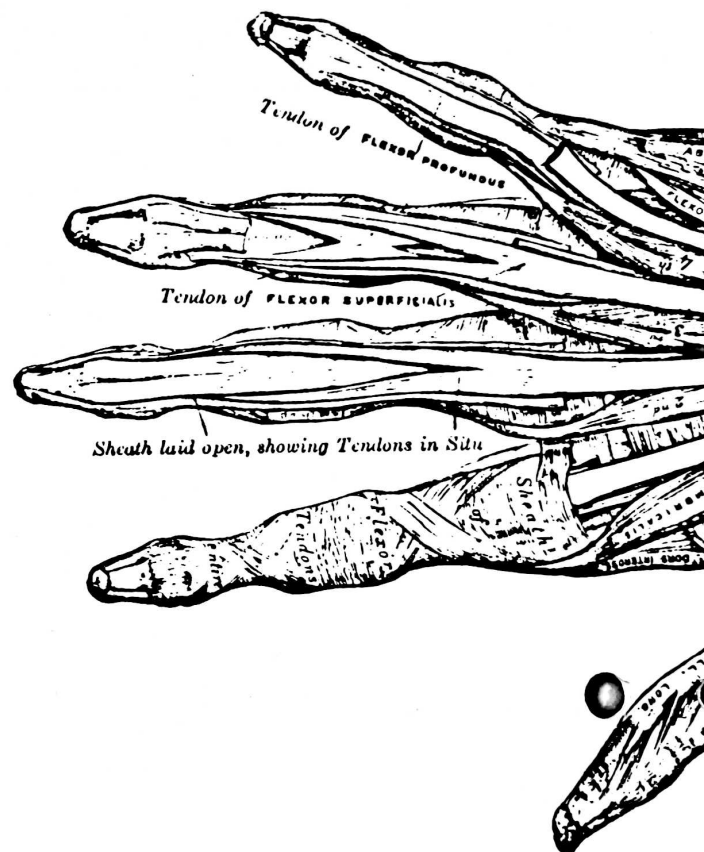
The next day I grew concerned when the hand pain reoccurred. The more I tried to play, the worse it became. Within a week's time it was very difficult if not impossible to play the guitar without increasing the pain in my left hand. After consulting a physician, it was diagnosed that I had incurred an injury resulting in tendonitis.

Tendons, of course, are what enable us to move our fingers. They are made up of tiny fibers not unlike rope or cable. The thumb and each finger of the hand have their own set of tendons that allow for either flexion inward or extension outward from the palm of the hand. Each tendon is anchored to a separate muscle (located in the upper forearm) which controls tendon movement. From here the tendons are pulled through the wrist where they must bottleneck in order to pass through an area known as the carpal tunnel. Once past the wrist area, the tendons are directed through the main body of the hand and brought to assigned fingers. Here the tendons are subjected to the bending and pulling stresses that accompany each finger movement. To help ease tendon operation and reduce friction points, an oil-like substance called synovial fluid is supplied along each tendon pathway.

Tendonitis can occur when the load or demand placed on a given tendon is greater than its actual tensile strength. Then the connecting fibers within the tendon can shear slightly, resulting in pain and swelling to the affected area--tendonitis.

While tendon-loading that is sustained, increased, or repeated over a controlled period of time will

# HANDS TH



## TENDONITIS & T

BY KEVIN DOE

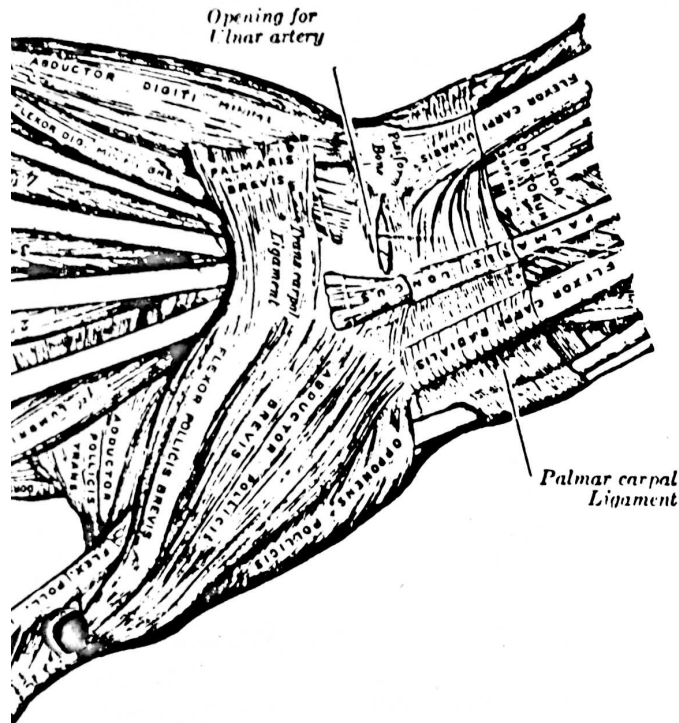
help to build up strength in the hands or fingers, there is a point at which this same demand will cause breakdown in tendon and joint structures. This is why it is important to be aware of how much unnecessary (dysfunctional) tension exists in your playing technique. Particularly vulnerable is the right thumb of the (right-handed) guitarist: tendon injury can result over a period of time by the repetition of heavy downward thrusts to the bass strings. It should also be kept in mind that tendon injury can occur if the musician happens to become overly zealous and pushes the right hand--just once--past its physical limitations.

The signs and symptoms of tendonitis vary person to person. One sure indication is pain or burning in the hand brought on or made worse by guitar playing. Another indication will be pain that is felt in the carpal tunnel of the wrist.

# HAND HURT

seek professional treatment is to visit at a clinic specializing in athletic injuries.

Usually it takes two to three weeks of rest before the musician can attempt to play again. By then tendon healing will have taken place and playing the guitar will actually help restrengthen the tendon and further reduce residual inflammation. It must be noted, however, that an injury can easily reoccur if the recovery process is hurried. The musician should start out slowly, practicing easier material and using only light finger pressure. Hand pains that reappear or become worse upon practicing may indicate that there's too much finger pressure or that longer rest intervals between practice sessions are necessary. If the left hand is affected, switching to a lighter set of strings and placing a capo at the second fret will help lessen the demand on the hand. Cold compresses to the hand after practicing will discourage any reoccurrence of inflammation. (I simply immerse my hand in a bucket of cool water after practicing.)



Full recovery from tendonitis can occur. In this case the musician will be lucky to have lost only a month or two of playing. Less fortunate are the instances of tendonitis where permanent damage to a tendon structure results in the diminished or total loss of ability to move or use a particular thumb or finger. In between are those musicians (myself included) who will have recovered but will continue to experience a certain level of hand pain that on a day-to-day basis is often times unpredictable in nature in that it can be made worse or better by guitar playing. Also affected by this same condition of lingering hand pain will be persons who enjoy using their hands in other non-musical activities requiring dexterity and repetition of movement--wood working, painting, sewing, etc.

Prevention of tendonitis is not a complicated matter and can be incorporated into one's playing technique. Also remember that an injury can occur when excessive demands are placed on your hands. For this reason, it is a good idea to begin practice by warming up slowly and allowing for rest periods once started. Some musicians actually use a warm water bottle to help warm the hands before playing. If difficult scales or arpeggios are being practiced, they can be balanced by working on lighter, easier material. Any pain or cramping felt in the hands should be regarded as a signal for a brief intermission. (Noteworthy here are also persons who have acquired tendonitis injuries from lifting or pulling heavy objects or using hand tools such as saws or planes for extended periods of time. Factory workers who are engaged in highly repetitive hand movement frequently develop such injuries.)

Finally, it is difficult to say just who will get tendonitis and who won't. Flamenco guitarists and jazz bassists frequently use playing techniques that are especially demanding on the hands, but these techniques have served them well and will continue to do so. By being informed of the potential for injury, you will lessen the possibilities of ever having to face tendonitis injury and its complications.

KEVIN DOBBELMANN is a student of the flamenco guitar and renaissance lute. During his leisure time he likes to tour on a 3-speed English bicycle and frequent various side walk cafes and tableos.

## THE GUITARIST

DOBBELMANN

particularly in the left hand of right-handed guitarists. Still another indication is muscle weakness resulting in diminished or total loss of ability to move a thumb or specific finger. If any of these symptoms begin to develop, you should stop playing the guitar for three or four days and allow your hands a rest. If upon resuming the symptoms return, you should seriously consider not playing any more music until consulting with a physician.

Once a diagnosis of tendonitis has been made, the hand is allowed to rest by cessation of the activity known to have brought on the injury. Treatment usually aims at reducing pain and inflammation through aspirin and the application of cold--NOT NOT-- compresses to the affected area for 20 minutes at a time. In extreme cases steroids are injected directly into the tendon sheath, but this procedure can cause secondary injury to the tendon sheath and is therefore not routinely used. The safest way to

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JULY-AUGUST

DATE	PERFORMER	POOPY
07/06	DEAN MAGRAM	RUPERTS BIG BAND AT COMO PARK 3:00, 8PM RUPERT'S
07/08	DAN LUND	WITH TALL CORN AT WILLIAMS PUB MPLS.
07/10 07/11-12	DEAN MAGRAM AUGIE GARCIA	OSBORN PLAZA 11:45 AT VICTORIO'S IN STILLWATER
07/13	DEAN MAGRAM	WILLIAM'S PUB WITH THE LATIN JAZZ COMBO
07/14	DAN LUND	WITH TALL CORN AT THE RIVERFEST
07/15	DAN LUND	WITH SWEETWATER AT POVLITSKI'S IN SPRING LAKE PARK
	DEAN MAGRAM	ARTIST'S QUARTER WITH LATIN JAZZ COMBO
07/16	DEAN MAGRAM	TRIANGLE JAZZ CLUB WITH LATIN JAZZ COMBO
07/18	TIM SPARKS	RIVERPLACE SHOPPING MALL
07/2-6	DAN LUND	WITH SWEETWATER AT DUKE'S INVER GROVE HTS.
07/20	MN GUITAR SOCIETY FORUM	JULY FORUM FEATURING DEAN MAGRAM DEAN GRANROS, AND FLAMENCO WITH MICHAEL AND TONY HAUSER
07/20	DEAN MAGRAM	WILLIAM'S PUB WITH LATIN JAZZ COMBO
07/21	RALPH TOMNER	WITH OREGON AT ORCHESTRA HALL IN CONCERT AT 8PM
	TODD MENTON	MUSIC FOR MOVIES IN THE PARK (WALKER ART CENTER)
07/22	DAN LUND	WITH TALL CORN AT WILLIAM'S PUB
	DEAN GRANROS	AT THE ARTIST'S QUARTER WITH JAY EPSTEIN-DRUMS DAVE MASLOW-BASS
	NILTON MACHADO	WITH MANDALA AT THE TRIANGLE JAZZ CLUB
07/25	JEFFREY VAN, TONY HAUSER CHRIS KACHIAN	IN CANTO GENERAL AT O'HAUNESSEY AUD. AT COLLEGE OF ST. CATHERINE AT 7:30 PM
07/25-26	DAVID WOOLNER	AT THE ACT II IN HUDSON WIS.
	TIM SPARKS	WITH RIO NIDO AT THE DAKOTA BAR AND GRILL IN ST. PAUL
07/26	TODD MENTON	WITH JOHN VAN ORMAN AT THE RIVERSIDE CAFE
07/27	DEAN MAGRAM	WILLIAM'S PUB WITH LATIN JAZZ COMBO
07/28	DAN LUND	WITH TALL CORN AT THE UPTOWN BAR
	DEAN MAGRAM	RICE PARK, ST. PAUL 11'48
07/29	DAN LUND	WITH TALL CORN AT LINDSEY'S BAR
	DEAN MAGRAM	NORTHROP PLAZA U OF M WITH TRIBUTE TO MINGUS 12 NOON

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	DEAN MAGRAM	OSBORN PLAZA WITH TRIBUTE TO MINGUS 11:45AM
07/09-12	DAN LUND	TRIANGLE JAZZ CLUB WITH LATIN JAZZ COMBO
	TIM SPARKS	WITH SWEETWATER AT THE POINT IN HASTINGS
08/01	DAVE BROMBERG, DAVID GRISMAN	WITH THE BOPERATORS AT THE DAKOTA BAR AND GRILL IN ST. PAUL
08/02	LEO KOTTKE	IN CONCERT WITH THEIR GROUPS THE ORDWAY MUSIC THEATRE 8PM
08/06	DAN LUND	IN CONCERT ORDWAY MUSIC THEATRE 7 PM
08/08	TIM SPARKS	WITH TALL CORN AT LINDSAY'S BAR
08/08-10	REUBEN RISTROM	WITH RIO NIDØ AT ST. ANTHONY MAIN
08/11-17	DAN LUND	AT THE GREAT RIVER JAZZ FEST AT LACROSSE, MIS.
08/18	KIM BLOOM	WITH SWEETWATER AT THE COUNTRY HOUSE IN MEDICINE LAKE
08/20-23	DAN LUND	ORDWAY STUDIO THEATRE CONCERT WITH DANCER AND PIANIST 8:30 PM
08/23	TIM SPARKS	WITH SWEETWATER AT MAGGIE JUDD'S IN W. ST. PAUL
08/24	MN GUITAR SOCIETY "PICKERS PICNIC" SEE FRONT COVER	WITH THE BOPERATORS AT ST. ANTHONY MAIN
08/24	DAN LUND	PICNIC FROM NOON TILL DUSK AT HIDDEN FALLS REGIONAL PARK JUST S. OF FORD PLANT, EAST RIVER RD. ST. PAUL /BRING YOUR AX AND JAM. FREE GOODIES TO MGS MEMBERS!
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	DAN LUND	WITH SWEETWATER AT DUKE'S

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DAVE RAY	EVERY SAT.	BLUESMAN AT THE ST. ANTHONY EAST BAR IN MPLS.
MICHAEL HAUSER	MON-FRI.	FLAMENCO GUITARIST AT ST. PAUL HOTEL IN BAR 6-7PM
PAT DONAHUE	ALTERNATE TUESDAYS	JAZZ GUITARIST AT NEW RIVERSIDE CAFE, MPLS.
TIM SPARKS	ALTERNATE TUESDAYS	JAZZ GUITARIST AT NEW RIVERSIDE CAFE IN MPLS.
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# ODU FOR THOUGHT

BY ROB PEARSON

The Oud is one of the oldest instruments in the world still in its original form. Pear-shaped and similar to the lute, the Oud's rounded back was originally made of skins stretched over a curved framework. In time, however, artisans began to fashion the entire back out of a series of wood strips, and it was then that the instrument was named Al 'Ud, which means "the wood" in Arabic.

In time the prefix "Al" was dropped, and the instrument became known as the Oud or 'Ud. Later, the combination of "Al-Oud" became "Lute" as that instrument emerged in Northern Europe. Because of the resurgence of interest in the Oud during the past few decades, musicologists investigated the origins of the Oud. Their findings indicate that the Oud has historical claims in Persia and Egypt; the strongest evidence is in Iraq, where a stone representation from 624 A.D. shows the Oud. The instrument and its music spread through Libya, Algeria, Morocco, and in the Moorish invasion of the 9th century came into Spain and subsequently to the rest of Europe. Its Spanish name, "gitara," became the guitar, which over the centuries has assumed its present shape.

The Oud was referred to as the Queen of instruments, and to this day is the classical instrument of the Near East. The music is based on modes (maqam) and improvisation (taksim), with intricate improvisations and tone styles built around the scales. Subtle and gliding microtones (due to a fretless neck) add to the beauty of the Oud tones. The Oud is strung in double courses and tuned in 4ths: A, D, G, C, with a lower octave G and a lower D.

The Oud is used traditionally in ensemble work to accompany La Danse Orientale (belly dance) or for straight musical selections. A typical ensemble may include Oud, Dumbek (hand drum), bass, violin, Kanoun (zither), Tar (tambourine), and Nay (flute). With the Oud's roots firmly in the Arabic world, there are few music transcriptions available in the United States and fewer instructors.

I was fortunate to know an Egyptian Oud player who lived in the Twin Cities for about a year; he gave me my first instruction (on his Oud). Since he left town, I've resorted to learning on my own "by ear." Of course, my first big hurdle was obtaining an Oud. I bought my "starter" Oud sight unseen from an importer in Milwaukee, and it served me well until I purchased another from a Chicago-based Oud player who had it custom-made in Syria. Today, Ouds are made principally in Egypt, Syria, and Turkey - though some U.S. luthiers manage to turn out a few.

My work with the Oud has been very rewarding aside from the personal satisfaction that the music brings. I am a member of the group OASIS which features traditional and contemporary Middle-Eastern dance and music. We perform regularly at Mid-East restaurants in the Twin Cities and on some of the area's better-known stages as well as the Renaissance Festival each summer. OASIS also has plans for some studio work this year with an eye and ear toward dance album.

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