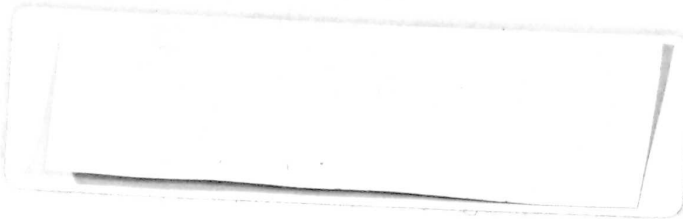


# Guitarist

THE MINNESOTA GUITAR SOCIETY  
P.O. Box 16222 St. Louis Park, MN 55416



## FEIJOADA COMPLETA

by Nilton Machado and Tim Sparks

We've all been snowbound for months now and cabin fever is rampant, so it seems that a musical vacation is in order. Since February is the month of Carnival or Mardi Gras in warmer climes, this article celebrates the art of Bossa Nova.

Bossa Nova, which roughly translates to "new wave," developed in the crowded urban mindscape of Rio de Janeiro in the 1950s. It was a "cool" refinement of the Samba, the exuberant Carnival street-dance music which may involve thousands of people and last for hours. The Samba is in turn derived from the purely percussive "Batucada" which was often played on cooking utensils by household servants watching simmering pots.

Mardi Gras translates to "Fat Tuesday," a day for pigging out and general debauchery prior to the onset of Lenten fasting. The symbiosis between the cuisine and the music is therefore crucial, so here follows a recipe for the national dish of Brazil, FEIJOADA, (pronounced Fey-jwah-dah), which was diligently tested this past "Fat Tuesday" at the home of Nilton Machado, Brazilian guitarist and co-author of this article.

### INGREDIENTS:

- 2 lbs of black beans
- 2 medium size onions chopped
- 3 tomatoes
- 1 large green pepper
- 1/2 HEAD of garlic
- 3 bay leaves
- 1 lb of country-style pork ribs
- 6 black pepper corns
- 1 jalapeno pepper
- 1 clove
- 1 pkg smoked pork hocks
- 1/2 lb polish sausage
- 1/2 lb corned beef

The poor musician's version is the same as above, but without the ribs and beef.

Soak the beans overnight. Put the beans, pork hocks, bay leaves, peppercorns, and clove in a large pot and cook until beans are done. Saute garlic, onions, green pepper, jalapeno pepper, and tomatoes until tender and add to

beans. Brown sausage, ribs, and corned beef and add to bean mixture. Salt to taste.

Now, while your beans are simmering you can try these examples of Samba and Bossa Nova rhythmic patterns.



This is an example of an early "choro," (pronounced shore). The choro was an instrumental style at the turn of the century that evolved into the pop-song music of South America in the 1920s and '30s, in a manner analogous to ragtime in North America.

Figuring largely in this development was Pixinguinha, (pronounced Pish-een-geen-ya), a prolific Brazilian composer and arranger who had returned from Paris in the 1920s to introduce the saxophone and flute into the popular idiom. For Brazil, Pixinguinha was Louis Armstrong, Irving Berlin, and Duke Ellington rolled into one. Many of his songs are virtual anthems, and he is regarded as the father of modern Brazilian music.



Here the thumb plays a bass drum figure and the fingers imitate the small, hand-held drum called the "tambourine," which leads the Batucada in creating a "molho," (pronounced mol-yo), which means sauce. (You might want to saute your veggies, ribs, and beef at this point and "sauce" your beans.)



Con't. on page 4

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## President's Letter



Welcome to another issue of GUITARIST. The last two months have been busy for the Society. We've had three meetings since the first of the year, and they've been successful beyond our greatest hopes. On the 26th of January we had the opportunity to hear classical guitarist and troubador Michael Zeigahn, flatpicker Adam Granger, and acoustic jazz guitarist Pat Donahue. Beyond playing, all three sang, too! What a treat!

The very next Sunday we had another meeting. Steve Haskin, Kim Bloom, and Mike Zeigahn displayed their impressive wares at that meeting.

February 23rd was the date of our last meeting. We were fortunate to be able to see two very different guitarists that afternoon, with John Roth and Ron Brown performing superbly. Ron brought along two members of his band, Frank Smith and Stan Hill. We thank them and all the fine artists that grace our forums.

On the roster for the next meeting on March 23rd are Nilton Machado, the fine guitarist from Brazil, Robert Pearson, Oud player, and Bill Hinkley, well-known folk stylist. Other possibilities are Michael Hauser, flamenco guitarist, Manolo Segura, a singer from Spain, and Ross Ingram, a fine jazz guitarist who recently moved back to the Twin Cities.

Progress is being made on our first benefit concert. The Triangle Jazz Club on Riverside Ave. in Mpls. has graciously consented to being the venue for a jazz guitarist's marathon on May 21. Many of the top guitarists in the area have consented to play. It's free to Society members, and you'll have your membership cards by then so we know who you are. That's a promise.

We now have various committees formed to do the endless tasks that need to be done to get things rolling. We have a newsletter staff, a publicity committee, and performance coordinators to arrange players for the meetings. All of these groups need your help and are open to all the members. If anybody has any ideas, comments, or names of guitarists we should know about please contact us.

One comment about our calendar: PLEASE send in your performance dates before the deadlines noted. We've had to contact players for their dates by phone, and beyond being enormously time-consuming it's a pain in the cullo. We can increase your audiences and you don't even have to be a member to be listed. The calendar risks being omitted if we have to assemble it so tediously, so send those dates in.

*Tony Hauser*

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## CHILDREN AND THE GUITAR

The editorial staff of the GUITARIST would like to offer something for children in each issue. We welcome our readers to contribute articles and ideas to us at GUITARIST, P.O. Box 16222, St. Louis Park, MN 55416

To get the pen rolling, so to speak, we present the following interview with classical guitarist Kim Bloom.

Minnesota Guitar Society: Mr. Bloom, how long have you been teaching children? How young is your youngest student?

Kim Bloom: I've been teaching guitar for over fifteen years and teaching children for about ten years. At present, my youngest student is eleven years old.

MGS: What do you think is physiologically different for a child beginning on the guitar?

KB: With children I don't have to take the rocks out. Their hands are fertile soil. Whatever I teach them, their hands say, "yes." The hands don't as yet have their own set of programs and patterns.

MGS: How old do you believe a child should be before beginning guitar lessons?

KB: Personally, I haven't had a great deal of success with children under nine. However, much depends on the muscle development in the child's hand. For example, if I see dimples in the skin around the knuckles of the hand, it isn't developed enough. I can look at a hand to see if it's too young.

MGS: Before beginning the guitar what can a parent offer a child in the way of music lessons?

KB: Voice lessons. Piano. Piano first can be introduced. It's less demanding physically. The piano is roomy and doesn't require a synthesis of the hands to play almost all the notes.

MGS: How can a parent find a good teacher for the child? Can you offer any guidelines?

KB: It's difficult to find a good teacher. There is a real lack of any standard or accreditation for teaching guitar to the child. A parent always takes a chance here, but they should know within a very short time if they have found a good teacher--the child will be excited about going to the lesson.

MGS: What criteria do you have for selecting music for your students?

KB: More important for the young player than the repertoire itself is a careful and gradual gradation of pieces, so that the student can be rewarded easily and regularly through self-discovery. This way students build their own self-esteem and confidence. The uphill climb can be steeper for some than for others, and the real challenge for the teacher is to discover that slope.

MGS: What do you do when a child is not practicing?

KB: I explain to them that, like a doctor, I can only give them a prescription. They have to take the medicine.

MGS: Do you let the parent know if their child is not working?

KB: Of course.

MGS: How do you feel about music camps for young children?

KB: Music camps of any kind are wonderful. In them students can feel what they do is really quite normal because everyone else does it, too. For example, if a student is tired of baseball and wants to be alone to practice music, the others understand. All children should go to at least one music camp.

MGS: What do you remember about your first guitar teacher?

KB: My first teacher was my paternal grandfather. He would often ask me if I could play the tune called "Softly and Far Away." It took me sometime to comprehend what he meant.

MGS: What do you think motivated you as a child to keep playing the guitar?

KB: The guitar was my friend.

MGS: And is it still your friend?

KB: It's much more than that now.

GUITARIST would like to thank Mr. Bloom for his time, and remind its readers that if you would enjoy a children's corner in your newsletter, please send us your suggestions.

Kim Bloom, a concert musician, is currently living in the Twin Cities with his wife and two children. He has been performing and giving guitar instruction for fifteen years.

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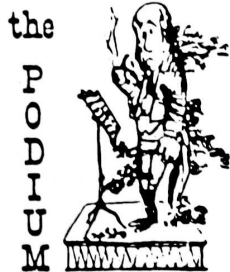
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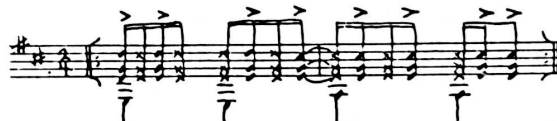
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## FEIJOADA COMPLETA Con't. from page 1

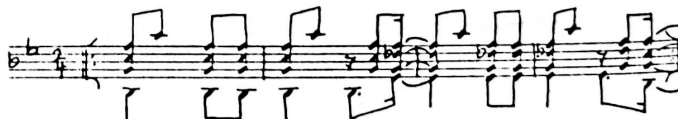
These examples are in the style of Joao Gilberto, Tom Jobim, and others who incorporated new syncopated elements into the Bossa Nova. Solo guitar was well-suited to the intimate sensibility of these urban poets. Bossa Nova music was but one dimension of a broader cultural movement. The poetry of Bossa Nova was drawn from the Africanized, street-slang "patois" of Brazilian Portuguese which is difficult to translate. Chico Buarque (pronounced She-ko Bwark-eh), notable for his arresting, often political imagery, enshrined the national dish in a song called "Feijoada Completa." He was among many Brazilian songwriters forced into exile by the repressive military government during the 1970s.

North Americans became familiar with the new style primarily through the work of Charlie Byrd. Astrud Gilberto had a hit with "Girl From Ipanema," which featured saxophonist Stan Getz. The girl conveyed in their version is cool and aloof, though in the original she was rather erotic and saucy. The movie "Black Orpheus" also played a major role in introducing this music to U.S. audiences. With songs by Tom Jobim and Louis Bonfá, the central character in "Black Orpheus" is a guitarist.

The next example calls to mind the style of singer-guitarist Gilberto Gil. It is done by muting the percussive notes--immediately lifting the left hand to dampen the sound but still touching the string. It's a little tricky.



Example #5 incorporates a pedal tone in the upper voice and a syncopated bass line.



When you've gotten this far it's probably time to check the beans. If they are ready call up 30 or 40 of your closest friends, feed them beans and get them well-oiled, pass out the kitchen utensils, and have them join you in a "batucada." Now you have a real FEIJOADA COMPLETA!!

My Co-author, mentor, and friend Nilton Machado is responsible for these excellent, if challenging, charts. A future article is planned on the music of his native Northeastern Brazil. He and his housemates Tio Friese and Mary Ann O'Dougherty comprise the MANDALA TRIO, which can be caught in the act at various Twin Cities bistros. They are responsible for my own, and hopefully your, introduction to this wonderful music and food. Many Thanks.

Nilton Machado and Tim Sparks

"The Air Guitar"  
Illustration by Jeffrey Nelson

## THE AIR GUITARIST

by Steve Kimmel

"First we had the electronic drummer and then the programmable synthesizer--what next but the air guitar?"<sup>1</sup>

"Sometimes I think all guitarists are a bit airy".<sup>2</sup>

I'm honored to be able to write on the lofty subject of air guitar. I know the professionals are too particular to share its secrets and extol its many virtues, but let us consider the advent of the air guitar--and of the air guitarist as well.

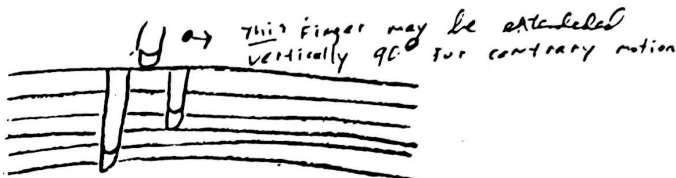
The values and popularity of the air guitar, while disputed in some elite circles, are unrefutable in others. We need only to consider, for example, night club contests in which the band members (e.g., the guitarists) are paid a paltry \$25 for a night's performance--or \$25 for the entire band--while the winner of the air guitar contest walks away with the kingly \$100 prize for two minutes work. I rest my case.

Now as for the study of the air guitar, I lead on. Serious (?) students of the air guitar derive inspiration and technique from external sources, rather than from incessant repetitive internalizing like real musicians. These external sources are, for example, visual impact (monkey see), drugs (monkey shoot), crowd impulse (monkey do) and the depth of the actual performer (monkey around). The kernel of thought here is that mastery of the air guitar is brought about by aping the contortions of performers on MTV and at expensive rock concerts. This is called developing roots or coming from someplace.

1. Anon.
2. Ibid

Now the technical secrets of THE POWER CHORD. After "plugging in," the performer takes the position, mastered by first pointing at an inanimate object with the first finger (a moving object creates bends in the first finger causing bad notes), then curling the wrist back toward oneself and the guitar neck (thumb possibly under the neck) second finger curled back, and third finger (actually of course, the fourth finger of the hand) laid

down either a) flat with back of wrist pulled slightly away from the guitar neck to allow for the third finger to lie comfortably along the fret two frets below where the forefinger is barring, or b) down sideways to scrunch the fret two frets below the barred one:

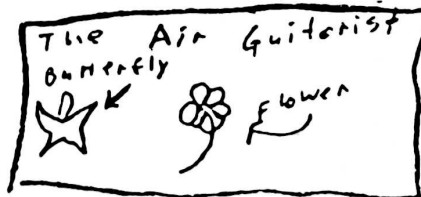


Actually this entire non-productive technical ruse can be circumvented by a) purchase of a two-piece altered capo b) use of a glove c) purchase of an amp that goes to a higher volume than most (run of the mill amps usually go up to 10, get one whose volume control goes to 11 or 12).

Since this article is getting long, I will continue later with information on THE RIGHT HAND. For now, I will give you a hint on the summary technique in one secret word: STROKE.

Mr. Steve Kimmel is an authority on Air Guitarists, having written music for and played with: Tony Hauser, Mike Elliot, Dave Peterson, Wally Walstad, Dean McGraw, and Mark Wagner.

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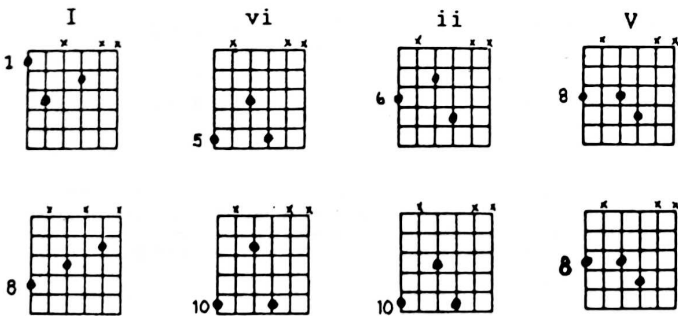
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# Jazz Guitarist

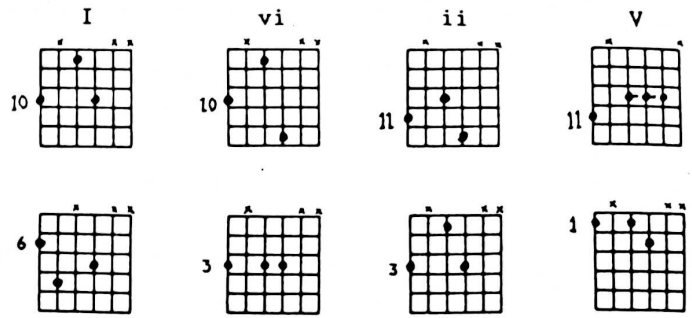
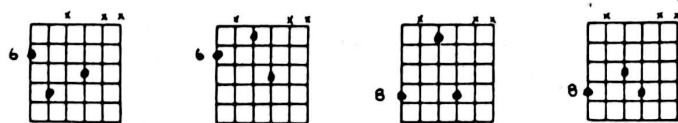
by Bill Hinkley

After reading last month's "Jazz Guitarist" column by Tim Sparks and playing his examples of jazz progressions with great delight, I decided to pursue a related topic in this article. While Tim focused on upper partial voicings on the top four strings, I would like to deal with root progressions on the bottom four strings. If no bass player is present at a session, the guitarist may be obliged to supply root progressions in order to hold a tune together for a soloist or vocalist. Here are some fretboard patterns I've found useful for this purpose.

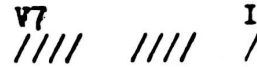
One thing to understand about these chord formations is that, unlike the standard six-string barre chords, they contain no repeated voices. They are easier to finger and they sound better. The only trick to playing them is to make sure to deaden any string not played by the fingers of the left hand. I'll keep the format consistent with the one Tim used last month for ease in correspondence between the two.



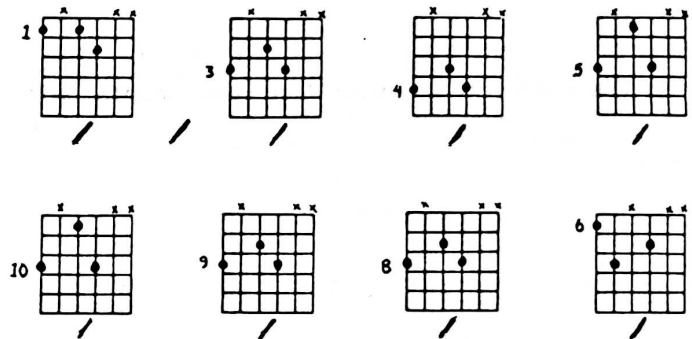
If we transpose from the key of F to the key of Bb, some other combinations become available.



Using these formations, one can generate a great deal of movement in a simple V7-I change, so that



becomes



There are certainly lots of other ways to put these chord formations to use. One of the best examples of this type of comping was published in GUITAR PLAYER magazine several years ago as a supplement to an interview with guitarist Barry Galbraith. It's a twelve-bar blues cycle composed by Galbraith entitled "Walking Line," in which a different chord is played on every quarter note.

The last example given above, the V7-I change, is a favorite device of guitarist and bassist Ted Bogan, from which I learned a great many things about playing rhythm guitar. Other guitarists worth close attention in this regard include Freddy Greene of Count Basie's Orchestra and Tiny Moore and Eldon Shamblin, both members of Bob Wills' Texas Playboys.

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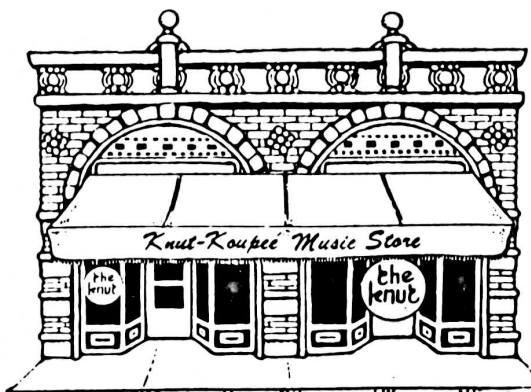
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# AN AGENTS PERSPECTIVE

by Dick Schoemer

So it was your parents who pushed you to practice your instrument every day until it was no longer a chore, but a love which gave you great joy. Why, then, do they have that funny look on their face when you tell them you've decided to be a professional musician and earn your living playing the guitar? The answer can be summed up in one word: REALITY! That word meant little to me I was 18, other than that I was available for the draft...and in 1968 that was one scary prospect. (I could also legally drink, and it was reasonable to assume I'd have a clearer complexion from then on.)

I'd been involved with music since grade school, singing solos in a boys choir from third through sixth grade, playing the accordion at age seven, and finally picking up the guitar at age 12 (I couldn't help noticing that none of my favorite songs on the radio featured an accordion). Naturally, I started a band my first year of high school, and it was the most fun I'd ever had--and people paid me to do it. Who wouldn't want to spend their life this way?

Ah, but REALITY--now that I'm 35 it stares me stone cold sober in the face, like the 30-below - zero wind chill blowing outside my window.

The REALITY: As the price of everything has skyrocketed over the last 20 years, the weekly take-home pay of a full-time, non-famous guitarist remains \$250-\$350 per week. That translates to about \$15,000 per year before taxes. In 1970 I thought that this would be a pretty good living. But now?

What are your chances of becoming famous? I believe a Biblical phrase best sums up the honest answer: "Many are called, but few are chosen." If you are deciding right now whether or not to "go for it," examine yourself closely. Do you work "full time" at your craft? Do you spend eight hours a day, five or more days (or nights) a week with your guitar? Do you think that you could? Is it a chore? How's your energy level? When you are playing or writing do you often look up to see that hours have gone by, or only minutes? Do you long to be exceptional, or do you prefer to be one of the gang? You must be painfully honest with yourself. And then, if the answers are right, you must work.

When you feel you are ready, whether as a solo performer or as a group, here are some tips to get yourself booked:

1) A distinctive promotional package will get you in the front door the first time. YOU MUST GET IN ON THE FIRST TRY BECAUSE IT IS UNLIKELY YOU'LL GET A SECOND CHANCE. When you put this package together, remember that you are a stage performer. You're not an act, you're an entertainer.

2) Your package should show you as an entertainer. Your picture, a standard black-and-white 8x10 glossy, should show you dressed distinctively and accurately depict your musical style. This is your image. Remember, your competition is the guy next door and the guy on MTV. How do you compare?

3) Include a songlist with song titles and artists. Indicate your original material on a separate page.

4) Include a paragraph about your training, background, and experience.

5) A good (GOOD) demo tape is vital. It should run about 15 minutes in length and include about half of each of seven songs. These songs should showcase your talent and your range, so include the fast, the slow, the wild, and the mellow. A cassette tape is the best format, though video tapes are becoming more popular and should be considered.

Whether you are booking yourself or are approaching an agency, this is the bottom line on what you need to start. Follow your heart, and good luck.

Dick Schoemer is currently a booking agent on staff at The Good Music Agency, Excelsior, MN.

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3:30 pm

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# GUITAR NEWS

## DEADLINE

for articles and calendar dates for the MAY/JUNE NEWSLETTER is APRIL 5th, APRIL 5th, APRIL 5th.

## MEETINGS

MN GUITAR SOCIETY MEETING DATES--

Sunday Afternoons

Board of Directors meet at 2:00 pm  
General Meeting at 3:30

MARCH 23  
APRIL 20  
MAY 18  
JUNE 15  
JULY 20

## MGS GENERAL MEETINGS

MARCH 23, APRIL 20

3:30 pm

317 17th AVE., SE, MPLS.

TONY HAUSER, NILTON MACHADO, and members of "MANDALA," will be performing MUSIC OF BRAZIL. Come see this repeat performance in the Cities at the College of St. Catherine, St. Paul, on the 23rd of April at 11am. Call 331-7788 for details.

Look for the KTWIN concert video of HERB ELLIS filmed in Minneapolis at the TRIANGLE BAR. This month it will air on Sat., March 15th at 2:00pm. Check your local guides for next months air dates and times.

ZORONGO FLAMENCO, with Grace Productions, has recently completed the filming of the Garcia Lorca play "YERMA." It will be distributed to PBS after editing. Look for future notes for air times in our area.

Jazz great TAL FARLOW graces the Twin Cities with performances on the 13th-16th of March at GABRIEL'S in Minneapolis. Look for LARRY CORYELL and EMILY REMLER on Memorial Day Weekend. This will be the first time Emily Remler has played in the Cities. Call GABRIEL'S at 623-4223 for information.

## CLASSIFIED ADS

FOR SALE: Michael Jacobson--Hardy Hand-crafted steel string. Rosewood back and sides, ebony bridge and fingerboard. Virtually new. \$800.00 Phil Heywood - 292-9243.

FOR SALE: 1982 KAKOS. Spruce top, BRAZILLIAN ROSEWOOD!!! \$1500.00 Like new. Kakos Guitars - 472-4732.

FOR SALE: Royal Satellite II. Electric Typewriter. A Steal At Only \$200.00. Call Steve - 379-1052.

## DEADLINE

for the MAY/JUNE issue of GUITARIST is April 5th. For your free Classified, mail your ad to GUITARIST, P.O. Box 16222, St. Louis Park, MN 55416. Please be sure to get it in by the deadline

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