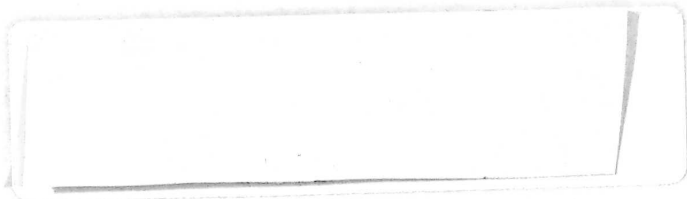


Guitarist

a Publication of the
Minnesota Guitar Society



This newsletter reaches out to those who think the guitar is a special instrument capable of creating music unlike any other. We ask you to join us as members of the new Minnesota Guitar Society. Our goal is to learn more about our instrument and to meet other guitarists and aficionados. We also invite you to attend our first monthly meeting. Getting together each month we can discuss courses of action to be taken by the group as a whole. By forming a society we can accomplish what would be impossible alone. We also ask you to receive our publication every two months. This newsletter will serve as a forum for any writings concerning the guitar or related instruments.

Beyond monthly meetings and the newsletter our plans include a yearly series of guitar concerts similar to the "Guitar at the Gallery" concerts presented at the Katherine Nash Gallery on the University of Minnesota campus. But unlike "Guitar at the Gallery", we will include all styles of guitar music to show the wide variety of performers available in our area. There are many jazz and folk players in Minneapolis and St. Paul who deserve the attention of a concert audience. We also plan a series of master classes and demonstrations. Again they will be diverse in style and subject. Our goal is to unify guitarists and lovers of the guitar by being nonexclusive in our support.

We also envision a program to more effectively teach guitar in the schools. A pool of qualified teachers would be created and made available to both public and private schools. The guitar is already a popular instrument in many music programs but a team of teachers specializing in guitar would greatly increase the effectiveness of this popularity.

The guitar's magic reaches even to the very young and the success of the children's guitar program at MacPhail shows us that we can take the guitar into the classroom at a very early stage of a child's education.

When the Guitar Society is more firmly established our plans will become even more ambitious. We aspire to create an educational program devoted to the guitar to be broadcast on radio or public access cable television. Guitar has been successfully taught on TV before. Frederick Noad has given a series of "guitar lessons" on television that were very well received by the local audience. With television we could reach thousands who would otherwise never study guitar.

We have already begun the creation of a library of printed and recorded music, books and periodicals all relating to the guitar or other fretted instruments. The society should subscribe to a selection of magazines and make them available to society members. There are thousands of books devoted to guitar. A well chosen selection should be assembled for our common benefit. And a large selection of guitar sheet music concentrating on music that is out of print would ease the problems that face the classical guitarist in search of new music.

These are our ideas. We will have meetings each month and circulate the newsletter every two months. We will sponsor a concert and master class series. We will create a program to more effectively teach guitar in the schools. A media broadcast concerning guitar is envisioned.



A library of guitar related material will be built. We now need your ideas and input to complete our society. If the guitar is your instrument please join us as members of the Minnesota Guitar Society.

Vol.1 No.1

Guitarfest

Steve Haskin

Guitarfest, the trio of guitar concerts organized this summer by Sharon Isbin, was an excellent example of the magic created by blending different styles of guitar music. The three concerts, which occurred on August 2, 3, and 4, also included a performance of Sephardic music featuring Oud and Vielle. The unity between different genres of stringed instruments was exemplified.

The concerts featured jazzers Larry Coryell and Charlie Byrd plus the South American guitarists Laurindo Almeida and Carlos Barbosa-Lima. The music ranged from Sharon's performance of the Bach Lute Suite No. 2 to Coryell's improvised Bolero. Between these extremes we heard plenty of Jobim and many lesser known Latin American composers, a world premiere of a piece by Joan Tower, and even the straight ahead jazz of Duke Ellington. This great variety kept the concerts both compelling and entertaining.

The original idea for Guitarfest developed from Sharon's interest in the "the whole world of music beyond the classical literature." It was during her college years that she became "fascinated by the power and excitement of other styles." It was the quality of improvisation that really attracted Sharon. She speaks of the long history of improvisation in classical music. As an example she notes that the embellishment in Renaissance lute music was always improvised. This interest in improvisation led to her desire to collaborate with jazz musicians.

Sharon's first choice was Larry Coryell. She contacted Larry in 1984 and discovered he was then working with Laurindo Almeida. This trio gave their first performance in Summerfair, a festival sponsored by the Pepsico Company and held in Purchase, New York. The success of the show led Sharon to the idea for a guitar festival showcasing "the versatility of the instrument and showing as many styles as possible." The idea eventually took shape as "Guitarstream '85," a week long concert series held at Carnegie Hall in May.

Guitarstream opened with a performance by an infrequent visitor to the United States, the Brazilian Egberto Gismonti. Gismonti was joined by percussionist-singer Nana Vasconcelos. Also on the program was a quartet featuring Miss Isbin, Laurindo Almeida, Carlos Barbosa-Lima and percussionist Thiago de Mello. Rounding out the concert with a shift in style to North America were Steve Morse and Larry Coryell. The following

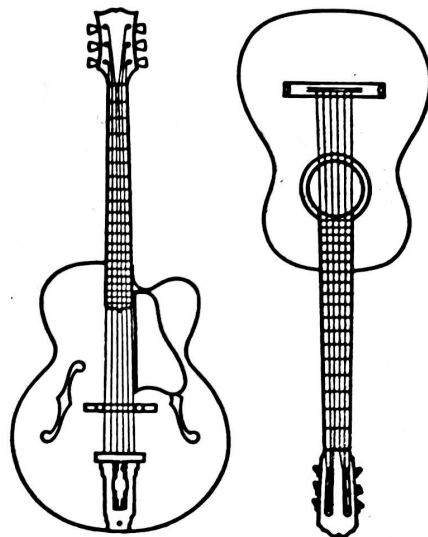
concerts included performances by Charlie Byrd, flamenco guitarist Paco Pena, jazz stylist Stanley Jordan and the Sephardic group Alhambra. The final show was a seven-part folk concert with blues singer Odetta, Celtic player John Redbourn, flatpicker Doc Watson and the Appalachian songstress Jean Ritchie. Sharon's dream for showing the guitar's versatility in as many styles as possible was fully realized.

Guitarfest was an offshoot of the series at Carnegie Hall. It was Sharon's agent Jay K. Hoffman who suggested a simplified version of the festival to be held in the Twin Cities. Hoffman approached Richard Snyder, then the Ordway's executive director, and Guitarfest was born. We all hope it will become an annual event.

Jazz

I should begin by applauding those who have created this forum for the exchange of ideas and information about guitar playing. It is very timely as there are presently in the Twin Cities an unprecedented number of excellent guitarists of all idiomatic persuasions. Having said that, I wish to address the implications of jazz for classical guitarists and vice versa. First, there is a problem with the terms "classical" (which brings to mind Euripides or the odes of Pindar!) and "Jazz." I prefer instead the term "Concert" guitar as in "Concert" piano. Likewise, rather than "jazz", I find the term "improvising" guitarist more appropo. This term may include artists as diverse as Wes Montgomery, Paco de Lucia, Lefty Diz, Steve Gnitka, or Gilberto Gil.

Now the question to ask is, what exactly is the symbiosis between "concert" guitarists and "improvising" guitarists? The first thing that comes to mind is that "improvising" guitarists (once the basic parameters of their harmonic territories have been established) must become intimate with all the idiosyncrasies of the keys in which they work. Each key presents different problems and opportunities as well as fingering peculiarities. The guitarist must develop with the greatest possible economy, a flexible vocabulary (riffs). This may in turn be used by the concert guitarist. We know that one can play the same note or musical phrase in as many as six different positions on the fretboard. A concert guitarist chooses where to play his notes with ease of fingering and sonority in mind seeking to perfect a musical ritual, the



Tim Sparks

structure of which is invariant. An improviser chooses fingering on the basis of what kind of corner he has put himself into. He perceives the structure as representative of a harmonic gestalt which is a point of departure. The more parallel musical realities (fingerings) he can mentally juggle the richer the performance.

Look at the jazz guitarist who, when accompanying horn players, must perform in keys like B flat, E flat, A flat, etc. Practically every note in these keys must be fingered with the left hand (no open strings) with the result that many possibilities will be used that would never occur to a player who uses only "guitar keys" like C, A, G, E, D. The recorded legacy of Wes Montgomery testifies to the result of playing in flat keys and no serious player should proceed without giving this due consideration.

Conversely, what does the "concert" repertory have to offer the "improvising" guitarist? Obviously, modern guitarists don't need to waste time reinventing the wheel and should turn to the work of those who in the past have dealt exhaustively with the problems of creating polyphonic and "orchestral" music for the guitar. The appoggiatura and pedal bass devices of Fernando Sor come to mind. Future articles will explore, in more detail, the vocabulary of historical guitarists that may interest jazz players.

As one who has worked both sides of the street, so to speak, I think the concert and jazz traditions have much to offer each other and I look forward to the ensuing dialogues under the aegis of the Minnesota Guitar Society.

Guitar News

Join Us!

JOHN ROTH, classic fingerpicker extraordinaire is releasing his second album early next year and celebrating with his annual concert at the Janet Wallace Fine Arts Center at Macalaster College in St. Paul on January 11, 1985 at 8pm. The record is called SEADREAM and is produced by Rosewood Records and should be another smash like his first effort, SMALL WONDERS. Look for it in local record stores and remember the Jan. 11 gig. Should be cool.

1983 National Fingerpickin' champ PAT DONAHUE just released his first LP on Red House Records called MANHATTAN TO MEMPHIS. Pat's a monster picker as the disc aptly proves. It's available at local disc stores and catch him live at the Riverside Cafe.

Another disc to hit the scene is also on Red House Records and features a very different sort of schtick by DEAN MAGRAW AND MARCUS WISE. Dean is a boss jazz guitarist and Marcus Wise a very able tabla player. WISE/MAGRAW is a record that has to be heard. Beyond all the obvious east meets west stuff it's just nice music and a great example of a nylon string guitar recorded accurately.

Classical-flamenco guitarist TONY HAUSER reminds us that he too has a cassette tape floating around out there. It's available at the Coffeehouse Extempore record store and also on sale at his gigs. Catch him performing at the bar in the St. Paul Hotel thru November during cocktail hours.

The HOMESTEAD PICKIN' PARLOR has regular jam sessions open to the public. The schedule is as follows:
Folk jams 1st and 3rd Tuesdays of the month at 7pm
Beg. bluegrass on the 2nd and 4th Tuesdays 7pm
Old timey every Thursday at 7pm
Swing jam every Wed. at 7pm and a

Bluegrass jam every Sat at 3pm
call the Parlor for info. 861 3308

A new mail order record and tape catalog devoted to complex styles of guitar playing has sprung up in the Twin Cities. It's called MUSIC OF THE AMERICAS MARKETING CORP. and sounds fascinating. RAY NIEMI and classical guitarist JEFFREY VAN are the men in charge and tell us the catalog will specialize in classical, flamenco, South American, jazz and fusion records, tapes, and compact discs. One should be able to finally obtain European and S. American labels that are impossible to get in your local store. Sounds great huh? Contact them at MUSIC OF THE AMERICAS MARKETING CORP. 941 Delaware Av. W. St. Paul 55118 or call 378 2926 (area code 612). This is a national catalog so interested pickers with tapes or records should contact Ray about being carried in the catalog.

The real news in town is this newsletter itself and the formation of the Minnesota Guitar Society, the first organization of its kind to try and pull together players, aficionados and audience of all genres of performance. We welcome all plucked instrumentalists including lutenists, oud players, charango and cavaquinho pickers, pedal steel and "stick" players beyond all the various types of guitar stylists. That should tell you we're wide open to all possibilities. The CALENDAR is the centerpiece of the newsletter and was compiled with a lot of work that won't happen more than once. (All the players were personally contacted.) From now on players will be responsible for sending in their dates to our Calendar Editor at 118 SE Arthur Av. Mpls. 55414. Send them in writing, legible and as soon as you can. Another issue is slated for January, so send those dates in by Dec 15.

Membership

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ISBIN-CORYELL MASTER CLASS

O. Nicholas Rath

A master class was given by classical guitarist Sharon Isbin and jazz guitarist Larry Coryell this summer. It took place in the Drake Rehearsal Hall of the Ordway Theater in two segments. The first class was conducted by Ms. Isbin for the participants playing classical selections. The first performer was John Boyt, who played the Prelude to Bach's Cello Suite No. 1. In most of Bach's music, when applied to the guitar, the use of slurs, the resulting emphasis and de-emphasis put on the particular pitches, and the eventual phrasing produced are the first questions to be discussed. Ms. Isbin went through the entire composition with John, slur by slur, emphasizing the necessity of a complete analysis and understanding of the structure of the work down to the smallest two-note unit in order to properly choose slurring points. The same ideas were explained to Jeff Peterson, who played a Fandango by Rodrigo. Addition of slurs in the proper places is a method of eliminating choppyness in a piece. Tom Greene, who played a Weiss Prelude and Sarabande was given tips on relaxing. Sharon suggested that he practice softly at first, adding volume little by little to alleviate tension. Paul Storms and yours truly, Nick Rath, were scheduled to play for Larry Coryell, who showed up later in the evening. As a result we each had fifteen minutes to play for Sharon. I can't remember a thing she said to me (I think my brain was taking a "lunch break") but she pointed out something interesting to Paul, whose right hand fingers were producing a "clicking" sound. This sound, she said, is due to the nail and can be alleviated by starting the stroke with both flesh and nail on the string.

With Larry Coryell I was immediately at ease. I played a couple of my own things and we jammed for a while on one of them. He showed me an interesting arpeggio technique that consists of alternating artificial harmonic and fretted notes. I can safely say we both had a good time. Paul played a high energy psuedo-flamenco number then jammed on the twelve bar blues. It was a pleasant and informative evening for all.

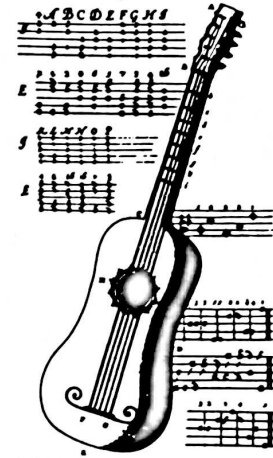
New Editions:

The purpose of this column will be to make mention of new music and books of interest to guitarists. In this issue we look at two recently published items of interest. Readers are encouraged to submit suggestions for future articles.

"The Natural Classical Guitar-The Principles of Effortless Playing" by Lee F. Ryan, published by Prentice Hall, Inc., copyright 1984. This book contains a tremendous amount of essential information and is the best book of its kind to date. It covers, in a concise way, as much important material as one might hope to learn from a fine teacher in two years. At \$11.95 it is cheaper than most comparable books for other instruments. Look for a sappy light-blue cover with a translucent guitar superimposed on a pastoral setting and remember: you can't judge a book by its cover.

"The Blue Guitar", by Michael Tippett (Schott ED12218) The composition of this sonata is a cause for celebration, as Tippett is widely considered one of the greatest living composers today. This is intensely interesting music, however, heard in context, it presents nothing terribly startling. It is Tippett's use of thematic transformations and striking juxtapositions, apparent only in the context of a performance, which does startle. The piece is in three movements, each of which showcases different facets of his style. It is loosely based on a poem entitled "The Man with the Blue Guitar" by Wallace Stevens which is inspired by "The Old Guitarist" a painting by Picasso. Tippett's music is not kind to the guitar or guitarist; it uses the entire

Alan Johnston



range of the guitar as he puts his themes through their Tippettian transformations, essential to the form of the piece.

One suspects that Tippett, with his highly developed orchestral palette, had a difficult time with the limited resources of the guitar; each listener will have to judge his success on their own. Julian Bream, the editor, no doubt did his best to guide Tippett. His left-hand fingerings are for the most part very good and luckily he didn't include his often eccentric right-hand fingerings in this edition. There are several misprints which are minor yet annoying. The piece will cost about \$15. in the U.S.; it is also available by mail for substantially less from Ashley Mark Pub. in England.



NEW RELEASE

"Gershwin by Guitar" performed by duo guitarists John Holmquist and Daniel Estrem

A superb digital recording of 21 duet arrangements by Twin Cities Daniel Estrem of classic Gershwin songs. The album was produced by Estrem and Engineered by Russell Borud. Michael Barone, on Minnesota Public Radio's New Releases program, gave the album highest ratings and a loud "Bravo" to all concerned. The recording is available at most Twin Cities record shops on record and tapes. It will also soon be released on compact disc.

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Michael
Hauser

April, May, and even early June are good months for studying the art of flamenco and for witnessing performances of some of the finest artists in Spain. For the dancer and the guitarist, 80%-90% of daytime flamenco activity in Spain's capital thrives on one street—a very short street only two blocks long—Calle Amor de Dios, at the exit of the Anton Martin metro stop. There are two areas of activity here. The first is a studio with no other name than "Amor de Dios", where dance classes are taught. There is no order, no schedule, no rhyme nor reason to any of these classes, taught by some of Spain's greatest artists. But somehow dancers emerge, as do guitarists, with greater skill and learning than they entered.

The second area of activity, which is usually of a social nature (although contacts are made and jobs for competent performers sometimes originate there), is a dubious place on the corner called "Bar Moka". From eleven a.m. to seven at night just about anyone on the Madrid flamenco scene can be found there—although not all at the same time. Guitars in their cases are usually lined up by the slot machine near the front door, their owners standing nearby at the bar, drinking a "cana" (glass of beer), chatting away and eyeing any new dancers, especially girls, who arrive on the scene. And indeed new arrivals appear each week from as far away as Japan, South Africa, and the U.S.A.

Usually sitting at the few tables in the place are dancers and dance teachers, resplendent in the latest dance-wear fashion—colorful wool leggings, bright leotards and so forth. The veterans of the place include the gitano (gypsy) artists, various teachers, hard-core professionals and a handful of foreigners who have lived and worked there for years. They have a look of confidence and ease about them. Not so for the newly-arrived, whose intensity and animation betray anxiety. This is easily understood since they are now sitting and standing among legendary singers, dancers, and guitarists whom they've admired from a distance for years.

When in Madrid for only a short visit, the average tourist is drawn immediately to the flamenco "tablao", or nightclub. These places tend to be rather

expensive, however, and one can sit for two or three hours before seeing any really good flamenco, if seeing any at all.

Nevertheless, some tablaos present fairly consistently good flamenco. The dancer Blanca del Rey at the "Corral de la Moreria" should not be missed. It is wise to call beforehand, however, for she doesn't always perform. Perhaps the fact that her husband owns the tablao gives her leeway to dance when she chooses. Another tablao, recently established and quickly getting a good reputation for flamenco is the "Cafe de Silverio" on Calle Malasana, near the Bilbao metro stop. La Tolea is a fabulous dancer—reminiscent of the late Carmen Amaya—who performs there with a very high-quality cuadro, including Manoli, a young girl from Sevilla who expresses that area's dancing so well. Other regulars at Cafe de Silverio are an American dancer, Diana, at least two excellent singers, and the Losada brothers, who play a dazzling style of guitar.

If you are in Madrid for some time, however, events come up which are far less expensive than tablaos and attract a much higher ratio of superlative artists. Two such events recently took place in Madrid. The first, called "Cumbre Flamenca", was held at the Teatro Alcala Palace in April. Easily accessible, it was sponsored by the Ministerio de Cultura. Fortunately, this branch of the Spanish government is getting more involved in the art of flamenco.

Cumbre Flamenca, which now seems to be an annual affair, translates quite literally into a summit meeting of Spain's top flamenco artists. From April 16-19, "Actividades Paralelas" (parallel activities) took place, which included a guitar concert, an exhibition of old and new instruments and talks by flamencologists. April 20 and 21 were devoted to "Flamenco Joven" (performances by younger artists). The final week of April was filled with performances by Spain's great singers, dancers and guitarists.

The second event, called "Noches Flamenca", consisted of twenty performances that began May 17 and ended June 8. These performances took place at the Circulo de Bellas Artes, near Calle Alcala, only a short walk from Amor de Dios, and were also sponsored by the Ministerio de Cultura. The performances were held in a large room on the fourth floor, where a stage was erected. The ambience of a tablao was created, with tables to sit at and drinks being served. Each individual performance was only 500 pesetas, or about \$3.00 per show. This was a very special event which one hopes to see repeated annually. The successfully presented a real cross-section of the flamenco world not only from the "old school" and the modern but from different regions of Andalucia as well. For the listener interested in the

"tarantas" and "mineras" for example, there was an entire evening devoted to these cantes (genres of song) and sung by their finest exponents from the Levante, or mining region of Andalucia. "Cantes de las Minas", the evening was called. Or if an aficionado wanted to see and hear the exiting "bulerias" of Jerez, there was an evening called "Jerez en Madrid", where the night was filled with singing, dancing and guitar music. Another night, called "Cantaores de Jaen", presented two noted singers from that region—Rosario Lopez and Carmen Linares. Yet another night of song and dance saluted the Extremadura region, near Portugal. One very special night featured four venerable artists who were all considered among the greatest of their time. This night was called "Recuerdo de Zambra" in memory of the Zambra, a great Madrid tablao which no longer exists and whose artists had performed at the Worlds Fair in New York. First, Rafael Romero "El Gallina", accompanied by Perico de Lunar, sang a number of cantes made famous by him and recorded in various flamenco anthologies, cantes such as "la cana" and "garrotin". Although well into his seventies, El Gallina sang with a sentiment and purity that brought many in the audience to tears. Then Rosa Duran took the stage and danced like a woman thirty years her junior. She began with an "alegria", followed by "petenera" and an encore, "zapateado". She was accompanied by the singer, Amador and by Perico del Lunar, who, although a younger man, plays in the "antiguo" (old) style of his father.

Finally, for anyone not "flamencoed out" by all of this, there is an after hours place called "Candelas" on Calle Olivar, where things sometimes happen till the wee hours of the morning. Such superstars as Paco de Lucia and Serranito are known to pay visits. In some ways, it is a transference of the Bar Moka scene. One usually has to be accompanied by a regular patron, at least the first time, to gain entrance. A funny little ritual occurs at the normal closing time, which is around 2 a.m. The owner runs around frantically yelling "¡Vamos!" "Everyone out!"—but nobody moves. Then the lights go out, the doors are locked, the lights go back on, and everyone drifts toward the basement, where, if the chemistry is right, flamenco might happen, and it's business as usual.

A number of guitarists in Madrid are available as instructors. Among them are older, more traditional artists, like Luis Maravilla, a fine teacher who operates out of his little store just a few blocks away on Calle Leon. Justo de Badajoz also teaches, as does Perico del Lunar, who plays in the style of his father, of the same name.

Flamenco...



HUMIDITY

Stephen Kakos

Now that we are approaching the winters months, it is time to consider and perhaps reconsider what we shall do to preserve our instruments in our very extreme winter climate. Practically, we want to avoid a repair bill for the cracks the appear after the first real cold snap.

The problem stems from the varying amounts of water in the air, and consequently the varying amounts of water in the wood of your instrument. Wood is a hygroscopic cellular material. It will absorb and release moisture according to the amount of moisture in the atmosphere around it. As a piece of wood absorbs moisture it gets wider and thicker. As it releases water it gets narrower and thinner - never longer or shorter. The amount of this expansion and contraction will vary with the species of wood and how the wood is cut; but always, no matter how it is aged or seasoned, it will absorb and release moisture, swell and contract in size - always.

A guitar is a rigid construction of various kinds of woods coerced into a shape. This coercion takes place when the woods are a certain size at a certain humidity in the shop of the builder. Once the glue sets, any deviation in the size of the wood is going to add stress to that instrument. If the change is great and sudden, due to a decrease in humidity, the woods will shrink rapidly and at different rates. They are, however, locked into their size and shape. Eventually the shrinking wood is not large enough to accommodate the fixed size and must crack or break glue joints. This will most likely happen where the wood is widest (the top or back) or where two woods of radically different densities or grain orientations are glued together (near the fingerboard).

If an increase in humidity is great and prolonged a more drastic problem can occur. As the wood absorbs moisture, it gets wider (not longer though, remember?). The top and back, since they have the fixed perimeter of the sides, will swell out and perhaps break the glue joints out of their cross braces. This is how braces get loose resulting in buzzes. If,

however, these glue joints are really tenacious and the air is really turgid, the back and the top will expand wider pushing the sides out to the point where the sides at the tail end of the instrument will crush forward breaking free of the top and back making a real mess of things.

No guitar maker likes to see these things happen to their instruments. The maker will play the odds and build the instrument of dry, well cut wood. The wood will be cut at a humidity level he deems will best keep him out of trouble with his customer. Too dry will lead to swelling problems in summer. Too wet will lead to cracking in winter. 40 to 45 percent relative humidity is best for most instruments. Minnesota has broad extremes: 10 percent indoors in an old house in January to 90 percent during a humid summer. Madrid has extremes of 36 to 73 percent with a mean of 55 percent. Colorado is considerably dry at 10 to 20 percent. Saudi Arabia, oddly enough is 45 percent plus or minus 5 percent. 15 points of relative humidity below this mean or 30 points above should not harm an instrument. Humidity levels below and above these points for extended periods can be damaging.

Another consideration, especially in Minnesota, is temperature. Cold air cannot hold as much water as warm air. This drying effect is enormous and creates the situation that leads to cracks. Extreme changes in temperature, like the 100 percent drop in one step from inside to outside on the wrong day in January can crack finishes as they become brittle at low temperatures. A good case, preferably with a case bag, can

help if you must travel in very cold weather.

We live in an entropic universe. "all things fall apart, the center cannot hold." There are, however, some fairly simple ways of telling where your instrument is in its quest for self destruction. Look at it every day or at least when the weather seems to be changing. If, peering down the back of the instrument, it appears bloated or puffy, with the cross braces holding it down in three of four places across, there is too much water in the guitar. Remove any moisture making devices and put the guitar in a drier part of the house. If the back of the guitar appears sunken or starved, with the cross braces appearing riblike, the guitar is too dry and moisture must be added to the environment of the instrument. Preferably the moisture should be added to and retained in the larger environment, like the room in which the instrument is kept. A room humidifier is best. Barring this, the environment in the case must be made humid by the inclusion in the case pocket of something wetter than the air. Preferably something that won't drip. Putting something moist right into the guitar is, in my opinion, the least preferable option. The humidity level in the interior surface of the wood can become excessive. Perforated sponge-filled hoses can easily drip undetected, causing an accumulation of moisture, crud, mold and mildew in the lower back - side joint.

Your instrument and situation are unique and ever-changing, but if you understand how water in the air affects your instrument you can choose the solution best suited to your situation.

... Flamenco

Then there are guitarists active on the scene today. Juan Maya "Marote" is the innovator of a driving style of accompaniment and is available for lessons when not touring. David Serva (David Jones), an American who has lived with his dancer-wife, La Cinti, in Spain for the past twenty years, is especially important to a guitarist arriving in Madrid for the first time. David is excellent because he realizes what foreigners have to go through in their attempts to learn. He is also extremely helpful in such matters as buying a new or used guitar or telling where to hear and see good flamenco. David is currently performing at the Corral de la Moreria, where he plays for Blanca del Rey, considered by many to be one of the finest dancers in Spain. Playing at the Corral de la Moreria with David is Felipe Amaya, a creative young guitarist who also teaches. There are other fine guitarists who teach as well, including the English speaking Manolo Segura, Robert Fletcher, and a number of young Spaniards.

There seems to be a general feeling the flamenco has been suffering a decline in other parts of the world in recent years. Not so in Madrid, where happily in 1985 it is more alive and well than ever.

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