

FINGERSTYLE GUITAR JOURNAL



Francesc Brizzone

Feature Stories

Francesco Buzzurro 5

Nir Hermelin 19

Brian Farrell 35

Katalin Koltai 47

25th Long Island Guitar Festival 63

Workshops

Steve Herberman 109

Tim Lerch 81

Sylvain Courtney 87

Walter Rodgiues Jr. 105

Roger Hudson 93

Troy Gifford 101

Eric Lugosch 71

Bill Piburn 117

Dylan Ryche 125

Departments

Editor's Letter 3

Dream Guitar Gallery 131

Sight and Sound 133

Letter From The Editor

But I wanted Blue Eyes

In this day and age of YouTube and Facebook it seems quite common to see a ten-year-old playing at a virtuoso level. It is also common to see musicians flexing their muscle but not really playing music. Their passion is in the attention, not the music. They want the world to know they are awesome! They're easy to spot even with the sound muted because they keep looking up at the camera with this "did you see that?" look.

We have all experienced magical moments in music and these moments do not always have a relationship to virtuoso technique. The depth of musicality and emotion expressed by pianist Bill Evans in his version of "Danny Boy" is heart wrenching yet is not a display of technique.

Admittedly we'd all like to have super chops but we all can't be Paco de Lucía or John McLaughlin. I'm sure many a sprinter dreams of matching the speed of Usain Bolt, but for most that will never happen. We don't all have blue eyes. We're not all six feet tall. We are biologically and neurologically unique. Of course we should fight for every inch, we should polish and strive for perfection yet remember we may never be the fastest horse. Who said it was a horse race anyway.



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Francesco Buzzurro is an Italian guitarist who has extensive classical guitar training as well as a passion for jazz and the art of improvisation. He is experienced in a wide variety of styles and musical settings. Francesco sees no boundary between musical genres and freely expresses himself without concern. It's a great pleasure to present him and his music.

First I want to thank you for sharing your beautiful composition “Heart of the Emigrants.” Please tell me about the inspiration behind it and the dedication to Francesco Cafiso.

Thank you for hosting me in your beautiful review. “Heart of the Emigrants” is included in my latest solo cd *Il Quinto Elemento* (The Fifth Element). Inspired by the four elements of nature. Music to me is the fifth element, which unifies the others.

I wrote it one morning while I was traveling through Sicily. The landscape with its hills made me think of all those farmers who left at the beginning of 20th Century in search of a new life in the United States, Australia and Northern Europe. This tune expresses the melancholy of the separation from our country, our homeland, without having the certainty of returning one day. The dedication to saxophonist Francesco Cafiso is due to our deep friendship and admiration for one of the greatest musicians I have ever met in my life, a true genius.

When I hear you play “Heart of the Emigrants” I hear the emotion, passion and special connection it has to you. Please address this and in general the subject of connecting emotionally to music.

You are totally right. Music must be kept far away from selfish manipulation, and only provoke emotions, never tempting its listeners to follow ideology or trade. Making music is a source of pure joy for me. I am an omnivorous devourer of every sort of music that excites my explorer nature.

I am convinced that music is a powerful way to connect people, too often divided by the immense range of disputes that we all face everyday. It's the mystery of music. My way of composing and playing is always derived from emotions and symbolically represents stories of life, impressions, and thoughts interweaving and confirming that the language of music doesn't need any translation and knows no borders.

I'd love to hear about your early years growing up and your family. Please tell me about your family, hometown, and where you live now.

I was only two when I started singing and six when my father gave me my first little guitar. I think that some children have a special gift, a talent that blossoms and perfumes and that inebriates everything around it. As they grow, they learn to perfect and to share that gift. This is, I believe, the story of my life.

I grew up in Agrigento, in Southern Sicily, where every year the *Almond Blossom Festival* attracts folk groups from all over the world and for this reason I heard many extraordinary musicians playing unusual instruments and fascinating rhythms.

I have two brothers, Giovanni, an incredibly talented bass player who lives in Mexico. He plays with Lila Downs. My brother Roberto is a master Chef who combines the art of

cooking he learned from my mother with a deep knowledge of the Italian and international cuisine.

I am married to my wife Paola and have three children, Salvatore, Chiara and Anna. We live in Alcamo a very beautiful town close to the sea between Trapani and Palermo.

Was your father a musician and who was your first teacher?

My father Salvatore is not a professional musician but he loves music and literature. He gave me my first lessons teaching me how to play Sicilian folk music. Then I studied with Stefano Fragapane, a classical guitarist who was very good at teaching young people.

You went on to study at the Scontrino Conservatory in Trapani, Italy. Tell me about your studies there and the influence the school had on you.

At the Conservatory I had the chance to study with many good teachers and performers. Among them I must mention Stefano Palamidessi who gave me a solid foundation on the classical guitar and above all helped me discover my inner musical world. He encouraged me to follow my cross style of blending jazz, improvisation and composing with the study of classical music. The studying of classical music had a significant influence on me and helped so much in developing a good technique. My study at the conservatory also deepened my knowledge of how jazz could influence my solo playing.

You obtained a Master of Advanced Music from the International Arts Academy in Rome. Tell me about this degree, the school and experience of studying there.

In Rome I worked with some of the world greatest classical guitarists, I am talking about David Russell, Hopkinson Smith, Alberto Ponce, John Duarte etc. Fortunately I also had the opportunity of studying with the extraordinary Oscar Ghiglia, a great performer and certainly one of the fathers of classical guitar after Segòvia.

At what point in your life did you develop the interest in jazz and improvisation?

Classical music and jazz have always walked together in my life since I was a child.

I remember an interesting anecdote during my academic studies. One day as I was expecting the arrival of my teacher, I was playing some Joe Pass standards and some of Django Reinhardt's tunes. The conservatory director who went by accident into the neighborhood said to me angrily, "Francesco, what music is this? Be careful, it could ruin your technique!" Fortunately things have changed and jazz has entered the conservatories. It has attracted many students who can finally study it with well-trained teachers.

In recent years you have given master-classes at the University of Southern California in Los Angeles as a teaching classes in classical and jazz guitar departments. How did this opportunity come to be and how was it working with the students?

I had this important opportunity thanks to the collaboration with the great Richard Smith, contemporary electric guitar professor at the USC. A deep friendship was born and a mixing our different styles. We have already recorded two CDs, *One world two*



guitars and *Heart of the Emigrants*. We will be on tour in California in September, 2017. Working with students at USC is always very stimulating and challenging. In general I think a teacher while teaching learns twice.

Oscar Ghiglia, David Russell and Alberto Ponce have all been instructors of classes you have been part of. Please share any stories or pearls of wisdom these great artists have shared with you.

Oscar Ghiglia is a very opened minded teacher, a true mentor. I took lessons with him at the Gargnano Guitar Meetings, near Brescia in Northern Italy. I remember he noticed my ability in improvising and expressed his admiration for me to the other guitarists who looked at me strangely. It also comes to my mind the day when he was teaching a young girl how to play a Bach Fugue. Oscar was so

passionate and determined that when she believed he was not pleased she started crying in front of us.

Twenty years later I saw Oscar again at the Rieti Guitar Festival. It was a magnificent surprise. He was sitting in the audience recording my concert with his little camera, wow!

You have performed in many different settings including duo, solo, jazz ensemble and with orchestras. Please talk about your role as a guitarist and the demands of each setting.

Well, I have had so many beautiful experiences in my life especially in these last ten years thanks to the collaboration with my Producer Alfredo Lo Faro. He's totally in love with my music and his commitment is changing

the Italian scene in the field of management and art production.

I play in quartets and in duos with great freedom having great colleagues behind me. Today I ambitiously think that my classically based technique, combined with my knowledge of jazz and improvisation, has become a reference point for many in the world of acoustic guitar.

Critics say that I am a versatile artist who approaches music from the widest possible point of view. Maybe they are right because I see no limits, no rules dictated by labels or habit, so at my concerts you can enjoy pieces by the greats of jazz followed by the famous aria *Nessun Dorma* by Giacomo Puccini.

If you're playing with an orchestra you obviously have to follow the chart and the arrangement strictly. On the contrary when I play alone I can change everything rhythmically or harmonically at any moment.

I enjoy playing a lot in duo settings especially with such giants as Bireli Lagréne or extraordinary singers like Antonella Ruggiero because I can concentrate more on the rhythm and harmony trying to create the ideal groove. Whatever piece I am playing, I interpret it in a completely personal way.

I like the electric classical guitar you are playing. Please tell me about this instrument and the maker.

The nylon stringed arch-top guitar I am using is the BB 1 built by Mirko Borghino, one of the best luthiers we have in Italy. He also builds guitars for John McLaughlin and Franco Cerri. Two years ago I was looking for an instrument that could represent my style and

his guitar immediately did it. He built for me an arch-top body with a classical fret-board using white spruce for the top and walnut for the body. I really hope to continue this fascinating and creative collaboration. Mirko Borghino is also working on a new nylon string flat top guitar that I will present in my concerts very soon.

www.borghinoguitars.com



How do you approach practicing in your normal routine?

I concentrate very much on the repertoire for my concerts, perfecting the particularly difficult points of each tune. I also take a standard, study its form and harmony, practice all the chords and the arpeggios along the fret-board and finally I freely improvise trying to keep the groove while never losing

the harmonic sense.

If I want to arrange a new song I sometimes write out the most significant melodic phrases that naturally come out during the improvisation. Then I put this material together and build a rendition all the while I'm thinking of the guitar as to a little orchestra with obbligatos, breaks and chord solos. I'm also focusing on the dynamics and on a variety of hopefully fresh ideas.

A concert shouldn't be boring so I change keys and tempo while focusing on a variety of genres. I want to grab every kind of audience not just guitar players. All variety of people have the right to enjoy a good concert. In fact to me, creativity means trying to gather sensations and transmit them to all people. Art means communication, it's passion and an exchange of emotions with the spectators who are allies and accomplices as they amplify and give back the result.

Do you have any advice to share with other musicians regarding developing technique and general musicianship?

I tell my students who study with me at the Conservatory Martucci in Salerno and at the Conservatory Scontrino in Trapani to play every day because Music requires a constant passion and huge sacrifices. I also tell them to be free of judgment and to find their own path, their own voice. In the life of a musician there is a time to study and be influenced by the greats but there is also a point that every artist has to follow their own path.

Concerning the technique I suggest to deeply consider the three elements of music, rhythm, harmony and melody. Consider them individually paying attention to the



way to mixing them wisely in every tune. In one word "control" all the tools we have in order to do an amazing performance.

What area of music do you hope to improve in and what are your career goals?

My next challenges will be a new cd with the London Symphony including my twelve original compositions from *Il Quinto Elemento* in the rendition for guitar and orchestra done by the Sicilian Conductor of The Brass Group of Palermo, maestro Domenico Riina and a tour with my great colleague and authentic artist Peppino D'Agostino. Technically speaking I hope to improve my knowledge of the fret-board until the last day of my life, especially concerning the freedom to play every sort of music with my nylon stringed instrument, which never stops to surprise me.

<https://www.facebook.com/francescobuzzurro.it>

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FRANCESCO CAFISO

HEART OF THE EMIGRANTS

CUORE DEGLI EMIGRANTI

FRANCESCO BUZZURRO

Chitarra

$\bullet = 94$ VALZER LENTO

MALINCONICO E STRUGGENTE

$\bullet = 94$

tab

chit.

tab

5	1	8	6	3	6	5	3	1	3	5	3
3				3	5	3	1	2		2	
17	0			4			3		2		

chit.

tab

	0				
3	0	3	1	3	2
1	3	0	2	0	3

ciii.....

chit.

CON RABBIA E DOLORE

tab

4	6	3	5	6	4	3	6	4	2	2	3	3	0	0
25	5			5					3	3	2	3		
3				3					0		2	3		

CIII.....

chit.

CON PASSEGNAZIONE

6	3	5	4	6	3	5	6	4	3	0	2	1	2	5	4	3	5	0
37																		
3				3						0								

chit.

MALINCONICO E STRUGGENTE

5	6	3	5	5	3	1	0	3	2	3
41	0	7	3		2					
			4		3			2		

chit.

45

tab

3	0	3	0	3	1	3	3	2
45	3	2	3	0	3	0	1	4
1	3	0	3	3	1	3	0	4

chit.

5 1 8 6 | 3 5 6 5 | 3 1 3 | 5 3 2

tab

49 0 | 4 | 3 | 2 |

chit.

3 0 | 3 1 3 | 3 2 3 2 0 3 | 2

tab

55 3 | 0 | 2 | 1 | 0 | 0 |

CV..... CIII..... CVII.....

chit.

I RICORDI SI AVVICENDANO NELLA MENTE COME DEI FLASHBACK

5 6 5 | 6 5 3 5 | 5 6 5 3 5 6 | 10 8 10 8 7

tab

57 5 | 4 | 3 | 7 9 |

CV..... CIII..... CVII.....

chit.

6 8 6 8 | 5 6 5 | 6 5 3 | 3 2 0 3 0 | 0 2 3

tab

6 7 7 5 | 5 7 7 | 3 2 0 3 0 | 2 3 5 2 | 0 0 1 0 |

CV..... CIII.....

chit.

65

66. 2

67. 1

68. 2

tab

3 1	0 1	6 4 5	5 6 5	5 4 5 4	3 7 7	6 5 6 5	0 1
3 2	3 2	5 6	5 3	5 4	3 7	5 6 5	3 2 0
0							3

65

0

4

3

2

CIII

chit.

IL RABBIOSO ABANDONO

4	6	4	3	4	6	4	3	4	3	6	5	4	5	4	3	2	1	0	1	2	0	3	3
78					3				3	4			3	4			0						
3					5	3			6	5	6						0						

chit.

76

LA SPERANZA DI TORNARE UN GIORNO A CASA....

tab

	0	5	3	1	3	3	1	1	0
2	1	3	3	1	1	3	3	3	0
0	3	2	3	0	0	3	0	3	0

chit.

tab

80 5 2 3 5 5 3 2 | 6 3 4 3 | 8 5 6 5
7 4 2 5 | 5 5 5 5 | 7 7 7 7 | 5 5

chit.

tab

84 8 5 6 8 8 8 | 11 10 8 10 11 | 11 10 8 11 10 13 12 | 10 12 10 11 10
5 5 5 5 7 | 10 | 10 | 0

chit.

tab

88 13 12 17 | 5 6 | 8 5 | 8 5 6 5
0 | 7 7 7 7 7 | 6 6 6 6 6 | 5 5 5 5 5

chit.

tab

92 3 4 4 4 4 | 3 3 3 3 3 | 3 2 2 2 2 | 3 0 0 0 3
4 4 4 4 4 | 3 3 3 3 3 | 2 2 2 2 2 | 0 0 0 0 5
5 5

chit.

7

RALL.....POCO A POCO.....

ab

	5	8 6	3	6 5	3	1	3
70	2 2 2 2	0	3 3	2	3	1	2
	0 0		4		3		

chit.

CII

COME UN EICORODO LONTANO.....

ab

5	3	0	3	1	3	0 1 0
100	2		3	0	2	
	1		0		3	

chit.

1/2 CII

ab

3	3	0 1 0	3	3	0 1 0	10
104	1		0			10
						10
						0





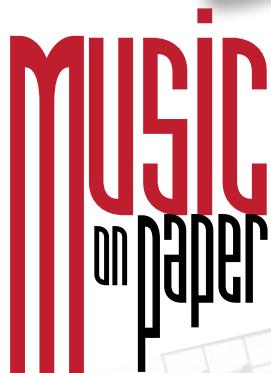
THE BUD

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NIR &

Nir Hermelin, aka Nir& came to the conclusion that his corporate job would not allow him to follow his passion for music. After earning a Bachelor of Science degree in Electronic Engineering and an MBA from the London Business School he worked as a consultant for ten years. Working with high profile companies such as Toyota and Virgin Media. After much soul searching Nir chose to follow his heart. Today is a new day as he makes the brave move to establish himself as a performer and composer.

Please tell me about your late father and your tribute composition “Abba’le” – Dad-dy.

My father was fun, witty, intelligent, hard working and caring - a gem of a man. In his mid-thirties, he was offered a one-year job contract. Seeing an opportunity for adventure and a better life, he took the family in 1985 from Israel to South Africa. We never returned.

So many of my good traits come from him. Including my passion for music. He is actually the reason I started playing the guitar. Why? Well, first, he always had “EMI’s 1967 Golden Guitar LP” and similar albums playing in the background, and second, he taught me my first few chords when I was eleven.

In March 2017, he went on a holiday in China with my mom. There was a sudden, unexpected stroke, a coma, and 2 days later he’s gone. Extremely difficult times which I won’t get into.

Interestingly, I had started dabbling with an open minor tuning melody the night before his stroke, and so from a musical sense, the timing was unfortunately perfect. Basically

I had, one could say, a semi-structured platform, a framework of a melody to build on and of course: a sore, confused, passionate & angry heart, which was ready to write music. The rest more or less flowed from there. The song is less about my father, and more about how I felt about his passing. Looking at the song in hindsight, it is an emotional journey conveyed with different musical techniques. A quiet somber intro (7-6-1 progression), some confusion and resignation (Chord progression from 4 down to 1), and some anger (tango played with powerful flamenco strumming influence). There is one more section that I’ve added since my initial upload in March, and this will be included on the EP Album release. That is the story of “Abba’le.” Abba means Dad in Hebrew.

I believe you said that you grew up in South Africa. Please tell me about your years there and your family.

South Africa is a very interesting place indeed - with friendly people, great weather, beautiful nature - mountains, rivers and oceans.

Of course, it has a rough & beautiful political story as well, which makes things quite unique. I specifically had a unique childhood even for a South African. I’ll explain: I grew up in the apartheid South Africa. For anyone who doesn’t know apartheid was a system of institutionalized racial discrimination and segregation. In short, until 1994 if you were non-white by law you didn’t have good healthcare, education, job opportunities, etc. It was terrible!

The funny, incredible and most interesting thing is that I didn’t know it existed. You see, I went to a private Jewish school, which

was really only fifty-one percent Jewish. Any non-white family, who had the means, would send their kids to a private school and the Jewish school was pretty good. So, my school was multi-racial & multi-cultured: both students and teachers. As a kid, you'd go from home, to school, then to a friend's home or to after school activities. We were sheltered from the reality of the country. To make things more interesting, especially considering that I now live in Tel Aviv, some of my best friends growing up were Muslim.

What took you to Tel Aviv and when did you move there?

I don't have a strong connection to a specific nationality. I do have a strong connection to my diverse heritage. My father is Egyptian-born, my mom is Ukraine. But both my parents moved to Israel at a very early age, which is where I was born, and lived until I was four. I grew up as a South African, but we spoke Hebrew at home and there was always Russian and French being spoken at family gatherings. Five years ago I decided that I wanted to connect more to my roots, and specifically with my "inner-child" you can call it. I guess if my parents were Norwegian, I would have returned to Norway, but I moved to Israel. It was the first big non-logic based decision I've made. Its been a fantastic roller-coaster ride ever since.

Please share with me what life is like in Tel Aviv.

Tel-Aviv is a passionate city that doesn't sleep. It has half a million people, but has the energy of Berlin, or Paris. It is a center for technology start-ups, so there is an entrepreneurial, risk-taking spirit here - it keeps the energy high. There is a multitude of mu-

seums, a great nightlife, plenty of music and dance theatre shows every night of the week. I really love it here.

Saying that, I do want to say that it is a complete bubble. What I mean is: The people, the businesses, the politics, they're completely different from the rest of the country, and from the middle-east region in general.

What is the role of music and the guitar in your life?

Like many musicians, my music is an extension of my life. I have a mixed heritage, and so my upbringing and thinking is quite unique. I've spent many months traveling and exploring different cultures. I've lived and worked in six different countries. I've always been adventurous with a desire to learn and understand more. I have a zeal for life, and always ask more questions. Each question brings about a new beginning. My music embodies that. The styles are diverse and the moods are diverse. The stories in my music are thought provoking, a journey of the mind: To consider new things, ask new questions, and start with a new beginning. The guitar is my instrument, the tool that I use to explore these thoughts and questions. Playing and composing is as much my meditation and my grounding, as it is entertainment for me.

Which musicians and music has been an influence on you both as a player and composer?

In my younger days, I was largely inspired by sounds of Sting, Jamiroquai, Bach, Chopin & Queen. My life changed as a guitarist around 2001 when I heard Tuck Andress. He really made me realize the full potential of the



NIR&

guitar. Much of my technique comes from countless hours working on his pieces.

In the last decade or so, my compositions have been influenced by a combination of artists. Tommy Emmanuel has been an influence both melodically and harmonically. You'll hear his influence in many of my songs. Surprisingly to many I've been influenced by electronic music, specifically Trance & Chill-out (genres of electronic music). I find many of my newer pieces also have hints of artists like Ott, Bluetech and Chicane. Continuous bass-lines and significant layers of themes can clearly be heard in my song "I sat down and the journey started" which can be found on my Facebook page.

What is the background of your musical training?

At the young age of six I started classical piano lessons. Five years pass and I'm a pretty good pianist. I really enjoy piano, but fortunately, I had a very strict Russian teacher that made me quit. I say fortunate because it made space for the guitar. At 14, I was lucky enough to have a teacher who said he'd only teach me electric guitar if I also learn classical. He taught me music theory and classical guitar using materials from Trinity College London. He also taught me Electric guitar using books from Berklee College of Music. I had no idea what an amazing job he was doing at the time. I'm still grateful to this day.

I also sang in several choirs until quite recently. The training you get from learning sheet music, having to sing with others, dealing with fact that sometimes your part isn't beautiful when sung alone. All this has given me many different perspectives to music.

After high school, I completed one year of a music degree in South Africa. I didn't think it was serious enough so I moved to the Electronic Engineering department - so I could get a "real job."

A few years later, I was offered a partial scholarship to Berklee School of Music. But since the dollar was so much higher than the South African rand at the time, I couldn't support myself at Boston during that time.

Tell me what inspires you as a composer and about the typical writing process if there is one.

You know, until recently, I never saw myself as a composer. I always assumed that if you play the guitar you also write music for guitar (ha-ha). I can't say that I have a process. I usually need one unique trigger for the creativity to start. Something such as an interesting rhythm, mood or theme. Once I've got that initial trigger, the melody and bass lines just come to me. I'm quite lucky.

For example, I was recently playing my own chord progression over a unique rhythm of a Dave Matthews song - this triggered a new song. In another instance, I tried to play a theme from Chicane, "Offshore," an electronic tune, and a song flowed from that. Luckily, I also have quite a bit classical and jazz theory. So if I'm stuck I try different things I've learned.

Stylistically how would you describe your music?

My music is always melodically themed and always phrased like a story. You'll find hints of Bossa-Nova, Flamenco, Rock, classical music, and quite a bit of African sounds. But,

recently there is an underlying Electro-chill-out feel to it, just without the Electro part. This is why I call my shows "sit-down-journeys": Where you sit and your mind journeys.

Do you teach?

I used to teach a variety of students, but I find that there are great teachers out there, especially for beginners. So now I focus on relatively advanced students: doing one-on-one meetings on technique & creativity, as well as small-group master-classes. I do this at times over Skype, so people are welcome to reach-out to me.

Tell me about using NIR& and your goals as a musician?

While having a unique name has its benefits (I'm the only one on Facebook), I want to be more than just "Nir Hermelin" the fingerstyle guitarist. I chose the name NIR& (pronounced 'near and') as a constant reminder to embrace new things into my life and music: whether it be additional instruments, different platforms or different ways of doing things. For example the nylon-string guitar, people love it but even I find it difficult to listen to an hour of solo guitar and I really love the guitar. My vision is to make the nylon string guitar more accessible by including percussion, cello and non-lyrical voice. I want to bring it more to the forefront of music. My next album, which I'm already working on, will be a guitar-focused album but will include these other elements.

Another thing I'm doing: I've developed a short TED.com type talk called, *How To Listen To Guitar Music Like a Guitarist*. I analyze and breakdown Tommy Emmanuel's song "Angelina" with the audience and then I perform it.

The idea is similar to analyzing a poem in order to fully understand it. I've had amazing feedback from the audience about how much the talk enriched their understanding of the song and guitar music in general. I plan on doing this within my shows, perhaps for corporate-talks.

Besides that, my goals are relatively simple. I want to compose and write more music and hopefully inspire people around the world with my guitar. I'm starting to plan a EU tour. I still need help in the USA. I hope that will happen with a percussionist. As soon as my new album is ready I'll be working to book guitar, jazz and World-Music festivals. In many ways I prefer festivals, as I love listening to music as well. I'm also going to focus on truly connecting with fans and getting feedback using social media, specifically using models like Patreon.com.

We all have our strengths and weaknesses. What do you feel your strengths are and in what areas do you wish to grow as a musician?

I feel a little like I'm in a job interview now (ha-ha). In terms of weaknesses, I think it is that I'm too pedantic, too much of a perfectionist. I spend forever on things, and this slows down my creativity. My understanding is that most of the greatest musicians have great songs, largely because they have written so many pieces. I need to up my game on creating music.

I also don't like to admit, but I have heavy ring-finger on my right hand: I'm sometimes a little louder than I would like with that finger; but the more I perform and specifically record, the better I get at making it work for me.

I am lucky to have music in my bones. I love to sing and I love to dance tango, lindy hop and swing. I love anything that is rhythmic and melodic. This gives me a natural way of telling stories through music. Added to this I have the required tools: A solid classical guitar background and an abundance of practical music theory. Finally, I think that in today's world a musician needs to understand their audience & how to reach them. I have a Business Masters Degree and over a decade in business consulting experience. While the music industry is new to me I'm hoping that my business knowledge will help me find the right opportunities to perform, explore with more musicians and earn a decent living.

<http://www.nirhermelin.com/>

Abba'le - Daddy

Tuning: C G C F C Eb

(a tribute)

Nir Hermelin

$\text{♩} = 110$

Let everything ring

1

2

3

4

5

6

7

8

9

10

11

12

9

0 2 0 2 0 0 0 2 0 0 | 0 0 0 0 0 2 0 2 0 0

3 3 1 3

II

2 0 2 0 2 2 0 2 0 0 0 2 0 2 0 0 | 0 2 0 2 0 0 0 2 0 0

0 0 0 0 3 3 3 3

13

0 0 0 0 0 2 0 2 0 0 | 0 3 0 3 3 0 3 2

1 1 3 5 5 5

15

0 1 0 1 5 6 0 6 0 | 0 2 0 2 0 0 0 2 2 0

2 2 0 0 0 0 0

17

1.

2.

0 2 0 2 0 0 0 2 0 2 0 0

0 0 0 0 0 0 0 0 0 0 0 0

19

0 2 3 2 0 2 0 0 0 2 3 2 0 0 0 5 0 3 0 3 0 0 3 0 3 0 5 5 5 5 5

21

0 2 3 2 0 2 0 0 2 3 2 0 0 1 3 1 2 1 0 2 0 3 3 3 3 2 2 2 2

23

0 0 0 1 0 0 1 0 0 2 0 2 0 0 0 2 0 2 0 1 1 1 1 0 0 0 0 0 0 0 0

25

0 1 0 1 0 5 6 0 6 0 | 0 2 0 2 0 0 2 0 2 0

2 0 2 0 0 0 2 0 0 0 | 0

27

0 2 3 2 0 0 2 3 2 0 | 0 3 0 3 0 0 3 0 3

0 0 5 0 5 5 5 5 | 5

29

0 0 0 2 1 0 1 2 1 0 | 0 1 0 1 2 1 0 1 0

3 3 3 2 0 0 2 3 2 0 | 2

31

0 0 0 1 0 0 1 0 0 | 0 2 0 2 0 0 2 0

1 1 1 1 0 0 1 1 0 | 0

33

0 1 0 1 0 5 6 0 0 | 0 2 0 2 0 0 2 0 0

2 2 0 0 0 0 0 0 0

Sheet music for guitar, measures 39-40. The key signature is B-flat major (two flats). The first measure starts with a dotted half note followed by sixteenth-note patterns. The second measure begins with a sixteenth-note pattern, followed by a sustained note with a grace note, and concludes with a sixteenth-note pattern. The third measure consists of a sustained note with a grace note followed by a sixteenth-note pattern. The fourth measure starts with a sustained note with a grace note followed by a sixteenth-note pattern.

0 3 3 0 2 2 3 2 0 0 0 0 0 0 0 5 0 0 7 7 7 7 0 0 0 7 7 7 0 0 0

41

3-0-0-0 0-0-3-0 0-0-0-0 2-2-2-2 0-0-4-2 4-2-0-0
4-4-4-4 4 0 0 4-4-3 0 3-3-3-3 3 0 0 0 0

43

0-3-3 0-2-2 2-3-2 0-2 | 0-2-0-2 0-0-0-0 0-2-0-0
0 0 0 0 3 3 3 3

45

0-0-0-0 0-2-2-0-0 | 0-2-3-2 0-0-2-0 2-3-2-0-0
1 1-3 0 0 0 0 0 0

47

0-2-0-2 3-3-3-3 | 0-0-0-0 0-2-0-2-0-0
3 3 1 1-3

49

0 3 0 3 0 3-2 | 0 1 0 1 0 5 6 0 6 0
5 5 5 5 0 0 0 0 0 0 0 0 0 0

51

0 2 0 2 0 2 | 0 2 0 2 0 2 0 2 0 0
0 0 0 0 0 0 0 0 0 0 0 0

53

7 0 7 7 5 0 7 7 0 5 7 5 0 5 7 5 0 5
0 7 0 7 0 7 0 7 0 0 5 0 5 0 5 0 5 0 5

55

0 3 5 0 5 0 3 5 0 5 0 3 0 2 3 2 3 0 2 3 2 3 0 2
0 3 0 3 0 3 0 3 0 3 0 3 0 2 0 2 0 2 0 2 0 2 0 2

57

0 7 7 0 7 7 5 0
0 5 7 5 0 5 0 5 7 5 0 5
0

59

0 3 5 3 5 0 3 5 3 5 0 3
0 2 3 2 3 0 2 0 2 2 3 0 2

61

0 2 0 2 0 0 2 0 2 0 0
3 3 1 1 3 3 1 1 3 3

63

2 0 2 0 2 0 2 2 0 2 0 0 2 0 2 0 0
0 0 0 0 3 3 1 1 3 3 1 1 3 3

65

0 0 0 0 0 0
1 3 5 0 3 0 3 2

67

0 1 0 1 0 5 6 0 0 6 0 0 2 0 2 0 0 0 2 0 2 0

69

0 1 0 1 0 5 6 0 0 6 0 0 2 0 2 0 0 0 2 0 2 0

$\text{♩} = 100 \dots \text{♩} = 60$

71

0 1 0 1 0 5 6 0 0 6 0 0 0 2



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Brian Farrell is a talented guitarist and composer from Ireland. Singer songwriter James Taylor particularly influenced him. Brian's journey with the guitar began at the age of ten and was largely self-taught until he began studies with Barry Lawlor, one of Irelands most respected teachers. In the years to come he would study in masterclasses with David Russell, Carlos Bonell, Costas Cotsiolis, Paul Gregory and Vladimír Mikulka to name a few. Brian holds a Licentiate in teaching with the Trinity Guildhall College of Music London, a Performance and Associate Licentiate in performance and a BA (Hons) and Music Diploma from the Open University. After teaching at Castleknock College in Ireland for six years Brian decided to setup his own teaching studio. Twenty-eight years later it's still going strong.

Your home is in Ireland. Where in Ireland do you live and where did you grow up?

I live in a place called Castleknock in Dublin 15 and I grew up not so far away from here in Finglas where I lived up to the age of twenty-four.

How did the guitar come into your life and who were your first instructors?

Strangely enough there are no musicians on either side of my family and my first encounter with guitar was hearing my elder brother playing the music of James Taylor. I was so struck by his playing that I wanted to be able to play like him. I got the chance to have some basic guitar lessons in primary school at the age of nine and I was hooked from then on. At first I actually set out as a motorcycle mechanic and even raced them for a bit. Leaving school by the age of fourteen was common in those days, so mechanics was

the initial path I was to follow and not music. All the time I was studying mechanics I was playing acoustic guitar as a serious hobby. As I wasn't a great singer, I felt I needed to try to play the guitar from a soloist point of view. Around 1982 I was introduced to the late Barry Lawlor who was one of the finest classical guitar teachers in Ireland. From then on, my life would completely change. Barry took me under his wing and obviously saw potential and, on top of that, he became one of my closest friends. We both later had the best of both worlds. After studying with him for several years, we became duet partners giving concerts around Dublin. The ideal student teacher relationship! It was rather ironic that Barry lost his life in a motorbike accident while he was heading into Dublin City to purchase tickets for a Segovia concert in 1986.

You are a performing guitarist, composer and teacher. What role do you enjoy more and which do you feel more satisfied by?

At this stage in my life I guess I find balance and enjoyment in all three. I'm thirty-four years into teaching and plan on doing a lot more for sometime to come. If I had a choice I suppose, I'd probably retire and just play a lot more, although focal dystonia in my right-hand A finger has curtailed an awful lot of my playing ability now.

I have also always suffered dreadfully with stage fright despite having a lot of experience playing and even winning competitions. In fact this was such an issue that I gave up playing for over fifteen years and just taught the instrument. Around 2009 something inspired me (possibly the death of my brother) to pick up the guitar again and I was absolutely amazed how my technique had devel-

oped purely from all my teachings i.e. I unwittingly programmed myself despite not actually playing. Coupled with the major advancement of technology, camcorders, YouTube etc. I was able to record all my playing in the privacy of my home and not have to deal with the pressures of live performances!

Did you study composition or is it something you developed on your own?

No, I never formally studied composition and to be honest, I'm often uncomfortable with that title being applied to my name. I know a lot of composers who have studied composition to the highest level and feel I never come close to the standard of music they produce. I see my compositions like 'borrowed ideas' i.e. if I hear a melody that really 'gets' me, or a tune going around in my head, and then I find I'll incorporate this into something at a later stage.

I could go for a long time and never feel the need to compose and then an idea just comes my way and I can do a couple pieces off in a short space of time.

During your studies you have had the opportunity to study in master-classes with guitarists such as David Russell, Carlos Bonell and Paul Gregory. Please share your memories of these experiences.

Well, that goes back a long time and it would have been the mid 80's when I had lessons from David Russell and Carlos Bonell. I do remember David working patiently with me on at least two occasions as I was such a beginner and was struggling my way through "Recuerdos de la Alhambra." I used to have a photo from a magazine of him in my room positioned where I could constantly remind

myself of how my right-hand position should be and I was definitely very influenced by his tone and attack on the strings. I have always been complimented on my tone and can definitely attribute this to David.

I remember having a master-class with Vladimír Mikulka and I played through "El Polifemo de Oro" by Reginald Smith Brindle and after playing Mikulka said "Do you have anything else prepared, as there is nothing I can add to that." I felt very humbled by that comment and was quite taken aback.

Paul Gregory was somebody I studied with on several occasions when I was much more accomplished as a player. He was very influential on me and had a big impact on advancing my technique. I recently recorded an all Bach CD titled *Chaconne* and some of the pieces he helped me with. It took me over twenty-five years to get to the point I felt ready to record Bach and now I'm very happy I did.

You hold a Licentiate in teaching from Trinity College of Music London and a Performance and Associate Licentiate from The London College of Music. You also studied with the Open University. Tell me about your studies with these schools.

My guitar teacher Barry Lawlor had a teaching Licentiate with Trinity College of Music London and I knew that it was something I aspired to have. I think at the time there were technically around four people in Ireland with an actual guitar teaching qualification. I struggled to find a decent teacher up to the time of Barry, it made me very determined to qualify so I too could pass on his gift of teaching to others. I did find the Trinity and London College of Music diplo-

mas quite challenging but certainly worth doing, however something niggled at me to work for something even higher. The Open University (OU) beckoned and was a fantastic choice. I have so many wonderful memories studying for my Arts Degree. There is no doubt that the workload with the OU is huge, but being a musician finding the motivation to study alone was not at all difficult for me. It does require commitment but the courses are set up so well they just simply work for the 'distance' learner like myself. In fact in 2003 I even went on to study computers and web design with the OU but mainly as a serious hobby.

After teaching at Castleknock College in Ireland for several years you left to open your own guitar studio. I'd like to hear what led to that decision and about your studio today.

It was a very easy decision. I took over for a previous teacher who was there for seventeen years and still on a part-time wage. I taught there for seven years and saw no chance of getting a full-time post as it was basically a college and not a music school. I decided to advertise guitar lessons in the area and within a week I had over thirty students on a waiting list! In the autumn of 1989 I set-up my own studio and never looked back. I have taught everything from pop and theory to classical guitar. I have had literally 1000s of students successfully sit Trinity of Music London and Associated Board of the Royal Schools of Music & Theory examinations. For me, age is no barrier and once a student is enthusiastic I'll teach them regardless of whether they're seven or seventy years old. A good few of my students have gone on to have successful careers in music, which is nice but reminds me I'm getting older!

I assume you are a fan of Andrew York and his compositions since I heard you play his music. Any thoughts you might want to share on his music or influence he may have on you as a composer?

Yes, I really do appreciate Andrew York's compositions and there is something about his music that is captivating to my ear. Although I have never met him, we do correspond from time to time as he has been very supportive of my videos on YouTube. I am planning on doing a CD dedicated to his music and hope to have it out by the end of 2017.

I particularly like the way Andrew uses different tunings and at the moment I've been reading through The Equations of Beauty and really like the tuning and the use of the capo at the V position. In some ways, his music might seem easy to the ear but when you start to work on it, you can really see the mathematician in him coming through, especially in the rhythms. His music sometimes reminds me of minimalist composers. For example John Cage where there seems to be a lot of repetition but on close inspection and listening, there is very clever and subtle changes as the music develops.

You have a new recording titled *Dew Drop*. Tell me about the music on this collection and how it came about.

Ah yes *Dew Drop*, well this was an album that happened by chance. I was working on a suite called the Holocaust Suite and I realized that I had enough compositions to make up a complete CD of my own. I never planned it this way but just thought, why not! It consists of a lot of melodies that came to me through my journey back into guitar playing.

I can be extremely influenced by certain books, moving stories, my children of course, anything spiritual and nature. I have a huge respect for the term 'living in the moment' and this really helped me compose all my pieces. I know this metaphor has been passed around ad nauseam these days but I do find this very important to me. People are so consumed by their thoughts and spend so much time compulsively thinking and listening to the voice in their heads they are completely missing 'life' itself. The mental noise of 'thoughts' is never-ending and the sooner people realize this the better. As humans we continue chasing the illusion of 'as soon as I achieve this or that, I'll be happy' or 'as soon as I buy this I'll be satisfied and content.' This is a never-ending pit and the human mind is conditioned to function this way unless of course we intervene with 'presence'.

The music world alone can be terribly ego driven too and I find for me it's comforting that I don't have to deal with that aspect that comes your way after a live performance. I play, record and upload and basically forget about it. If somebody comments on a piece I play, I will always reply especially since they have taken the time to comment. I don't need the dopamine hit that people actually get by compulsively looking at the 'hits' or 'likes' tally on their social media page. I even find that I can record pieces and forget about them almost to the point that I don't care much for them once they are done. Sometimes I find works on my PC that I recorded and didn't bother to upload to my website and have to make a special effort to make it public.

All the pieces on *Dew Drop* are mainly dedicated to people or places that influenced me in some way. I was pleased with the end result as I felt there was quite a diverse range

of themes and melodies throughout. I felt too that I didn't get caught with stylistic similarities that sometimes can make certain composers' music almost sound like one continuous piece. While I have a good few of these scores for sale, to date, I've never heard any of them performed other than by myself. I do think some are quite technically challenging and that might put people off as the likes of "Rouillac" named after a tiny village in France or "McBeth" dedicated to Madeleine McCann uses different tunings, which makes them a bit more demanding to those who are used to standard tuning.

I try to do all the photography and artwork on all my CDs as much as possible as it really helps to keep costs down. I have moved into the world of digital downloads despite holding off as long as I could so most of my playing is now available on digital media. The title "Dew Drop" has a special meaning but as they say if I tell you then I'll have to...

Your music often has key center shifts that surprise yet not to shocking. Is this a conscious effort or just the way you hear it?

That's nice to hear. In fact is totally deliberate. It's all to easy when you are not accomplished in compositional studies to fall into the I - IV - V trap and quickly run out of ideas! I like to use my own 'interrupted' type of cadences I guess. If I feel a passage is progressing in a predictable manner i.e. to some sort of natural conclusion, I will think of a way around it and deny it that predictability.

Although not really evident in my music accept for maybe the *Holocaust Suite*, Atonal music is something I listen to in large amounts. I was heavily involved in running a contem-

porary music series here in Ireland for over twenty years and we had some of the greats play at this series including: George Crumb, David Starobin, Barry Guy, Mats Gustafsson and many more so maybe that's where I get my 'key center' shift influences from!

The sound quality on your videos is very good. How are you recording the audio and the video?

I don't really use anything fancy. I just have a good Rode NT45 stereo mic and I run it through Adobe Premier Pro and that's it really. I have a few cheap HD camcorders as I don't need them for sound and just set them up running together.

I do fear that the way videos are progressing these days that the quality and look is becoming more important than the music itself. Some people are obviously spending a lot on the production, which to me means the music is getting lost to the visuals. Vinyl, cassettes and CDs were for listening to and not looking at - it would be nice to be able to keep it that way!

Please tell me about your composition *Holocaust Suite*.

I read the book A Rage to Live - Victor Breitburg with Joseph G. Krygier, which was all about Victor Breitburg's survival of the holocaust. I had read a good few books on the holocaust but this one really moved me the most. Victor is still alive as we chat but is in a very frail state, however his story was very powerful, moving and courageous and extremely well written by Joseph Krygier.

The movements are based on the story as it unfolded and I try to use some unusual

techniques. In the opening Goodbye Lódz I chose to tune the 6th string down to A, an octave below the 5th string and tried to give the effect of the drone sound old world war aeroplane engines used to make. This was achieved by plucking the 5th and 6th string together while slightly detuning the 6th string machine-head down and up. Following that, I tried to create an air-raid siren effect by playing a slightly dampened ascending treble string pattern. This movement all culminated in a set of repeated arpeggiated A's emphasizing the arrival at Auschwitz. The descending and ascending scale patterns denoted the separation of the women and the men as they left the train carriages completely unaware of what was lying ahead.

Other techniques included throughout the suite are the use of the back of my right-hand index finger nail, almost like a violin bow effect. It creates a very eerie feeling, blowing on the strings, rubbing the guitar body with my right-hand fingers while slurring notes with the left. Singing, crossing strings over each other, scraping the stings with nails to give the impression of train doors being opened and placing a pencil under the 12th fret and playing notes on the fret-board side.

In The Journey Window (Movement II) I tried to create the illusion of the small rectangular windows that the victims would have seen in the train carriages used to transport them to the concentration camps. Strumming all the strings ascending in the V position, then a 4 note ascending chromatic scale on the first string followed by all the strings being strummed at the VII fret but this time descending, finishing with a four note descending chromatic scale on the 6th string. After that the rest of this movement is just imaginative - trying to conjure up the image of

what people must have wondered, thought or felt if they could only see out the high-up small window of those carriages. This is just a small example of many ideas and themes I used throughout the entire work.

To some extent there are atonal qualities in this work, which does make it atmospheric and somewhat dark. However I did want it to be a celebration of Victor's life too and that is why the movement *Victor* at the end is completely tonal. The second-last movement *The Return to Lódz* uses themes from the first movement *Goodbye Lódz* this time in reverse, highlighting the return journey and is fast and furious, portraying a city that although had seen so much suffering in its past, was now a busy city, bustling with life.

I guess there is a need to actually see it performed to appreciate all these symbolic techniques and luckily I do have this on YouTube.

Do you have any words of encouragement or advice for guitarists new to composing?

I'm not sure how qualified I'd be to answer that however if you feel passionate about what inspires you and you want to make music, then just do it. It's all too easy to be intimidated by great works but there is a saying: you're more likely to regret the things you don't do, rather than the things you do! I've never seen myself as a composer. I have received a huge amount of positive feedback for my works and am very grateful I have taken the opportunity to embrace composing despite not setting out to become one.

Live in the moment and be totally present in absolutely everything you create in your day. Creativity will more likely flow with complete presence rather than letting your mind live in a future or a past that in reality, doesn't actually exist.

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1/2 CV

Composed Brian Farrell May 2016

VI

CV

Pont.

Nat.

Pont.

Nat.

CV

1/2CIV

CVII

13

CIV

CV

17

1/2 CIV

Pont.

Nat.

T
A
B

3 1 0 0 2 0
0 2 0 0 2 0
0

4 7 7 0 4 4
4 0 0 2 0 0
0

3 1 0 0 2 0
0 2 0 0 2 0
0

4 7 7 0 4 4
4 0 0 2 0 0
0

21

CVII

ff

CII

T
A
B

7 8 8 8 8 9
10 10 9 8 8 9
11

8 7 8 7 8 7
7

2 0 2 4 2 2 2 2
3 3 3 4
2 2 2 4 2 2 2 2
2

25

CII

CII

T
A
B

3 2 2 3 2 3 0 0
0 2 0 2 0 0
0

2 2 2 2 2 2 2 2
4 4 4 4 4 4
2

3 2 2 3 2 3 0 0
0 2 0 2 0 0
0

2 2 2 2 2 2 2 2
4 4 4 4 4 4
2

29

TAB notation below:

T	3	2	2	3	2	3	0
A	0	2	0	2	0	2	0
B	2	0	0	0	0	0	0

33

TAB notation below:

T	0	0	3	3	0	3	0	5		
A	0	0	3	3	0	2	2	3	5	
B	0	1	2	2	2	1	2	2	3	5

37

TAB notation below:

T	11	10	10	10	10	10
A	12	11	11	11	11	11
B	0	0	9	0	12	0

T	15	14	14	14	14	15	17
A	16	14	14	14	14	15	17
B	0	0	0	0	0	0	0

T	17	15	15	14	14	15	6
A	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0

41

1/2 CIII

TABLATURE FINGERINGS:

0	3	3
1	3	3
2	0	0
3	0	0
4	2	3
5	3	5

5	3	3
3	0	0
4	0	0
5	0	0

8	6	6
8	8	8
7	8	8
8	0	8
8	0	3

44

TABLATURE FINGERINGS:

11	10	10	10	10
12	11	11	11	11
0	0	0	0	0

15	14	14	14	14
16	14	14	14	14
0	0	0	0	0

9	10	12
---	----	----

46

TABLATURE FINGERINGS:

17	15	15	14	14
0	0	0	0	0

14	0
14	11
14	0

0	5	6
0	10	11
0	9	9



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Katalin Koltai was born in Budapest, where she began to play classical guitar at the age of seven. She pursued her studies at the Béla Bartók Conservatory and in the classes of József Eötvös at the Liszt Academy of Music in Budapest. She gained her Masters degree in 2007 summa cum laude as a classical guitar soloist. Katalin has also studied with Antigoni Goni at the Royal Conservatory of Brussels, and with Carlo Marchione at the Conservatorium Maastricht in the Netherlands where she obtained a post-graduate degree in 2009.

I thought we could just talk so I can get to know you better. Questions will come out of that. So, tell me about yourself.

Tonight as I was having dinner I was thinking. How can I introduce myself to someone who does not know me and tell you about myself as a guitarist? Where do I start?

You know, it's interesting because when I was a graduate student I felt that the classical guitar world was too closed. I felt that it was all about playing the same pieces. I thought it's a pity I didn't become a violinist.

I first graduated from the Liszt Academy of Music in Budapest and did my Post Master's degree in the Netherlands. I did a lot of different projects, played a lot of chamber music and arranged a lot of music for chamber groups and solo playing. I also worked a lot in theater projects and with composers who wrote music for me. The language I use on the instrument became wide and interesting for me. Now I feel there are so many possibilities as a guitarist. Today I am so happy that I play the guitar.

These days I work a lot on my classical flute

and guitar project with Noemi Gyori. We play a lot of Mozart and Haydn. I love it! I really enjoy doing the transcriptions, which are now published by Doblinger. Noemi and I are planning to record in September.

While doing these transcriptions a lot of questions came up. Generally about ties, articulation, etc. You ask yourself, what would this theme need if played on a bowed instrument or if it's played on a plucked instrument. How can it work? I find the complexities of the music so interesting.

I have a colorful life as a guitarist because I experience so much diversity and input from the other musicians I work with. For example I am playing in an early music project in a couple weeks. We play fourteenth century music so it's total different from other music I play. A week later I am playing contemporary music of a Hungarian composer, very complex music for eight string guitar. Again music that is very different in every way. So, my life as a classical guitarist is so different than what I thought it would be as a graduate student. It's not just a small space in a tiny box. Now I think, wow it's the whole universe!

I understand what a challenge it would be to play so much music from so many periods and composers.

It's difficult but on the other hand I think all these experience help each other. Somehow in the end it all comes together. It would be difficult for me to choose one over another. I couldn't stay with just one style for my entire life.

Playing only solo can be a lonely approach to music.

Yeah, I need these collaborations. I get a lot of inspiration from other musicians. After having the experiences of playing with others it makes me more secure and sure of myself as a musician.

I have two children who are still very small, a son who is four years old and a daughter who is one. So I am very busy! For sometime now I have pushed my solo playing less because of being pregnant and giving birth to two children. Somehow it was easier for me to collaborate than play solo. Though my children are still very young they are becoming more independent and my love of solo playing is returning so strongly. As a matter of fact this coming Sunday I am recording a video of two Barrios pieces. I am really enjoying playing solo again and plan to return to solo concerts soon. My feeling about solo playing is not only about my family life but also because I've gained so much strength through my collaborations with other artists. All these inspirations are now inside my soul. It's a nice feeling. I am working hard on my solo playing and enjoying it more now than ever.

Anytime you can increase your passion over the years that's a good thing.

Absolutely!

Can you tell me about something you have learned from working with other artist?

One thing that is very important is your presence on stage. Many musicians, even if they play perfectly, somehow are not psychologically there. Also their posture is not harmonic and not giving energy but closed inside. I would say that many solo players are closed off from the audience. If you work with ac-

tors and dancers you learn about that. Doing a concert is also a kind of theater. It a visual thing as well and you cannot forget about that.

A few years ago I attended a classical guitar concert at Vanderbilt University. The playing was amazing yet the musician did not say a word to the audience. It felt odd to me and impersonal. I'm sure others felt the same.

This doesn't work in the 21st century. You have to engage the audience or they get bored. We're living in a world of iPads and smartphones. Attention spans have diminished. My own concentration has changed in the last few years.

Another thing I've learned from working with singers is that you have to project the music out to the audience. Guitarists tend to close themselves off. The instrument already has a small voice and we spend so much time playing for ourselves in our practice room. You have to learn to send the music out to the audience. I was once a very introverted player but now I feel very free and open when I'm on the stage.

Would you agree that playing music with other musicians requires another level of listening?

Yes! You must listen close in order to respond to their dynamics and phrasing. It's a great way to open up.

This projection or openness to the audience is more than mere volume I assume.

It can generally be about the volume but once you have achieved a connection with



the audience you can also play very softly. Of course it's difficult to describe.

I've often seen performances that were far from perfect yet the audience went away entertained and sometimes moved.

You can view music in many ways with different focuses. If someone is going for technical perfection this is fine. Ideally everything you focus on should be perfect but it's never like that. In my life music is a language. I want to

communicate with that language to my audience and everyone I play music with.

Stress can disconnect you from the music. You can totally forget what the music is all about. I think it happens to all of us. You have to avoid this but it can be difficult to do.

In the classical guitar world there can be a lot pressure on guitarists to win competitions. I'm sure most of them do not enjoy this but also feel it's a necessary evil.

What are your feelings about this?

In general I think it can be a destructive thing but of course there are players that can survive it. Competitions have destroyed many players who could have been great if they had taken a different path. I would be very happy if this changed.

Are you saying the focus should be more on the music?

Yes the music, the communication and creativity. I respect all the people who go into competitions and of course the winners of the competitions. At one time I entered competitions but I couldn't stand the whole thing. I thought what the hell! I don't have to compete with anyone. I couldn't connect with the other people because everyone was talking to each other in a different manner than the way we are now - it was disturbing. I give my respect but I do not take part.

I understand you attended the Béla Bartók conservatory in Budapest. Tell me about this school.

It's a secondary school so it was when I was fourteen until I was eighteen. My guitar teacher there was Sándor Szilvágyi. It's a specialized school for young people who want to become professional musicians. After the age of eighteen you take an entrance exam for the Liszt Ferenc Music Academy (Franz Liszt Academy of Music), which is the university level.

Who was your guitar instructor at the Liszt Academy?

Jozsef Eötvös, he is world famous for his

transcription of Bach's Goldberg Variation for solo guitar. The most influential part of studying with him was his wide knowledge of transcribing music and his open mindedness on widening the guitar repertoire. I am grateful to him because he encouraged me to keep experimenting and searching to find my own way.

Were the classes at the Bartók conservatory all music classes or were they balanced with general education?

General education until noon or one and music studies for the rest of the day.

Were auditions required for entrance into this school?

Yes absolutely and very strict.

How did the guitar come into your life before entering the Bartók conservatory?

As a young child my parents took me to a lot of concerts and I loved it. I knew I wanted to become a musician. My parents chose the guitar because there was the possibility to study at the music school. My dream of becoming a professional musician did not change once I started playing. I went on to take the entrance exam into the Béla Bartók conservatory and my dream continued.

Are your parents musicians?

No, they are both electrical engineers but they love music, theater, lecture and art. I received an education that was very rich in that sense. They exposed me to all this at an early age. They also taught me the joy of learning other languages.

Who has been one of the most influential teachers in your life?

During my teenage years the teacher who had a great influence on me was a Hungarian composer named Iván Madarász. He taught me a lot about music theory and how to read figured bass parts, which became so useful in my arranging. He was very demanding and hard on me. I cried many times after my lessons but I am immensely grateful to him. The other students in his class were pianists but I asked if I could join them instead of going with the other guitarists. We had to play a lot on the piano, which was difficult for me being a guitarist. However I must say that my whole approach to music today has its foundation from his teaching.

Please tell me a little about your study with Antogini Goni.

Antigoni is a very supportive teacher, a great artist. For me it was also important to study with a female guitarist. I think the guitar world is very dominated by men. I don't only mean the number of men and women on stage but the way of interpretation that dominates the concert life. I think force and speed is overrated while sensibility, fragility and color is not appreciated enough.

I also studied with Raphaella Smits that year in Brussels. She is an amazing teacher. I spent my last two years of study in the amazing class of Carlo Marchione at the Conservatorium Maastricht in the Netherlands. I also attended several masterclasses with Jose Maria Gallardo del Rey from whom I learned a lot about rhythm, techniques and concentration.

Guitarists seems to form a special bond

with their instrument. Maybe partly because they hold it and take it where they go. It becomes an extension of them in a way.

Yes that is true. The guitar has great advantages. For example when I work with composers who have never written for the guitar I always sit down with them and tell them how I see my instrument. I always tell them about the color and poetry of the guitar. There is no other instrument in the world as colorful and poetic as the guitar.

Do you think that the guitar is finally gaining equal respect with orchestral instruments?

No, it has not. Actually I had a conversation recently with a program organizer for a very important hall in Europe and he said, "Oh come on, we will not let guitar into this hall. People are not interested in that." (laughter) I thought oh my god I can't believe this! It's true Bartók, Stravinsky and Brahms did not write for the guitar and there are no Mozart concertos for the guitar. But the guitar has come a long way especially in how well it's played today.

To be perfectly sincere there were times that I felt sorry that I play the guitar because of the narrow repertoire we have. I had to search for it but now as I've said, I have found my way and feel that I am living a very full and colorful life as a guitarist.

<http://www.katalinkoltai.com>

<https://youtu.be/i6pYCErchf4>

www.classicalfluteandguitar.com

Una Limosna Por el Amor de Dios

Agustin Barrios Mangore

The image shows a musical score for guitar. The top part is staff notation in common time (indicated by '4') with a key signature of one sharp (F#). The bottom part is tablature for a six-string guitar. The staff notation includes grace notes indicated by '(4)' and '(3)'. The tablature shows a repeating eighth-note pattern across the strings, with specific fingerings like '1 3' and '10 10' shown above the strings. The tablature is divided into measures by vertical bar lines.

Sheet music for guitar, measures 8-10. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 8 starts with a bass note (B) followed by a sixteenth-note pattern (B-A-G-F#-E-D-B). Measures 9 and 10 show a repeating pattern of eighth-note chords (A major, D major, G major, C major) with various grace notes and slurs. The tablature below shows the corresponding fingerings: 3-3-3-4, 5-3-3-3-5-4-4, 3-3-3-3-5-5-5-5, and 3-3-3-3-5-5-5-5.

Musical score for guitar, measures 6-8:

- Measure 6:** Treble clef, key signature of one sharp, common time. Dynamics: f , p . Fingerings: 1, 3, 4, 3.
- Measure 7:** Dynamics: p .
- Measure 8:** Bass note B, dynamics: p . Fingerings: 1, 2.

Section label: III

The image shows a musical score for guitar. The top staff is a standard six-string guitar staff with a treble clef, a key signature of one sharp, and a time signature of 8/8. The bottom staff is a tablature staff with six horizontal lines representing the strings. The music consists of two measures. In the first measure, the melody starts with eighth-note pairs (two pairs per beat) followed by a single eighth note. The tablature shows the strings being plucked in pairs (eighth-note pairs) at the second fret, then once at the first fret. In the second measure, the melody continues with eighth-note pairs followed by a single eighth note. The tablature shows the strings being plucked in pairs (eighth-note pairs) at the third fret, then once at the second fret. The notes are indicated by dots above the staff, and the plucking direction is shown by arrows below the tablature.

Sheet music for guitar, measures 24-25. The key signature is A major (no sharps or flats). Measure 24 starts with a bass note (G) followed by a sixteenth-note pattern. Measure 25 begins with a bass note (A) and continues the sixteenth-note pattern. The tablature below shows the corresponding fingerings and string numbers.

24

4 4 4 4 4 4 5 5 5 5 5 5 2 2 2 0 2 2 2 5 5 5 5 5 5 5 5 4 5 5 5 5 4 5 5 5 5

2 4 6 0

The image shows two staves of musical notation for a guitar. The left staff begins at measure 28 with a treble clef, a key signature of one sharp, and an 8th note followed by a fermata. It consists of three groups of sixteenth-note patterns: 1) a group of sixteenth notes starting with a dot over the first note; 2) a group starting with a dot over the second note; 3) a group starting with a dot over the third note. The right staff begins at measure 4 with a treble clef, a key signature of one sharp, and a 16th note followed by a fermata. It also consists of three groups of sixteenth-note patterns: 4) a group starting with a dot over the fourth note; 5) a group starting with a dot over the fifth note; 6) a group starting with a dot over the sixth note. Below the staves are two sets of sixteenth-note patterns: 121212 (repeated) 13 and 121212 15 15 14 14 121212 10. The right set starts at measure 10 with 121212 12 121212 12 121212 10.

34

1 2 1 1 2 4

7 5 5 5 7 5 3 3 3 3 3 3 2 2 2 3 2 2 2 3 3 3 3 2 3 3 3

0 4 0 0

II

36

2 2 2 2 2 3 2 2 2 3 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 1 2 4 2 4 4 4

II VII

38

3 3 3 3 3 3 4 3 3 3 4 2 2 2 2 10 10 10 7 10 10 10 7 10 10 10 9 9 9 9 9 9

2 4 4 4 7 9 7 9 9 9

VI VII

40

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 9 9 9 8 9

42

101010 101010 101010 101010 101010 101010 101010 101010 101010 101010 101010 101010

7 9 9 9 9 7 9 9 9 9 9 9

same measure twice???

44

111111 111111 111111 111111 121212 121212 111111 111111 111111 111111 121212 121212

7 9 9 9 10 9 7 9 9 9 10 9

46

XII 3/6

141414 141414 151515 151515 171717 171717 151515 151515 151515 151515 12 151515 12 151515

13 14 16 14 12 0

48

141414 141414 141414 141414 141414 141414 131313 131313 131313 131313 12 131313 12 131313

0 12 13 11 12 11 9 10 0 11 9 10 12 13

X 4/6

50

131313 131313 131313 10 131313 13 131313 13 121212

0 10

VII 3/6

VII 4/6

V 4/6

52

7 8 8 8 8 8 7 7 7 7 10 10 10 8 8 8

7 7 9 7

7 10 6

II

54

7 7 7 7 5 7 7 7 5 6 5 5 5 5 3 3 3 3 5 3 3 3 3 2 2 2 2 2 2

5 2

IV

V

56

0 0 0 0 0 0 0 0 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

1 1 2 2 4 4 4 4 7 7 4 4 7 7 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7

0 2 2 2 4 4 4 4 7 7 4 4 7 7 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7

66

4

4

VI

7 7 7 7 7 7 5 5 5 5 5 5 9 9 9 9 9 9 7 7 7 7 7 7 6 6 6 4 4 5 5 5 5 5 5

5 7 6 7 7 6 7 7 6 6 6 4 4

The image shows two measures of guitar music. The first measure is in IV (A major) and the second is in VII (D major). Both measures have a time signature of 4/4 and a key signature of one sharp. The first measure consists of sixteenth-note patterns on the 6th, 5th, and 4th strings. The second measure consists of sixteenth-note patterns on the 6th, 5th, and 4th strings. Below the staff is a tablature with sixteenth-note patterns corresponding to the strings above. The tablature is as follows:

7	7	7	7	7	7
4	4	6	6	7	9
4	7			7	9
4				9	9

Celebrating The 25th Long Island Guitar Festival

When one reaches a major milestone, a celebration is in order. In years past, Harris Becker has curated a topnotch series of festivals, with an exceptional array of musicians, and the 25th was no exception. Mr. Becker, the founder of the Long Island Guitar Festival, chose to do a retrospective with as many of the performers of previous festivals as possible, while maintaining his embrace of presenting new works and world premieres, revisiting past masterworks, and keeping an eye to the future.

The 25th Long Island Guitar Festival was presented in the first warm days of spring at the LIU Post campus on the fabled Gold Coast of Long Island. Over the course of the nine days, one could attend intimate recitals in the half-timbered and historic Great Hall, listen to concerts in the Hillwood Cinema as well as the Recital Hall at Hillwood Commons, and participate in master classes at the Fine Arts Center at the highest point of the campus, which boasts a panoramic view of orchards and stables below. The LIGF began its existence as a one-day event, and, over the years has developed into a celebration of techniques, musicality, an exploration of historic and modern composition, and unpredictable innovation.

The Festival kicked off on the first of April with a Master Class and Q & A with the VIDA Guitar Quartet. Said Mark Eden: "The ensemble stuff is great for us to do for the students here. We loved what they did: they played some renaissance dances and there were a couple of guys who composed guitar trios, which we sight-read for them."

The following day, The VIDA Guitar Quartet (Mark Ashford, Amanda Cook, Mark Eden, and Christopher Stell) performed the opening concert with an esoteric and eclectic program, covering a wide range of eras, from the third Brandenburg Concerto to English Folk Songs to the 2010 *Opals* by Australian composer Phillip Houghton.

Mark Eden relished his time at the festival with great enthusiasm: "We came here as a duo in 2013 and this is the second time as a quartet. It's been lovely; Harris is a wonderful host. 25 years! He definitely deserves a medal for it! He's a very low-key person; he lets everyone feel so welcome.

"I've seen the lineup for the rest of the week, and it looks just amazing. He's doing a lot of reminiscing this time round, with the performers like Ben (Verdery), who is brilliant. It's a different buzz, energizing, it becomes like a big family. I love hearing everyone - all the different artists and different styles; everyone's very unique. Hats off to Harris for being able to pull that off!"

David Leisner has been featured a number of times, going back to the first years of the Festival. "Harris Becker always chooses great people to perform here. He chooses the most musical players, and that engenders an atmosphere of musicality and sincerity and integrity that is beautiful to behold. When I come here, I feel all that. I feel that in the audience, amongst my fellow players and colleagues and amongst students who come to play for me. It's a very nice atmosphere, very special." Leisner's program, presented in the intimate and historic Great Hall, covered a

lot of ground, ranging from Pachelbel and Haydn to modern masters Ginastera and Villa-Lobos, to Leisner's signature *Labyrinths*.

Female guitarists are well represented at Long Island Guitar Festival. In her third appearance at the Festival, in addition to holding a mesmerizing master class, internationally-renowned eight-string guitarist Raphaella Smits presented an outstanding and powerful program of primarily 19th- and 20th century works, including suites by Ponce and Mompou, compositions by Ariel Ramirez and Agustin Barrios Mangoré, and culminating with the compellingly emotive *Rossiniana no. 1 op.119* by Mauro Giuliani.

Armenian-born Gohar Vardanyan transported the audience with lively interpretations of influential Spanish composers: chansons and danzas by Albeniz, Sor, de Falla and Rodrigo bookended her sensitive rendering of *Valse Poeticos* by Granados.

Ana Vidovic's program was as elegant, graceful and powerful as her technique. An audience favorite, she began her program with a beautiful rendition of Bach's *Cello Suite in G major BWV 1107*. Renowned for the exquisite tone she coaxes from her guitar, Ms. Vidovic's program was expressive and romantic, covering early composers Scarlatti, and Giuliani, as well as Tarrega. The intensity of *La Catedral* and *Una Limosna por el Amor de Dios* by Agustin Barrios Mangoré was juxtaposed by the tender and bittersweet McCartney composition *Yesterday*. Her dynamic finale –the Torroba *Sonatina* – brought the audience roaring to its feet.

Young performers are a significant element of the LIGF, and previous years' students often are featured performers as they develop

their skills and musicality. Not only does the winner of the LIGF High School Classical Guitar Competition receive an award, and a feature as the Emerging Artist at the following year's festival, but the two runners-up also receive recognition and a feature concert for the resident Long Island Classical Guitar Society. In addition to the master classes he schedules for students with the world-class artists, Harris includes a Showcase Concert highlighting extraordinary student musicians from a college or university in the area. This year, the Arvo Duo (post-graduate students from Stony Brook University, Joenne Dumitrascu, violin and Ming-Jui Lui, guitar) was presented at the Great Hall.

Youth guitar ensembles have also been an important component of the LIGF since its early years. Ensembles from high schools around the country perform on the same stages as the headline artists. This year's groups came from Brentwood and Rocky Point on Long Island, the Harlem High School of the Arts in Manhattan, the Bishop McGuiness High School from North Carolina and Freedom High School in Orlando, Florida, with an evening concert by the Susan Wagner High School ensemble from Staten Island. At the culmination of the Festival, students from the various high schools appeared together in a grand ensemble, performing as the Long Island Guitar Festival Orchestra, conducted by Alan Hirsh.

Harris met Nguyen Thanh Huy, leader of the Guitar and Accordion Department at Ho Chi Minh City Conservatory in 2012. "Huy and his wife were here for the Leisner master concert, the world premier of the *HarrisDale Concerto* (a violin-saw-guitar piece composed by Alan Hirsh to celebrate the 20th anniversary of the Festival) here in the lobby,

and for the LAGQ concert."

That experience inspired Nguyen Thanh Huy to start his own festival. "I didn't have anything at my conservatory, the guitar society in Saigon is small, you know? We decided to come to US to learn about festivals, we traveled around and finally we found out about Harris and his festival on the internet. I found Harris at the master class with David Leisner. Harris took me around the festival and introduced me to people, and showed me what to do. After that I came back to Vietnam and started my own festival with workshops and concerts. We asked Harris to come to that festival, and he did come." 2014 was the first year of the Vietnam Festival, and there have been 2 festivals since. At the 2015 LIGF, Huy's students from the Ho Chi Minh City Conservatory performed on Skype for the festival attendees, and Carlo Domeniconi's concert was streamed live back to them. As a featured performer during the 25th, Huy performed a solo recital on Thursday, and as part of the Saigon Guitar Quartet on Saturday, in concert at the same venue that represented such a significant turning point in his career, celebrating the connection between the two festivals which are at opposite sides of the globe.

After Huy Thanh Nguyen's premiere solo recital, the audience was treated to a chamber music concert of instruments and voices, featuring LIU Post faculty and alumni: Harris Becker and James Erickson, guitars; Emily Klonowski, mezzo-soprano and Christine Montalto, soprano; Veronica Salas, viola; and Karla Moe, flute.

The always-unpredictable Benjamin Verdery excitedly anticipated his performance, which was the final presentation of the festival. "I

felt for the 25th anniversary of this festival, I wanted to do something really special." said Verdery. His program was primarily world premieres: a piece composed for him, a bold vocalization and guitar collaboration, an innovative instrumental underpinning for dance, as well as a striking triad of pieces inspired by J.S. Bach, performed on electric classical guitar with digital delay and loops. "There is a brand-new piece (*In Doubt*) by Estonian composer René Eespere written for me, and it's really a beautiful piece."

Verdery went on to say: "The classical guitar lends itself to collaboration, more so than most other instruments, including even electric guitar."

"I did a project with a hip hop artist named Billy Dean, and I was so taken with the beat box performer, Mark Martin, who won the national beat box championship. Mark studied linguistics, and we decided to collaborate on a project, using Aristotle for the text. Mark uses mixed vocals: he sings, he talks, he makes sounds, and we adapted it together to my music. This is one of the most unusual collaborations I have ever done." *From Aristotle* is a powerful mélange of current musical techniques supported by Verdery's melodic sensibilities, and – judging by the delighted reaction of the teenagers in the audience – pushes the listener into an unexpected and innovative realm of performance.

Now You See It is Verdery's foray into the intersection of music and dance, building gradually, with each dancer visually interpreting a selected etude, then joining Verdery at his end of the stage, creating a visual chorus.

"The dancers (including my daughter) are part of a very unusual dance company,

(Michiyaya Dance Company) and they have collaborated with me, creating choreography to my etudes. Each one does a solo and they all dance at the end, with some choreography and they are very versed in improvisation." He laughed, "the only problem for me is I get distracted by watching the dancers, it's so much fun!"

The work culminated with the entire corps dancing in a swirl of energy, joyfully joined by Mark Martin and Verdery himself, transitioning the melodic aspect of the piece into one entirely composed of jubilant rhythm and pure unadulterated exhilaration.

"Wow – twenty-five years of the Long Island Guitar Festival!" exclaimed Ben Verdery from the stage at the beginning of his concert. "Huge congratulations to Harris and his team for their extraordinary stewardship of the festival for all these years. Thank you!" We in the audience couldn't agree more.

- Amy Tuttle

Ana Vidovic



Ben Verdery



Gohar Vardanyan

David Leisner

Saigon Guitar Quartet



Vida Guitar Quartet

Harris Becker Masterclass



Ben Verdery and the Michiyaya Dance Company

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(in 81 progressive lessons)

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The Juilliard School

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Dr. Douglas James
Appalachian State University



ClassicalGuitarStudy.com

Eric Lugosch

Acoustic Third Coast

At A Georgia Camp Meeting

I recorded “At a Georgia Camp Meeting” on my last release *Revision*. This was an homage to the great Reverend Gary Davis. I have always been astonished that a blind black man from South Carolina migrated to Harlem, became a street performer, and ultimately had such a profound influence on 20th century music: The Grateful Dead, Eric Clapton, Peter Paul and Mary, Woody Guthrie, Hot Tuna - just to scratch the surface - all played his songs. His extensive catalog of music has become embedded in fingerstyle acoustic guitarists’ repertoire and is still unfolding new secrets.

When I took on the task of putting together the pieces for this recording, I wanted to highlight some of the lesser-known music of Gary Davis. I chose some of his tunes that had only been documented once or twice, and in informal live settings. Examples that come to mind are Rag Blues in C (not to be confused with C Rag), which is Davis’s interpretation of Jelly Roll Morton’s Jelly Roll Blues, or the joyful Marine Band, where halfway through his performance he yells out “Marine Band!!” In his singular recording of “At A Georgia Camp Meeting” Gary Davis exclaims during his performance, “I heard this when I was a little kid.”

Kerry Mills wrote the song in 1897. It’s a cakewalk and some historians say it was the root of syncopation and ragtime music. It certainly has had staying power. The tune was a popular hit for many years and played a role in the onset of New Orleans Jazz...



people like Sydney Bechet and Joe King Oliver built their chops on this tune. It’s also been recorded by guitar greats like Chet Atkins and Stephan Grossman.

My arrangement has been a favorite in my performances and I have many students who have asked me to teach it to them over the years. I recently recorded a video of my transcription note for note and I suggest that you use it as a guide. I hope you enjoy playing it!

In the next issue of Fingerstyle Journal, I’ll be presenting another Gary Davis piece. “I Will Do My Last Singing In This Land.” This is a real tour de force arrangement of Gary Davis’s last composition.

<http://www.ericlugosch.com/>

Arranged by
Eric Lugsch

At A Georgia Camp Meeting

Kerry Mills
Published in 1899

VIII

T A B

T A B

T A B

T A B

T A B

T A B

VII V

VIII

13

14

17

21

25

29

Sheet music for guitar and piano, page 33. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves with various notes, rests, and markings such as grace notes, slurs, and dynamic markings. The guitar tablature below provides a transcription of the guitar part, showing fingerings (e.g., 3, 0, 3, 0, 3) and string numbers (e.g., 8, 3, 3).

Sheet music for guitar and piano, page 37. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves with various notes, rests, and dynamic markings like (2), (3), (4), (5), and (6). The guitar tablature below shows six strings with corresponding fingerings and note heads.

37

8

3 0 1 2 | 5 7 0 0 7 0 | 0 11 12 10 10 8 0 | 7 8 8 0 0 7 6 |

0 0 0 0 0 9 | 7 7 7 0 7 |

Musical score for guitar and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The piano part has a bass clef and a common time signature. The score includes dynamic markings like p , fingerings (e.g., ①, ③, ④), and grace notes. The bottom staff shows a six-string guitar tablature with note heads and vertical bar lines indicating measures. Numerical values below the strings (e.g., 7, 5, 7, 0) likely represent chord symbols or specific fret positions.

Musical score for guitar part 2, page 10, measures 45-46. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. Measure 45 starts with a grace note (3) followed by a sixteenth note (1). Measures 46-47 show a sequence of eighth and sixteenth notes. Measure 48 begins with a bass note (T) followed by a sixteenth note (3). The bottom staff shows the corresponding fingerings and string numbers for each note. Measure 45: 3, 1. Measure 46: 2, 2, 2, 2, 2, 2. Measure 47: 4, 2, 2, 2, 2, 2. Measure 48: T, 3, 1, 1, 1, 1, 1, 1.

VIII

49

VII 5/6

8 8 8 8 <12> 0 12 11 10 8 7 8
10 10 9 9 <7> <12> <12> 0 11 10 9 9 7 8
8 9

VII 5/6

53

9 7 x 7 9 7 10 7 8 7 x 10 8 0 3 3 3 4
x 9 9 10 7 10 8 12 8 3 5 3 3

III

V 3/6

57

0 3 0 3 0 5 3 5 0 2 0 x 0 4 2 0 0 45 67
4 2 8 10 8 12 8 0 9 7 0 3

61

7 8 2 3 0 8 7 8 10 12 10 10 8 0 7 8 0 0
5 5 3 3 9 7 8 10 8 10 8 9 10 7 0

III

65

VII

1/4

4/5 3 5 3
4/5 3 0 0 2
2/3 4 3
3

0 7 5 7 3 4
3 4
3

69

VII 3/6

73

77

8 10 0
0 11 7 6 5 0
0 4 2 0
2 0 4 2 0
4 5
0 2 0 2 0 2 3
0 2 0 3

81

0 2 3 | 0 3 0 3 0 | 0 4 2 0 0 4 2 | 0 12

VII 4/6

85

Gliss.

10 7 7 7 | 9 10 | 7 8 9 | 10 9 | 7 9 | 10 9 | 7 10

89

3 2 3 4 5 | 3 4 0 2 1 0 | 7 8 7 10 8 0 7 0 10 | 7 7 0 0 1/4

93

0 2 3 0 | 3 5 3 5, 4, 4 | 10, <12>, <12>, 7, 8, 7, 0 | 3, 3, 0, 3, 0, 3

T

harm. 12

97

VII

0 3 3 0 3 0 3 0 1 2 2 0 0 7 7 x 5 5 3 4 3 4 3 4

101

T 0 3 0 3 0 2 3 7 x 8 7 5 10 8 0 3 3 3 4

105

VII 4/6

T 0 3 0 3 0 2 3 7 x 8 7 5 5 5 7 7 9 10 7 8 9 10

109

④ 7 8 2 3 0 8 7 8 10 12 10 10 8 0 7 8 0 7 9 8 7 0

III

113

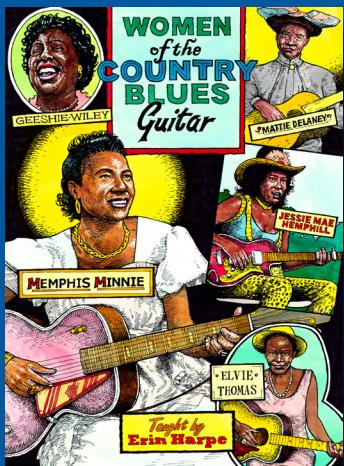
45 3 5 3 | 0 2 3 0 0 2 ↑x | 7 3 5 6 5 3 2 5 | 3 4 5 4 3 \ 2 3

117

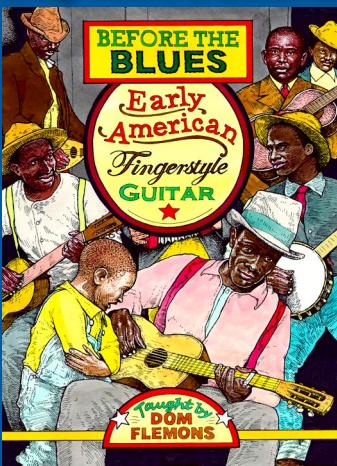
0 12 11 10 | 8 9 0 4/5 | 3 4 5 3

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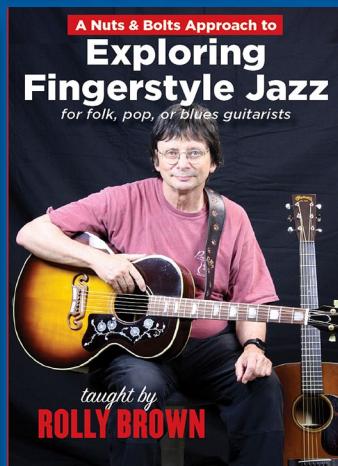
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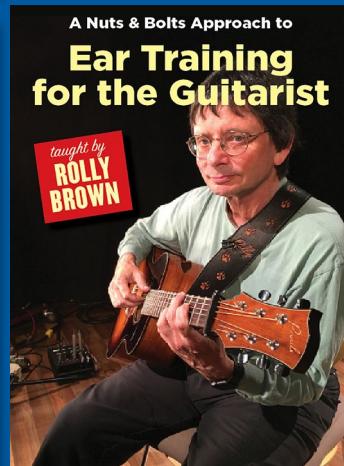
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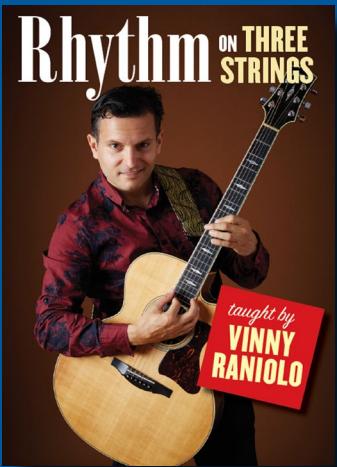
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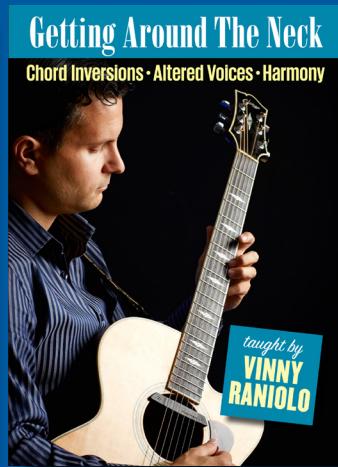
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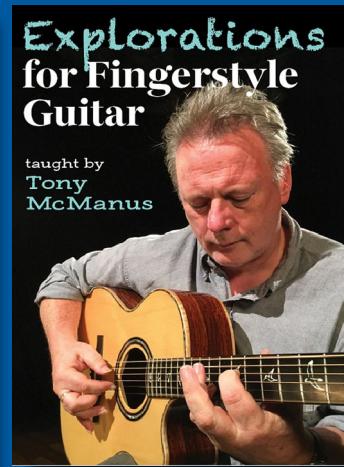
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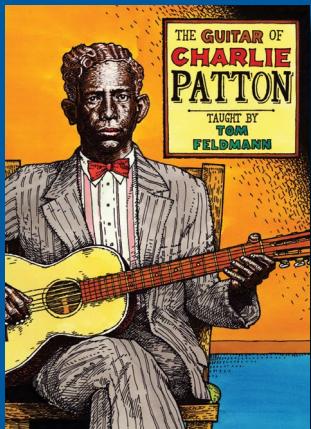


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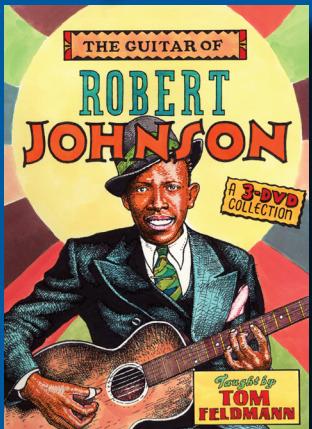


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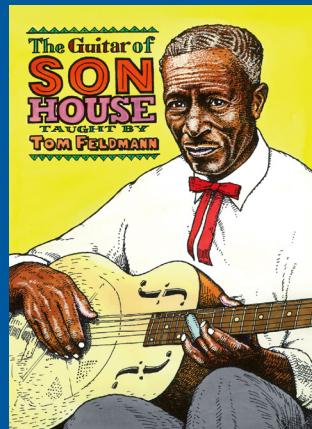
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Tim Lerch - Eclectic Electric. Diatonic Cycle of 6ths using Inversions

Welcome to this months column. This time we are continuing the discussion of the Diatonic Cycle of 6ths. Last time we used triads that ascended the fingerboard as we went thru the cycle. This time we will slowly descend the fingerboard as we go thru the cycle using 7th chords. The pattern is I vi IV ii vii V iii then back to I again. Each bar uses the same bass note four times as we go thru a root position I chord, a first Inversion vi chord, a 2nd Inversion IV chord and a 3rd inversion ii chord. In other words, the bass notes are the root of the I chord then the 3rd of the vi chord then the 5th of the IV chord and the 7th of ii chord. In the next bar we finally get a new bass note and the pattern continues for the next four voicings. The last voicing in bar two is a 3rd inversion I chord and the whole thing starts again from there. You might notice that the voice leading is very minimal! In fact it's as minimal as it can get, only one-note changes from voicing to voicing. Specifically the 7th of each chord moves down a diatonic step to become the root of the next chord. For example, the 7th of Fmaj7, the E note, moves down a whole step to D and becomes

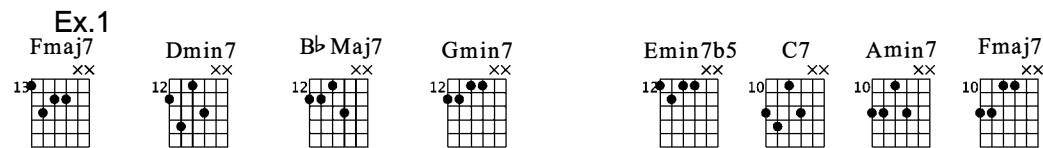


the root of Dmin7. Then the 7th of Dmin7, the C note move down a step to become Bb, the root of Bbmaj7 and it goes like this all the way thru the entire pattern. I wrote it out in 3 keys on 3 string sets using V-2 (Drop 2) voicings. Next time I'll look at a few different voicing groups. This exercise sounds great and is a perfect and practical way gets all of your V-2 inversions sorted out. Enjoy!

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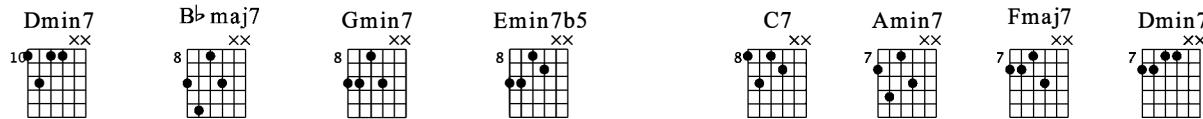
Diatonic Cycle of 6ths

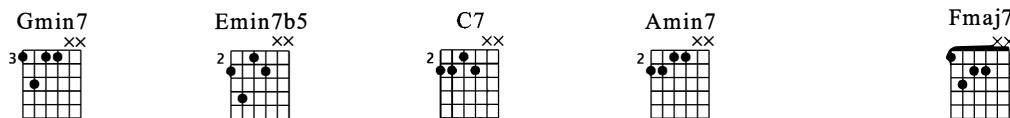
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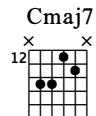
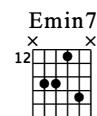
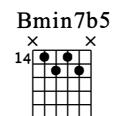
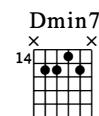
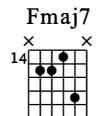
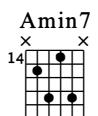
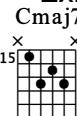
E-Gt

mf

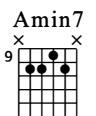
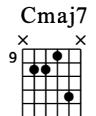
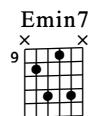
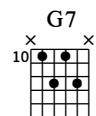
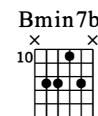
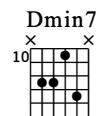
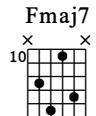
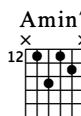




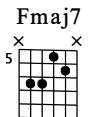
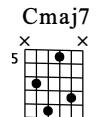
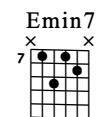
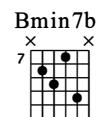
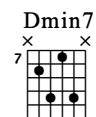
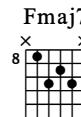
Ex. 2



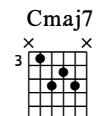
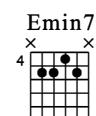
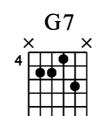
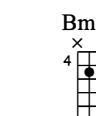
Musical score for Ex. 2, measures 1-8. Treble clef, key signature of one sharp (F#). Bass staff shows T-A-B notation. Measures 1-8 show chords Cmaj7, Amin7, Fmaj7, Dmin7, Bmin7b5, G7, Emin7, and Cmaj7 respectively.



Musical score for Ex. 2, measures 9-16. Treble clef, key signature of one sharp (F#). Bass staff shows T-A-B notation. Measures 9-16 show chords Amin7, Fmaj7, Dmin7, Bmin7b5, G7, Emin7, Cmaj7, and Amin7 respectively.



Musical score for Ex. 2, measures 17-24. Treble clef, key signature of one sharp (F#). Bass staff shows T-A-B notation. Measures 17-24 show chords Fmaj7, Dmin7, Bmin7b5, G7, Emin7, Cmaj7, Amin7, and Fmaj7 respectively.



Musical score for Ex. 2, measures 25-32. Treble clef, key signature of one sharp (F#). Bass staff shows T-A-B notation. Measures 25-32 show chords Dmin7, Bmin7b5, G7, Emin7, and Cmaj7 respectively. Measure 32 ends with a repeat sign and a 4 measure repeat.

Ex.3

Ex.3

Chord diagrams for Ex. 3:

- Emaj7
- C[#] min7
- Amaj7
- F[#] min7
- D[#] min7b5
- B7
- G[#] min7
- Emaj7

Bass line (TAB) for Ex. 3:

	16	16	16	14	14	14	14	12
T	16	14	14	14	14	12	12	12
A	16	16	14	14	14	14	13	13
B	14	14	14	14	13	13	13	13

Guitar chords and bass line:

Chords:

- C# min7
- Amaj7
- F# min7
- D# min7b5
- B7
- G# min7
- Emaj7
- C# min7

Bass Line (Tablature):

T A B

	12	12	12	11	11	11	11
T	12	10	10	10	10	9	9
A	13	13	11	11	11	11	9
B	11	11	11	11	9	9	9

Amaj7 F♯ min7 D♯ min7b5 B7 G♯ min7 Emaj7 C♯ min7 Amaj7

21 22

T 9 9 9 7
A 9 9 7
B 7 7 7

7 7 7
8 8 8
6 6 6

5 5 5
6 6 6
6 6 6

Guitar tablature showing chords and bass line:

- F# min7**: 4th string xx, 3rd string x, 2nd string x, 1st string xx.
- D# min7b5**: 4th string xx, 3rd string x, 2nd string x, 1st string xx.
- B7**: 4th string xx, 3rd string x, 2nd string x, 1st string xx.
- G# min7**: 4th string xx, 3rd string x, 2nd string x, 1st string xx.
- Emaj7**: 2nd string xx, 3rd string x, 4th string x.

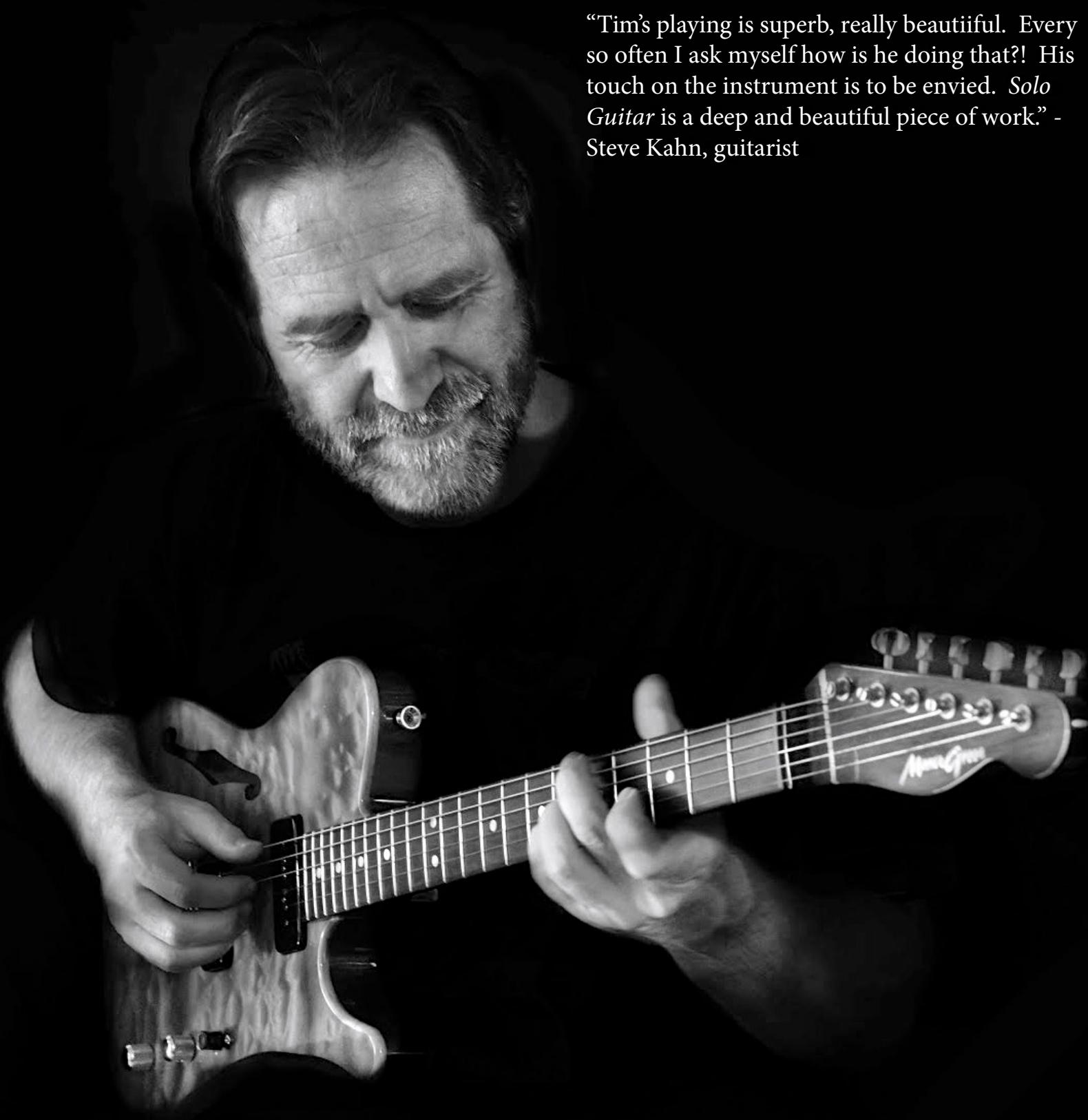
Bass Line:

23					24
5	5	5	4	4	4
T	5	4	4	4	4
A	6	6	4	4	4
B	4	4	4	4	2

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Polka Dots and Moonbeams

Seven variations on the first four measures

Melody

Melody

F M7 D m7 G m7 C 7 F M7 D m7 G m7 E m7(\flat 5) A 7

TAB

5 - 7	5 - 6 - 8	5 - 8	5 - 8 - 6 - 5	7	5 - 7	5 - 6 - 8	5 - 8	10 - 8 - 6	10 - 8
-------	-----------	-------	---------------	---	-------	-----------	-------	------------	--------

#1

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one flat, and a time signature of common time. The score begins at measure 5. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is aligned with the corresponding notes in the staff notation above it.

5

5-7 5 6 8 5-8 5 | 7 8-6 5 5 7 6 | 0 5 3 3 1 0 0 | 5 5 5 5 1 1 3 5-8 | 10 11 12 13-11-10 9 | 12-11-9 7 8-11 | 0

#2

9

1 3 5 6 3 5 8 5 3 3 6 5 3 0 1 3 5 8 10
2 3 4 5 2 5 10 4 3 8 7 5 1 0 5 6 11 12 13 11 10 9 8
2 3 3 3 2 4 7 4 3 8 7 5 0 0 5 6 11 12 13 11 10 9 8
1 3 4 5 0

#3

#4

17

1 7 5 6 6 6 5 6 5 8 5 3 8 6 5 7 5 1 3 0 6 8 5 9 10 13 11 10 8
2 7 6 5 6 5 4 3 5 7 7 10 0 2 0 5 6 5 8 11 12 9 12 11 9 11
2 7 6 5 6 5 4 3 5 6 7 8 6 10 0 2 0 5 6 5 8 11 12 9 12 11 9 11
1 7 6 5 4 3 5 6 7 8 6 10 0 2 0 5 6 5 8 11 12 9 12 11 9 11

#5

21

1 3 5 6 3 5 8 5 3 6 5 3 3 1 1 3 0 6 8 5 9 10 13 11 10 8
2 3 4 5 3 5 10 3 4 3 2 1 0 2 2 0 5 6 5 8 11 12 9 12 11 9 11
2 3 3 2 4 7 3 4 3 2 1 0 2 2 0 5 6 5 8 11 12 9 12 11 9 11
1 3 4 5 3 4 5 10 3 4 3 2 1 0 2 2 0 5 6 5 8 11 12 9 12 11 9 11

#6

25

1 3 5 6 8 10 8 5 6 8 6 5 3 3 1 5 7 5 6 8 10 8 11 12 13 11 10 8
0 2 3 5 8 8 6 5 4 3 2 1 0 7 6 5 6 8 8 11 12 9 12 11 9 11
0 1 3 5 8 6 5 4 3 2 1 0 7 6 5 6 8 8 11 12 9 12 11 9 11

#7

29

1 3 0 1 3 5 8 5 5 8 6 5 3 3 1 0 1 3 5 8 10 11 12 13 11 10 8
0 0 3 0 3 5 7 7 5 4 3 2 1 0 5 3 1 0 5 10 11 12 9 12 11 9 11
1 0 0 3 0 3 5 7 7 5 4 3 2 1 0 5 3 1 0 5 10 11 12 9 12 11 9 11

Example 1:

Measure 1 is about contrary motion. The melody goes up while the bass is going down diatonically.

In measure 2, I reharmonize the chords using the #IVm7(b5) chord going to the IV6 chord that transforms itself into a IV7 chord (subV7/III) leading into the next measure.

In measure 3, the texture of the chords gets thicker going from one note to three then to four and five.

Again there is a contrary motion between the melody and the bass.

Measure 4: there is some inner-voice movement

Gm(maj7-1) A(sus4-3)/E G(3-#4)/A

Example 2:

In the following examples, the common arrangement techniques are used:

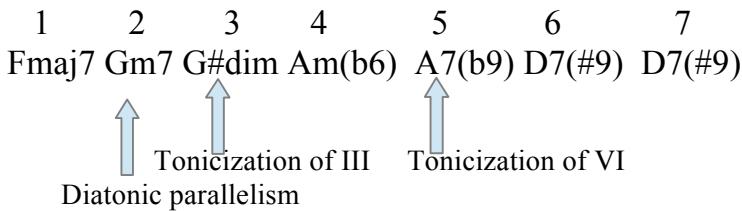
- Diatonic parallelism
- chromatic parallelism or planing
- Tonicization

The harmony is «slightly» modified:

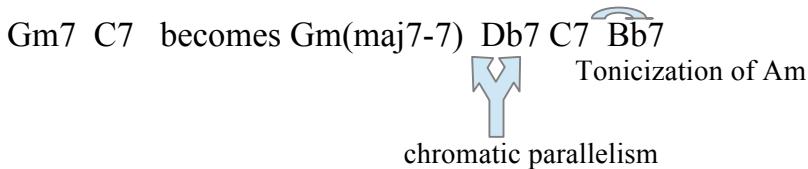
measure 1

Fmaj7 Dm7 becomes Fmaj7 Am7 D7

Then each note is harmonized

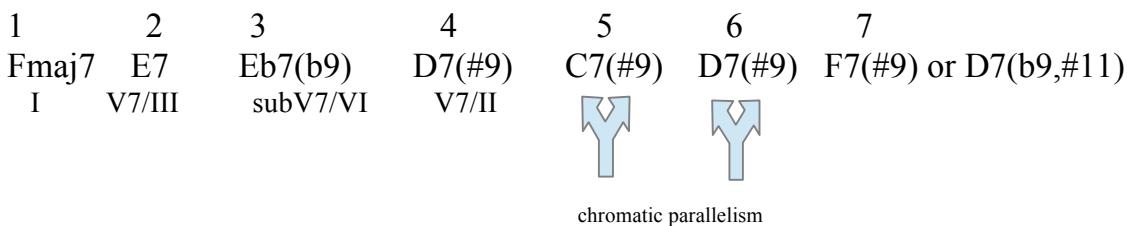


Measure 2 is also modified



Example 3:

Measure 1:



Example 4:

measure 1

1	2	3	4	5	6	7
Fmaj7	Bm7(b5)	Bb7	Am7(b6)	Eb7	Dm7	Ab7
I	#IVm7(b5)	subV7/III	III	SubV7/VI	VI	subV7/II
<hr/>						
related m7(b5) chord						

Measure 2

1	2	3	4	5
Gm7	Am(b6)	Bbmaj7-Bm7(b5)	C6	Bb6

Measure 3

1	2	3	4	5	6	7
Am7	Em7(b5)	A7	Dm7	Bb7	Eb7	D7alt
III	VII	V7/VI	VI	(subV7/III)	subV7/VI	V7/II

Example 5:

Measure 2

1 2 3	4	5
Gm7	C#m7(#5) -C7(13)	Bm7(#5) -Bb7(13)
↑ Non-functional chromatic approach chords		

Example 6:

measure 1:

1	2	3	4	5	6	7
E7	Fmaj13	Gm13	Am7(#5)	Cm7	F11	
VII7	I	II	III			
<hr/>						
related m7						

The VII7 chord is an decorative chord to I. It can be interpreted as the reharmonization of a tonic diminished chord (Fdim7 or E/F).

measure 2

B6/9 replaces the original Gm7 chord.

Measure 3

1	2	3	4	5	6	7
Am7	Bm7(b5)	Bb7(#11)	Am7(#5)	Eb11	Eb(add#4) or Aalt	D7alt
III	#IVm7(b5)	subV7/III	III	SubV7/VI	V7/VI	V7/II
-----/						

Example 7:

Measure 1

1	2	3	4	5	6	7
F6/9	Em9	A7alt	Dm7(b6-5)	Gm(7-1)/C	Bm11	Bb6/9
I		V7/VI	VI	Vsus4	#IVm11	IV
_____/						
related m7						

Measure 2

1	2	3
Am7(b6)		

Most of the chords for the reharmonization are either secondary dominants (V7/? or substitute dominants (subV7/?)) with their minor related chord (subdominant function)

- 1) Fmaj7 Dm7 2) Fmaj7 D7 3) Fmaj7 Am7 D7 4) Fmaj7 A7 D7
- 5) Fmaj7 Em7 A7 D7 6) Fmaj7 E7 A7 D7 7) Fmaj7 Bm7(b5) E7 A7 D7
- 8) Am7 Bm7(b5) Bb7 Am7 Ab7 etc....

Finding Inspiration

By Roger Hudson

Before I get started on this issue, I want to thank those of you who showed concern about the finger injury I had back in March. Fortunately, the finger is back in action. So, although it was a treat to have Erol Ozsever record "January" in the last issue, I am happy to be back to recording and performing!

The main topic for this article is *inspiration* – finding it and developing it. My main focus will be on inspiration as it pertains to composition. Similarly, inspiration is important for arranging and performing as well. I will show you how inspiration can come from obvious as well as unlikely places. I am going to divide these types of inspiration into three basic types (although these may overlap): *primary inspiration, secondary inspiration, and non-musical inspiration.*

Primary Inspiration

I remember when I first got really excited about playing the guitar. Similar to an entire generation of guitar players, I was inspired by The Beatles. In particular I remember listening to "Paperback Writer" over and over again. That song has that cool overdriven guitar intro played by George Harrison. I was about 6 years old at that time and Beatles' music was everywhere. However, they certainly were not the first guitar-centered artists who inspired me, but they were perhaps the most persuasive. My father played the guitar in a country blues style. So I suppose I heard him even before I was born! I did



not really start playing the guitar and taking lessons until I was about 12, but I remember being interested in the sounds of Wes Montgomery, Chet Atkins, Roy Clark, The Ventures and countless late 60's rock guitarists leading up to the time I actually started playing.

This type of primary inspiration is when you identify with a particular, specific musician and that specific instrument that they play. Clearly these artists, and others, inspired me to play the guitar! However, I am not really sure that this inspiration was necessarily leading me to become a musician. I remember a progression emerging in my life a few years after I started playing. Although in my early "primary" years of playing I was stoked by almost anything guitar related, I began to become a little more discerning about the *guitar music* that inspired me. I became more inspired by guitar music that was more difficult to play. I was moving into a different phase of inspiration. In retrospect, this sort of inspiration I view now as really being pretty superficial. I have a competitive, athletic side that sometimes shows up musically. For a time, I equated "difficult" with being "better". Today, I do not think difficult music necessarily means better music. In any event, this "play harder music" phase did inspire me to challenge myself. When I was

about 14, I remember really wanting to not be playing blues scales all the time in my solos! Today, of course I realize that you should “do what the recipe calls for”, and a blues scale might just be the perfect ingredient! Nonetheless, I do still carry that competitive side and if there is not a challenge, I tend to get bored. Lately the challenges that inspire me the most tend to be compositional ones.

Honestly, unlike maybe 20 years ago, I do not typically get immediately inspired from listening or watching a technically adept guitarist or one which employs unorthodox or “progressive” techniques. If the superior or innovative technique serves to further the goal of the music, then I am inspired! Certainly, this concept, since we are talking “art”, is ultimately subjective. So I would rather not try to answer the question, “what is good music?” Anyway, this (however shallow) guitar centered or *primary inspiration*, is what initially got me excited about playing the guitar – not to mention that I always thought guitars simply looked cool – which they do.

Secondary Inspiration

What I am calling “secondary inspiration” is really a type of inspiration coming from a universal musical source. This is the kind of inspiration may be tied to a particular style of music, composition, musical sound, or artist’s style. This form of inspiration can be manifested in assorted ways. If a particular style of music inspires you, then you may find yourself immersed in a particular musical culture or language. This type of inspiration can overlap with the primary inspiration in that a certain style of music could have been the reason you started playing the guitar in the first place. The ease of being inspired by a particular musical style is that it is a com-

fortable musical environment. Unfortunately the downside is that one may find it difficult to come up with original ideas – if you care about stuff like that. Some artists (and audiences) are perfectly happy keeping to well worn trails.

I find that certain compositions inspire me. In music school, most of the music that I analyzed in music theory was not guitar music. Most of it was orchestral, choral or piano music. Although I did listen to classical music when I was young, I certainly was not an expert on the subject. I eventually learned that there were actually many different styles and periods of “classical music”. What was inspiring was that although I gained a special fondness for Impressionist and early 20th century music (Debussy, Ravel, Dukas, and many others), I became more fascinated by the ways, over the centuries, master composers have organized and developed their ideas. Compositions such as Mussorgsky’s *Pictures at an Exhibition* or Dukas’ *The Sorcerer’s Apprentice* have so many distinctive themes, moods and colors to inspire a young composer. It is no wonder that pieces such as these were used as musical backdrops for film and animation. I highly recommend listening to the masters for purely musical inspiration. Some of their hairstyles were hip too!

Sometimes a musical sound alone can inspire. I have heard electric guitarists and sax players in particular state that a specific singer inspired them to phrase the way they do. Andres Segovia used to say that the guitar was like a miniature orchestra because an expressive guitarist could conjure brass, strings, percussion and woodwind sounds depending on the tone and articulation employed. From an arranging or com-

posing point of view, merely experimenting with right hand positioning - *sul tasto* (over the fingerboard) or *sul ponticello* (near the bridge) - can lead you to creative places. I have written pieces that specifically refer to the instruments that inspired ideas or titles - "Harp Strings" or "Fiddle Tune" for example.

Non-Musical Inspiration

The non-musical or *extra-musical* sources of inspiration are perhaps the ones that are the most subjective, elusive, mysterious, spiritual, metaphysical, emotional, cosmic, or whatever. What is it about a piece of instrumental music that can make you think of a certain thing or mentally take you to a certain place? Music with lyrics can do this specifically though words but can also elicit emotions unrelated to literary content. Looking at paintings, going for a walk, taking a journey, or trying a new experience can inspire in unexpected ways. Simply changes in the weather can send your thoughts in a different direction. However, what is required of the musician who *aspires to be inspired* is some mental discipline. In order to be inspired by non-musical sources an effort must be made to remember the inspiration and be aware of it. Memorization is a habit. So to be successful, when you are inspired by a sunset or a bison stampede (I'm sure you can find a YouTube of one!) and you get some sort of musical idea from that, you must acquire the habit of developing the idea in your head and ultimately on your guitar. This is why some of the most inspiring musical ideas I have had come from *not* being near a guitar. Now, before I got pretty good at this I had been playing guitar and composing for a long time. I had to work at it. Try to experiment with this and do not be afraid to fail. Do not be surprised when someone else's musical

composition pops into your head while you look at the bison stampede video! Keep trying. Your first creative efforts will probably sound like something you have heard before. Imitation is part of the process.

My Inspiration (this month)

Last year at this time I was inspired to write my composition, "Scarborough Jazz Fair" after hearing The Yellowjackets performing at The Jacksonville Jazz Festival. Well, I went to the same festival this year and it happened again! This time the inspiration came after hearing Chick Corea perform the last two tunes of his set - we got there late. I think the tunes were "Fingerprints" and "Anna's Tango". He was playing with a bass player and a drummer. I consider this to be an inspiration of the *secondary* kind. Just like the Yellowjackets experience, there was no guitar playing in there to cloud my musical judgment, so to speak - just truly inspiring music.

Corea and others of that early jazz-fusion era left a strong impression on me. I am really glad I finally got to hear and see him live. He is 76 years old now. My admiration of Chick Corea's music goes way back to the 1970s. I was a freshman in high school and my upper classmates (juniors and seniors) were playing Corea's classics "La Fiesta" and "Spain" that year. Man, I wished I could play piano and write tunes like that! I still do. I could try to do a solo guitar arrangement of a Chick Corea masterpiece, but I would rather just listen to him perform. To me, the best I can do is to write my own tunes inspired by Chick and perform them on my gypsy piano (a.k.a. - *a guitar*). So my featured composition in this issue is entitled "Seventies Chick". The title coming from, obviously, his first name,

his age, and the decade where he so strongly influenced me. Interestingly, Chick Corea has stated that L. Ron Hubbard, the founder of the Church of Scientology, apparently has been an inspiration to him. Although Hubbard did play the organ and composed music, I suspect he inspired Chick more in a non-musical or extra-musical way.

“Seventies Chick” is not intended to sound like Chick Corea. I did not set the bar that high! It does however feature a jazz chord vocabulary and *syncopated* rhythmic figures reminiscent of much of his music. These rhythmic characteristics include accents on the 8th or 16th note before the downbeat (ex. measure 1) and the use of 3 notes against 2 called *hemiola* (ex. measures 25-35). It is a fairly short composition and could be expanded and lengthened with some improvisation. The challenges of performing this piece pertain mostly to rhythmic accuracy, position shifts, holding bar chords with melody, attention to key changes and accidentals. “Seventies Chick” mostly is intended to be fun and perhaps is also a little different piece to add to your repertoire. Let me know what you think of it!

Roger Hudson

June 2017

www.rogerhudson.com

Seventies Chick

Roger Hudson

Quasi Samba

Sheet music and tablature for the first section of "Seventies Chick". The music is in 2/4 time with a key signature of four sharps. The first measure shows a melodic line with grace notes and a dynamic of *mf*. The tablature below shows the guitar strings with fingerings: 6-8, 0-7, 5-7; 4-4, 5-4, 4-4; 5-4, 2-0, 2-2; 2-2, 3-2, 2-2. Measures 2 and 3 show more complex chords and patterns.

Sheet music and tablature for the second section. The key signature changes to five sharps. Measure 5 starts with a melodic line. The tablature shows: 0-5, 5-3, 0; 6-5, 3-4, 5-2; 0-3, 3-5. Measures 6 and 7 continue the melodic line with various chords and patterns.

Sheet music and tablature for the third section. The key signature changes to six sharps. Measure 9 starts with a melodic line. The tablature shows: 0-2, 3; 0-2, 1-0; 2-4, 2-4, 2-0. Measures 10 and 11 continue the melodic line with various chords and patterns.

Sheet music and tablature for the final section. The key signature changes to seven sharps. Measure 13 starts with a melodic line. The tablature shows: 9-9, 7-7, 0-8; 5-0, 5-5, 7-8; 5-5, 7-7, 6-0; 4-4, 5-5, 7-7, 4-4. Measures 14 and 15 continue the melodic line with various chords and patterns.

17

V4 VII4 VIII5 VII5

7 5 4
4 6 0 3 5
2 4 0 5
0 0 7 8
0 7 9 8
0 7 9 7
0 9 7 10
0 9 0 0
2 1

Musical score for guitar tablature, measure 32 to 35. The score consists of two staves. The top staff shows the left hand playing chords (IV, III, II5) and the right hand playing eighth-note patterns. The bottom staff shows the right hand playing sixteenth-note patterns. Measure 32 starts with a G major chord (B, D, G). Measure 33 starts with an A major chord (C, E, A). Measure 34 starts with a B major chord (D, F#, A). Measure 35 starts with a C major chord (E, G, C).

36

mf

p

II5

4 0
2 4
4 0

4 2
2 4
4 2

3 3
2 5
5 7
7 5
5 3
3 4

4 0
2 2
4 2
2 0

41

IV4 >

f

mf

11 12 9 12 9 11 12 9 11 9 0 5 4 6 4 6 6 4 4 7 5 7 0

46

V4 IV4 IV4

4 4 5 4 5 4 5 4 2 0 2 2 2 2 3 2 2 0 2 2 5 3 0

50

V III2

6 5 3 4 5 1 0 0 3 5 3 0 3 4 3 0 2 3 0 2 3

54

II5

0 2 1 0 2 0 2 4 3 2 12 9 12 9 11 12 9 11 9 12 9 11 9 0

58

V4 V5 IV4

5 5 5 5 7 8 5 6 5 7 8 4 5 4 7 5 4 7 5 4 7 6

62

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

Composer's Corner

Using the “Wrong” Notes

by Troy Gifford

When I listen to music, often the parts I find most interesting are those that sound completely unexpected to my ear. As I've mentioned in previous columns, what most composers typically try to do when writing music is to find the right balance of the expected and unexpected. This involves including enough variety that the listener remains interested in what will happen next, without becoming so unpredictable that they have no idea what is going on.

One compositional technique that I've always liked is to take what would otherwise be a somewhat predictable sounding piece and strategically place what sound like “wrong” notes throughout it. In jazz, they often call this playing “outside,” and it involves using notes and chords that are not normally found in the key of the piece. When you are in a particular key, some notes will sound more outside than others. These notes can be quite striking when they suddenly appear.

Of course, knowledge of key signatures and scales can help you to quickly identify which notes naturally occur in a key and which do not. But to a large extent, you can also rely on your ear to find the outside notes. The trick is to use these notes in a way where they don't simply sound like mistakes. Repetition can help accomplish this. Placing emphasis on the “wrong” note can also make it clear that the note in question is intended.



A couple of years ago I wrote a series of short pieces for the guitar. They are designed to address different types of technical issues (like etudes), but they are a little freer in form and style than a typical technical study (like preludes). For this reason I decided to call them “pretudes.” Prelude #1 makes extensive use of notes that are outside of the key center. It goes through three different keys: D major, G major, and E major, before returning to D major at the end. In each key, I use outside notes, and the amount of “wrong” notes increases as the keys change. The passage in D major uses only a mild level of dissonance (3 outside notes), the one in G major goes a little further afield (7 outside notes), and the section in E major uses quite a number of notes outside the key (more than 20). As previously mentioned, some outside notes sound more dissonant than others. For example, in the key of E major, a Bb (the b5 scale degree) sounds more striking to the ear than a D natural, since using the lowered 7th scale degree is not all that uncommon in a major key. I've placed boxes in the TAB around the notes that don't naturally occur in the key.

You might want to try experimenting with this in your own music if it's not something you commonly do. One unexpected note or chord in the right (wrong?) place can become the most interesting part of a piece!

<https://www.troygifford.com/>

Prelude #1

Troy Gifford

$\text{♩} = 80$

mp

T
A
B

0 2 4 3 0 3 4 | 0 2 4 3 2 0 3 | 0 2 4 3 0 3 4 | 5 2 0 3 [3] 0

5

mp

0 2 4 3 0 3 4 | 0 2 4 3 5 0 2 | 7 5 7 [4] 0 0 [1] | 0 2 3 . | 3 0 . |

9

pont. >

2 [2] | 0 2 0 2 0 | 0 2 0 2 | 4 0 [3] 0 0 [1] |

13

norm.

mf

3 | 0 2 0 2 | 0 2 0 1 0 2 0 | 4 0 3 0 2 0 | 3 0 2 0 0 0 . |

17

0 4 0 0 | 0 4 0 6 0 | 0 4 0 5 0 | 3 0 2 0 1 |

4 6 | 4 6 | 4 6 | 1 |

21

0 4 0 0 | 0 4 0 7 5 | 0 4 0 6 0 | 4 0 3 0 2 0 7 | Harm.

4 6 | 4 6 | 4 6 | 7 |

25

0 4 0 0 | 0 6 0 6 7 | 0 4 0 5 0 | 3 0 2 0 1 | 3 7 0 9 |

4 6 | 4 6 | 4 6 | 3 | 7 0 |

29

0 4 0 0 | 0 4 0 12 10 | 0 4 0 6 0 | 4 0 3 0 2 0 3 2 |

4 6 | 4 6 | 4 6 | 1 |

33

mp

0 2 4 3 0 3 4 | 0 2 4 3 2 0 3 | 0 2 4 3 0 3 4 | 5 2 0 3 [3] 0

37

mp

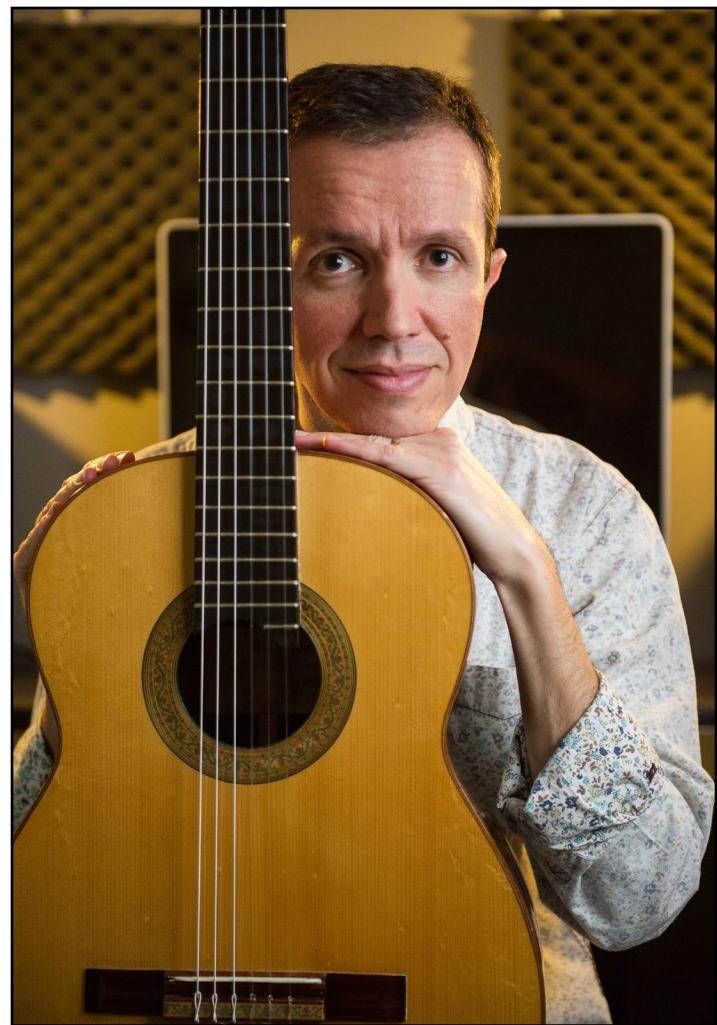
0 2 4 3 0 3 4 | 0 2 4 3 5 0 2 | 7 5 7 [4] 0 0 [1] | 0 2 3 0

Walter Rodrigues Jr.

Bossa Nova Patterns and Variations

In this lesson, I will cover some important aspects of the Bossa Nova style, that can many times be missed or overlooked. Starting with a very brief history, Bossa Nova, a Brazilian musical genre, started in the late 1950's in Rio de Janeiro. Although many musicians contributed to the popularity of the new style, the two names that quickly come to many people's minds are composer Antonio Carlos Jobim, and the voice and violão (classical guitar) of João Gilberto. The word "bossa" in Portuguese, is a slang for natural flair, talent or charm. In order to get into the core of the authentic groove (meaning, play with "bossa"), we must first understand that the Bossa Nova feel is directly connected to Samba. Although we often see Bossa tunes written in 4/4, the feel is really 2/4 (I'll get into a more detailed explanation on that in the video). Also, we must keep in mind, that the lyrics of Bossa Nova songs, mainly portrays love, romance, sadness and beauty. Therefore, it's imperative that we incorporate all of the above qualities into our playing. I once heard a precious tip from the great Jazz guitarist Joe Diorio, who said: "Everyone should learn the lyrics of a song before they can play it"!

Although Bossa Nova can offer a virtually unlimited combination of patterns, the following 7 examples, when properly combined, can create an authentic Bossa groove. Make sure to watch the video segment to get the most out of this lesson.



<https://walterrodriguesjr.com/>

BOSSA NOVA PATTERNS AND VARIATIONS

Ex. 1

D maj9 B^bdim A m7 D 7(b9) G maj7

TAB

Fretboard diagram for Ex. 1 showing fingerings for each measure: 5-5-5, 5-5-5, 5-5-5, 4-4-4, 3-3-3.

Ex. 2

D maj9 B^bdim A m7 D 7(b9) G maj7

Fretboard diagram for Ex. 2 showing fingerings for each measure: 5-5-5-5, 5-5-5-5, 5-5-5-4, 4-4-4-3, 3-3-3.

Ex. 3

D maj9 B^bdim > A m7 D 7(b9) > G maj7

Fretboard diagram for Ex. 3 showing fingerings for each measure: 5-5-5-5, 6-5-5-5, 5-5-5-4, 5-4-4-4, 3-3-3.

Ex. 4

D maj9 B^bdim A m7 D 7(b9) G maj7

Fretboard diagram for Ex. 4 showing fingerings for each measure: 5-5-5-5, 6-5-5-5, 5-5-5-4, 5-4-4-4, 3-3-3.

Ex. 5

D maj9 B^bdim A m7 D 7(b9) G maj7

Fretboard diagram for Ex. 5 showing fingerings for each measure: 5-5-5-5, 6-5-5-5, 5-5-5-4, 5-4-4-4, 3-3-3.

Ex. 6

D maj9 B^bdim A m7 D 7(b9) G maj7

Fingerings for the bass staff:

5 5 5	5 5 5	5 5 5	5 5 5	4 4 4
6 6 6	6 6 6	6 6 6	6 6 6	(5) 5
4 4 4	4 4 4	4 4 4	4 4 4	(5)

5 (5) 5 6 (6) 6 5 (5) 5 5 (5) 5 3 (3) 3 3 3

Ex. 7

D maj9 B^bdim A m7 D 7(b9) G maj7

Fingerings for the bass staff:

5 5 5	5 5 5	5 5 5	5 5 5	5 5 5
4 4 4	5 4 7	6	6	5

5 4 5 4 7 6 6 5 5 5 5 5 5 5 4 4 4 4 4 3 4 3 4 4

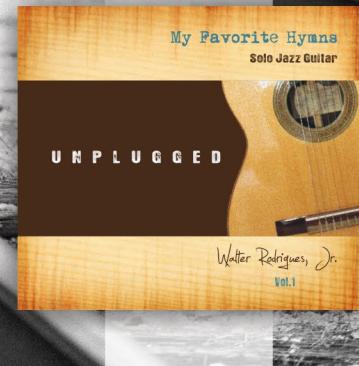
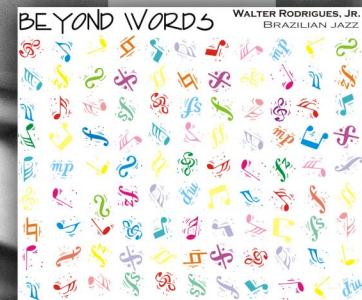
Notes with an "X" should be slapped with right hand

Notes in parenthesis are "ghost notes"

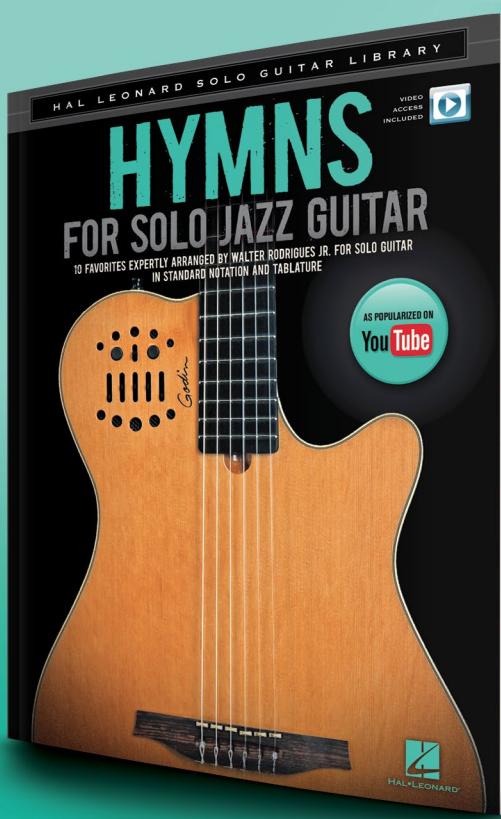
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Fingerstyle Jazz Concepts

Fun With 10ths! Part II

by Steve Herberman

Continuing with our playful exploration of the 10th interval, this edition will feature a few new twists. As mentioned in the last issue these motivic patterns are great for intros, endings and interludes and will stand out from the rest of the arrangement or improvisation because of their often-quirky nature. In most of the examples once the first measure is learned the motive is moved around the neck with the same fingerings most of the time. This not only makes them easier to play but keeps them motivic, yet I encourage you to change the movements. In other words if the first bar moves up a minor 3rd in bar 2, try a perfect fourth instead or maybe a tri-tone, keep experimenting and use your ears. Some of the examples are cycle 4 others might be half step descending cycles or contiguous two-fives like Wes Montgomery favored so often. A couple of concepts to look out for in the examples are inner line motion, 10ths paired with other intervals, odd meters and polyrhythms, which add rhythmic interest.

Notice that example 7 uses a diminished scale as its inner line between the “mighty 10th interval” (to use a George Van Eps term.) Example 9 uses inversions as an alternate approach to playing two-fives.

The next installment will be a continuation of Fun With 10ths. I hope you enjoy these examples and can figure out a way to incor-



porate them into your chord solos and make up your own examples. Don't always worry about the theory at first; use your ears and intuition and see where that takes you (often to some exciting places!) Listen to the intros, interludes and endings of George Van Eps and Ted Greene for inspiration as well as the great Art Tatum on piano as he was a shining example of this. Have fun with these 10ths and enjoy the fact that we as guitarists can grab them so much easier than pianists can. Put one in the win column!

<http://www.reachmusicjazz.com/>

Fun With 10ths Part II

The same fingerings apply after first bar in almost all of the examples

by Steve Herberman

1A

T A B

5	5	8	8	11	7	14	14	17
3	4	6	7	9	10	12	13	15

1B

T A B

5	4	5	5	8	7	8	11	10	7	14	13	14	14	12	12	12
3	4			6	7		9	10		12	13	14	13	15		

1C (In reverse!)

T A B

14	14	14	13	11	11	10	8	8	8	7	5	5	5	4
13				10	9		7	6			4	3		

2A

T A B

5	4	3	3	6	5	4	4	7	6	5	5	8	7	6	6	7	7
3	6			4	7		5	8		6	9		10				

2B

Chords: C maj7, E♭maj7, D♭maj7, E maj7, D maj7, F maj7, E♭maj7, G♭maj7, C maj13(#11)

Fretboard diagram (bottom):

5	3	3	6	4	4	7	5	5	8	7	6	6	7
4	6	4	7	5	8	5	8	6	9	7	10	8	
3	6	4	7	5	8	6	9	7	10	8			

2C

Chords: C maj7, E♭maj7, D♭maj7, E maj7, D maj7, F maj7, E♭maj7, G♭maj7, C maj13(#11)

Fretboard diagram (bottom):

4	5	3	3	5	6	4	4	6	7	5	5	7	
3	6	4	7	5	8	7	5	8	6	9	7	10	8

3A

Chords: A m7, D9, G m7, C9, F m7, B♭9, E♭m7, A♭9, G maj9

Fretboard diagram (bottom):

12	12	11	10	12	11	10	10	9	8	10	9	8	7	6	6	5	4	6	5	5
10				8			6			4				4			4			3

3B

Chords: A m7, D 7(alt.), G m7, C 7(alt.), F m7, B♭7(alt.), E♭m7, A♭7(alt.), G maj9

Fretboard diagram (bottom):

12	10	11	12	13	11	10	8	9	10	11	9	8	6	7	8	9	7	6	4	5	6	7	6	5
10				8			6			4			4			4			4			3		

4

Dm7 G7#9(#5) Cm7 F7#9(#5) Bpm7 Eb7#9(#5) Abm7 Db7#9(#5) C6/9

10 8 9 11 8 6 7 9 6 4 5 7 5 4 2 3 5 3

5

A m9 G m9 F m9 E♭ m9 D♭ 9 C 6/9

12 12 11 12 10 10 9 10 8 8 7 8 6 6 5 4 3

10 12 11 12 8 10 9 10 6 8 7 8 4 6 5 4 3

6

G 7(b9) G 6/9 F 7(b9) F 6/9 E♭ 7(b9) E♭ 6/9 D♭ 7(b9) D♭ 6/9 C 6/9

10 9 10 8 7 8 6 5 6 5 4 3 4 3 4 3

7

G 13(b9) B♭ 13(b9) C♯ 13(b9) E 13(b9)

3 1/2 4/5 2/3 6 4 5 7 8 5 6 9 7 8 10 11 8 9 12 10 11 13 14 11 12

8 G maj7 (B-7) F maj7 (A-7) E♭maj7 (G-7) D♭maj7 (F-7) C 6/9(#11)

let ring - - - - *Simile*

12 12 11 12 12 8 10 9 10 6 8 8 4 6 6 6 3

9A

12 12 10 13 | 11 11 9 10 12 | 10 10 8 11 | 9 9 7 10 | 7 6

9B

9 9 7 10 | 8 8 6 9 | 7 7 5 8 | 6 6 4 7 | 5 6

9C

12 12 10 13 | 10 10 8 11 | 8 8 6 7 | 6 6 4 7 | 4 3

9D

G m7 C7 B_bm7 E_b7 D_bm7 G_b7 F maj9

10

G maj7 E 7_b9(#5) A m7 D 13(b9) B m7(b5) E 7_b9(#11) A m9 A_b13 G maj9

11A

A m7 D 7(#5) G m7 C 7(#5) F m7 B_b7(#5) E_bm7 A_b7(#5) G 6/9

11B

A m7 D 7(#5) G m7 C 7(#5) F m7 B_b7(#5) E_bm7 A_b7(#5) G maj9

12

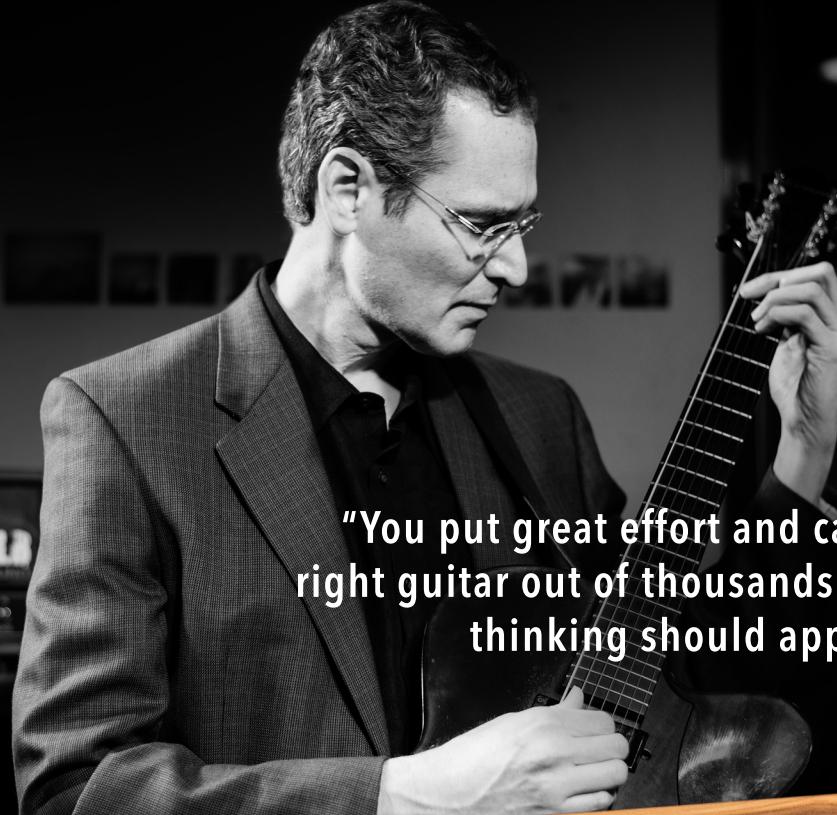
Musical score for guitar (Fretboard) showing chords and fingerings. The score consists of two staves. The top staff shows chords and the bottom staff shows the corresponding fingerings on the fretboard.

Chords and Fingerings:

- Dm7 (Fingerings: 3, 2, 1, 1)
- G 7(b9) Cm7 (Fingerings: 4, 1, 1)
- F 7(b9) Bbm7 (Fingerings: 1, 1, 1)
- E♭7(b9) A♭m7 (Fingerings: 1, 1, 1)
- D♭7(b9) G♭maj7 (Fingerings: 1, 1, 1)

Fretboard Fingerings:

10	11	10	9	8	9	8	7	6	7	6	5	4	5	4	3	3	2
10			11	8			9	6		7	4	5	4	3	4	2	



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Bill Piburn

Mapping The Fingerboard

Part V Diminished Resolutions

Welcome to the fifth installment of *Mapping The Fingerboard*. In the last article I discussed diminished scale construction, application and harmony. In this article I covered the four dominant 7th chords found in the diminished scale. They are found on the diminished scale degrees of 7, 2, 4 and b6. When applying the diminished triads or diminished seventh chords ½ step above each of these degrees you will get a dominant 7th b9 chord that omits the root. Who needs the root anyway!

In this installment I will downsize the four-note diminished 7th into diminished triads and show you how the diminished triads can resolve to four major triads and their four parallel minors. Parallel minor meaning the same tonic. An example would be E major – E minor. In this application of diminished we will be treating them as V7b9 resolving to I major or minor. An example: B7b9 resolving to E major or E minor.

In example #1 you will see the four notes that construct a C diminished 7th chord.

Example #2 are the triads generated from the C diminished 7th chord. When applying these triads against the root (B) a half step below the interval combinations will be as follows: (b9, 3, 5) (3, 5, b7) (5, b7, b9) and (b7, b9, 3). Notice that all the di-

minished triad inversions include the b9 except for the triad starting on the 3rd.

Note that in example 2 the chord application is a B7. That being said the C diminished triad inversions should be spelled as they relate to the root note B. The Eb becomes D# and Gb becomes F# (Enharmonic: Same sound, different spelling). You should still think of the triad inversions as C diminished. The chord interval on the bottom of each triad will be (b9, 3, 5, b7). The enharmonic spelling will be applied to V chords of B and D. The roots of F and Ab maintain the notes in their original spelling (C, Eb, Gb).

In example #3 you will see four C diminished triads in root position. The four different roots that I have applied will give us B7b9, D7b9, F7b9 and Ab7. The four roots of the dominant chords can be found by think a half step below each interval in the C diminished 7th arpeggio. You can quickly find each root when you take in consideration they also move in minor 3rds.

Diminished Resolution: Now we will look at using the diminished triads as V resolving to I major and V to I minor. We will do this with the four possible dominant roots. Of course using the diminished as four different V chords also means we will have four different I chords for major and another four for minor. The diminished triads do not contain the roots of the V chords however the root is played in the resolution to I major and minor in examples 4 through 7. This is not the case

in examples 8 through 11 where major 7 replaces the root in the resolution. This of course now means there is no root in the V or in the resolution.

As you play the examples you will notice that the major 7th resolutions are the same as a minor triad only thinking of a different root. An example would be B minor over a G bass note. Remember we will not be playing the bass note. You will also notice that the minor major 7th resolutions are the same as an augmented triad a minor 3rd above. An example would be Bb augmented over G.

For the most part resolving up or down will work. The voice leading will be up to you. While the examples are not flashy they are foundational and will serve as another step in opening up your understanding of the fingerboard and harmony. I suggest that you know them well. Once you see the concept try moving it to all string groups and to the other eight possible roots. They are C, Eb, Gb, A and Db, E, G, Bb.

Open Voiced Major Resolutions: Examples 12 through 15 are open voiced diminished resolutions to major. Open voiced meaning the middle note of each triad has been raised an octave. We have moved to a lower string group to allow space to raise the middle note. Open voiced triads are not possible when built on the 3rd string group. At the beginning of each group of four resolutions I have included the diminished chord each set is based on. They are Bb dim, Db dim, E dim and

G dim. Remember that they each function as V chords a half step below. Bb dim = A7 and Db dim = C7 etc. Remember that each diminished triad can actually resolve to four different major and four different minor chords. Take a look at example 12. Notice that in this example Bb diminished can resolve to D, F, Ab and B major. Now in examples 13 through 15 the Bb diminished triad moves up in minor 3rds and resolves to a new inversion of the 1 chord.

Enharmonic: You will also notice that enharmonic spelling is used to reflect each of the V chords. An example would be Bb dim (Bb, Db, Fb) enharmonically as an A7 = (Bb, C#, E). This applies to each V chord. You should still think of it as diminished a half step above followed by all the three other inversions. We have a total of four possible triads inversions. We are using a diminished 7th to generate these triads. Four notes in a diminished 7th equal four possible triads.

Minor Resolutions: Examples 16 through 19 resolve to minor. Notice that the minor resolution looks like a possible voicing for the relative major 6th. An example would be Dm/A looks like F6/A. See example 16 bar 1.

Example 20 is a group of diminished resolution in close position but this time built from the 6th string. Example 21 is the same set in open position. In example 22 I've moved to new diminished chord to base the resolution from. This example is based on F diminished, 5th string, close voicing but resolving to minor. Example

23 is the same in open voicing.

I suggest taking the concept through as many diminished resolutions as possible. First in close voicing then play the same in open voicing. Remember that once you select a diminished chord to base the resolutions from you will have a total of four inversions to start from. Each inversion can resolve to four major and four minor chords. We are using triads built from a diminished 7th. Four notes equal four possible triads.

It's a bit tricky thinking of each resolution and which V chord you are applying but in time you'll see and hear with greater clarity and speed. Remember the tip of thinking in minor 3rds with both the diminished triads and the dominant roots.

I know this can be confusing because it was for me, give it time. Neither is it commonplace nor is it easy to process. Good luck and feel free to write me with questions at piburnguitar@gmail.com

Ex. 1

C dim7

T A B T A B T A
3 1 4 2 || 5 5 8 11 11 14 || 5 5 0 3 3 4 ||

Ex. 2

T A B T A B T A
3 1 4 2 || 5 5 8 11 11 14 || 5 5 0 3 3 4 ||

Ex. 3

B 7(b9) D 7(b9) F 7(b9) A♭7

T A B T A B T A
3 1 4 2 || 5 5 8 11 11 14 || 5 5 0 3 3 4 ||

Diminished resolutions major and minor

Ex. 4

B7 E

T A B

2 0 5 4 8 7 11 13 12 || 2 0 5 3 8 7 11 13 12

Ex. 5

D7 G

2 3 5 7 8 10 12 14 15 || 2 3 5 6 8 10 12 14 15

Ex. 6

F7 B♭

2 3 5 6 8 10 11 13 15 || 2 3 5 6 8 9 11 13 15

Ex. 7

A♭7 D♭

2 1 5 4 8 9 11 13 15 || 2 1 5 4 8 9 11 13 15

Diminished resolutions to major 7 and minor major 7th

Ex. 8

B7 E maj7 B7 Em(maj7)

2 4 5 4 8 10 7 11 11 | 2 4 5 3 10 7 11 12

5 4 8 10 12 13 | 5 6 9

Ex. 9

D7 G maj7 D7 Gm(maj7)

2 3 5 7 8 10 11 14 | 2 3 5 6 8 10 11 14

5 4 8 10 12 13 15 | 5 6 7 9 11 13 15

Ex. 10

F7 B♭maj7 F7 B♭m(maj7)

2 3 5 6 8 10 11 13 | 2 1 5 6 8 10 11 13

5 4 8 10 12 14 15 | 5 2 6 8 10 12 14

Ex. 11

A♭7 D♭maj7 A♭7 D♭m(maj7)

2 1 5 6 8 10 11 13 | 2 0 5 6 8 10 11 13

5 4 8 10 12 14 15 | 5 1 6 8 10 12 14

Open voiced diminished resolutions to major from 4th string

Ex. 12

Musical notation for Ex. 12. The top staff shows chords: B_bdim, A7, D/A, C7, F/A, E_b7, A_b, F#7, and B/F#. The bottom staff shows fingerings: 5, 5, 10; 5, 6; 5, 8; 5, 4.

Ex. 13

Musical notation for Ex. 13. The top staff shows chords: D_bdim, A7, D, C7, F/C, E_b7, A_b/C, F#7, and B. The bottom staff shows fingerings: 12, 12, 14; 12, 10; 12, 11; 12, 9; 12, 10; 12, 11.

Ex. 14

Musical notation for Ex. 14. The top staff shows chords: E dim, A7, D, C7, F, E_b7, A_b/E_b, F#7, and B/D#. The bottom staff shows fingerings: 8, 8, 7; 8, 10; 8, 5; 8, 4.

Ex. 15

Musical notation for Ex. 15. The top staff shows chords: G dim, A7, D/F#, C7, F, E_b7, A_b, F#7, and B/F#. The bottom staff shows fingerings: 6, 6, 5; 6, 5; 6, 4; 6, 5; 6, 3; 6, 5; 6, 8; 6, 6; 6, 7; 6, 4.

Open voiced diminished resolutions to minor from 4th string

Ex. 16

Musical notation for Ex. 16. The top staff shows chords: B_bdim, A7, Dm/A, C7, Fm/A_b, E_b7, A_bm, F_#7, and Bm/F_#. The bottom staff shows fingerings: 5, 5, 10; 5, 6; 5, 8; 6; 5, 7; 8; 5, 7; 9.

Ex. 17

Musical notation for Ex. 17. The top staff shows chords: D_bdim, A7, Dm, C7, Fm/C, E_b7, A_bm/C, F_#7, and Bm. The bottom staff shows fingerings: 12, 8; 12, 11; 13, 12; 12, 11; 13, 10; 12, 11; 11, 9; 12, 11; 10, 9.

Ex. 18

Open voiced diminished resolutions to minor from 5th string

Musical notation for Ex. 18. The top staff shows chords: Edim, A7, Dm, C7, Fm, E_b7, A_bm/E_b, F_#7, and Bm/D. The bottom staff shows fingerings: 8, 7; 8, 7; 6, 5; 8, 7; 9, 8; 10, 8; 8, 7; 4; 8, 7; 4; 5.

Ex. 19

Open voiced diminished resolutions to minor from 4th string

Musical notation for Ex. 19. The top staff shows chords: Gdim, A7, Dm/F, C7, Fm, E_b7, A_bm/E_b, F_#7, and Bm/F_#. The bottom staff shows fingerings: 6, 5; 6, 5; 5, 3; 6, 5; 4, 3; 6, 5; 4, 3; 6, 5; 7, 6; 6, 5; 7, 9.

Close voiced diminished resolution built from 6th string

Ex. 20

B_bdim A 7 D/A C 7 F/A E_b7 A_b F_#7 B/F_#

2 2 4 2 3 2 1 2 1

6 6 5 6 5 6 4 6 2

Open voiced from 6th string

B_bdim A 7 D/A C 7 F/A E_b7 A_b F_#7 B/F_#

6 6 7 6 5 6 5 2 4

6 6 5 6 5 6 4 6 2

Close voiced minor resolutions from 5th string

Ex. 22

F dim E 7 A m/E G 7 C m/E_b B_b7 E_b D_b7 G_bm/D_b

4 4 5 4 5 4 3 4 2

8 8 7 8 8 6 8 7

Open voiced minor resolutions from 5th string

Ex. 23

F dim E 7 A m/E G 7 C m/E_b B_b7 E_bm D_b7 G_bm/D_b

9 9 5 9 8 9 7 9 7

8 8 7 8 6 8 6 8 7

9 8 7 8 6 8 6 8 9

Dylan Ryche

Creating With Modes Part II

I'm back to continue our journey in using modes as a creative tool. In the previous issue we discussed using the different character of the first three modes of the major scale - Ionian, Dorian and Phrygian - as a springboard for some creative ideas. We have four more to talk about. Next to the mode name you will see the interval numbers that form each mode. We have lots of music to play in this issue, so let's get to it!

LYDIAN (1-2-3-#4-5-6-7)

Lydian is the 4th mode of the major scale and you can think of it as a major scale with a raised 4th. It is a very bright and dreamy sound. You hear this all the time in movie scores where someone is waking from a dream or something like that. It's a very pleasing sound - very close to a major Scale but with a little twist.

MIXOLYDIAN (1-2-3-4-5-6-b7)

This is a very common mode throughout rock history. It can be thought of as a major scale with a flattened 7th. The bVII chord is used all the time in rock and pop music, so the b7 in this mode works well with that. Try playing G Mixolydian over a common chord progression like G-F-C-G. Fits perfectly! The b7 and major 3rd in Mixolydian makes it also the perfect mode for playing over a dominant chord. Another use to me is to get that kind of Celtic jig sound that I am going for here in this example.



AEOLIAN (1-2-b3-4-5-b6-b7)

As Ionian was the same as the major scale, Aeolian is the same as the natural minor scale. It's probably the most commonly used minor scale, at least in Western music. This is likely because it is less dissonant than the other minor modes. This one can fit right into a Top 40 pop song, whereas you might have a harder time finding Locrian on the radio! In the next example, I am using it to get a kind of mournful and sad vibe

LOCRIAN (1-b2-b3-4-b5-b6-b7)

I am confident in saying this is the least used of the seven modes of the major scale. It has all the necessary ingredients to play over a minor7b5 chord - and that is probably it's most common use in Western music. It is the only one of the modes we've discussed that doesn't contain a Perfect 5th, which means it doesn't have that V – I relationship. Nonetheless, sometimes you may have a need to

write something that feels tense, unresolved, dark and foreboding. If you read that list of adjectives and thought, sounds perfect for heavy metal, you'd be right! My last example gives you an idea of what you can do with it in that kind of context

There you have it, the seven modes of the major scale. Seven creative tools we now have in our toolbox. If you're stuck in a creative rut, you may open some doors by giving yourself a challenge like writing a song using only the Dorian mode. Try it and see what happens. Who knows, you may find yourself composing music for TV, film or a commercial and need to write something that sets a

specific mood. One of the modes may be just what you need! I hope reading this series and playing the examples has set off a few light-bulbs for you. There are many possibilities, dreams and songs lurking within the humble major scale. No better day than today to start writing yours!

Lydian

Dropped D ⑥=D

Musical score for guitar in G major (two sharps) and common time. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns and a bass note on the third beat of each measure. The bottom staff is a tablature for a six-string guitar, showing fingerings and string indications (T, A, B). The tablature includes a dynamic instruction "let ring throughout" and a grace note symbol above the first string at the beginning of the second measure.

Mixolydian

Dropped D
⑥=D

let ring throughout

1. 2.

Aeolian

Dropped D
⑥ = D

Musical score for the first measure of Aeolian. The score consists of two staves: a treble clef staff above and a guitar TAB staff below. The treble clef staff shows eighth-note patterns. The guitar TAB staff shows fingerings (5, 6, 7) and string muting symbols (o). The guitar TAB staff has three horizontal lines labeled T, A, B from top to bottom. The tab indicates: 5-6-7, 5-6-7, 10-8-0, 10-10-8, 5-6-7, 5-6-7, 10-8-0, 10-10-10. A bracket labeled <12> is at the end. A note says "let ring throughout".

Musical score for the second measure of Aeolian. The treble clef staff shows eighth-note patterns. The guitar TAB staff shows fingerings (5, 6, 7) and string muting symbols (o). The guitar TAB staff has three horizontal lines labeled T, A, B from top to bottom. The tab indicates: 5-6-7, 5-6-7, 10-8-0, 10-10-8, 5-6-7, 5-6-7, 2-(2)-3-0-2, 3-0, 2-3. A bracket labeled <12> is at the end.

Musical score for the third measure of Aeolian. The treble clef staff shows eighth-note patterns. The guitar TAB staff shows fingerings (5, 6, 7) and string muting symbols (o). The guitar TAB staff has three horizontal lines labeled T, A, B from top to bottom. The tab indicates: 5-6-7, 5-6-7, 10-8-0, 10-10-8, 5-6-7, 5-6-7, 10-8-0, 10-10-10. A bracket labeled <12> is at the end.

Musical score for the fourth measure of Aeolian. The treble clef staff shows eighth-note patterns. The guitar TAB staff shows fingerings (5, 6, 7) and string muting symbols (o). The guitar TAB staff has three horizontal lines labeled T, A, B from top to bottom. The tab indicates: 5-6-7, 5-6-7, 10-8-0, 10-10-8, 5-6-7, 5-6-7, 2-(2)-3-0-2, 3-0, 2-3, 0. A bracket labeled <12> is at the end. The word "rit." is written above the staff, followed by a dashed line.

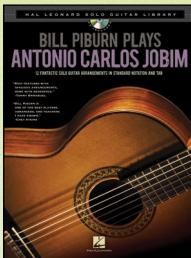
Locrian

Dropped D
⑥=D

The sheet music consists of four staves, each containing a treble clef staff above a guitar neck diagram. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a guitar neck with fret numbers: 0, 0, 5, 0, 0, 5, 0, 0, 5, 6, 8, 5, 8, 6. The third staff continues the eighth and sixteenth note pattern. The fourth staff shows a guitar neck with fret numbers: 5, 0, 5, 6, 0, 5, 0, 0, 5, 6, 8, 6, 5, 8. The fifth staff shows a rhythmic pattern of eighth and sixteenth notes. The sixth staff shows a guitar neck with fret numbers: 0, 5, 0, 6, 5, 0, 0, 5, 6, 5, 0, 5, 6, 8, 5, 8, 6. The seventh staff shows a rhythmic pattern of eighth and sixteenth notes. The eighth staff shows a guitar neck with fret numbers: 5, 0, 6, 3, 5, 3, 5, 1, 3, 1, 3, 6, 3, 0, 0.

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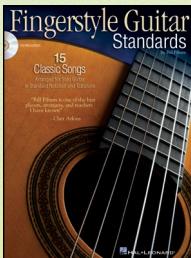
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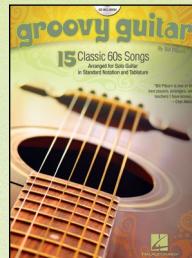
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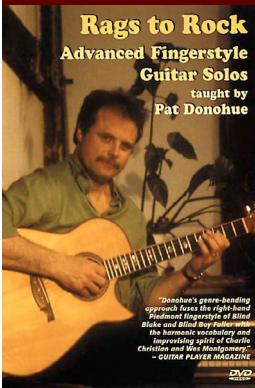
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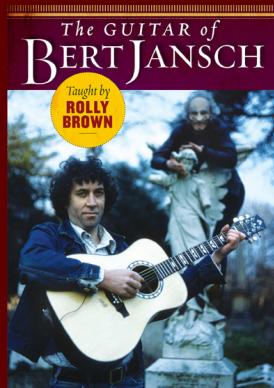
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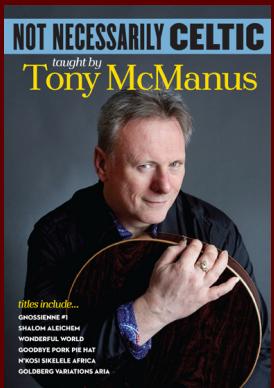
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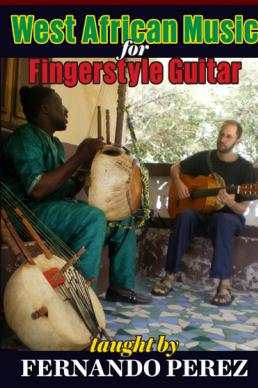
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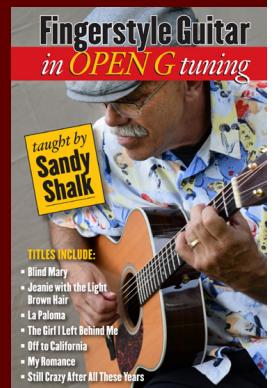
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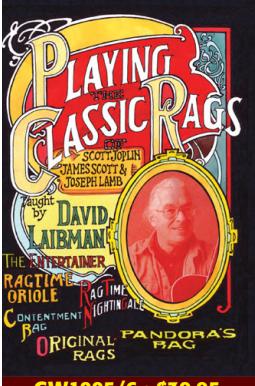
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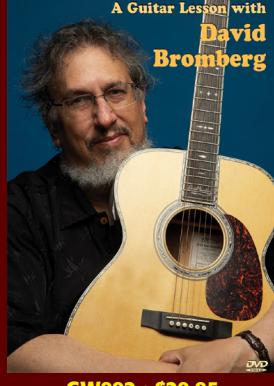
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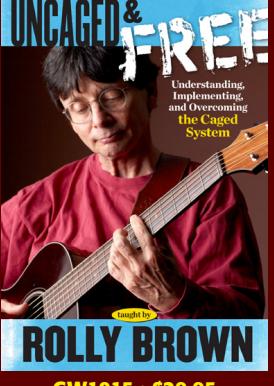
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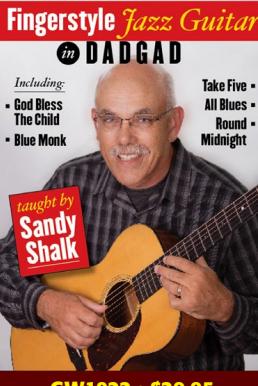
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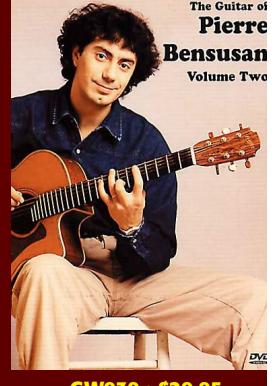
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Britain Meets Michigan in North Carolina: Clive Carroll and a Sam Guidry SG-2

Playfulness which belies a deep well of energy and skill, the ease with which the hands saunter from biting chromatic treble runs to mournful, mellow harmonics over the fretboard extension, these are the marks of a master's technique which recently filled our studio. British guitar and composer virtuoso Clive Carroll stopped by Dream Guitars for a few days of guitars, recordings, and conversation, and while he was here we gave him free reign to pick whichever guitars he liked with which to record. Clive was patient enough (or perhaps he just likes playing guitar) to lay down a number of videos, which we'll release once we finish editing them.

The first of these has already been released, a version of Clive's "The Prince's Waltz," which features our first instrument from Big Rapids, Michigan-based luthier Sam Guidry, one of Bryan Galloup's right hand men at the Galloup School of Lutherie. The guitar is the SG-2, Sam's interpretation of the SJ body size, in Birdseye Maple and Engelmann Spruce. Granted, anything Clive touches sings, but it was a particularly beautiful occasion when the SG-2 and Clive's hands came together: the SG-2's excellent note separation allowed for "The Prince's Waltz" to ring out with delicious clarity. Given the nimbleness of Clive's left hand racing across the fretboard, you can hear just how even is the response, and how the various registers flow together simultaneously sinuous and distinct. Guidry's SG-2

is an large-bodied instrument at 15 11/16" at the lower bout, but the lightweight build and elevated fretboard extension make for an incredibly easy play feel. Stay tuned as we continue to release more videos from our most recent Clive Carroll session! You can find more details about Sam's SG-2 here on our site: <http://www.dreamguitars.com>

Measurements

Body Size: Medium
Scale: 25 1/2 in. (647.7 mm)
Nut Width: 1 3/4 in. (44.5 mm)
String Spacing: 2 1/4 in. (57.2 mm)
Body Length: 20 1/8 in.
Upper Bout: 11 11/16 in.
Lower Bout: 15 11/16 in.
Body Depth @Neck Heel: 3 7/8 in.
Body Depth @Tail Block: 4 15/16 in.
Frets to body: 14

Woods & Trim

Back/Sides: Birdseye Maple
Top Wood: Engelmann Spruce
Fingerboard: Ebony
Neck Wood: Mahogany
Bridge: Ebony
Rosette: Spalted Maple
Binding: Ebony
Fingerboard Bindings: Ebony
Head-plate: Birdseye Maple
Headstock Bindings: None
Headstock Inlay: Ebony
Top Trim: Maple
Back Strip: Ebony with Wood Lines
Fret Markers: Side Dots Only
Tuners: Gotoh 510 Mini
Tuner Finish: Chrome With Ebony Buttons

Clive Carroll performing "The Prince's Waltz"



Sight and Sound CDs

Adam Palma is a Polish guitarist who currently lives in England. He often performs in concert with Tommy Emmanuel and Al Di Meola. Both of these guitar legends have not only become friends but Adam refers to them as his musical fathers. Their influence becomes obvious within the first few minutes of listening to his new release titled *Palm-istry*.

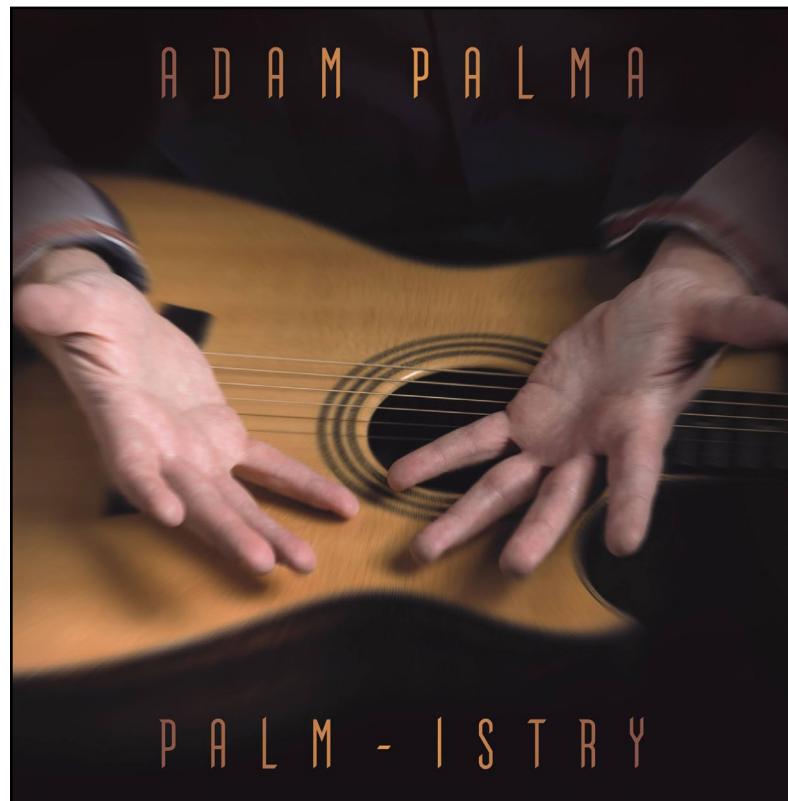
The recording features eleven tracks, seven of which are originals. Through Adam's impressive chops he displays a technique that seems unchallenged. He plays with a strong groove and always defines the musical parts with clarity. It's interesting to hear him rip an Al Di Meola inspired line or hear Tommy Emmanuel's groove and melodic sensibilities come into play. You'll also hear a bit of an homage to Merle Travis in his original "Kentucky Miners."

Palm-istry is on the Polskie Radio label and produced courtesy of the patronage of the mayor of Włocławek, Poland.

Adam Palma is an extremely gifted musician. With technique to spare he has blended his many influences into a unique artistic statement. We highly recommend *Palm-istry* be added to your 'got to have' list.

"Full of fresh ideas, new grooves and sparkling guitar playing - GET IT!!" – Tommy Emmanuel CGP

<http://www.adampalma.co.uk/>



The name Richard Smith has pretty much become synonymous with fingerstyle guitar. He is not only the 2001 National Fingerstyle Guitar Champion but he was inducted into the National Thumbpickers Hall of Fame in 2009. He has played with artists such as Chet Atkins, Tommy Emmanuel, Martin Taylor, Mark O'Connor, Sam Bush, Joe Pass, Victor Wooten, Earl Klugh, Suzy Bogguss and many more.

The title of Richard's latest recording *One Man Road show* is not only a metaphor for his life but it happens to be one of the best fingerstyle recordings to come along in years.

Jerry Reed being one of Richard's heroes is well represented in this project with his compositions "East Wind" and "Mister Lucky." Another tip of the hat to Jerry is Richard's use of Jerry's introduction played on "Georgia On My Mind." Scott Joplin was another influence on Richard. Joplin's "Solace," "Maple Leaf Rag" and "Pineapple Rag" are all

played with precession and groove. Irving Berlin's "Cheek to Cheek" is a real stand out as it is one of Richards most impressive arrangements due to many sophisticated variations. The classic "Tenderly" is played on the electric guitar and is an obvious tribute to his friend and legend Chet Atkins. "Lulu's Back In Town" is a bonus track and perhaps the biggest surprise due to Richard's vocal. He's actually a great singer! This track also has a swingin' groove due to the excellent playing of Chris Brown on drums and Charlie Chadwick on acoustic bass. Richard also plays electric guitar on this track.

Thirteen tracks including the bonus track and some of the finest fingerstyle playing in the world make this a have to get recording. Do yourself a favor and order it today!

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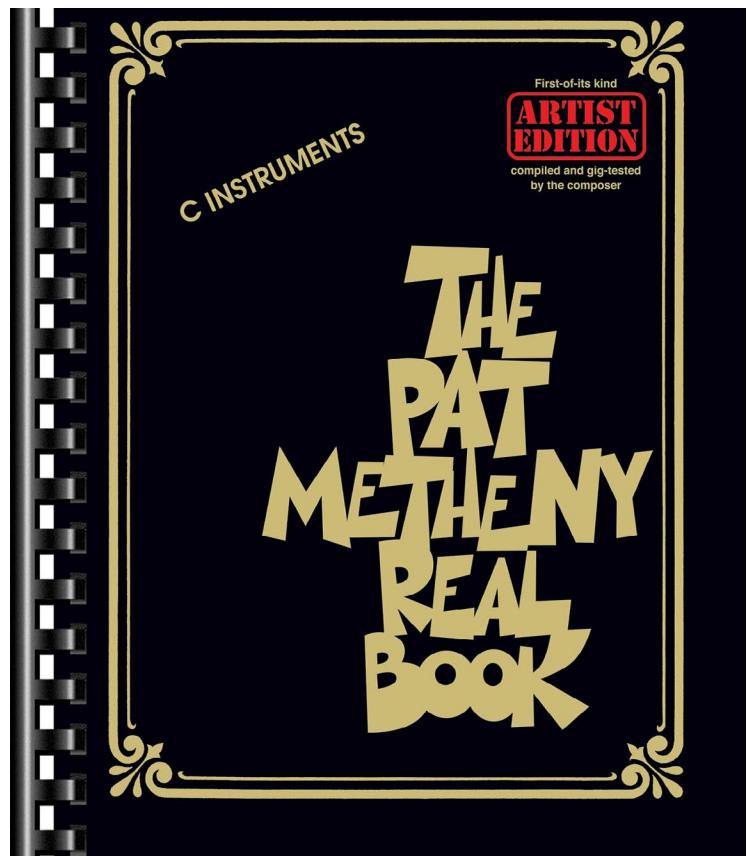


One Man Roadshow

Solo Fingerstyle Guitarist, Richard Smith

Fakebook

Hal Leonard Publishing The Pat Metheny Real Book



"In a way, there is a certain selfish aspect to all of this on my part. I guess that I have written out a lead sheet for "James" about 100 times since I wrote it back in 1980. Hopefully with this book, along with 146 other tunes, I will never have to again! The goal for me was to be able to plop this book on a music stand with a bunch of players and be able to play a gig right away." - Pat Metheny

With this new fakebook book we all can gain insight to the harmonic and melodic genius of the legendary Pat Metheny. Pat has gig tested each and every chart. As a matter of fact he is currently touring with these charts and his new band.

www.halleonard.com