

# FINGERSTYLE GUITAR JOURNAL



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Antigoni's guitar, "La Boda" by Jose Romanillos, 1989

## From the Editor

Recently I have been transcribing solos by the legendary jazz musicians Stan Getz and Chet Baker. They happen to be two of my favorite improvisers who both reached the pinnacle of their art form. Through doing this, I not only discovered much about their approach but I also rediscovered my joy for transcribing music.

Through the years, I have transcribed a lot of music but most of it has been work for hire projects that for the most part felt like working in the coal mine. Each time I sat at the computer it felt like hearing the principle over the intercom say, "Mrs. Randall please send Bill Piburn to the office."

I am sharing my thoughts to encourage you to find music that you love and transcribe it. No matter how simple or complex it will be rewarding in multiple ways. Besides the pride you will feel just think of the money you will save on sheet music. In addition, it has been my experience that the phrasing of the melody is often simplified and therefore square sounding. I am speaking mostly of popular songs and jazz fake books. Finally, your ear will improve and nothing is more important in music than your ear.

For those of you who do not read music you can still transcribe music. Transcribing music in its purist form is repeating what you hear. Pen and paper is only a method to preserve and pass it on.

Friends, Romans, countrymen, lend "music" your ear!

A photograph of a man with dark hair and a beard, wearing a light-colored suit jacket, white shirt, and red tie, playing an orange acoustic guitar. He is looking down at the guitar. To his right is a black guitar amplifier with the brand name 'Henriksen' and the model 'THE BUD' visible.

"No matter what style I'm playing, no matter what guitar I'm playing with, the Henriksen perfectly amplifies the sound I hear from my instrument."

-Sean McGowan

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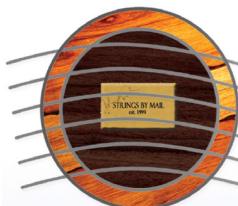
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**Antigoni Goni** was born in Athens, Greece. At the age of ten She began guitar studies with Evangelos Assimakopoulos at the National Conservatory of Athens. At twenty, she left Greece to continue her studies at the Royal Academy in London, England with John Mills and Julian Bream. While at the Royal Academy she was personally selected by Julian Bream as the winner of the Julian Bream Prize.

Little did she know that her musical journey would take her to New York in 1991 where she would completed her Master Degree at The Julliard School of Music under the guidance of Sharon Isbin. Antigoni went on to found the Pre-College Guitar Department at Julliard where she was the director from 1995 to 2004. In 1995, Antigoni became the first prizewinner of the prestigious Guitar Foundation of America. This led to a tour of sixty-five concerts and a recording contract with Naxos Records. In 2004, she became the chair of the guitar department at the Royal Conservatory in Brussels, Belgium. After twelve years in Brussels, Antigoni has successfully found her balance between being a mother, wife, teacher, and concert guitarist.

Antigoni's latest recording *Hymn to the Muse* is a collection of original works and transcriptions inspired by the Greek culture and its heritage. Antigoni states, "Each and everyone of the pieces presented in the CD represents a very personal journey through time and space; a path with images, events and emotions."

**I've been enjoying your new CD. I was very impressed with your concert in Nashville but after listening to the recording, I was blown away!**

Wow, thank you very much. That means a lot to me because it's a difficult CD I think.

**It's not only the technique required to play this music but it's all the color, dynamics, and beautiful phrasing.**

Thank you. I'm glad they came out in the recording. The colors and dynamics that the classical guitar can offer is where it's beauty lies. For me, this is classical guitar. This is what makes our instrument unique; it's voice, the sound and the possibility of changing the timbre. This is what makes the guitar special. If you want to be flashy and fast, pick up the violin, guitar is not that. I do not think this is the beauty and character of the guitar. There are other instruments to do that. I do not think that any other instrument can get the variety of nuances that a classical guitar can get. I am glad you noticed that because I am working very hard for that.

**Yes, after listening I had a huge inferiority complex!**

(laughter)

**About a year ago, I driving on a long trip and was listening to Julian Bream recordings. It was a reminder just how colorful and dynamic his playing was and why he is held in such high esteem. Your CD gave me the same feeling of this color and dynamic range.**

Oh my God! Well I think we can finish the interview right now. I have arrived!

For me Julian Bream, was, is, and will always be my idol. Listening to him live and hearing him teach is just amazing. The nuances and colors he plays all make sense; they are not

contrived or planned. They are just hand in hand with the music.

I would like to also add that his sense of timing is amazing. It is his sense of being on the note and not just a millisecond before or after. For me these qualities have driven me all my life and I still draw inspiration from his playing. I cannot think of anyone else who inspires me this way.

**The phrasing and rubato I hear on your recording seems very natural. Quite often, I hear guitarists who use rubato that make me feel uncomfortable. It just seems out of time without control and understanding of the phrasing. Will you please address this subject?**

Yes, but it is not simple to talk about. I would say to my students that for a piece of music to come alive it has to be part of you. The same as when you breathe and when you speak, you do not think about it. When you speak, the way you present the words has your own heartbeat behind it. It's your breathing, your coloring, it's part of you. It's so much a part of you that you don't notice it. You hear Bill Piburn and that is how he speaks, his humor, his timing and his breathing. To me it's the same way with a piece of music. It has to be part of you to feel comfortable and natural. It has to float out and carry your own personality while still respecting the music itself. When there is no barrier between what you feel and what you want to say there is nothing to solve, you just speak. You do not think now I am going to breathe, no, you simply breathe. You breathe differently when your heartbeat is racing and differently when you are calm. It's the same way with a piece of music. If it's part of you and you're one with it, there is no rubato, that's just the way it is.

If you start listening to the rubato it means that the piece is outside of you. In my mind, it's the same with a great actor. If you can see Elizabeth Taylor and not the character then she has failed. If you can take it apart, the magic is gone. It has to be all together as one. This is true for the actor and the musician.

Also, the rubato, the technique, whatever, it's all one. It's not, now we hear the good sound, now we hear the rubato, now we hear the phrasing, no! You don't start from saying I'm going to do a rubato. You start from understanding the music. Then you should make it your own in whatever manner you can. I often put words in the music to help make it a part of me. I try to understand the sensations I get, the images and the emotion behind the music. If this came from outside of me it would feel unnatural and the audience would also sense it. They would know that something is wrong.

**You're saying that connecting with the music makes it believable to yourself and the audience.**

Of course, you cannot fake it. Life cannot be faked. This is what makes the difference. If you can see the actor acting, it's gone. If you see the musician playing, it's gone. You do not think about what they are doing, you just enter into their world. Rubato is not rubato anymore; colors are not colors anymore they are just part of the whole. It's a more holistic approach (laughter), the guitar clinic!

**This makes me believe that a musician has to live with a piece for a sufficient period before identifying and connecting with it.**

Yes, exactly. When I was younger I felt that I

was not fast enough in learning and processing. Then through the process of teaching and working with many people, I realized that whether you learn slow or fast the process is the same at the end. You need time to make something yours. You cannot force it. It's like trying to make wine mature faster.

**Possibly, like the difference between the first and third date.**

(laughter) Exactly!

I also think there is a process of working on the music for a recording and a process for working on the music for the stage. The music also changes on the stage. Not so much the interpretation, but it helps you take it a step further because of the energy you exchange with the audience. You realize that you are fine tuning everything. It gives you one more perspective when you take the music to the stage and another when you take it to the studio. It's a journey, it's life.

**Well said. A few minutes ago we were talking about Julian Bream. I understand that in 1990 you were honored with the Julian Bream Prize.**

Well, that was during my first year at the Royal Academy of Music in London. That year was amazing for me for many reasons but also because it was my first time leaving my home in Greece. Little did I know it would become the first of the next twenty-seven years that I would be away. It was actually the first year that I practiced properly. I was awakened to the possibilities of sound. A good sound was always a part of me. My teacher in Greece always had a good sound but working with John Milles at the Royal Academy was just another level. Then I was

taking classes with Julian Bream and eventually studying the "Tarentella" by Tedesco and playing it in his competition. Having Julian Bream sitting two meters from me was the cherry on the pie! I was so nervous that I don't remember how I played. I do remember that Bream could not decide between me and another player, Mark Ashford. He had listened to sixteen or so guitarists play "Tarentella" and he could not decide. The whole thing finished and we were waiting for the results. Then we saw him coming out and he talked with the coordinator and the head of the department. He then asked Mark and I to play the piece again for him. Here we go again! We had survived once playing with Bream two meters away and now we had to do it one more time. So, I go back in and he says, sorry to have you play again. Though I was ready to faint I said, no problem. I started to play and after about three lines of music, he said, yes, yes, I have it. I left and that was that. Then he announced the prize and I got the prize.

I was young and I had some competition experience but it was overwhelming. When other teenagers worshipped the Beatles, I worshipped Julian Bream. Strange girl! To go there and play for him took a lot of courage. It also took a lot of preparation and thinking. I remember walking in all the parks of London the week before singing, "I feel pretty, oh so pretty" (laughter) to pump me up for what was about to happen in my life. It worked I guess.

That same year I won the Stephen Dodgson Concerto Competition and he was conducting. I went out to coach with him and I worked on the piece quite a lot. It was one of the longest years of my life but one of the most eventful. That year was also a test



for me because I remember leaving Greece questioning myself; do I have what it takes? Not only do I have what it takes but also, do I want it? Can I put in all the effort and devotion required? That year answered all my worries, I loved it.

**You eventually came to the United States to finish your Master's degree at Juilliard. Can we please talk about that period of your life?**

Well, how can I put it? If London was an eye-opener and the beginning of a long journey then New York and Juilliard was huge. It was huge for me because at that time I had more of an idea of what it was all about.

But I guess it's part of my character. I have never thought about money, awards or prizes. Things like that have never impressed me. It's not that I don't care but titles mean nothing to me. I couldn't care less how much money a person has in their bank account or what they have done if I don't like them.

When I play concerts I never ask how important the hall is or who has played there before me. In general, I don't pay attention to these things. London was great and Julian Bream was the reason I was going there but it was all a bit outside of me. By the time I went to Juilliard, I was more aware of things. The first year I was there, I had convinced the Royal Academy to do this exchange with Juilliard. I would still be a student in the Royal Academy but studying a year in the United States. I was very excited when Sharon Isbin answered my letter and listened to my demo tape. She said she was very interested in making this exchange happen. I was very happy and Juilliard and New York was spectacular. My work with Sharon was exactly what I needed at the time. It was that final polishing. She really helped me structure myself and learn what my weaknesses were and worked with me on them. It was a fine-tuning of what I had.

**New York must have been overwhelming at first.**

It was. I still remember the first walk we did. They told us during orientation not to look up because we would look like a tourist and not to look at anyone because it might start a fight. We did not know where to look!

The United States has become a second home. I have met so many friends that have become like family.

**You were the founder of the pre-college division at Julliard and taught there for ten years.**

Yes, that's right.

**Tell me how that developed and about the experience.**

Well now that I am a bit older, I realize that I have this capacity to come up with projects and somehow make them happen if I believed in them. Back then I had no idea this was one of my strengths. I did know one thing for sure; I did not want to leave the states. The other thing I knew is that I had to find a way to stay. Furthermore, the United States needed serious structured teaching at the high school level, like what we have in Europe. A place where talented kids could get high quality preparation to study at the college level. I was blown away that first year college students were beginners! Many had not picked up the guitar until the age of eighteen and that is way too late. So, I called up Sharon and told her that I could not believe that the pre-college division at Julliard did not offer guitar. You have one of the most respected college guitar departments in the world but there is no pre-college, I cannot believe this. I told her that many students go away because they do not meet the required standards but I could change this. I can prepare them for the college level. We had a cup of coffee and talked about it and I said, "This is a brilliant idea," and that was that. Sharon is amazing and if she believes in something, she will support it. She saw the value and the need. She had trust in me and we worked well together.

I loved teaching the pre-college students at Julliard. It was a small department but had

very talented students. I learned a lot from it. I learned from them and they learned from me. I continue doing that. I learn from students every day.

**To be taught through teaching, that's very special.**

Absolutely, It's wonderful. They inspire me and I inspire them. Now I could not live without teaching. It is a breathe of life, a breathe of youth, it is just amazing.

**Let's continue our conversation about teaching and talk about your department at the Royal Conservatory in Brussels.**

Yes, that was another move back to the old continent. It was a personal decision my husband and I made. We wanted our children to be closer to their grandparents, to be closer to their heritage. Once the decision was made, I started looking for positions in Europe and Brussels happened to be open at that time. I made the contact and ended up taking the job. I've been here almost twelve years now. The department started off quite small and in the beginning I was commuting between New York and Brussels. I was teaching at Julliard and every other weekend I would fly over, teach the students in Brussels, and then fly back. I did that for a year and then said, absolutely not for a single day more! But, it was a way for me to check out Brussels - was the beer and chocolate strong enough? (laughter) Since then, our daughters were born here and we recently bought a home. Brussels has become our city. It has been a wonderful journey.

The Royal Conservatory of Brussels, the Flemish part that I am teaching in is a school, that in my opinion, combines tradition and



innovation in a very beautiful way. In this line of thought, I feel that I fit right in and that I am given all the room I need to teach the way I think guitar should be taught. I am also given support to bring in guest artists to give masterclasses and organize festivals. This is important because we are living in a time of information and each student can take this information and decide what is best for them. I feel it is important that I teach them how to choose the best information. What better way than to actually introduce them to what at least I think they should be going for. Then they can go experiment further. This mentality has created an open-minded department. Last year I had twenty-one students, eighteen of them full-time which is huge. It is a large number of students for me to handle considering all my traveling and my family.

Within the large group of students, they come from all over the world and there is no competition between them. They are learning together, they play chamber music togeth-

er and they are friends. The performance classes are not based on criticism just advice because I am a bit burned by all the competitions I have taken part in over the years. I do not think that you can learn when you compete because you just proof what you already know. You are not open enough to show your weaknesses and learn. The guitar class is very united, free spirited and open to experiment. Moreover, no attitudes, I have very limited patience for attitudes.

**What you are describing reminds me of watching the Little League Baseball World Series. I noticed the coaches were always positive and encouraging no matter the situation. They said things like, you can do it, I believe in you. The interesting thing is that most of the time positive results came out of it.**

Exactly, you need to own the moment and give the best you can, then the next moment comes. This striving for perfection for the sake of perfection is cold and inhumane.

I once made a very aggressive criticism to a student after a public performance. At the time, I thought it was a productive comment but I've learned since then that what I did was really unproductive and terrible actually. As a teacher, I should not have done that but it took time for me to understand this. Six years later, I apologized. Looking back, I knew it was unacceptable on my part. Even though it came from a genuine desire to help. You cannot bombard someone with criticism.

My daughters were watching the gymnastic event during the recent Olympics and there was a girl whose performance was not perfect. The girl ran back to her coach and he gave her a great big hug. My daughter turned to me and said, "You know what mom? That is more important than what she did wrong." I looked at her and said, "You are absolutely right." You learn these things along the way. I'm learning my lessons all the time.

**When we talked earlier in Nashville we discussed the challenges of balancing your teaching career, touring and family. You said that you often discuss the topic of "having it all" with students. Let's talk about that please.**

Well during my musical studies, no one ever addressed this subject. It was assumed that you had to choose one or the other. However, it is possible to combine a career and family. Because of my upbringing, I always knew I wanted to find a way to combine both. Now I have done that. I have had my children and I took years off to be with them but I now try to find the balance for all of it. I often say no to concert offers because I don't want to miss out on their school and personal life being on the road most of the year. Now that I've been doing this for ten years I'll have to say

that looking back I had no clue. I talk to my students about this because I believe in the end it's essential for the growth of a human and therefore the growth of an artist to have a family. We should not be choosing one or the other. We should be asking how to combine both. There are phases in life. There is a period that we are narcissistic and only think about ourselves and what we are doing. There is also a period that we share and create life. We become responsible for life. Therefore, we hopefully become a better human being, a better teacher and develop another layer of depth. I think it's essential for our growth as human beings and therefore as artists. After all art is an expression of who we are.

<https://www.facebook.com/AntigoniGoni>

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



# Countess Esterhazy

from the orchestral suite Gioconda's Smile

Arranged by  
Tulio Peramo

Manos Hadjidakis  
(1925 - 1994)

The sheet music consists of six staves, each with a treble clef and a specific time signature. The first staff is in common time (indicated by a '4'). The second staff is in 3/4 time. The third staff is in 2/4 time. The fourth staff is in 3/4 time. The fifth staff is in 2/4 time. The sixth staff is in 3/4 time.

**Staff 1:** Treble clef, 4/4 time. Includes fingerings (e.g., 3, 2, 1) and dynamic markings (e.g., 4, 3, 2).

**Staff 2:** Treble clef, 3/4 time. Includes fingerings (e.g., 3, 2, 1) and dynamic markings (e.g., 4, 3, 2).

**Staff 3:** Treble clef, 2/4 time. Includes fingerings (e.g., 6, 5, 8) and dynamic markings (e.g., 7, 3, 5).

**Staff 4:** Treble clef, 3/4 time. Includes fingerings (e.g., 5, 4, 3) and dynamic markings (e.g., 7, 3, 1).

**Staff 5:** Treble clef, 2/4 time. Includes fingerings (e.g., 2, 1, 0) and dynamic markings (e.g., 7, 3, 1).

**Staff 6:** Treble clef, 3/4 time. Includes fingerings (e.g., 2, 1, 0) and dynamic markings (e.g., 7, 3, 1).

**Guitar Tablature:** Below each staff is a corresponding tablature for a six-string guitar. The strings are labeled T (top), A, and B (bottom). The tablature shows the fret numbers for each string at each beat, with some notes being open (0) or muted (e.g., 3~0).

25

*Gliss.*

4 5 | - | 2 1 5 5 6 | 53 1 3 0 0 7

4 2 | 5 5 5 5 | 1 | 5

Sheet music for guitar, page 29, measures 29-30. The top staff shows a melodic line with various rhythmic patterns and grace notes. The bottom staff shows the corresponding fingerings for each note.

Sheet music for guitar and bass, page 10, measures 33-34. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 33 starts with a bass note at the bottom of the staff. The first two measures of the top staff are marked "freely". Measure 34 begins with a bass note at the bottom of the staff. The first measure of the top staff has a wavy line under the notes, labeled "Gliss.". The second measure of the top staff has a wavy line under the notes, labeled "Tambor". The bass staff shows fingerings and positions for the notes.

Sheet music for guitar and piano, page 37. The piano part consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The guitar part is on the bottom line of the page, with a six-string tablature below it. The tablature shows the strings from left to right as 6, 5, 4, 3, 2, 1. The first measure shows a power chord (root position) on the 6th string. The second measure shows a power chord on the 5th string. The third measure shows a power chord on the 4th string. The fourth measure shows a power chord on the 3rd string. The fifth measure shows a power chord on the 2nd string. The sixth measure shows a power chord on the 1st string. The seventh measure shows a power chord on the 6th string. The eighth measure shows a power chord on the 5th string. The ninth measure shows a power chord on the 4th string. The tenth measure shows a power chord on the 3rd string. The eleventh measure shows a power chord on the 2nd string. The twelfth measure shows a power chord on the 1st string.

41

V 3/6

Bar 2 st.

45

49

tr ~~~~~

tr ~~~~~

53

Gliss.

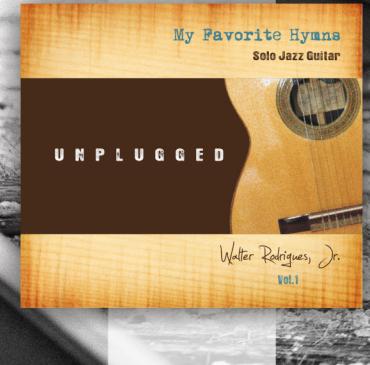
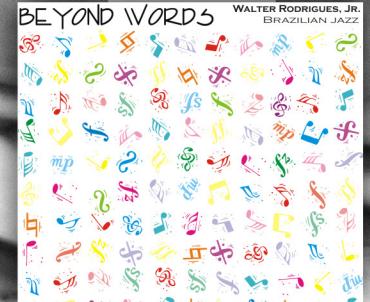
57

freely

# Walter Rodrigues Jr.

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**Julio Azcano is unique in that he is a skilled improviser as well as a virtuoso classical player. He is a native of Argentina where he earned his degree in classical guitar at the conservatory in Mar del Plate. He went on to complete his Master in Jazz Improvisation at the University of the Arts in Zurich, Switzerland. He has toured extensively throughout South America, Asia, Europe, and the United States as both a soloist and member of the Eos Guitar Quartet. He currently lives in Luzern, Switzerland.**

**I assume you were born and grew up in Argentina. Is this the case and if so what city?**

Yes. My parents lived at that time in Mar del Plata and I grew up there, near the Atlantic Ocean. However, just a couple days before I was born some friends of my parents were taken away by the military dictatorship. So, my parents decided to go quickly to a safer place, where the rest of my family lived in Carlos Casares. It is a small city where everybody knows everybody. I was born there and later that year we returned to Mar del Plata.

**I would like to hear about your family and life in general in Argentina. Will you please share some memories with us?**

I loved Carlos Casares and during my whole childhood and I counted the days to go back there each holiday. In Mar del Plata, we lived in an apartment tower in the center of the city. To stay just at home was boring so I went out every day to play on the streets or at the beach with other children. Sometimes I would go alone to the public library.

My mother worked as literature teacher so Jules Verne, Edgar Allan Poe, and Jack London fascinated me very early. As a city-boy, each holiday being in Carlos Casares was for me like "The Call of the Wild." I could walk in the country, climb trees and so on. I also enjoyed listening to my grandparents when they talked about the history of various countries and how it related to our family history. You see in that generation almost everyone in Argentina came from a different country: Italy, Spain, Poland, Syria/Lebanon, Germany, etc. One of my grandfathers was a saddler and had a shop where gauchos could buy new reins or maybe an old Spanish man could get a leather seat for his car.

**How did the guitar come into your life?**

As a little boy, I always did weird imitations of singers that I saw on television, I would change the lyrics or just invent melodies. We also had many records at home. I remember tapes of jazz, and singers such as, Eduardo Falú, and Mercedes Sosa, which I ruined, with my own voice trying to sing along. I broke radios, turntables and speakers in the name of creativity. My father used to play some guitar and my sister and I wanted to learn, so my mother got the number of a guitar teacher near our home. We were very lucky because we started lessons with Alberto Chain who had been teaching and playing in Spain years before we met him. His lessons for children were great! We learned to play the guitar but we also played in a children's ensemble that he conducted. Sometimes we played percussion and sang as well. We learned a big repertoire of folksongs from Latin America and Spain. We did many concerts with this group where we integrated improvisation.

We played by ear in a very natural way in combination with the formal classical guitar instruction. When I was twelve year old, he took me a couple of times to play in a duo with him on the radio. I remember that we played "Lotus" and "Samba em Preludio" by Baden Powell and he let me improvise some solos.

For my fifteenth birthday, I got a beautiful red electric guitar. With it, I formed my own band and soon discovered Jeff Beck and Jimmy Hendrix. I went on to play a lot in the local rock scene. It was a beautiful time but the magic left when we did our first supporting gig for a well know rock band from Argentina. It was then that I realized that the whole rock star thing had little to do with music.

It was at that time I met the great bass player Juan Pablo Navarro. Now he is the soloist of the National Tango Orchestra and probably one of the busiest musicians in Argentina. I am still playing with him in a duo. At that time he was a young music student at my high school. He taught me some jazz standards and invited me to hear his modern jazz band. Everybody seemed so creative and happy. I began to listen a lot of jazz and meet local jazz musicians. I met a cornet player, the arranger of a great traditional jazz band named *Rambla Vieja Jazz Band* and a true jazz freak! He copied tapes of Louis Armstrong, Django Reinhardt, Joe Pass for me. In addition, every Tuesday I went to listen and secretly record Jorge Armani, a superb blues, and jazz-fusion player.

Mar del Plata has its own jazz tradition. For many decades there has been a jazz festival each year that brings different styles of jazz together. People like Oscar Aleman, Robert

"Fats" Fernandez and many others have influenced musicians in Mar del Plata.

Some weeks after high school graduation I went as an exchange student to Sicily. I was only seventeen but I decided to stay in Europe after several weeks in Palermo. Although I almost did not have money to eat, I managed to stay for some months travelling and visiting all the great museums in London, Munich, Rome, Florence, Madrid. I also saw many great musicians in the Barrio Gotico in Barcelona, at the Metro in Paris and on the streets of Sevilla and Granada. It was then that I discovered how much I needed to play music. I resolved myself to go back and get a degree in music.

**Your bio states that you received your classical guitar degree in the city of Mar del Plata, Buenos Aires. What was the name of the school and your guitar instructor?**

The only option at that time to get an official degree in Mar del Plata was the state conservatory Luis Gianneo of Mar del Plata. They also offered classical guitar so I prepared myself for the entrance exam. For a whole year, I did nothing but practice for the test.

**Please tell me about your classical guitar studies at this school. I would like to know also about your general music studies while there.**

My teacher there was Miguel Amenta, a disciple of Jorge Martinez Zarate. He had a great technique and was very strict with fingerings and articulations. However, he did not give me much information about styles or the historic context of the repertoire. I



think he wanted me to really work on my classical playing and thought that this kind of narrow focus was somehow good for me at that moment. I had to prepare a new solo program by heart and a chamber music program. That taught me to organize my study and to quickly resolve technical problems.

However, my biggest artistic influence was from Eduardo Isaac. A group of guitar students and teachers brought him each month to Mar del Plata to give private lessons. He would come directly from some great tour or from recording records in Europe with music that composers like Dusan Bogdanovic wrote for him. His playing was so amazing. This was long before YouTube so it was a reference of the international level and a connection to what was happening in the guitar world. He was very generous, bringing records, magazines, and editions that could not be found in Argentina at that time.

The curriculum of the conservatory was very ambitious and we had many mandatory courses, not just classes on chamber music and performance subjects but also on history, psychology, didactic, theory, aesthetics, etc. Like many things in Argentina: the whole idea was good, but the implementation sometimes is chaos. If you did not manage your time, with so many subjects and tests, you could spend your whole life as a student. I also rounded off my studies with private lessons that paralleled my time at the conservatory. I studied with many other great teachers who were in the city at that time. I learned a lot on musical analysis with Marcelo Giglio who had studied jazz harmony in Switzerland with Juan Carlos Cirigliano. I also learned from my peers. I played and studied together with Leonardo Alonso, a great musician who is now based in Bilbao. At that time he was already playing internationally and came to Mar del Plata during the summers. We spent days

transcribing things or just studying from books like *Introduction to Schenkerian Analysis* written by Allen Forte and Steven Gilbert or essays like *Opera Aperta* by Umberto Eco and Kandinsky's *Concerning the Spiritual in Art*.

I worked with a Brazilian bossa-nova singer who was based in San Francisco but at that time was in Mar del Plata because of his girlfriend. We played in hotels and bars. He had many jazz books from the USA, books by Nada Brahma and Joachim E. Berendt. He also had many biographies on musicians. We worked gigs playing Joao Gilberto material but he was also interested in contemporary classical music so we listened a lot to Edgard Varèse, John Cage and Pierre Boulez.

I also did courses in chamber music with Jordi Mora who was a conductor from Barcelona that studied with Celibidache. He introduced me to phenomenology concepts and other literature like Husserl, Heidegger, Sartre, Merleau-Ponty.

**You later began studies in Buenos Aires with Pino Marrone and began to integrate elements of jazz and improvisation into your playing. Tell me about this process and experience.**

When I was still in the conservatory I had a regular gig working almost every night with a Jazz Band at *Confiteria Orion*, a well-known jazz and tango club in Mar del Plata. This place has been in business for over fifty years. It had a tango orchestra and a Jazz band taking turns the entire evening for the people to dance. They were all seasoned musicians that had been playing for decades and I just loved playing with them.

Besides, keeping the beat for hours while people danced it was also a great complement to what I did in the day preparing for my classical recitals. That background helps me play with better rhythmic consistency in my solo programs.

Once I was invited by a friend to hear John Stowell in a duo with Pino Marrone. They just blow my mind! Then some friends from Buenos Aires told me that Pino was back in Argentina and that he was an excellent teacher. So, I started to commute two hundred and fifty miles from Mar del Plata to Buenos Aires every two weeks using the cheapest connection possible, an old train-line that often broke down. I needed seven to ten hours to get to Pino's home in Buenos Aires to take my lesson. Then I had another seven to ten hours to get back home in Mar del Plata. On my trip home, I would listen to the recording of my lesson. Studying with Pino changed my life. Through the years, we have become good friends.

**In 2000, you won first place in both jazz and classical music in the National Biennale for Young Artists. This led to your first recording and you began to play concerts in your own country, the USA, and Europe. This obviously was a major opportunity and change for you. Tell me about this experience and the early days of recording and touring.**

That same year I won a position as a teacher at the conservatory in Mar del Plata and I got my first invitation to play in the Festival Guitarras del Mundo. This festival is one of the biggest festivals in the world. I met many great guitar players like Juan Falú or Pablo Marquez and learned a lot from sharing the stage with international guitar

players. At the same time I met Carlé Costa, Sebastián Zambrana and Daniel Corzo. They were already well-known in Argentina. They invited me to be part of the staff of a guitar seminar, giving concerts and lessons. I also met Quique Sinesi and many other great players who were my idols. I shared concerts with them and they became my colleagues and friends. I was in my early twenties and all these great guitar players helped me figure out how to organize myself for touring. They gave me contacts to festivals and recommend me to other people. Quique Sinesi for example made contacts for my first concert in Berlin and invited people like Pablo Ziegler to come to the concert. Carlé Costa recommended me for my first concert in Switzerland, and Pino Marrone told Sid Jacobs about me and we played together and Ross Thompson invited me to play at the classical guitar society in San Francisco. I was very lucky to meet so many great guitar players around the world who encouraged me and helped me build my career.

**Since you grew up in Argentina you must have some influence from folk music and traditional music of Argentina. Would you say this is true?**

Yes, of course. Argentina has a great guitar tradition. I think I really realized that once I started playing outside of Argentina.

**You eventually moved to Switzerland and studied at the Zurich University of the Arts. There you received your Master in Jazz Improvisation. How did this school become your destination for your studies?**

I played with the idea of taking a sabbatical from my teaching in Mar del Plata and staying

for a couple of semesters at the Geneva Conservatoire just to learn some French, change the air and work on my playing. I went there and did the admission tests to start a degree in classical guitar the next year. Meanwhile I did some gigs in Lucerne, in the German speaking part of Switzerland and fell in love with a woman there who years later would become my wife. I did not know that at the time so I went back to Mar del Plata and took some months to think about this new situation. I decided to go to Switzerland again and to apply in Zurich, it is also German speaking and near Lucerne. I went to the Zurich University of the Arts and met the classical guitar professor Anders Miolin, a great guy who encouraged me a lot. I also met the director of the Jazz Studies. I told him about my idea to work on jazz with the classical guitar and he was very open to the idea. He suggested the possibility of getting a diploma in jazz performance and jazz pedagogic combined with the classical guitar. Since I already had a degree in classical guitar, I thought it was a good idea to focus on a degree in jazz.

**Tell me about your experience while at the Zurich University of the Arts and the type of instruction you received.**

It was a very intense time. Each week I had individual classes on jazz guitar, classical guitar with Anders Miolin, composition with Kaspar Ewald, the obligatory jazz repertoire ensemble and recording session practices. Other ensembles I could choose from such as Brazil-Jazz, Odd-Metter, the music of Ralph Towner, the music of John Coltrane, etc. I also took courses on free-jazz, improvisation techniques, etc. and did many workshops with guest such as Paul McCandless and Chris Cheek. In the classical department, I had courses on the Bach Suites, lectures from



**You had the opportunity to study with Kurt Rosenwinkel and Ralph Towner. What are some of the things you remember them talking about?**

The lessons with Kurt were very important to me. I saw him almost every week for two years and we worked a lot with Bebop tunes and on Bill Evans compositions. I will always remember him saying, "The melody, the melody." He put emphasis on knowing each harmonic structure deeply and he pushed me to bring each idea to all keys and to all positions. He also stressed connecting your fingers with your ears in order to avoid the automatic gestures that all guitar player use. And to be able to develop meaningful melodic ideas.

The workshops with Ralph Towner were totally a different thing. He has always been my hero. I have all of his recordings and have studied and played everything I could find on him. It was very reveling and inspiring to see him compose and improvise on the spot and to have a dialog with himself as he let it develop.

**Do you improvise within your compositions?**

Yes, many of my compositions have sections to improvise on.

**How would you describe your improvisation since it is not what we think of as traditional jazz?**

I try to take advantage of the great framework of textures and gestures that the classical guitar offers. Besides, much of my repertoire is in another rhythmic context other than swing or bebop. I actually use a lot of

composers like Isabel Mundry and Wolfgang Rihm. At the same time I did the jazz pedagogic subjects. At the end of each semester, I played solo classical recitals, a jazz concert of standards with the jazz repertoire ensemble, an all Balkan music program with the odd-meter ensemble, another of Brazilian music. I finished work for the composition class, did some recording sessions, and presented my own students for evaluating my teaching with my jazz-pedagogic mentor. It was just insane because at the same time I was also learning German, got my teaching position in Lucerne and kept playing concerts and gigs to earn enough money to live. But, I loved it and that helped.



my jazz-training to develop improvisations. Sometimes, like in my composition “December” I just improvise over the harmony of the tune as you would do on a jazz standard. I just go a third down to add some interest as many jazz musicians after Bill Evans did. Some other tunes, like “Luz de Abril” or “Distancias,” have modal sections to improvise. The improvisations are based on a vamp, a pedal bass, or a brief chord sequence like John McLaughlin and other jazz-fusion masters do. Alternatively, I use other kind of structures to improvise on like in “Orbits.” This piece is a fantasy on a melody by Kurt Rosenwinkel, and the improvisation on the bridge is based on a chromatic bass line like in Kurt’s tune “Brooklyn Sometimes.”

**Do you have a practice routine and if so what are some of the things you focus on?**

Yes, I work on my playing everyday. I have a basic technical program and another program with exercises to train my improvisation skills. Then I work on passages from my different repertoires or on the particular improvisation sections. At the end I play or record the whole concert program I am working on, depending on the next gig. I spend a lot of time improvising, arranging, or just reading music for fun. It could be Bach, Sor, jazz standards, or repertoire that is just for me. From that “free” time, I usually develop my compositions. Before concerts I use the time to improvise and make variations on tunes. This helps me find the sound and the connection to the music.

**You play in the Eos Guitar Quartet. Please tell me about this group and the music you play.**

Leo Brouwer, John McLaughlin, Ralph Towner, Sergio Assad and Roland Dyens, to name a few composers that have written original works for the Eos Guitar Quartet. Paco de Lucía, Michel Camilo, Egberto Gismonti and many other great musicians have also given music to the Quartet to arrange and record. These guys have played together for almost 30 years. Besides all the original music they wrote, they have recorded an amazing repertoire of transcriptions from Vivaldi to Manuel de Falla, Stravinsky, and even Frank Zappa for labels such as Deutsche Gramophone, Universal. Since I joined the group in 2013 we toured China playing classical transcriptions and new music from Swiss composers. We played an all-Spanish program with the flamenco singer Carmen Linares. Leo Brouwer conducted us playing his composition Fantasy for Guitar Quartet and Orchestra. We have toured Kyrgyzstan playing music from Piazzolla and Swiss jazz-composers and have played in many festivals around Europe. Soon we will edit a new CD with a beautiful work that Ralph Towner wrote for us.

### **Please tell me about living in Switzerland and your life there today.**

I live here with my wife near the old city in Lucerne. She also works here as a professor of art theory at the Lucerne University of Applied Sciences and Arts. The city is very much in the center of Switzerland. It is in the center of Europe, so it is a practical place for a musician. With a fifteen minute walk you can be out in nature but you can also be at the Zürich Airport in an hour for an international tour. Besides my own practicing and teaching which I do here in Lucerne, I go almost every week to Zürich to rehearse with the Eos Guitar Quartet. I also play often with

the violin player Volker Biesenbender, a Yehudi Menuhin protégé, in Basel. I am working on a project of Astor Piazzolla music with the singer Marcela Arroyo. I also travel outside Switzerland to play with all these and other projects like my duo with Juan Pablo Navarro. We will play this October in Argentina.

### **Do you have any advice for up and coming guitarists?**

I would say to appreciate and enjoy your connection with the instrument and the music. To understand all the other things such as degrees, competitions, recordings, touring, concerts, teaching, etc. This should serve to provide a meaningful framework.

### **Do you think it is possible to label your a music considering you have such a wide degree of musical influence?**

I do not know. Labels are something very complex because they respond more to a consequence of consumerism.

The guitar repertoire is the result of people from many centuries who brought different musical ideas into a dialogue with the possibilities that they found on their instruments. I like to think that I am a part of this very long tradition of musicians that combine improvisation, performance, and composition in a syncretic way of music making.

### **What are your future goals and hopes for your career in music?**

Just to work effectively so my body and mind are ready for practicing, enjoying, and sharing music for a while.



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JULIO AZCANO



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# Orbits

Julio Azcano

The sheet music consists of six staves of musical notation for guitar and bass. The top staff shows a treble clef, a 7/8 time signature, and a key signature of one sharp. The second staff shows a bass clef, a 7/8 time signature, and a key signature of one sharp. The third staff shows a treble clef, a 7/8 time signature, and a key signature of one sharp. The fourth staff shows a bass clef, a 7/8 time signature, and a key signature of one sharp. The fifth staff shows a treble clef, a 7/8 time signature, and a key signature of one sharp. The sixth staff shows a bass clef, a 7/8 time signature, and a key signature of one sharp.

**Staff 1:** Treble clef, 7/8 time, one sharp. Notes include 5, 0, 4, 0, 0, 5, 0, 4, 3, 3, 3, 5, 0, 4, 0, 0, 5, 0, 4, 3, 3.

**Staff 2:** Bass clef, 7/8 time, one sharp. Notes include T (0), A (0), B (-12), T (0), A (0), B (-12).

**Staff 3:** Treble clef, 7/8 time, one sharp. Notes include 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4.

**Staff 4:** Bass clef, 7/8 time, one sharp. Notes include 0, 9, 12, 9, 12, 0, 7, 11, 7, 11, 0, 5, 9, 5, 0, 3, 7, 3, 7.

**Staff 5:** Treble clef, 7/8 time, one sharp. Notes include 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4.

**Staff 6:** Bass clef, 7/8 time, one sharp. Notes include 0, 2, 5, 2, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 7:** Treble clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 8:** Bass clef, 7/8 time, one sharp. Notes include 0, 4, 5, 0, 5, 5, 0, 3, 5, 5, 0, 5, 5, 3, 1.

**Staff 9:** Treble clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 10:** Bass clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 11:** Treble clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 12:** Bass clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 13:** Treble clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 14:** Bass clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 15:** Treble clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 16:** Bass clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 17:** Treble clef, 7/8 time, one sharp. Notes include 0, 2, 5, 0, 5, 3, 5, 0, 5, 0, 5, 0, 2, 5, 0, 5, 0, 5, 0, 5.

**Staff 18:** Bass clef, 7/8 time, one sharp. Notes include 0, 4, 5, 0, 5, 5, 0, 3, 5, 5, 0, 5, 5, 3, 1.

**D.S. al Fine:** D.S. to #56 play to ending at #95

Sheet music for guitar, measures 21-22. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 21 starts with a bass note (A) followed by a series of eighth-note chords: (A, C#), (D, F#), (G, B), (C, E), (F, A), (B, D), (E, G). Measure 22 begins with a bass note (E) and continues with eighth-note chords: (A, C#), (D, F#), (G, B), (C, E), (F, A), (B, D), (E, G). The tablature below shows the corresponding fingerings: 0, 2, 5; 0, 5; 3, 5; 0, 5; 0, 5; 0, 4; 5; 0, 3; 5.

Sheet music for guitar, measures 25-26. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. Measure 25 starts with a grace note (number 1) followed by a sixteenth-note pattern (3, 1). Measure 26 begins with a sixteenth note (4), followed by a eighth-note (5), a sixteenth-note (4), and a sixteenth-note (1). The guitar tab below shows the corresponding fingerings: 5, 5, 0, 5, 3, 5, 0, 5, 5.

Sheet music for guitar, measure 33. The music is in common time (indicated by '8') and 7/8 time (indicated by '7'). The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The tablature below shows the fret positions for each note.

Measure 33:

- String 6: Open (B), 1 (D), 4 (G)
- String 5: 1 (D), 4 (G), 1 (D), 4 (G)
- String 4: 1 (D), 4 (G), 1 (D), 4 (G), 1 (D), 4 (G)
- String 3: 1 (D), 4 (G), 1 (D), 4 (G), 1 (D), 4 (G)
- String 2: 1 (D), 4 (G), 1 (D), 4 (G)
- String 1: 1 (D), 4 (G)

Tablature (Fret positions):

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

37

1 3 4 4 3 4 2 2 4 10 8 10 8

5 0 5 5 0 5 7 8 10 8 10 8

8 6 7 10 7 10 7

41

45

49

53

57

60

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

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

65

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

8 6 0 2 5

69

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

73

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

77

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

81

85

89

Fine

93

97

101

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

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

105

0 2 3 1 5 | 6 0 0 7 4 | 0 5 7 12 | 8 0 0 8 0 0

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

109

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

② ③

113

1 3 2 3 0 | 1 0 2 1 1 | 3 0 0 0 3 | 2 0 2 0 6

④

117

3 6 0 6 | 5 0 8 7 | 5 7 0 0 | 10 9 7 10 0 5 | 6 0 0 0 0 0

⑥ ④ ④

② ④ ③ ① ④

v

121

125

129

133

137

141

145

149

153

157

*harm. 12*

**Da Capo**

160      (5)    0    (4)    0    0    (5)    0    (4)    3    3    3  
Repeat to measure #5

0    0    0 | 0    <12>    <12> | 0    0    0 | 0    <12>    <12> .  
<12>    10    <12>    10    <12>    10    <12>    10    <12> .

Form:

Repeat to #5 and play through #14

Go to #56 and play through #95 where it ends

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# Through the Looking Glass

By Joe LoPiccolo

Andrea Vettoretti is perhaps most easily categorized as a classical guitarist. However, to simply label him as such does not encompass the full scope of his endeavors. An active composer and commissioner of new works, Andrea embraces new mediums previously considered nontraditional for classical guitarists. Walking with his amplified guitar into an audience experiencing a multimedia show of his own creation, Andrea strives to bring contemporary audiences into the world of classical guitar by enhancing the experience rather than simplifying or compromising the music. We spoke in his hometown of Treviso, Italy this summer prior to the start of his "Festival delle Due Città" (Festival of Two Cities), now in its fourteenth year.

## **When did you start to play the guitar and where did you study**

When I was about 9 years old, I had an uncle that played as an amateur. The sound of the classical guitar attracted me greatly. Also the shape of the instrument, I don't know why, perhaps the form is a bit feminine? I initially started lessons here in Treviso and then studied at the conservatory in Venice for 8 years. I transferred to, and graduated from the Conservatory of Giachino Rossini in Pesaro and from there went to Paris to study with Alberto Ponce at the École Normale de Musique in Paris. It was wonderful to study with him. His wife is Italian, and he speaks Italian fluently. I graduated with two degrees, both in guitar performance.

**Today you mentioned you enjoy Ani DiFranco's music. What other genres of music, besides classical, influence you as a composer and performer?**

For a long time I was only interested in classical music and the classical guitar repertoire, from renaissance to contemporary. A few years ago I started to collaborate with other composers that draw upon not only classical but also other influences such as various world music genres, film scores, and popular music. I believe that popular artists such as Ani DiFranco as well as the other more "serious" composers have all given me inspiration for the music I am writing today. To draw upon other musicians' diverse identities is very important and fundamental for me.

I believe that there is an evolution today in classical music. We as classical guitarists need to re-appropriate the potential of the instrument to be contemporary. In the 1700's Mozart played the music of Mozart. There was an acceptance of new compositions that we lack today. We can at times be constrained by the requests of concert organizers to play only the old repertoire, particularly here in Europe. For me it feels very natural to compose. I believe we need to redefine our artistic identities to say we can play Bach but we can also play our own music.

**Tell me a bit about your project Rain. When I saw the highlights video of the show I thought of all the work that must have gone into it and was very impressed.**

Video link for *Rain*

<https://www.youtube.com/watch?v=Ew0hXrDI-YSQ>



*Rain* started with the idea of collaborating with eight composers. Some were friends and composers I had previously worked with, such as Simone Iannerelli. I met Simone in Paris while he was studying Roland Dyens and we later collaborated on my first disc, "Italian Coffee". Others were composers I had wanted to work with but had never had the opportunity, Andrew York for example. The idea was to unite all the composers on one project dedicated to the theme of Rain. Rain that could be a metaphor for life, a metaphor for change. *Rain* for me is a project that signifies a passage from my prior identity as only a performer to my inception of being a composer-performer. It is not only a collaboration with composers but also with writers. There are 15 tracks, and we selected 15 different writers to create a short story to correspond with each song. Ultimately we created a multimedia show where I

performed with a string orchestra, an aerial artist, percussion and projected imagery inspired by the music.

**Your video "Sensations" is also very ambitious, particularly for a solo classical guitar composition.**

Video Link for "Sensations"

<https://www.youtube.com/watch?v=RHn-IERGayi0>

The video for "Sensations" is actually a short film that tells the story of a person that is searching for creative identity and an intense sensation that he cannot find. He leaves his room in a dreamlike state and goes on a journey of discovery and returns with a new ability to create. It was directed by Davide Del Dagan. We were very pleased to receive a nomination at Cannes. My wife and I could

have taken a vacation for the cost of that video! (laughs)

## How did your new project *Wonderland* come about?

My wife Alice gave me a copy of Alice in Wonderland. After reading it, I was very inspired; you can read it in many different ways. You can interpret as a child might, very simply, enjoying the characters and fantastical aspects. However, if you dig deeper you can find a world that speaks also to adults on a more profound level. I thought it would be fun to write pieces for each of these characters, the cat, caterpillar, etc. and to compose thinking of their diverse characteristics. I wanted the disc to have some type of linear thread, but also something in each piece that would disrupt this continuity and express the folly of each character.

## Tell me a bit about the piece “Through the Looking Glass.”

“Through the Looking Glass” is perhaps the simplest piece of the project. It begins with a cell, which is then developed in a minimalist manner. Each consecutive phrase creates a bit more tension until it arrives at the moment that signifies the passage through the mirror to another world. Technically, there are arpeggios and tremolo; there are not really scales. The melody is at times together with the arpeggio and other times the melody is in the bass.

## What guitar did you use on the recording?

The guitar was made by Enzo Guido, an Italian Luthier who names each of his guitars with the name of a woman. This guitar is named Alice, as it was a gift by my wife, so I



could remember her every day as I practice (laughs). Although it is a classical guitar, we mounted microphones inside so I can amplify the guitar when needed. Normally luthiers are not happy to do this, but we found a very good solution with an American microphone company, K&K. We have one mic in the sound-hole and 4 contact mics on the soundboard. Overall, they are very light; therefore, we had no need to alter the weight or bracing of the guitar. The system works very well with a wireless transmitter so I can at times walk and play during more theatrical concert productions such as Rain and Wonderland.

## Tell me about the guitar festival you started that takes place both here in Treviso and in Rome.

This is the 14th edition of the “Festival delle Due Città” (Festival of Two Cities). It is a festival that I started as an international guitar festival. We have been fortunate to have artists such as John Williams, Manuel Barrueco, and David Russell, The Assad brothers, Kazuhito Yamashita, and Andrew York amongst many others. In addition to the concerts, we have a luthier exhibit, masterclasses, art show (photography) and a performance competition. Over time, I had the idea to include programs that were not just classical guitar, such as concerts by Tango or Flamenco groups, string orchestras or events with actors that read text accompanied by music. This inclusion has really expanded the audience for the concerts and I am very proud of the festival and what we have achieved.

**Another thing that has impressed me about you is that you seem to have not only studied the guitar exhaustively, but also to have thought on a business level how we are to survive as non- mainstream artists in today's digital age. Many artists are not adept at this aspect of their career and may think that to reach a wider audience we must compromise our art in some way. Could you speak to this a little?**

I do not know if I'm that good, (laughing) because at this point I would like to have achieved more of my objectives than I have! Perhaps our focus should be to always raise the bar for ourselves a bit higher every year. Some of our colleagues think we must make music only without thinking of how it can arrive to the public. I believe we need to help the public know the guitar in all of its facets. We as classical guitarists are not so different from guitarists of other genres; we all have this love for the instrument in common. Therefore, the idea of marketing is the same,

to convey your own musical personality to a vaster audience. Some of today's methods of dissemination we may consider banal, such as Facebook, Twitter, Instagram, blogs, and mailing lists for example. However, these methods can also be a creative expression depending on how they are used.

### **Can you give an example?**

One thing I enjoyed doing recently was a little entry I put on my blog. I collaborated with a chef friend and we paired a composition of mine with a recipe of his. The idea being that they would complement each other as you cook, eat, and listen. It was a fun way to perhaps reach a new audience for both of us.

We as artists today cannot go to perform at a festival with the assumption that the promoters will provide a full house for us every time. We have to not only work on our music, but also our own publicity and promotion, to engage with and cultivate our fan base by embracing the new mediums. A metaphor that comes to mind could be that of an apple. If you have a delicious apple, very high quality, but it is a bit dusty, perhaps hidden in the corner under cobwebs, probably no one will buy it. To have our music reach a wider audience in today's world we can “polish” the apple and present it in a more attractive context. This allows us not only to survive, but of course also to share the joy and beauty that this instrument brings to us with others.

*You can hear and see more of Andrea's music and learn more about the “Festival delle Due Città” at <http://www.musikrooms.com/>*

*\*This interview was translated from Italian with linguistic help from Matteo Bizzotto, Alessandra Mastroianni, and Francesco Pisano.*

# Through The Looking Glass

Andrea Vettoretti

**Moderato**

The sheet music consists of five staves of musical notation. The top staff is a treble clef staff with eighth-note rhythms. The bottom staff is a guitar tablature staff with six horizontal lines representing the strings, showing fingerings (e.g., 0, 3, 2, 0) and fret positions (e.g., 3, 2, 0). The music is divided into measures by vertical bar lines. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Measure 1: Treble staff has eighth-note patterns. Tab staff shows chords: A (0 3 0 2 0), B (3), A (0 3 0 2 0), B (3).

Measure 5: Treble staff has eighth-note patterns. Tab staff shows chords: A (0 3 0 2 0), B (0), A (0 3 0 2 0), B (0).

Measure 9: Treble staff has eighth-note patterns. Tab staff shows chords: A (0 3 0 2 0), B (1), A (0 3 0 2 0), B (1).

Measure 13: Treble staff has eighth-note patterns. Tab staff shows chords: A (0 3 0 3 0), B (3), A (0 3 0 3 0), B (3).

Measure 17: Treble staff has eighth-note patterns. Tab staff shows chords: A (0 3 0 2 0), B (3), A (0 3 0 2 0), B (3), A (0 3 0 2 0), B (2), A (0 1 0 2 0), B (2).

21

8

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

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

25

8

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

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

1 1 1 | 1 1 1 | 1 1 1 | 1 1 1

29

8

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

0 3 0 3 0 | 0 3 0 3 0 | 0 3 0 3 0 | 3 0 3 0 3 0

3 3 3 | 3 3 3 | 3 3 3 | 3 3 3

33

8

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

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

3 3 3 | 3 3 3 | 3 3 3 | 3 3 3

37

8

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

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

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0



61

*p.*

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

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

65

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

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

69

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

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

73

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

1 | 3 | 3 | 3

*Libero ed espressivo*

*rit.*

0 3 0 3 0 3 0 | 0 0 3 0 3 0 0 3 0 | 8 10 8 10 8 | 0 10 8 10 8

3 0 3 0 2 0 3 0 | 0 0 3 0 3 0 2 | 8 8 | 7 7

81

85

89

93

97

101

*con brio*

*con brio*

105

*a tempo*

*a tempo*

109

*a tempo*

*a tempo*

113

*a tempo*

*a tempo*

117

*a tempo*

*a tempo*

Sheet music for guitar, measures 121-122. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The first measure starts with a half note (B) followed by eighth notes (A, B, C, D, E, F#), then a half note (G), and a sixteenth-note rest. The second measure starts with a half note (D), followed by eighth notes (E, F#, G, A, B, C), then a half note (G), and a sixteenth-note rest. The third measure starts with a half note (D), followed by eighth notes (E, F#, G, A, B, C), then a half note (G), and a sixteenth-note rest. The fourth measure starts with a half note (D), followed by eighth notes (E, F#, G, A, B, C), then a half note (G), and a sixteenth-note rest.

121

G

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

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

Musical score and tablature for guitar part 2, measures 129-130.

**Measure 129:**

- Top Staff:** Treble clef, 8th note duration. Notes: (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G.
- Bottom Staff:** 8th note duration. Notes: (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G.

**Measure 130:**

- Top Staff:** Notes: (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G.
- Bottom Staff:** Notes: (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G, (rest), D, E, F, G.

**Tablature:**

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

Sheet music for guitar, measures 133-134. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). Measure 133 starts with a bass note followed by a series of eighth-note pairs. Measure 134 begins with a bass note, followed by a measure of rests, then a measure of sixteenth-note patterns with grace notes, and finally a measure of sixteenth-note patterns with grace notes.

141

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

145

5 5 6 5 5 5 5 | 6 5 5 5 5 6 5 5 | 3 0 3 0 3 0 3 | 3 0 3 0 3 0 3  
5 5 6 5 5 5 5 | 6 5 5 5 5 6 5 5 | 3 0 3 0 3 0 3 | 3 0 3 0 3 0 3

149

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

153

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

157

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

Musical score for guitar part 2, page 10, measures 165-166. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 165 starts with a eighth note followed by six sixteenth-note groups. A fermata is placed over the first sixteenth note of the second group. The measure ends with a fermata over the first note of the next measure. Measure 166 begins with a sixteenth note followed by six sixteenth-note groups. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The tablature indicates fingerings: 0 3 0 3 0 3 0 0 3 0 3 0 3 7 7 7 5 4 2 0 3 3 3 1 1 1 0 0 0 3 3 3. The tablature also includes a 'rit.' (ritardando) instruction above the first sixteenth note of the second group and a 'libero' instruction below the first note of the next measure.

# Young Artist Profile

## Connor Low

I became aware of Connor Low when Kansas City guitarist Rod Fleeman taught Connor in a summer jazz camp. At the time I believe he was only thirteen and on fire for music. It is always inspiring to see young musicians such as Connor and a pleasure to share their story.

**Bill Piburn**

**You have stated that music is your life, a passion that you hope to share with the world. I'd like to hear in your words how music has affected your life.**

Music has turned my life into something extraordinary. It has been a creative vehicle to better myself, not only as a musician, but also as a person. I have met some of the most incredible people because of music, traveled around the states, and hope to continue all these things on a greater scale.

**You began playing the guitar at the age of nine and learned by watching YouTube videos. At what point did you begin study with a private teacher and with whom?**

I started by watching the incredible Marty Schwartz on YouTube - and I still watch Marty to this day. We have become good friends and that to me is so humbling. My first private instructor was Brian Sowinski who I began study with that same year. Brian helped me learn the "Sweet Child O' Mine" solo by Guns N' Roses for my grade school



talent show in April 2010, which was my very first live performance. He also started me with the fundamentals of music and how to read music. I studied with Brian at my home and online with Marty Schwartz. In my first year of playing, I also found videos of Tommy Emmanuel, Andy McKee, Adam Rafferty and Don Ross. I watched video tutorials online for fingerstyle, but then in the fall of 2011, I began studying with David Ferrara, a classically trained guitarist. I met David and many great friends through a music program called Camp Jam, a once a year nation wide summer music camp. I was also studying with a local musician, guitarist, and singer named Guy Kingsbury. I have always tried and continue to study with anyone who's playing inspires me, which over the past six years has grown into a very long list of teachers and mentors.

**You have studied and you play many styles of music. Please tell me about your various stylistic interests.**

From jazz, reggae, psychedelia, rock, and blues to classical, hip hop, soul, world music and everything in between - I just love music. I have always been exposed to a lot of music, and I am always looking to be exposed to even more and develop my own style along the way.

**You have become a bit of a celebrity in your hometown of Saint Louis.**

It all started when I played at a festival called the Festival of the Little Hills with my uncle's band, *Trixie Delight*. He knew how hard I had worked to learn the solo of "Sweet Child O Mine" for my talent show. He showed the band a video of me playing it and they offered me the opportunity to play the entire song with their band. There were about 10,000 people there. It was the most humbling start to a musical journey I could imagine. Since then, things just grew into more opportunities, places to perform and people to learn from. The St. Louis music scene and musicians embraced me, which was so encouraging. I have continued putting myself out there as much as possible, all the while studying music with everyone I can.

I've played everything from open mics and jams at coffee shops, clubs to charity and school events. Also, our local jazz club, *Jazz at the Bistro*, amphitheaters, community events and any music venue in Saint Louis I could think of - I've tried to play them all, or at least most of them. I have a band called *Gypsy Lion* with several of my musician friends. I perform solo guitar and I play out as a duo regularly with a singer named Race. I also play in a jazz combo with some of the top high school aged jazz players in my area through *Jazz Saint Louis* called the *JazzU All-Stars*. I perform regularly with my

local *School of Rock*. I've also been able to play with a lot of the local great musicians here in St. Louis. They all are wonderful people who love to see younger musicians doing well.

**You have had the opportunity to perform at many other festivals and events outside of Saint Louis. Tell me about some of these opportunities.**

I have had the honor of playing all around the US - mostly with *School of Rock* and as part of the *School of Rock All-Stars*. I have played in Denver, Kansas City, Indianapolis, Cincinnati, Chicago, Milwaukee, Las Vegas, and Los Angeles. All of those with the exception of Los Angeles were with the School of Rock. As part of the School of Rock, I have played at the music festivals Lollapalooza and the Milwaukee Summerfest for the last three years. Playing in Los Angeles was with a program through the Grammy Foundation.

**You have met and played with many well-known musicians such as Eric Johnson, Tommy Emmanuel, Pat Martino, Steve Vai, Marcus Miller and many more. What has this meant to you and can you share a story or two from the experiences?**

Meeting these people, my idols, has been the most humbling thing ever. They are the people who inspire me to be better. I am so blessed and thankful to have had the experiences I've had. When I met Eric Johnson and shook his hand, he had the softest hands I've ever shook. He is also one of the calmest, sweetest beings I've ever met. I played "Cliffs of Dover" for him on my guitar after he signed it. He was so kind and encouraging. He was truly interested in me. What kind of music I liked and what I was doing with

music. Marcus Miller is hilarious. He always has great stories and advice. The first time I met Marcus, he had just finished a master-class through the *JazzU* program at *Jazz at the Bistro*. I ended up being one of the last ones in line to get a photo and autograph. After talking, he and some other members of the crew invited me to stay and hang out. He told us a story from his tour about Doug the “Crewsician,” it was so funny and interesting, a great look into the touring life and the fun they have with each other. I then told them how I was new to jazz and played guitar. They told me to show them what I knew, so I had my mom run out to our car to get my guitar. Doug set me up on the Bistro stage and I started playing for them. Next thing I know, Marcus gets up, walks over to the piano, and starts playing along, and then Louis Cato, his drummer got up and started to play bass. It was truly a magical experience. I was just 12 years old, but that experience made a huge impact on my life. Three years later when Marcus came back to St. Louis, I went to his first night of shows. Seeing him again was incredible and after the show, he asked if I was coming the next night too. I said absolutely! His tour manager told me as I left to make sure to bring my guitar. I wasn’t sure if anything would happen, but I showed up the next night and watched him and his incredible band play another amazing set. As Marcus announced playing their encore song, he called out my name and told me to go grab my guitar. I ran to get my guitar from a back room, as the guitarist for Marcus, Adam Agati offered up his amp for me to use. I joined Marcus and his band on the song “Detroit.” It was one of the greatest experiences that I have ever had. Marcus and the entire band were so incredible to embrace me and give me such an amazing experience.

Tommy Emmanuel is one of the kindest, fun and influential people I have ever met. I have now met with him three times and attended one of his master-classes. The first time I met him I was just 11 years old. I had only seen his videos on YouTube and had not learned to play any of his songs yet. I had just started to learn Drifting; by Andy McKee on YouTube, a week before my mom found out that Tommy was playing in St. Louis. The show was sold out, but my mom managed to find a way to get me to the meet and greet. I knew we would not get to see the show but I was happy just to meet him. I asked Tommy to sign my guitar and I played “Drifting” for him. He was very kind and encouraging. He also gave me a few tips. After the meet and greet, we were surprised to be invited to stay for the concert. They found some extra chairs for us and we sat behind the soundboard. It was so inspiring to see him play live and it sparked my desire to play more like him. That kindness and generosity was such a blessing. Every time Tommy has been back to St. Louis, he greets me with a big “CONNOR!” It makes me feel so amazing. He is truly a wonderful person. I hope to touch people with my music the way he does.

**It's obvious that music will play a major part in your future. Please share your hopes on what that may be.**

I want to spread love and peace through the power of music by sharing it with as many people as I can while traveling the world.

# **Study NOW with fingerstyle jazz guitarist Steve Herberman at MikesMasterClasses.com**

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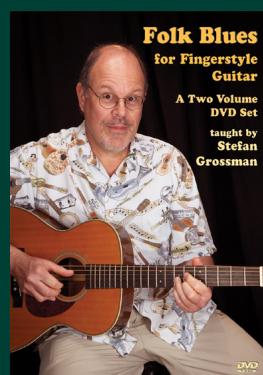
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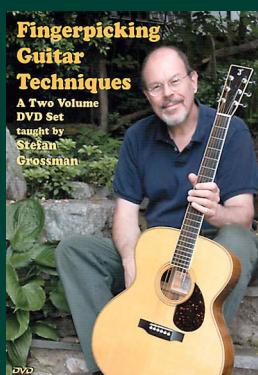
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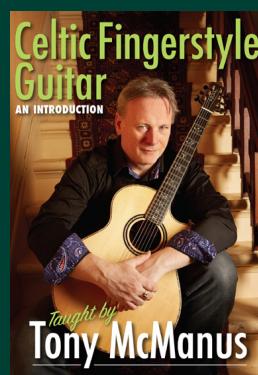
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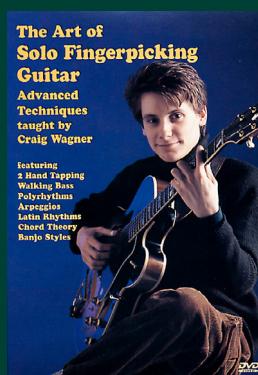
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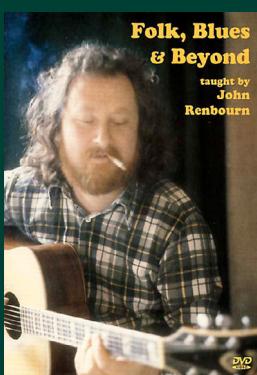
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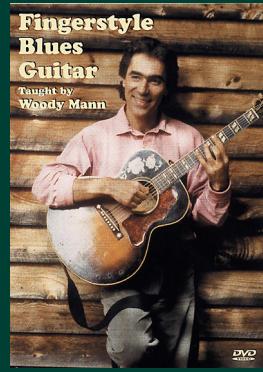
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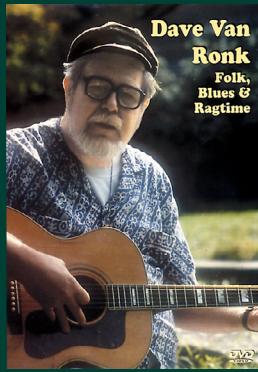
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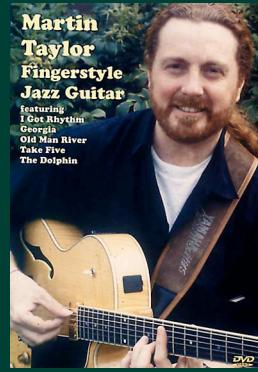
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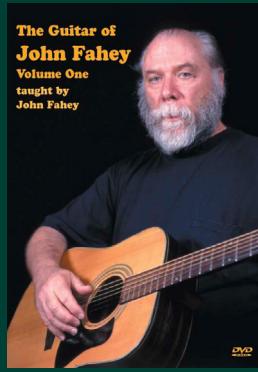
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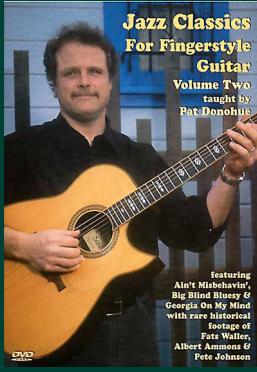
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# Dream Guitar Gallery

## Prewar Martins And The Contemporary Voice

By Logan Wells

Living in the land of ultra high-end guitars for as long as he has, Paul Heumiller has honed his ability to reach out, pluck those dream guitars from out of the air, and present them to the rest of the world for our viewing and listening pleasure. Paul's kept himself at the center of this colorful world for seventeen years now, patiently building his knowledge base and making connections between players, builders, and collectors. Diligently placing new voices into practiced hands, providing discerning clientele to inspire luthiers, and reuniting collectors with the instruments of their childhoods, or their parents' childhoods. As a result, Dream Guitars has become one of the focal points for preserving the world of fine lutherie and maintaining the market for anyone with a voice or a guitar model at stake.

Accordingly, Dream Guitars is exactly the place you want to come to if the instrument you're looking for is off the beaten path (just look at the country roads that lead to our showroom): masterfully constructed and exceedingly rare. When one of our clients came to us with his collection of Holy Grail guitars, Paul was more than ready to help. One quick flight to New York and a careful car trip back, and Dream Guitars has now gotten a hold of three irresistibly collection-worthy instruments: a 1935 Larson Brothers Prairie State 15 Inch, a 1938 Larson Brothers Euphonon

Dreadnought, and the grand master - an all-original 1930 Martin 000-45! This last one is a particularly unique discovery: there were only 21 made in 1930. Add to that this Martin's voice, with all its 86 years of music, and the completely original state of its parts (right down to the cast iron key for the case), and the chances of finding a guitar like this in the wild become nigh impossible.

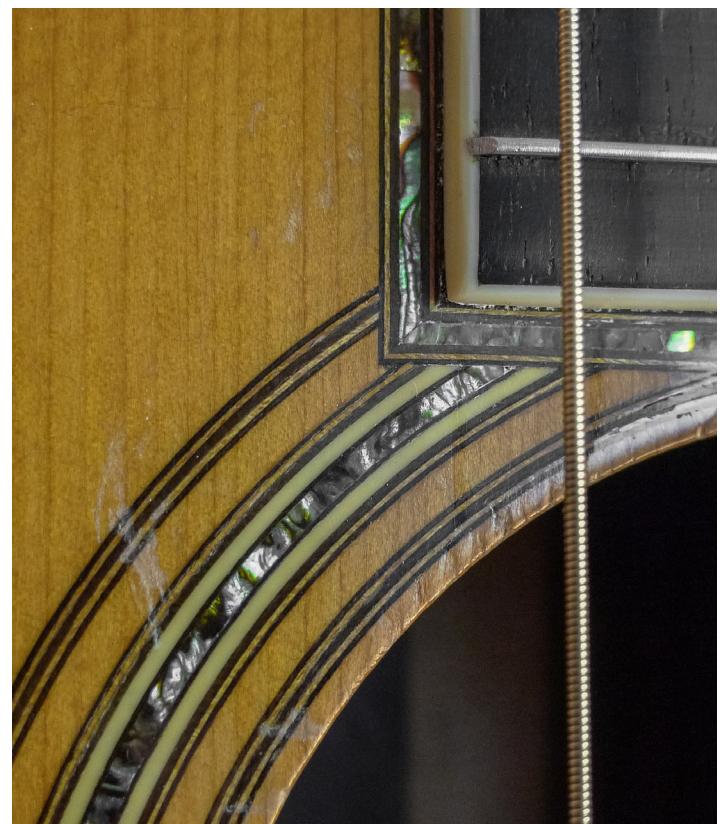
Valued at \$135,000, this Martin is an incredible find, and Paul was able to line up a buyer within a matter of days. Soon the chalice will be passed and this Holy Grail guitar will be en route to its new owner. In quick order, the Larson Prairie State also sold as well, and both guitars are going to trusted clients who respect the historicity of these instruments. This is what it's all about for us: connecting players and collectors across state lines (and national borders) to foster a healthy market for the exchange of these irreplaceable instruments.

Before we let this one go, however, Paul wanted to compare it with some of the contemporary voices that we have in the shop, so we set up a little taste test between the 1930 Martin 000-45 and a McConnell 16 Inch, Matsuda M1, a Traugott R, and a Wingerter 00. Here are Paul's thoughts:

*"The taste test was really fun. Dream Guitars is well known for representing many modern makers moving away from the traditional or vintage voicing, instead searching for new, individual forms of expression and musicality from the fascinating new ideas in their heads. It's wonderful to have a chance to play many of these prewar Martin guitars because they are quite different from these contemporary builds. On the one hand, it's nearly impossible to replicate what happens to a guitar after 80*

*or 100 years of being in the world. The finish gasses off or is worn-off, and the wood dries out while millions of notes vibrate through its fibers. This chronological process yields a distinct kind of energy and body - something that contemporary builders of traditional styles are seeking to recreate. A similar, but distinct quality of energy can also be found in the very finest modern guitars, even after just one year of being played in and opening up. The advances in bracing and voicing for the modern guitar, I believe, allow us to get closer to a sound that's comparable to these prewar instruments, but much earlier in the guitar's life. I attribute many of these advances to one simple thing: how much time each builder spends on one guitar. Do they practice a methodical, painstaking attention to detail? Do they pausing to consider the implications of one more pass of the top through the thickness sander, or to take one more pass with a chisel at the scallop of a brace? All the while as they tap the wood and strive for their own personal voice. To me that's why you can pick up a recent McConnell, Traugott, Tippin, or Somogyi, to name a few, and feel the same sort of inspiration you feel from one of these outstanding vintage Martin guitars. Of course, it is not the same sound, but I am sure that these myriad advances in construction and voicing allow these new instruments to compete on the same field as the revered Holy Grail guitars. I truly believe we are in a golden age: we're surrounded by dozens of makers building their own versions of luthier history to carry the torch from these prewar Martins into the future."*

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



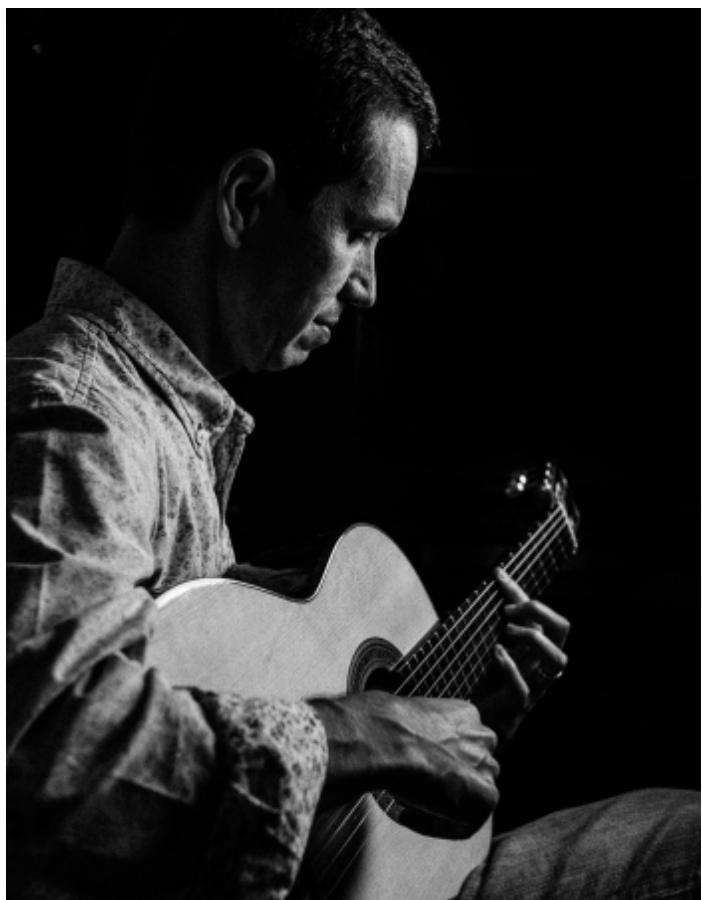




# CHORD PROGRESSIONS FOR SONG ENDINGS

## by Walter Rodrigues Jr

The following examples are some ideas of chord progressions that can be used as song endings. They are written based on the I chord with root on strings 6 and 5, so you can easily transpose them to other keys by just moving up and down the fingerboard. All the examples can be adapted to a variety of styles, such as Swing, Waltz and Latin.



**Example 1:** This progression consists of a sequence of 5-note chords in the key of C major, with a 6<sup>th</sup> string root at the 8<sup>th</sup> fret for the I chord. The top note C is played throughout the entire progression while the bass takes a descendent movement for the first half of the sequence. The second half is based on a regular ii – V – I progression with the “DbM-7sus2add13” (although not a dominant 7 chord) functioning as a tritone substitution for the V chord.

**Example 2:** In the key of C major with a 5<sup>th</sup> string root at the 3<sup>rd</sup> fret for the I chord, the harmonic movement outlines the melody throughout the entire progression. The sequence starts with a standard I – VI7 – iim7 – V7 and then instead of resolving on the I chord, it takes a “detour” to a bVI chord (deceptive cadence), and to a bII chord M7 tritone sub, finally resolving on the I chord.

**Example 3 (option A):** In the key of G major with a 6<sup>th</sup> string root for the I chord, this progression in 6/8 is a substitution for the regular ii – V – I. Note that the sequence starts on the ii chord. The progression is iim7 – iiim7 – ivm7 – b7 – I. Here the chord progression also outlines a melody line.

**Example 3 (option B):** The same as *option A*, except it can be used as a modulation tool to a major key up a minor third. In this case, the progression uses the ivm7 – b7 chords functioning as a iim7 – V7 of the knew key “Bb major”, which is a minor 3<sup>rd</sup> up from the original I chord (G major).

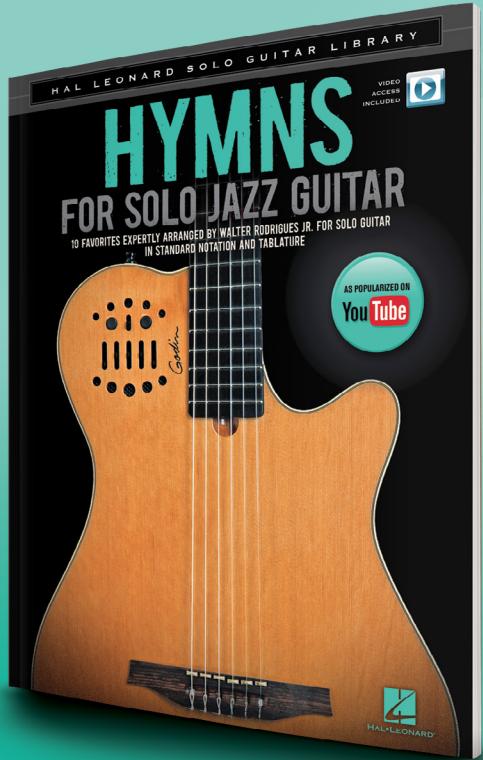
**Example 4 (option A):** In the key of G major, with 6<sup>th</sup> string root, this progression outlines the use of the bVI, iv, and bII. Both the melody and bass lines have a descendent movement throughout mostly of the entire progression.

**Example 4 (option B):** The same beginning as *option A*, except is has a very interesting ending. Starting on measure 3, I played F/A (b7/II) leading to the I chord (Gsus2), which creates a “false” sense of modulation. Intuitively, our ears would naturally expect to hear a resolution towards Bb as the new I chord, but instead, I went back to original I

chord (G). Having said that, this progression can be used both ways, it can lead us back to the original I chord, or it can take us to a new key up a minor 3<sup>rd</sup>.

**Example 5:** This is a progression that can be used as an ending in minor keys. It's in the key of C minor with the I chord root on the 5<sup>th</sup> string, 3<sup>rd</sup> fret. The progression is a standard ii – V – i. The sequence outlines a melody that leads us to a i(M7) chord, preceding the final minor7 chord.

**Example 6:** In the key of A minor, 6<sup>th</sup> string root, this progression is also based on a regular ii – V – i. It incorporates a melodic minor line to the V7 chord, ending on a IM7sus2 chord. Although the final I chord does not have a minor third in it, it does imply the sound of a minor chord.



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## Example 1

Musical notation for Example 1 showing chords and guitar tablature.

Chords: C13, B13(b9), B $\flat$ 13, A(b13,#9), Dm7, D $\flat$ M7sus2add13, Cadd9.

Guitar Tab (T-A-B):

T	8	8	8	8	8	8	8
A	10	9	8	6	6	9	5
B	8	7	6	5	5	8	7
	8	7	6	5	5	9	8

## Example 2

Musical notation for Example 2 showing chords and guitar tablature.

Chords: CM7, A7(b13,#9), Dm7add11, G7sus2, G7(b9), A $\flat$ M9, D $\flat$ M7sus2, C6.

Guitar Tab (T-A-B):

T	5	3	8	5	3	6	1	1	1	1
A	4	6	6	5	5	3	3	5	1	2
B	5	5	5	5	5	3	3	4	4	3
	3	5	5	5	5	3	3	4	4	3

## Example 3

(OPTION A)

Musical notation for Example 3 (Option A) showing chords and guitar tablature.

Chords: Am7, Bm7, Cm7, F7sus2add13, G6add9.

Guitar Tab (T-A-B):

T	5	7	8	7	8	10	8	10	8	10
A	5	5	7	7	8	8	8	8	9	10
B	5	5	7	7	8	8	8	8	10	10
	5	7	8	7	8	10	8	10	8	10

(OPTION B)

Musical notation for Example 3 (Option B) showing chords and guitar tablature.

Chords: Am7, Bm7, Cm7, F7sus2add13, B $\flat$ M9.

Guitar Tab (T-A-B):

T	5	7	8	7	8	10	8	10	8	10
A	5	5	7	7	8	8	8	8	10	10
B	5	5	7	7	8	8	8	8	10	13
	5	7	8	7	8	10	8	10	8	10

## Example 4

(OPTION A)

Piano chords: D7sus4, D7, E♭M7, B♭/D, Cm7, B♭, A♭M7, Am11, A♭7, GM7, G6.

Guitar tablature (T-A-B):

8	5	7	3	6	4	3	5	3	4	3	5	5	4	4	2
5	7	5	3	5	3	3	5	5	5	5	4	5	4	4	
7	5	5	6	5	3	6	4	6	5	4	5	4	3		

(OPTION B)

Piano chords: D7sus4, D7, E♭M7, B♭/D, Cm7, B♭, F/A, Gsus2.

Guitar tablature (T-A-B):

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

## Example 5

Piano chords: Dm7(b5), G7(b13,b9), G7(b13), Cm(M7,9), Cm9.

Guitar tablature (T-A-B):

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

## Example 6

Piano chords: Bm7, Bm11, Bm7(b5), Bm11, E7(#9), A5, AM7sus2.

Guitar tablature (T-A-B):

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

# Composers Corner

## Composing for the Solo Guitar- Building an Arrangement Part 1 by Troy Gifford

What is the process composers and arrangers use to create a solo fingerstyle guitar piece? In this column I will walk you through some basic steps you might take to compose a simple piece for solo guitar. Every composer/arranger works a little differently, but if you are relatively new to the activity, hopefully this can give some insight into how a composer might methodically work through the process, taking some very simple ideas and gradually building them into something that sounds more complex.



Typically we will start with a harmonic idea and build a melody that works with it, or we may take a melody and build a harmony for it. Let's start with a common chord progression in G major that has been used many times through the years and is built off a descending bass line. (See Ex. 1)

Ex. 1

The musical score consists of two parts: a staff above and a tablature below. The staff shows a descending bass line with chords G, D/F♯, Em, D, C, G/B, Am, and D. The tablature shows the corresponding fingerings for each note on a six-string guitar neck. The strings are labeled T, A, B, G, D, and E from bottom to top. The tablature shows the following fingerings: G (0, 0, 0), D/F♯ (3, 2, 0), Em (0, 0, 0), D (2, 2, 0), C (0, 1, 0), G/B (3, 0, 3), Am (1, 2, 0), and D (2, 2, 0).

Played simply as a series of chords, this is a somewhat generic sounding progression that can be used as an accompaniment for many different melodies. What can we do with it to make it sound like something new? Well, first we need to come up with an original melody that works with it. Something like this, perhaps: (See Ex. 2)

Ex. 2

The musical notation consists of two parts. The top part is a staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains eight measures of a melody. The bottom part is a guitar tablature with three horizontal lines representing the strings (T, A, B) and vertical tick marks indicating fingerings.

Chord progression above the staff:

- G
- D/F#
- Em
- D
- C
- G/B
- Am
- D

Fingerings below the tablature:

T	0	0	0	2	0	0	0	2	0	0	0	0	1	0	2	0	2
A																	
B																	

You may notice that this simple melody has a very limited range and centers around resolution on chord tones, or notes that are part of the chord underneath them (see last issue's column on the harmonization of melodies for more info on this topic). Now, we could easily create a two-guitar arrangement where one guitar plays the chords and the other plays the melody, which would sound fine. Creating a solo arrangement, however, is trickier since one guitarist has to play both parts at the same time. Let's start with just the bass line and the melody together and see what that sounds like. (See Ex. 3)

Ex. 3

The musical notation consists of two parts. The top part is a staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains eight measures combining the bass line and the melody. The bottom part is a guitar tablature with three horizontal lines representing the strings (T, A, B) and vertical tick marks indicating fingerings.

Chord progression above the staff:

- G
- D/F#
- Em
- D
- C
- G/B
- Am
- D

Fingerings below the tablature:

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

Those two parts give us a basic foundation to work with. Now we need to flesh out the chords. We do this by finding notes in each chord that work around the melody without distracting from it. Simple arpeggiations in the spaces around the melody create a fuller sound. We need to be careful not to use too many notes that might cause the listener to lose track of where the melody is. You will notice that I place the 3<sup>rd</sup> of the final chord (D major, the V chord in this key) in the bass here. This gives us a D/F# chord with a bass line that resolves nicely up to G at the end. (See Ex. 4)

Ex. 4

The musical score consists of two staves. The top staff is a melody line with eighth-note patterns, and the bottom staff is a bass line. Above the staves, the chords are labeled: G, D/F#, Em, D, C, G/B, Am, and D/F#. The tablature below shows the strings T, A, and B with corresponding fingerings: 0, 0, 0; 0, 0, 0; 2; 0, 0, 0; 0, 0, 0; 0, 0, 0; 1-0, 2-0, 2; 0.

This gives us a nice little arrangement with all the necessary elements; melody, harmony, and bass. When we play it, we would want to take care to emphasize the melody so that the listener can clearly hear where it is at all times.

However, there are still additional things we can do if we wish to spice up our arrangement further. For example, you will notice that the melody doesn't use the top string. This gives us the possibility of adding additional harmony notes above the melody. To do this, we might strategically place chord tones on the high E string on the second and fourth beats of each measure. We must be particularly careful when adding notes higher than the melody that they don't cause the listener to lose focus of where the true melodic line is. (See Ex. 5)

Ex. 5

The musical score consists of two staves. The top staff is a melody line with eighth-note patterns, and the bottom staff is a bass line. Above the staves, the chords are labeled: G, D/F#, Em, D, C, G/B, Am, and D/F#. The tablature below shows the strings T, A, and B with corresponding fingerings: 0, 3, 0, 0, 2; 0, 3, 0, 0, 2; 0, 0, 0, 3; 0, 0, 0, 3; 0, 0, 0, 3; 1-0, 0, 2; 0.

We can take things a step further and add some other slight embellishments in places that make sense. In the next example, you will see that I have added embellishments in all three parts. Keep in mind, however, that the busier we get, the harder it is to keep the focus on the original melody. (See Ex. 6)

Ex. 6

The musical score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a melody line with eighth and sixteenth note patterns, and harmonic chords above the melody notes. The bottom staff is a tablature staff for a guitar, showing the strings T (top), A, and B. The tablature includes numerical fret numbers and some slurs or grace notes indicated by small numbers above the main notes. The melody starts on the T string at fret 0, moves to the A string at fret 3, then to the B string at fret 2, and so on, with various fingerings and slurs.

If we were to play this melody twice in a row, which would sound fairly normal in this setting, we might choose to play the unadorned version in Ex. 4 the first time and then the more elaborate version in Ex. 5 or 6 the second time. This would give us variety and help maintain interest in the repeat.

I hope this gives you some ideas to use when making your own arrangements. In the next column we will look at possibilities for a B section to continue this piece.

# Mapping the Fingerboard

## Part II

In this second edition of Mapping the Fingerboard, I will be discussing the pentatonic major, pentatonic minor and the blues scale.

The origin of the word penta is Greek, meaning five; having five. Bringing us combining forms such as pentagon, pentameter, and of course pentatonic. Therefore, a pentatonic scale is a five-note scale. The major pentatonic is simple the seven note diatonic major scale that leaves out the 4<sup>th</sup> and 7<sup>th</sup> degrees of the scale. The pentatonic major in the key of C would be (C - D - E - G - A) or (1 - 2 - 3 - 5 - 6). It is always best to know your scales in both letter names and numbers. The numbers make for easier transposition.

The pentatonic minor is thought of by many as an independent scale but it is actually the same notes as the major pentatonic played over the relative minor. In other words C major pentatonic = A minor pentatonic. I have included the minor pentatonic chart. Notice that the notes are the same as its relative major. C major = A minor, G major = E minor, etc.

The blues scale is a hexatonic scale. It is a six-note scale. The origin of the prefix hex, 'hexa' is also Greek. The blues scale consists of the minor pentatonic scale plus the #4<sup>th</sup> degree. The #4 is the blue



note which most of the time resolves up to the 5<sup>th</sup> or down to the natural 4<sup>th</sup>. The notes for the A blues scale are (A - C - D - D# - E - G) The interval numbers are (1 - b3 - 4 - #4 - 5 - b7).

The Pentatonic and blues scales construct a huge percentage of all styles of popular music. I promise you have heard them used countless times. Once you get the sound in your head you will start to recognize their use.

I've included the one octave pentatonic major, pentatonic minor and the blues scale on each string group. Unlike the other charts, they always start and end on the root. While some of the fingerings may feel more natural than others I have included all of the fingerings to satisfy my normal obsessive self.

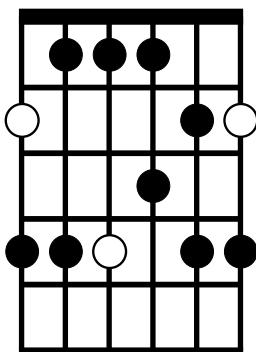
Remember that the open circles indicate the root of scale. Open strings are not used which allows for easy transposition.

we will soon move into the harmony of scales and the application of the scales over all chord types, including altered 7<sup>th</sup> chords.

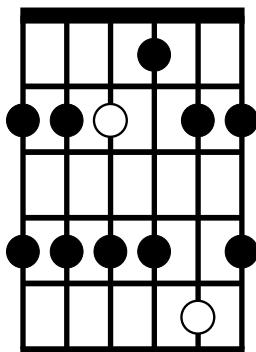
# Major Pentatonic

(1 - 2 - 3 - 5 - 6)

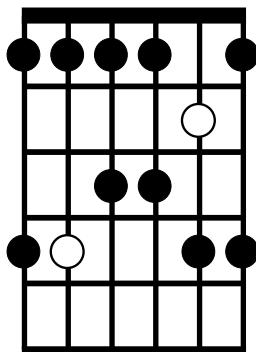
Root



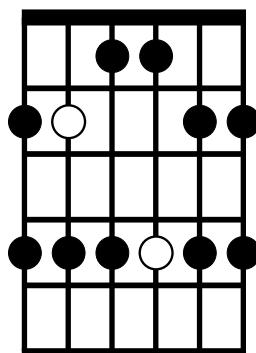
2nd



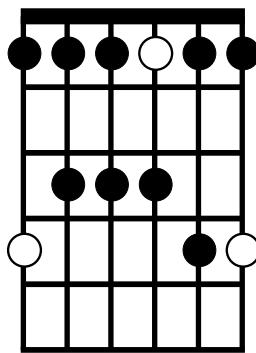
3rd



5th



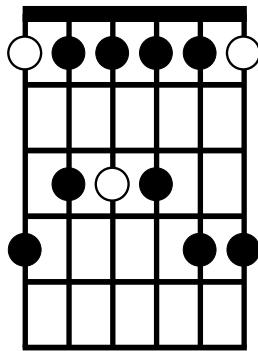
6th



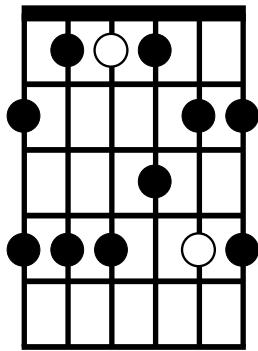
# Minor Pentatonic

(1 - b3 - 4 - 5 - b7)

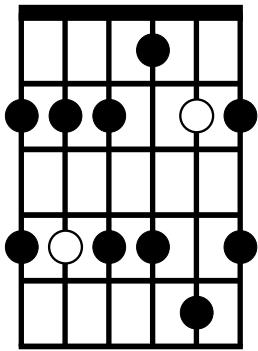
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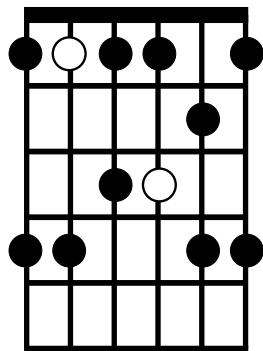
b3



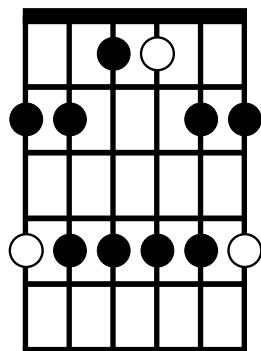
4th



5th



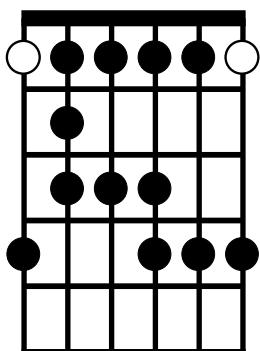
b7



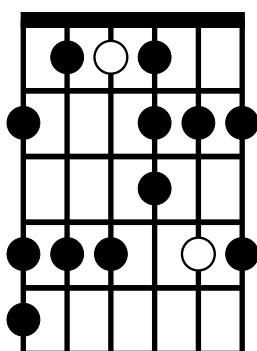
# Blues

(1 - b3 - 4 - #4 - 5 - b7)

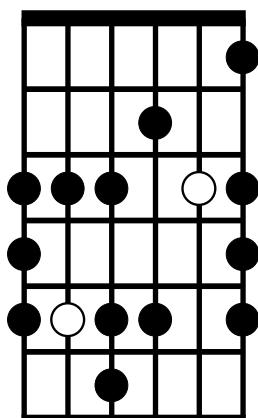
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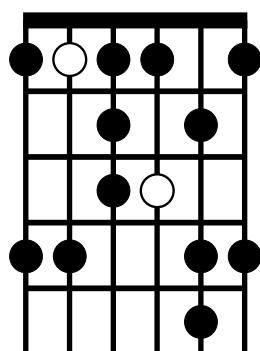
b3



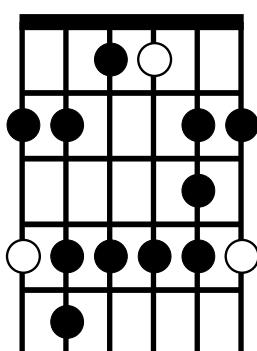
4



5

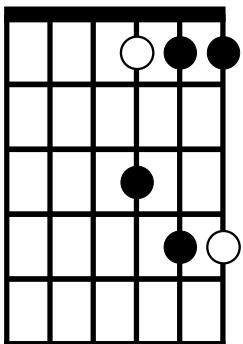
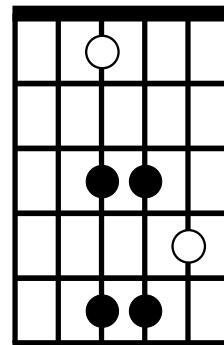
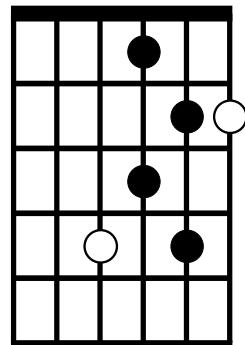
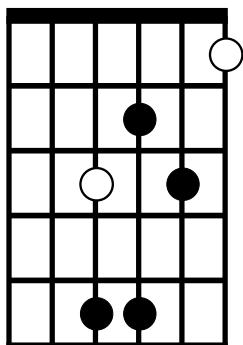
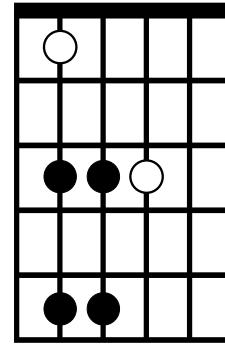
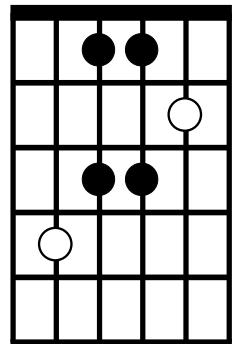
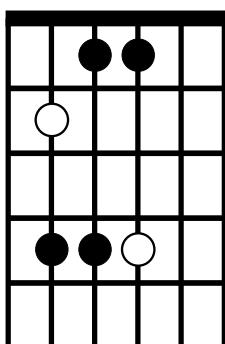
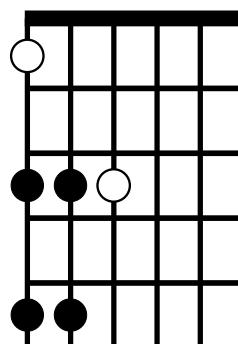
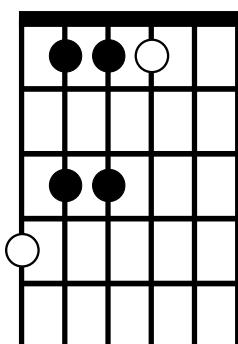
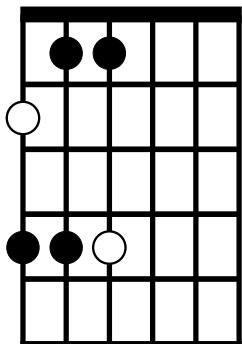


b7



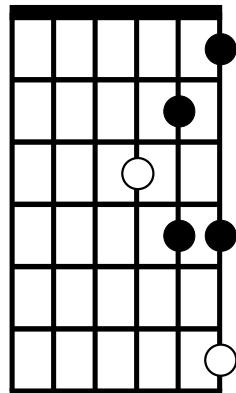
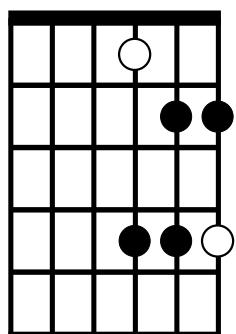
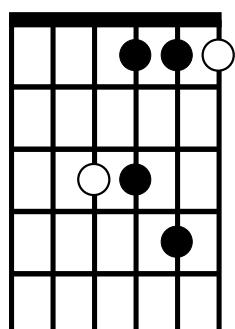
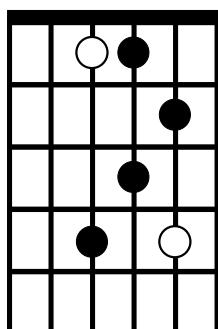
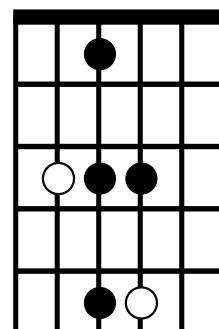
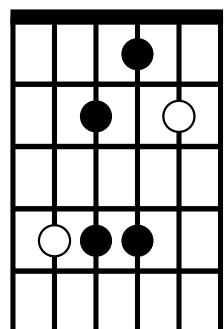
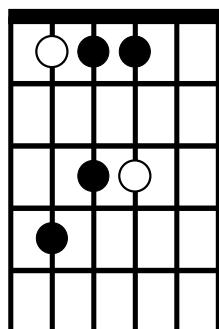
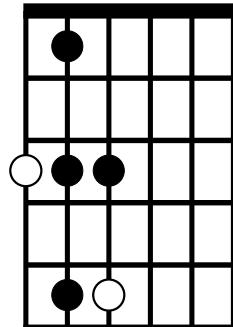
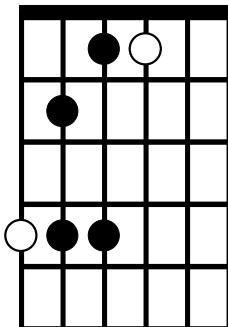
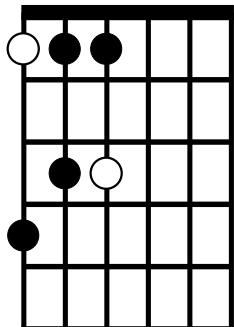
# Major Pentatonic one octave

(1 - 2 - 3 - 5 - 6)



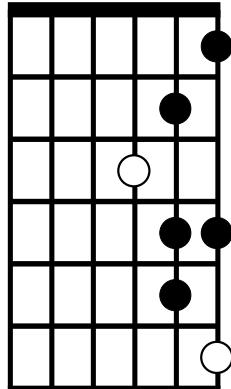
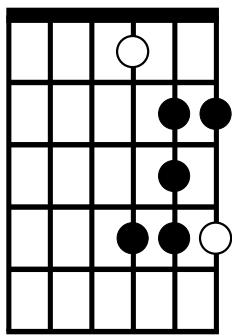
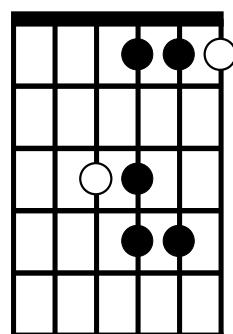
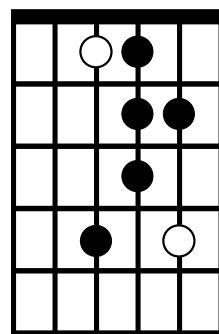
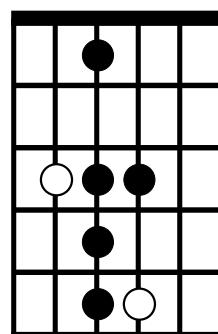
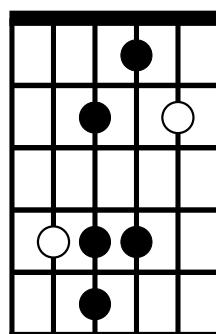
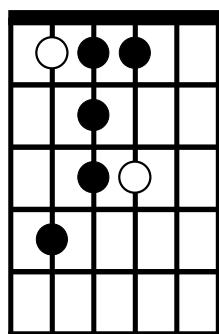
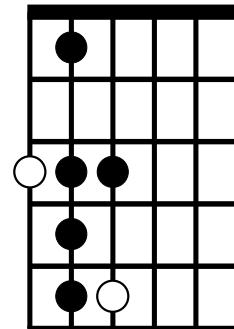
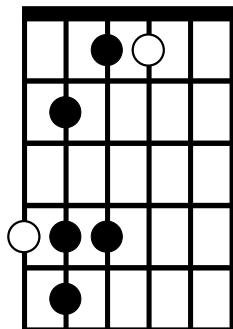
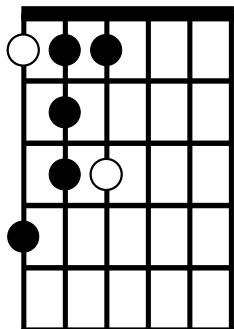
# Minor Pentatonic one octave

(1 - b3 - 4 - 5 - b7)



# Blues scale one octave

(1 - b3 - 4 - #4 - 5 - b7)



# Fingerstyle Jazz Concepts

Divided Voicings Part 2

(II-V-I-V1 Cyclical Progression)

by Steve Herberman

In this month's column we will use the divided tritone voicings (as in the previous column) as well as other divided (or spread) voicings, this time in the context of a progression. The II-V-I-V1 or II-V-III-V1 progression is extremely relevant in jazz and sounds great as an exercise when the voicings and voice leading is interesting and logical. Adding to the dominant 7th's from the previous column, we will include minor 7<sup>th</sup> and major 7 voicings. To keep the chords from sounding blocky we will delay the entrances of certain notes. Though the chord grids in the lesson can be played concerted (all notes sounding at the same time) let's try playing them this way: First, sound the solid notes. Second, sound the notes marked as X's while the first two notes are still ringing. This gives a nice layering effect while it helps get you accustomed to building chords in stages. Usually a wide interval is sounded with the first two notes you play and then the next two or three notes added are closer intervals, sometimes clusters. Now think ahead to when you will be improvising when comping or soloing using these structures. Staggering the chord in this manner can buy the improviser some time when deciding which secondary notes to add. It is possible then to build voicings like this "on the fly" which can yield some new and exciting voicings on the spot.



In this exercise, I purposely change which notes sound first and second on occasion to try to keep the exercise musical (and to avoid monotony.) On the dominant seventh chords sometimes the first two notes you will sound together will be 3rds and 7ths but other times I've chosen different pairings of notes to expand on the altered dominant seventh chords from my previous column. Each chord should typically be given two beats (two chords per measure.) Sounding the notes of each chord in pairs on each beat will give you a quarter note pulse that works great for comping on ballads. Do not try to play these any faster than at a slow-medium ballad tempo, striving for a nice even sound, using a steady pulse once the exercise becomes more familiar. Most importantly, have fun discovering new voicings. I sincerely hope that you enjoy the material!

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

X

D-(add 9)      G7b9      E-7#5      A7+b9

T 10      12      15      10      14      13  
A 10      12      13      12      10      13  
B 10      12      13      12      15      15

T 3      1      2      4  
A 2      1      3      4  
B 1      2      3      4

D-9      G+7b9      E-7(11)      A+7#9

T 12      14      12      11      10      12      8      10  
A 13      15      13      12      12      9      9      10

T 5      4      3  
A 4      2      1  
B 3      2      1

D-11      G7b9#11      C6/9#11(no3)      A+7#9b9

T 12      10      9      6      10      7      8      10  
A 8      10      7      6      8      7      9      8

T 7      6      5  
A 6      5  
B 5      4

D-9      G+7b9      CMaj.9      A+7b9

T 5      6      4      8      10      9      11      13  
A 8      7      6      8      8      9      9      12

10fr.

10fr.

8fr.

8fr.

D-9

G7b9

C6/E

A+7#11

12 10 18 12 10 13 10 13 12 8 18 12 8 11 10

10 12 9

6fr.

6fr.

5fr.

3fr.

D-9

G+7#11

CMaj.9

A7b9#11

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

8 7 3

3fr.

4fr.

5fr.

6fr.

D-(add11)

G7b9#9

CMaj.13

A7#11  
b9 #9

3 5 3 7 4 6 7 8 5 7 6 8

5 7 9 8 10

7fr.

9fr.

8fr.

D-9

G7b9#11  
or Db7#11

CMaj.9

8 10 9 12 13 11 9 11 8 9 12 12

# Let Me Count The Ways

## By Dylan Ryche

Hey Everyone, let me introduce you to a song off my aptly, if un-creatively, titled 2011 album Acoustic Fingerstyle Guitar called "Let Me Count The Ways."

This was the last song I wrote for that record and one that I have probably played in every performance since its release. It's in open D tuning (DADF#AD) and has a nice flowing major key melody. One of my happiest memories of this album was sharing it with my grandmother. She was always my biggest supporter and number one fan throughout my life and she listened to a million terrible songs and demos of various garage bands I was in over the years. So, having a chance to show her a real, actual album with my name on it was a great thrill. She was ridiculously and almost humorously proud and played this album to anyone that came within 100 yards of her. "Let Me Count The Ways" was a song she particular liked. She has since passed away. Now this song always reminds me of her and those memories. It's interesting how a song's meaning evolves over time.

The key to this song is lots of sustain with the overlapping and cascading notes. This brings out a certain dreamy quality and some extra harmonic interest. The underlying chord progression and melodic content are not very complicated, but by hanging on to certain notes throughout a melodic line, you get all these interesting 2nds, 9ths, 4ths and other harmony appearing before our eyes and ears. For example, the last four notes in bar 4 is a little run of E, F#, G & A. On the sur-



face this is a simple melody over an A chord in the key of D. But, when you let all these notes overlap each other - you momentarily get an Em-type chord with an added 9th (F#) and an 11th (A) all sounding at once, which makes the resolution back to D sound very interesting and engaging. More than it perhaps appears on paper.

It is a fun little tune to play and it's one that people really seem to like. I hope you enjoy playing it too.

See you next time,

Dylan

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

# Let Me Count The Ways

Open D Tuning:  
DADF#AD

Dylan Ryche

Guitar tablature for the first section of "Let Me Count The Ways". The tab shows a six-string guitar with a treble clef and a key signature of two sharps (F# major). The tuning is Open D (DADF#AD). The tab includes a staff above the strings and a TAB (Tablature) staff below. The TAB staff uses vertical lines for frets and horizontal dashes for strings. The first measure starts with a single note on the 6th string. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue this pattern. Measures 7-8 show a more complex sequence with eighth and sixteenth notes. Measures 9-10 conclude the section.

Guitar tablature for the second section of "Let Me Count The Ways". The tab continues from the previous section, maintaining the same tuning and key signature. The first few measures show a continuation of the eighth and sixteenth note patterns. Measures 5-6 show a change in rhythm and note value. Measures 7-8 show a return to the earlier eighth and sixteenth note patterns. Measures 9-10 conclude the section.

Guitar tablature for the third section of "Let Me Count The Ways". The tab continues from the previous section, maintaining the same tuning and key signature. The first few measures show a continuation of the eighth and sixteenth note patterns. Measures 5-6 show a change in rhythm and note value. Measures 7-8 show a return to the earlier eighth and sixteenth note patterns. Measures 9-10 conclude the section.

Guitar tablature for the fourth section of "Let Me Count The Ways". The tab continues from the previous section, maintaining the same tuning and key signature. The first few measures show a continuation of the eighth and sixteenth note patterns. Measures 5-6 show a change in rhythm and note value. Measures 7-8 show a return to the earlier eighth and sixteenth note patterns. Measures 9-10 conclude the section.

X in the B section indicates thump guitar body with heel of hand

Guitar tablature for the fifth section of "Let Me Count The Ways". The tab continues from the previous section, maintaining the same tuning and key signature. The first few measures show a continuation of the eighth and sixteenth note patterns. Measures 5-6 show a change in rhythm and note value. Measures 7-8 show a return to the earlier eighth and sixteenth note patterns. Measures 9-10 conclude the section.

*Da Double Coda*

12

*p* *p* *p* *p* *p* *p*

0 0 | 12 12 11 9 <12> 0 | 0 0

9 9 9 11 7 7 7 9 | 0 9 9 9 11 7 7 7 9 | 0 0

1.

15

*p* *p*

0 0 | 3 0 | 0 0 0 0

5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 0 0 0 0

18

*p* *p*

4 45 54 0 0 | 7 0 7 0 | 5 5 5 5 5 5 5 5 5 5 5 5 | 7 5 5 5 5 5 5 5 5 5 5 5 | 7

0 0 0 0 | 5 5 5 5 5 5 5 5 5 5 5 5 | 0 0 0 0

21

*p* *p*

79 0 0 0 7 | 0 0 0 7 | 4 45 7 | 5 5 42 54 53 0 .

2.

23

*p* *p*

0 7 | 0 0 7 0 | 0 0 1 0 | 0 .

5 0 | 5 0 | 0 0 | 0 .

Sheet music for guitar, page 28, measures 28-29. The music is in common time, key of A major (two sharps). The tablature shows the following notes and chords:

- Measure 28:
  - String 6: Open (G), then muted.
  - String 5: Muted.
  - String 4: Open (D), then muted.
  - String 3: Open (A).
  - String 2: Open (E), then muted.
  - String 1: Open (B), then muted.
- Measure 29:
  - String 6: Open (G), then muted.
  - String 5: Open (D), then muted.
  - String 4: Open (A), then muted.
  - String 3: Open (E), then muted.
  - String 2: Open (B), then muted.
  - String 1: Open (F#), then muted.

The tablature includes fingerings and dynamic markings. The first measure ends with a fermata over the eighth note on string 1. The second measure begins with a fermata over the eighth note on string 1.

Sheet music for guitar, measures 34-35. The key signature is A major (two sharps). The music consists of two staves. The top staff shows a melodic line with various note heads and stems, some with slurs and grace notes. The bottom staff shows a harmonic bass line with fingerings below the notes. Measure 34 ends with a double bar line and a repeat sign, leading into measure 35.

34

2 0 2 0 24 13 4 4 7 7 6 2 2 0 0 24 0 0 0

0 x 0 x 2 x 5 0 0 x 0 x

37

38

Musical score for piano and basso continuo, page 10, measures 40-41. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of two sharps, and a tempo marking of 40. The bottom staff is for the basso continuo, showing a bass clef and a key signature of one sharp. The piano part features eighth-note patterns with grace notes and slurs. The basso continuo part shows a bass line with sustained notes and harmonic basses. Below the staff, a tablature for the basso continuo is provided, indicating fingerings (0, 1, 2, 3, 4, 5) and a bass clef.

Sheet music for guitar in 4/4 time, key of A major (two sharps). The music consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Below the staves is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating note positions. The tablature is as follows:

	0	4	0	2	0	1		0	1	0	0	2	1	0	5	0	7	0	7	0	4	7	0	4	7	0	7/9
	0			0		1		0		0		0		5		0		0		0		0		0		0	

D.S. al Coda

Sheet music for guitar and piano, page 51. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of a series of eighth and sixteenth note patterns. The piano part includes a bass line with specific fingerings (e.g., 7, 0, 7, 0) and a treble line with a dynamic instruction of  $\hat{4}5$ . The guitar part has a tablature below it with various fingerings and a 'x' mark indicating where the string should not be played.

Sheet music for guitar in G major (two sharps) and common time. The music consists of two measures. Measure 55 starts with a grace note followed by sixteenth-note patterns. Measure 56 continues with sixteenth-note patterns and includes a measure repeat sign. The tablature below shows the fingerings and string indications for each note.

55

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

0      4      x      0      5      x 5      x

58

75 4 7 0 4 5 0 5 0 7 0 5 | 0 7 4 5 4 0 2 0 24 2 0 0 | 0 2 2 0 2 0 2 1 2/4 0 4 4 4/5

D.S.S al Double Coda

61

5 54 0 0 7 8 0 7 | 0 0 5 4 7 0 4 5 0 5 0 7 0

63

$\theta \theta$

ritard

0 7 0 5 7 0 0 5 7 0 0 1 0 0 8

# Secrets of the Tango

## By Roger Hudson

### Music and Dance

Art forms often transform each other when they are combined. Musical theater, opera, ballet, film, video games are but a few examples of the fusion of art forms. Some art forms would have trouble existing without some others. Dance has a particular dependency on music. It would be hard to imagine dance without music. On the other hand, countless musicians have been inspired to compose and perform music expressly for dancers. In "fine art" forms, such as ballet, composers have created custom music for skilled dancers to use in intricately choreographed performances.

Composers have also freely borrowed from the music and dance of the common folk. And why would composers do such a thing? For one reason, dance forms do not belong to anyone in particular. Many dances - such as the tango - have developed at least in part from controversial human interactions (i.e. brothels). As dance forms develop and are specified, they become musically distinctive as well. The musical characteristics of a dance form (rhythm, time signature, tempo, etc.) often give composers a ready-made template for creativity.

With this column I will begin a series that briefly surveys dance forms in conjunction with how they may be used by fingerstyle guitarists. Rather than attempting to give a complete analysis of a particular dance - which would require more than a few paragraphs - I will give brief descriptions. As I suggested earlier, dance forms are fertile ground for a composer's inspiration. That



means I am stoked to compose original pieces (or use ones I've already composed) and do arrangements to illustrate the dance.

### Tango

The tango is often associated with Argentina. I think it can be said that Argentina can be largely credited with the tango's success in the 20<sup>th</sup> century. However, the tango's rhythmic origins likely go as far back as ancient Africa. Even the origin of the word "tango" is up for debate among scholars. The word was apparently in use in Argentina from the early 1800's for the places where slave and free Africans gathered to dance. However, like so much music of the New World, the story of the tango is not simply due to a gathering of people from the same ethnic background. In the late 1800's and early 1900's, Argentina received an influx of immigrants from Europe which grew the population more than ten-fold by the 1910's. With these immigrants, the ingredients of *polka*, *waltz*, *mazurka*, and other dances were added to the cultural kitchen. Many of these immigrants were young men longing for their families and sweethearts from the old country and perhaps yearning for new relationships. Against this background, we can begin to trace the undertone of loneliness and intrigue that is often characteristic of the tango. The tango has the distinction of having, simultaneously,

a very serious and vulnerable quality. Whatever it's meaning, the tango – like jazz, rock, and blues was in the U.S. - a South American example of the artistic fusion of African and European cultures. However, it is more than that. In fact, to dedicated adherents of the art form, tango *is* a culture.

## About *Secret Tango*

As an example of the tango, I am using a guitar piece I composed in 1994 called *Secret Tango* (from the CD *Guitarchitecture*). As an inspiration, I actually used a rhythm characteristic of an older dance form known as the *habanera*. So why didn't I name the tune *Secret Habanera*? Well I think the "Secret Tango" title is more tantalizing. Also, the tango was derived from the habanera. Tangos from the early 1900's often carry a distinctive dotted habanera rhythm that is used at the beginning of *Secret Tango*. This is similar to the rhythm that opens Bizet's famous *Habanera* from his opera *Carmen*.

It has been twenty-two years since I composed *Secret Tango*. I have recently been revisiting some of my earlier compositions, deciding to enjoy them again by giving them an update. Like an old house, I think many of my compositions have good bones but would not be hurt by adding some rooms. *Secret Tango* seemed a good candidate for some renovation. The original was released as the second track on my 1994 *Guitarchitecture* CD. Mel Bay Publications then published *Secret Tango* as part of the *Guitar Collection of Roger Hudson* in 2000. Although I am perfectly happy with these earlier versions, I think that this new version shows some maturity (like the composer!). In the 1994 liner notes from *Guitarchitecture* I wrote this about "Secret Tango:" "Imagine the dancers,

*a bit shy and unsure – but still graceful.*" This 2016 version offers the listener a vision of a much more confident, complex, and even slightly tormented relationship. Could these be the same dancers twenty-two years later?

Actually, I don't think I changed it too much from the 1994 version. The basic themes are the same but I did add 22 measures of new material to the composition. That number 22 is coming back again! The new additions are from measures 37 to 59 and build a development and dramatic climax that the original didn't really have. This tango might not be able to keep a secret.

Roger Hudson  
September 27, 2016

<http://rogerhudson.com/>

# Secret Tango

⑥ = D

## Andante ♩ = 98

# Roger Hudson

Musical score and tablature for guitar. The score is in treble clef, 4/4 time, with a key signature of one flat. The dynamic is *mp*. The tablature shows the strings (T, A, B) and the fret positions (0, 0, 3; 0, 0, 12; 0, 0, 3; 0, 0, 7). The notation includes vertical stems with dots and diamonds above them, indicating harmonic overtones. The tablature below shows the corresponding fingerings: 0, 0, 3; 0, 0, 12; 0, 0, 3; 0, 0, 7.

5

pizz. - - - - - harm. 12 pizz. - - - - nat.

0 0 0 3 0 0 12 12 0 0 0 3 1 0 0 4 0 2 3 0

Sheet music for guitar, measures 9 through III/3. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The dynamic is *mf*. The music consists of six measures. Measures 9-10 show chords and eighth-note patterns. Measure 11 features a sixteenth-note run. Measures 12-13 show chords and eighth-note patterns. Measure 14 concludes the section with a sixteenth-note run.

9 8  
mf.

III/3

Sheet music for guitar, measures 17 through 12. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 4. The bottom staff shows a standard six-string guitar neck with fret numbers. Measure 17 starts with a dynamic *p*. Measures 18-19 show eighth-note patterns with a dynamic *mf*. Measure 20 begins with a dynamic *f*. Measures 21-22 show eighth-note patterns. Measure 23 is a harmonic section starting at the 12th fret, indicated by a bracket labeled "harmonics". The bottom staff shows the corresponding fingerings for each note: 5, 0, 0, 3; 0, 0, 0, 3; 5; 5, 0, 0, 3; 0, 0, 0, 3; 12, 7, 7, 7; 5-6-5, 7, 3, 5.

Sheet music for guitar, measures 21-22. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The bottom staff shows a standard six-string guitar neck with fret numbers. Measure 21 starts with a chord of B5 (B, D, F#) followed by a series of chords: E7 (E, G, B, D), A7 (A, C, E, G), D7 (D, F#, A, C), and G7 (G, B, D, F#). Measure 22 begins with a B5 chord. The guitar tab below shows the following fingerings: 0, 3, 0, 3; 5, 3; 0, 5, 0, 3, 0; 0, 3, 0, 3.

Musical score for guitar and piano, page 24, measures 24-25. The score includes two staves: a treble clef staff for the piano and a six-string guitar staff. Measure 24 starts with a piano dynamic *f*. The guitar part features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Measure 25 continues the bass line with eighth-note patterns and introduces a treble line with eighth-note patterns.

24 III3 V3 III - - - - - III - - - - -

*f*

3 1 5 8 7 5 | 3 7 6 5 3 3 | 5 6 3 3 | 3 7 6 5 3 3 | 5 5 0 |

31

II3

II4

To Coda  $\oplus$

*mp*

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

Musical score for guitar part 2, page 10, measures 39-40. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, dynamic markings (mp, mf), and fingerings (e.g., 2, 1, 3, 5). The bottom staff is a tablature showing six strings with corresponding fingerings (e.g., 5-3-2-0-2, 0-0-0-3, 0-0-12-12, 0-0-7, 0-0-7, 0-0-0-3) and string numbers (e.g., 5, 6, 7, 8).

48

VIII2 VI2

*p* *f* *cresc.* *ff* *p* *p*

8 6 10  
10 8 9  
10 11 13 10 12 11 10-13  
0 0 0 0 0 0 0  
0 0 0 0 0 0 0  
15 15 15 15 15 15 15  
14 14 14 14 14 14 14

52

*f*

*p* *sfz* *p* *dolce*

15 10-8-6 10-8-6 9-8-7-6 10 10 8 7 7 6 5 6-5-3 6-5 7 5-4

58

III13 3

1 2 3 4

3 4

mf 12 7 harmonics

1 2 3 4

3 4

D.S. al Coda

Sheet music for guitar, page 64, in 4/4 time with a key signature of two sharps. The music consists of two staves. The top staff shows a melodic line with various note heads and stems, some with the number '2' above them, and several 'harmonics' indicated by small diamonds. The bottom staff is a tablature showing the fingerings for each note. The tablature is divided into measures by vertical bar lines. The first measure starts with a bass note at the 5th fret of the 5th string. The second measure begins with a note at the 0th fret of the 4th string. The third measure begins with a note at the 0th fret of the 3rd string. The fourth measure begins with a note at the 2nd fret of the 2nd string. The fifth measure begins with a note at the 12th fret of the 1st string. The sixth measure begins with a note at the 7th fret of the 1st string. The seventh measure begins with a note at the 12th fret of the 1st string. The eighth measure begins with a note at the 7th fret of the 1st string. The ninth measure begins with a note at the 0th fret of the 4th string. The tenth measure begins with a note at the 3rd fret of the 3rd string. The eleventh measure begins with a note at the 0th fret of the 2nd string. The twelfth measure begins with a note at the 5th fret of the 1st string. The thirteenth measure begins with a note at the 12th fret of the 1st string. The fourteenth measure begins with a note at the 7th fret of the 1st string. The fifteenth measure begins with a note at the 12th fret of the 1st string. The sixteenth measure begins with a note at the 7th fret of the 1st string.

Sheet music for guitar, measures 68-70. The key signature is A major (two sharps). Measure 68 starts with a bass note (A) followed by a series of eighth-note chords (G, B, D, F#) with grace notes. Measure 69 begins with a bass note (D) and continues with eighth-note chords. Measure 70 starts with a bass note (E) and concludes with a bass note (B). The tablature below shows the corresponding fingerings: 2, 4, 0; 0, 3, 2; 0, 0; 2, 0; 5, 9; 10, 11; 12, 12; 14, 14.

# Electric Guitar Transition

## Part II

By Stephen Davis

Welcome back! I hope my article on transitioning to electric guitar was helpful to some of you. This article will focus on the most common designs of the electric guitar. I'm going to avoid such topics as scale length and wood since they have the same effect in both electric and acoustic guitars.

The most common electric guitar is the solid-body. These guitar bodies are built of solid wood, hence the name. They are often built with multiple pieces of wood, like acoustics, but single piece bodies are out there. The most common solid-bodies are bolt on neck guitars (Fender Stratocaster, Squier Bullet, Ibanez RG Series) and set neck guitars (Gibson Les Paul, PRS SE245). These are built in the same style as their acoustic counterparts. Solid-bodies also have a neck through design that is not seen in the acoustic world. This design extends the neck to the lower bout and has two wings of wood glued on either side. The result is extended sustain and easy access to the upper frets.

The chambered electric guitar is a close cousin to the solid-body. The design is the exact same, except for chambers inside the guitar. This definitely helps with weight issues and can give the guitar a slightly more acoustic quality. It does make one-piece bodies impossible.

The next electric guitar design is the semi-hollow guitar. They are named from the fact that the body is partially hollow, but have a block of wood inside. The block, or blocks, definitely reduce the acoustic quality of the instruments, but help with feedback-



issues. These guitars can have any of the three designs, but the set neck is the most common. These combinations make the semi-hollow electric some of the most versatile guitars out there. They can be seen in almost all genres of music except metal. The Gibson 335 is still probably the most common semi-hollow on the market.

The final design is the hollow body guitar. These are the closest design to a flat top acoustic. They are completely hollow without a block. They are mostly seen in the jazz world, but are also common in rock. The designs are primarily set neck, although bolt on necks are made as well. The most common hollow bodies are archtops, like the Gibson L5, and known for their dark jazz tone. The smaller versions, such as the Gibson 330 and the Epiphone Casino, are also common in jazz, but have made a huge mark in the rock, pop, and country world as well. Due to their acoustic nature, they are highly prone to feedback and rarely seen on large stages. The next big difference between acoustic and electric guitars are the pickups. The pickups found in electric guitars usually fall into two categories: single coil and humbuckers.

There are literally thousands of variations, but they can almost all be classified under these two headings. Single coils are just that, pickups with one coil being used to pick up the vibration on the strings. There are versions with a second coil for noise cancelling, but there is still only one coil being used. This family does include P90 pickups since they are also one coil. The output is usually less than that of humbuckers, and they have the dreaded 60cycle hum. (Hence the reason for the noise cancelling options.) They are common in all kinds of guitars and all styles of music.

The other major category of pickups is the humbucker. These pickups are made up of two separate coils that work together to detect the vibration of the strings. This normally results in a higher output when compared to single coils. It also gets rid of the 60cycle hum, making it a better option for noisy environments. Humbuckers come in all sizes so they can accommodate just about any guitar on the market. They are also used in every type of guitar and all styles of music.

The last aspect of electric guitars we will address here are the types of bridges. The main difference that electric guitar bridges can have that acoustic bridges don't is the ability to alter pitch. Let's look at the basic type of electric bridges.

Many electric guitars have fixed bridges, strings through the body, or tail pieces mounted at the lower bout (Epiphone Les Paul, Fender Telecaster, Rickenbacker 330). These bridges act very similar to acoustic bridges because they do not allow the player to alter the pitch with their use. This results in greater sustain, but you do not have a whammy bar.

The second basic bridge style is the standard tremolo. The Fender Stratocaster and its many variations is still the most commonly used guitar with the standard tremolo. These tremes allow you to manipulate the pitch by moving the attached whammy bar. They can be allowed to float above the body, allowing you to raise and lower the pitch, or set on the body, limiting you to only lower the pitch. This does cause a decrease in sustain, but allows a different type of creativity. Jeff Beck is one of the greatest guitar players to use a standard tremolo.

The next basic bridge is the Bigsby. These bridges are seen on countless guitars, but are synonymous with Gretsch guitars. These bridges are known for their unique ability to add vibrato to whatever you are playing. They allow you to raise and lower the pitch from very subtle to extreme.

The final bridge style we will look at is the floating bridge. The most widely known floating bridge is the Floyd Rose. These bridges actually float above the body of the guitar, allowing you to raise and lower the bridge. These are most commonly found on shredder style guitars (Ibanez, Jackson) and almost always lock the strings at the bridge and the nut. This does give a drop in sustain, but the tuning stability is second to none. Most players that do dramatic whammy bar tricks use double locking, floating bridges.

Obviously there are many other differences in acoustic and electric guitars. But, this should help give you a good starting point for adding the electric guitar to your arsenal.

# Eric Lugosch

## Acoustic Third Coast

### Pork Belly Futures

I've been playing Pork Belly Futures for a long time. I wrote it back in 1988 while coming home in a snowstorm from a gig in Green Bay, WI. The announcer on the radio show took a break to give the news and the pork belly futures report. I was new to the Midwest and had never heard of such a thing. Whatever it was, I thought it probably wasn't good news for the pig. I also thought the pork industry might like the idea of a theme song to go along with "the other white meat" slogan it had just introduced!

This tune is a challenge but a lot of fun to play. It's a crowd pleaser and I still perform it on a regular basis. It also turned out to be a great platform to study inversions of Dom 7 chords and put them into action as well as a developing independent bass lines. Let's look at the form of the tune and a good way to start learning it! I would suggest looking/listening to the link. Get yourself familiar with the tune and try following along with the transcription while it is playing.

As an introduction to the tune, I use the turnaround from the 12 bar blues section. I consider it the hook and feel it really captures the feeling of the whole piece. The A section of the tune is 16 measures and I would consider it the main theme. Take a look at the endings. The first ending brings you back to the beginning to reiterate the theme again. The second ending leads you into to the 12 bar blues vamp, which I play two times through with different variations.



I would suggest practicing the main theme of the tune until it is fluent under your fingers. The next thing I would do is to identify and go over the turnarounds. This is (the intro) measures 1-4, 24-27, 36-39, 51-54, (the tag) 59-62, (the end) 63-66. It will become obvious that these four measure's chord structures are identical. Play these turnarounds until they are fluent under your fingers.

My goal of using Dom 7 inversions in a clear concise way began in the vamp of the 12 bar blues on measure 15. This is sort of an introduction and I tried to emulate a pig squeal... that's right, you read it here! Just trying to capture a picture in my mind to set the scene, I'll call it a farm lick. You'll notice that there's an independent bass line going on throughout the twelve bars. I think it has a drunk professor Longhair Creole kind of feel to it. I was trying to incorporate as many inversions of an E7 chord as I could in a useful practical manner. In the first 12 bar blues vamp I use an E7/D so a doubled up 7 in the bass and treble notes. This is a cool inversion that

I often use and it's mirror image is  $\frac{1}{2}$  step up and one set of strings over, so an E7/G#. This inversion looks the same except that the third is doubled on the bass and treble notes. In the second pass through the 12 blues section (measure 28) I use a quick succession of three inversions, which overlap one another over one measure. Look at these changes carefully and slowly go through the changes until they flow. After the second run through the twelve bar blues section you DS to the third ending.

The third ending starts off with the final 12 bar blues vamp. This is really fun to play. I'm using a bar position on the 9th fret and utilizing the 9, & minor 3rd behind the chord, it sort of sounds like crying to me.

On the forth beat of measure 44 I lead into a broken third run like Fats Waller would use. Make sure you hold the dotted third beat on measure 46 for the full time. People over the years have asked me about that measure, and that's the best way I can explain to approach it. Most people skip a beat!

Measure 55 is the last time through the theme of the tune. I look at measure 59-62 as a tag to set you up for the ending, these are the turnarounds.

This is really a tour de force of a piece. It might be something to keep in your repertoire.

I hope you enjoy playing it.

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

# Pork Belly Futures

Eric Lugosch

The sheet music consists of five staves of musical notation for a solo instrument, likely guitar. The top staff is standard musical notation with a treble clef, a key signature of four sharps, and a 4/4 time signature. The subsequent staves are tablature, showing fingerings (e.g., 1, 2, 3, 4) and string numbers (e.g., 6, 5, 4, 3, 2, 1). Various performance techniques are indicated, such as slurs, grace notes, and dynamic markings like V, II, VII, and 1. The music is divided into measures by vertical bar lines.

20

24

28

32

D.S. to 3rd ending

3.

40

Tap strings

44

harm. 12

48

(6)

52

56

II

60

The music score consists of two staves. The top staff is for the left hand (bass) and the bottom staff is for the right hand (treble). The key signature is A major (three sharps). The time signature changes from common time (indicated by '8') to 7/8, then to 6/8, and finally to 5/8. The left hand part includes various bass notes and a sixteenth-note chord. The right hand part features a sixteenth-note pattern with a 'Fan the chord' instruction above it. The tablature below the staff shows the fingerings for the right hand: 5 7 8 7 5 7 | 8 9 5 6 | 7 4 0 | 2 0 3 2 0 2 1 0 | 2 0 3 4 2 5/6 0 |.

# David Oakes

## Jimmy Wyble's Sketchbook Vol. I

### Improvisation based on the changes to "Sweet Georgia Brown"

by Jimmy Wyble (1922 - 2010)

Welcome to Jimmy Wyble's sketchbook Volume I. Jimmy wrote out many solos and improvisations based on the changes to standard tunes. I look at this material not as chord melody arrangements but as beautiful compositions and studies based on a famous progression or tune. All the music in these volumes will be either composed and worked out by Jimmy himself or a transcription that Jimmy personally approved both the fingering and notation.

In his seminars at *Musicians Institute*, Jimmy constantly relayed the importance of writing music as a critical part of every practice session. He meant with a pencil and manuscript paper not on the latest multitrack digital recorder. Jimmy did this kind of writing so much in his life that when he saw music on the staff, his hands knew instinctively where to go to play those notes in the most musical way. Music reading skills are greatly enhanced from writing down ideas and arrangements on paper. You can begin to understand how much Jimmy wrote by looking at the vast amount of music and musical ideas on my website and then add in the four or five books that he published along the way. I can honestly say that writing music, arranging, as well as composing has made me a much better guitarist and musician. Some people even think that I have developed into a pretty decent sight-reader. I would like to challenge you to add the writing



of music as part of every practice session. In other words, a daily composition assignment is necessary. Even if it is one little idea or motif, phrase, arrangement or transcription. Just write it down on paper!

Jimmy said that this arrangement was written as a retrospect of playing with Red Norvo. Red used to play this tune with Jimmy adding a counter line to Red playing the melody. Jimmy said that they used to perform "Sweet Georgia Brown" at a very fast tempo.

There are three different types of motion in two-line music. Parallel motion when both parts are moving together in the same direction. Oblique motion when one part stays the same and the other part moves. The third kind of motion is contrary motion when both parts move in opposite directions. This arrangement uses all three types of motion in this arrangement. Be aware of how the lines are moving.

One final comment: The top line of musical notation is heavily edited with right and left hand fingerings. Practice that line until you have it down. That will make the rest of this study much easier.

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

Improvisation based on the changes to:  
"Sweet Georgia Brown"

Jimmy Wyble

F7

T	3	0	2	3	5	3	4	5	6	5	4	3	5	3	2	3
A					5	5	5	4	3	4	5	6				
B	1				5							6				

B $\flat$ 7

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

E $\flat$ 7

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

A $\flat$

E $\flat$ 7

A $\flat$

Gm7( $\flat$ 5)

C7( $\flat$ 9)

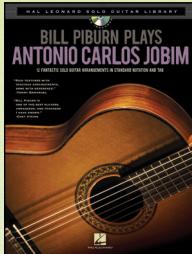
D.C. al Coda

1	3	5	2	4	5	6	3	4	4	3	5	6	6	5	8
3	4			4	3			3	2			6	4		



# OUTSTANDING ARRANGEMENTS FROM **BILL PIBURN**

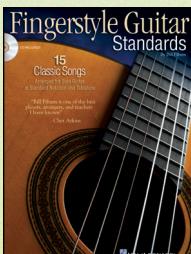
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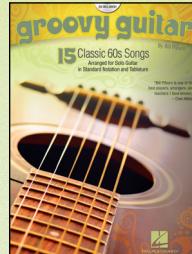
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# Tim Lerch

## Eclectic Electric

### Melodic Inversions

For the last few columns we have been looking into inversions. This time I thought it would be a good idea to write an exercise that uses the melodic connection we looked at last time.

The chord progression is from the Jerome Kern classic “All the things You Are.” Basically I used two inversions per bar with the top voice using diatonic neighbors moving in quarter notes to create melodic connections between the chords. There were a few bars when I couldn’t help myself and put in a few more voicings to keep things interesting. There aren’t many substitutions (maybe one or two) I just stuck with the basic changes. Rather than follow any strict formula, I tried to make the exercise as musically pleasing as possible. The bass notes are tending to rise for a few bars then descend, then rise again throughout the piece, avoiding big jumps or jagged, disconnected movements.

The inner voices (my favorite part) hopefully make cohesive voice leading sense as well. Some of the voicings aren’t strict inversions of the previous chord but are used for specific musical results. I recommend practicing this study slowly and in small sections. Be sure to take the time to understand the relationships of the voicings



used. Take the time to understand the melodic choices as well.

Once you get comfortable with the movements, try varying the rhythm. It’s also fun to add more melody notes to create a “solo guitar improvisation.” With a nice two feel that you can use when you play this song.

Ok enjoy, next time we will look at the same progression with movement in the bass.

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

## Melodic Inversion based on "All The Things You Are"

Sheet music for Melodic Inversion based on "All The Things You Are". The music is in 4/4 time, key signature is B-flat major (two flats). The score consists of eight staves, each with a treble clef and a B-flat key signature.

**Chords and Fingerings:**

- Staff 1: F-7, F-7/A<sub>b</sub>, B<sub>b</sub>-7, B<sub>b</sub>-7/D<sub>b</sub>, E<sub>b</sub>7, E<sub>b</sub>7/G, A<sub>b</sub>△, A<sub>b</sub>△/G
- Staff 2: T 1 2 4 3, A 1 3, B 1 4, 6 8 9 10, 8 9 11 12, 13 11 9 8
- Staff 3: D<sub>b</sub>△, D<sub>b</sub>△/F, Dm7(b5), G 7#9(#5), C△, D-7, E<sub>b</sub>○7, E-7, D-7, C△, G7
- Staff 4: 6 8 9 6, 6 8 4 3, 4 5 6 7, 8 6 5 4
- Staff 5: C-7, C-7/E<sub>b</sub>, F-7/E<sub>b</sub>, F-7, B<sub>b</sub>9, B<sub>b</sub>9/D, E<sub>b</sub>△, E<sub>b</sub>/G
- Staff 6: 4 6 8 4, 1 3 6 4, 3 4 6 4, 8 6 4 3
- Staff 7: A<sub>b</sub>6, A<sub>b</sub>/C, A-7, D7/F<sub>#</sub>, G△, G/B, G△, G/B
- Staff 8: 5 3 6, 5 8 10 7, 8 11 5 7, 4 5 7 8
- Staff 9: A-7/G, A-7, D9, D9/A, D9/F<sub>#</sub>, G△, G△/B, G△
- Staff 10: 5 7 8 10, 12 10 13 10, 12 13 15 14, 10 12 8 11

B9

21 F#-7 F#/A B13/A E△ E 6/9/G# Gm7(b5) C7#5

10 12 14 12 | 14 16 12 14 | 13 14 12 14 | 11 10 9 8 |  
9 11 12 14 13 12 14 13 12 11 10 10 8

F-7 F-7/E♭ B♭-7 B♭-7/F E♭7 E♭13/D♭ A♭9/C A♭△

25

9 8 6 8 | 6 8 6 9 | 8 7 6 5 | 4 5 1 3 |  
8 6 6 6 6 5 4 4 3 3 3 3

D♭Maj9 D♭△/F D♭-7 D♭m(maj7)/A♭ C-/G C-7 C-7/B♭ B°7 B°7/F

29

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

B♭-7/A♭ B♭-7 E♭9/D♭ E♭9/B♭ E♭9/G E♭9 A♭6 A♭/C Gm7(b5) C7#5

33

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

# Fingerstyle Jazz Café:

## Playing Solo on a Bebop Standard (Part 2)

By Sean McGowan

In this issue, we'll continue to explore possibilities for soloing – whether in a solo guitar or ensemble context – over the chord changes of Charlie Parker's "Confirmation." This analysis is accompanied by a transcription for the second chorus of the solo I played on my recording of standards for solo fingerstyle guitar titled, Indigo. This chorus features some chordal and basic reharmonization ideas. Sharpen your pencils, tune up, and we'll get to work!

The form of this song is a standard 32-bar, AABA format, and the second chorus will start at measure 33 if you're working with the complete transcription. Therefore, the first measure of this chorus continues a 'melody on top of chords' approach that closed out the first chorus. With this approach, I'm definitely trying to emulate what a pianist might play for chords underneath a solo line. To that end, I'll tend to keep the melodic lines on the high E and B strings to allow chords voicings on the A, D, and G strings. In fact, the two chord voicings for Em7b5 and A7 (they kind of look like Gm9 and Bbm9 voicings respectively) are voicings that pianist Bill Evans would use frequently. That half step cluster adds some really nice color to the voicing. This leads us into the Dm7 chord. Rather than continuing through the normal chords, we can move down to Bb Major – target if you will – via half-step, chromatic motion. You can use different types of



chords for chromatic approach, but dominant chords are usually the most effective. In this case, the Db7 and B7 chords replace G7 and F7 chords.

The melodic line continues through the Bb6 chord to a G7 chord by way of a quick ii-V7 of G. At this point, with a little cadence on the G, we can add a new texture by playing a line, as Joe Pass might have done. This line utilizes a triplet pattern crossing over the strings, harmonically outlining a G7-Daug-G movement before resolving up to the high C. Many bebop soloists would insert a little I-V-I movement if they had a full measure or two of just one chord to work with, in this case, inserting a G-D-G over a static G7 chord.

The next four bars continue threading through the progression with a solo line, outlining each chord change as it arrives. One little reharmonization appears right after the Dm7 chord. Instead of outlining G7-Cm7-F7, the line outlines Db-Gb-B major before resolving to the Bb6 chord three bars later. Why does this work? You can think of each substitution as a 'tritone substitution' of the original chord (because each root sub is the interval of a tritone away from the original, e.g. G7 = Db, etc.).

You can think of the B major line as another chromatic approach to Bb (like we played earlier) and the B is preceded with a cycle four (aka “Backcycling”) progression. Finally, we have a few chords built in 4th intervals to target our home key of F. The stacked 4th voicings have a nice, inherent ambiguity to them, and sound great as a constant structure moving up and down the fretboard.

For the B section, we resolve the stacked 4th voicing over a C to create a Cm11 sound for the iim7 chord. Then a triplet line appears over the ii-V; however, instead of just playing normal triplets, we can manipulate the rhythm and play triplets in groupings of four notes, which is almost a type of rhythmic substitution. These can feel tricky at first, so I strongly recommend practicing four-note groupings of triplets slowly, always with a metronome. The following ii-V-I in Db features more chords stacked in 4th intervals, across five strings, using notes of Db major.

The last A section features some bi-tonal re-harmonization, meaning chord voicings that imply the sound of two, unrelated chords. The first example of this is a B/F chord (preceded a half step above by the C/Gb) substituting for an F major chord. Again, I like this sound because the B major is a tritone away from F – about as far away as you can get – and yet, the sound really works as a duality of sorts. After an Em9b5 chord, we continue this concept by playing an Eb/A voicing for the A7 chord. Then, things get interesting from the Dm7 through the Bb6 chord. For the iim7 chords (Dm7 & Cm7) I used an 11th voicing a half-step down in constant structure (e.g. C#11/D and B11/C) and each of those is followed by a standard altered dominant voicing. Again, the use of constant structure (i.e. repeated voicings moving up

or down) creates some consistency the ear can recognize.

This time, instead of resolving right on the Bb6, we continue the tritone concept by playing Emaj7 over the Bb. Finally, we close out the chorus with a common iii-VI-ii-V line with some single bass notes thrown in to bring our ears back to the home key of F.

Sean McGowan is a jazz and acoustic guitarist based in Denver, CO, where he directs the Guitar Program at the University of Colorado Denver. Visit him on the web at [www.seanmcgowanguitar.com](http://www.seanmcgowanguitar.com)

Note from Editor: The music transcription of Confirmation solo (2nd chorus) starts at 1:32 in the video. For the transcription of the first solo see issue #4.

# Confirmation Solo (2nd Chorus)

Sean McGowan

The sheet music consists of six staves of musical notation for guitar, with corresponding tablature below each staff. The chords and key signatures are indicated above the staves.

**Staff 1:** F6, Em7(b5), A7, D-7, D♭7, C7, B7. Tablature shows fingerings: 3, 0, 3, 5; 3, 6, 8, 10; 10, 9, 9; 8, 8, 10, 6.

**Staff 2:** B♭6, A7, D7(b9), G7, G-7, C7. Tablature shows fingerings: 5, 6, 8, 6, 5; 5, 4, 5, 3; 3, 7, 5, 3, 5, 4, 3, 5, 4, 3; 7, 6, 5, 8, 6, 5, 6, 8, 5, 6.

**Staff 3:** F6, Em7(b5), A7, D-7, C-7, F7. Tablature shows fingerings: 8, 8, 8, 6, 5, 8; 5, 6, 5; 8, 7, 8, 7, 6; 5, 8, 7, 5, 9, 6, 8, 6, 9; 7, 9, 6, 9, 7, 6, 7, 8.

**Staff 4:** B♭6, A-7, D7, G-7, C7, F6. Tablature shows fingerings: 7, 6, 8, 10, 10, 8, 6; 0, 3, 2; 3, 4; 0, 1; 1, 3, 4.

**Staff 5:** C-7, F7, B♭maj7. Tablature shows fingerings: 3, 5, 3, 7, 5, 7, 6; 5, 8, 7, 5, 8, 7, 5, 8, 8; 6, 7, 8, 7, 6, 8, 9, 8, 7, 9, 10; 8, 6, 9, 6, 8.

21

E♭7                    A♭7                    D♭maj7                    C7

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

8 9 | 10 11 13 13 13 13 13 14 10 11 8 7 8

25

F6                    E m7(b5)                    A7                    D-7                    G7                    C-7                    F7

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

29

B♭maj7                    A-7                    D 7(b9)                    G-7                    C7                    F6

5 6 5 7 5 7 8 7 5 8 | 5 5 7 5 4 5 | 3 2 3 2 3 2 | 1 0 0 1

# Sight and Sound

## CD Play-along Collection

### Hal Leonard Publications *Charlie Parker Omnibook*

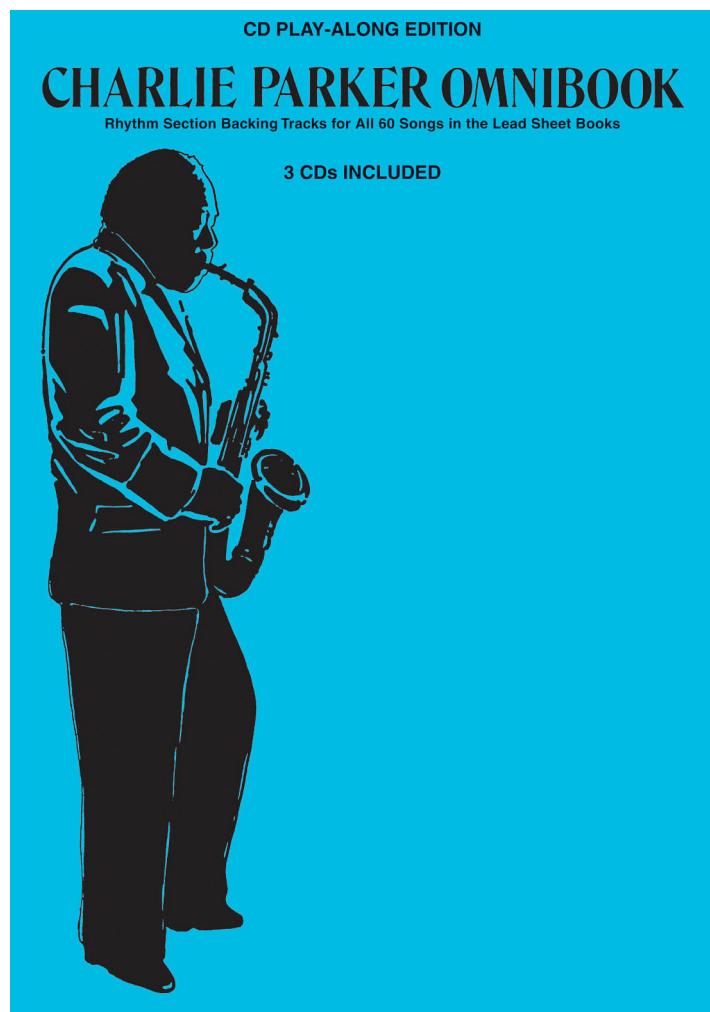
In 1978, Jamey Aebersold published the Charlie Parker *Omnibook*, a collection of sixty Parker compositions and improvisations. This was a landmark achievement. In the years since it has become a required collection for all jazz musicians and aspiring improvisors.

While there have been play-along collections in the past none have included all sixty titles featured in the *Omnibook* until now. This three CD collection features Mark Davis on piano. Mark is the Chair of Jazz Studies at the Wisconsin Conservatory of Music and former student of the legendary Barry Harris. Dave Bayles is the drummer and Jeff Hahmann plays bass. Dave and Mark are also professors at the Wisconsin Conservatory and highly esteemed jazz musicians.

The recording is very professional and perfectly mixed. It sounds like a great jazz record minus the soloist. Being the music of Charlie Parker it may be understood that many of the tempos are fast! It will certainly serve a challenge to most.

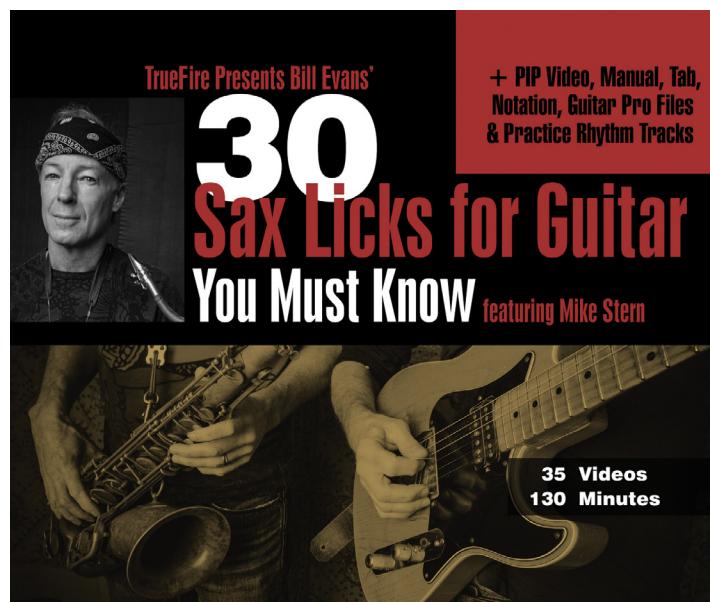
This is an audio only collection so if you do not have the *Omnibook* it also will be required. Both the book and CD collection are available through Hal Leonard publication.

[www.halleonard.com](http://www.halleonard.com)



### TrueFire Interactive Software

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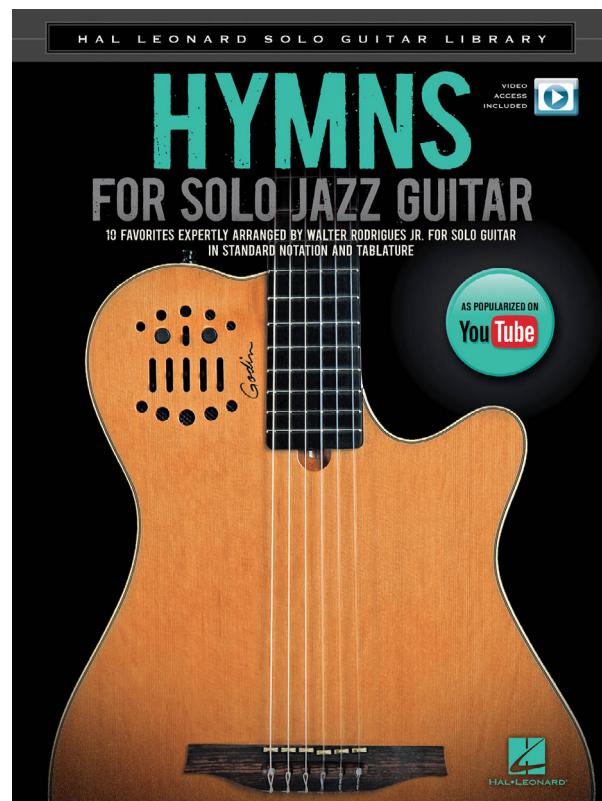
For years, guitarists in the know have recommended studying the lines that saxophone players play. Saxophonist such as John Coltrane, Wayne Shorter, Charlie Parker, and many others have been a great source of inspiration. The challenge has been in adapting their lines and concepts to the guitar.

Now saxophonist Bill Evans has put together a wonderful collection of hip sax lines for guitar. Jazz-fusion guitarist Mike Stern has adapted fingerings that make these lines work very well for the guitar. It's also a real bonus that they both play the lines separately and in unison over a rhythm track. Bill has included all of the rhythm tracks for you to work with on your own. The styles touched upon include jazz, rock, blues, and jazz-fusion. There are 35 videos on the disc with a running time of 130 minutes. Transcriptions in both tab and standard notation are included.

Bill Evans and Mike Stern both are former band mates in the Miles Davis group and currently tour together. Bill has also worked with other guitarists such as John McLaughlin, John Scofield, and Steve Lukather.

This is highly recommended for guitarists wanting to add cool licks to their arsenal and improve your overall skills as a musician.

[www.truefire.com](http://www.truefire.com)



## Book

### Walter Rodrigues Jr *Hymns For Solo Jazz Guitar*

Through his extremely popular YouTube performances Walter has built a devoted audience. His arrangements of Hymns have become some of his most popular. Due to this popularity Hal Leonard publishing has released *Hymns For Solo Jazz Guitar*.

The songs included are: "Abide with Me," "Amazing Grace," "Blessed Assurance," "God Is So Good," "Just a Closer Walk with Thee," "Londonderry Air," "Oh How I Love Jesus," "Softly and Tenderly," "Sweet Hour of Prayer," "Oh How I Love Jesus" and "What a Friend We Have in Jesus."

Congratulations to our friend Walter! We highly recommend this book.

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