

# FINGERSTYLE GUITAR JOURNAL



Emre Dabuncuoğlu

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## **Editor's Letter - Name That Chord**

by Bill Piburn

Often when guitarists ask for chord symbols to be included in a solo guitar arrangement they believe it will help them learn the piece. This may be helpful for simple pieces that are played out of basic shapes but for the most part chord symbols will not help.

Let's ask ourselves, what is the purpose of a chord symbol? In my opinion a chord symbol is a general harmonic guideline not a fingering! This guideline can expanded with extensions and substitutions. For instance, if I see the chord symbol of C does that mean I cannot play E minor 11? For that matter a chord of any quality borrowed from any key center. Of course any choice you make will affect your following choice but with close voice leading and resolution you can pretty much make anything work. Playing solo will give you more harmonic freedom than playing with other musicians but even in this case you can prearrange new harmony.

I've learned to think of relationships between sounds and how one against the other functions and affects the outcome. If you think this way many harmonic doors will open that were previously closed. While it's important that you learn chord and scale spellings the knowledge will not give you imagination or a creative spirit - be curious and experiment.

Last but not least, use harmony that suits your personal taste and fits the style of the music. Sometimes less is more but in other cases more is more, trust your ears.



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**Emre Sabuncuoglu** has established himself as one of the most gifted and versatile musicians of his generation. His broad academic background in both mathematics and music theory, as well as his wide-ranging musical interests, have led him in many different directions, carving out a multi-faceted career with specialties in performance, teaching, ethnomusicology, research, and composition.

Born in Ankara, Turkey, he took lessons from the internationally acclaimed Turkish classical guitarist Ahmet Kanneci at Hacettepe University State Conservatory and participated in master classes with Paul Galbraith, Eliot Fisk, Jorge Cardoso, Javier Hinojosa, and Hiroki Terashima.

Emre's work has won many prestigious awards. In 1992, Emre won first prize in the nineteenth Arthez de Bearn International Guitar Competition (Pau, France). Four years later, he won first prize in the first Antonio Lauro Classical Guitar Competition, held in his hometown of Ankara, Turkey.

Emre holds a Master of Music degree, magna cum laude, from New England Conservatory in Boston, where he was a student of guitarist and composer David Leisner.

In 2006, he completed his doctorate Doctor of Musical Arts at the University of Southern California, Thornton School of Music as a student of James F. Smith. As an Andrés Segovia Endowed Music Scholarship recipient, he pursued doctoral minors in the areas of music theory, ethnomusicology, Flamenco guitar, and studio guitar. During this time, he also studied performance with the legendary guitarist Pepe Romero.

**First I want to say how impressed I am by your playing. Your technique is so graceful and relaxed looking. It's a technique to be envied.**

Thank you for your kind words. Technique is still a work in progress for me. Over the years as a musician you tend to appreciate simplicity and minimalism. I've been after an efficient technique that can handle a wide range of repertoire with ease. When you weed out all the bells and whistles such as exaggerated movements and expressions, it opens up a lot of room for technical progress - whether it is speed, accuracy or stamina. With every piece I take on, I try to experiment with new and simpler ways of doing things. The guitar fingerboard is like a chessboard and there are always multiple solutions to different technical issues. So I'm constantly exercising those mental muscles.

**I became aware of your playing through your online school, the Los Angeles Guitar Academy. Please tell me about the development of the school and how it works.**

It first started as a side project during my doctoral studies at USC. As a TA, I wanted to incorporate online tools and videos to help my students supplement their practice. Over time, I noticed more and more students gravitating towards them and continued to refine the videos and repertoire. Eventually my focus completely shifted to developing a full online curriculum and platform to keep up with demand. We still employ a talented faculty for students who are in LA and prefer to study in person. But these days most people choose our recorded online lesson program or they opt for webcam lessons with one of our instructors.

**You have arranged and transcribed a large amount of music for solo guitar that is available on your website. Please share your thoughts on adapting music that is not written for the guitar and normally not played on the guitar.**

As a classical guitarist, I've secretly been envious of the vast repertoire of music written for other instruments. I remember walking through aisles of piano repertoire in the music library back in Turkey and drooling at all the great composers' works we were missing out on. The guitar section only had like three and a half books! In the early '90s in Turkey, it was a struggle to get a hold of just about any guitar sheet music to play. I loved the classical guitar too much, so switching instruments was not an option. I figured the best way to solve this is to arrange music. It started with short pieces for my guitar students and then evolved into more substantial works for colleagues and my own repertoire. Once you step outside the tiny world of classical guitar repertoire, the possibilities are endless. The only two limitations are the guitarist's own technique and the restrictions due to the nature of the instrument. Adding more guitars and forming a duo, trio or a larger ensemble can solve the second one. But I was interested in technique and seeing how much could be done with the same old six strings and four fingers.

Each new arrangement comes with its own set of technical challenges and opportunities. When you want to stay true to the original work and the composer's intent, it forces you to come up with new fingering solutions or techniques such as non-standard and unusual hinge bars, double harmonics and multi-string tremolos. And there is only so much you can convey on sheet music no

matter how complete the notation is. After all it is only lines and dots on paper. That's why I always make sure to release the video performance with each piece I arrange. That way, students and colleagues get a chance to hear and see the finished product alongside the sheet music.

It's been a rewarding journey. I particularly enjoy the comments from those who, after watching some of these arrangements, decide to take up the instrument, or those who return to playing after a lengthy break due to their frustration and boredom from a stale repertoire.

**Your bio is quite impressive in that you are not only a virtuoso guitarist with a Doctor of Music degree but you are also a gifted mathematician with a degree in mathematics! How have you balanced your interest and demands of both?**

I did study math but calling myself a gifted mathematician would do injustice to real mathematicians. My father happens to be one of them so I have a good insight into their world. It is an incredibly deep, disciplined area of science and I have huge respect for all who pursue it as a career. My parents, probably like most middle-class families, wanted me to have a 'real' job when I grew up, so that I didn't end up a starving artist. So I decided to pursue math as far as I could while continuing my part time guitar studies at the conservatory. Ironically, the more I studied math, the more I wanted to continue but there are only so many hours in the day. And my passion for music wasn't going away. I officially switched to music full time when I was accepted to the New England Conservatory in 2000.

**You have written a book titled *Mathematical Music Theory*. Tell me about this and how it's different from other music theory books.**

It sort of originated with my doctoral work at USC, as part of the music theory requirement. It was then published as a book and made available for purchase through LAGA Publishing. One question I've always run into is the relationship between mathematics and music. For example, there is the stereotype that all mathematicians make great musicians and vice versa. I think the math-music connection is a lot less straightforward than it seems on the surface. I thought it was a good opportunity to take a good look into this age-old question of music and math. I compared and reviewed some of the greatest mathematical music theoreticians of the 20th century like Mazzola and David Lewin. As applications of these theories, works of Webern and Babbitt were analyzed using mathematical models such as Generalized Set Theory, Transformational Theory, Normative / Chronological Precedence. So it was a satisfying project on many fronts, but on the downside it involves some heavy math and it's not the easiest read for individuals without some graduate mathematics background.

**You were born in Ankara, Turkey. Please tell me about your home and your family.**

Though not as well-known a city as Istanbul, Ankara is the capital of Turkey and has a rich cultural arts tradition. When Ataturk pulled the country out of the ashes of the Ottoman Empire, he modernized Ankara and made it the center of a secular, democratic republic complete with state opera, theaters, and political and academic institutions, very differ-

ent environment than the Ottoman times, to say the least. The people of Turkey, including my parents, have a deep respect and appreciation for Ataturk's principles and took it to heart. My mom chose literature as her profession and my dad chose mathematics. In their spare time, my mother played the mandolin and my father played the saz. So music was a part of our lives. They also took me to the concerts and dress rehearsals of the state presidential symphony orchestra, state opera and theaters on the weekend. All these probably influenced me as a child growing up.

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

Music was always around us in some way but my formal introduction to classical guitar was kind of coincidental. In elementary school, we had to choose an elective class and I think the only option other than guitar was arts and crafts. I just thought guitar was the cooler option and probably because I didn't want to knit coasters or something at that age, or any age for that matter.

**Has the folk music of Turkey been an influence on you?**

Absolutely. As I was mentioning, my dad used to play the saz (or baglama), which is a Turkish folk instrument with seven strings and three courses. Like most folk instruments, it is not a polyphonic instrument. But it features a non-tempered tuning system and fairly complex modes with interval structures that can vary from region to region in Anatolia. Those who've heard my second Anatolian Suite during my final doctoral recital jokingly commented that I had dormant polyrhythmic and microtonal genes waiting

for that performance. I'm not sure anything was waiting dormant but they were probably referring to that early exposure to the micro-tones, mixed meters and varied tuning systems that are common in Turkish folk music. I should also mention that I had a chance to study these concepts in an academic setting with Dr. Gilbert Blount as part of the ethnomusicology minor at USC.

**In your early academic life you studied guitar with Ahmet Kanneci at the Hacettepe University State Conservatory. Tell me about him and this time in your life.**

Ahmet Kanneci is one of the pioneers of the classical guitar in Turkey. He founded the classical guitar departments in many universities and conservatories there. Studying with him was a great introduction to the intricacies of the instrument. He also used to invite internationally acclaimed classical guitarists to come to Ankara and give concerts and masterclasses. Some of them like Jorge Cardoso have been a great inspiration to me both in terms of technique and arranging.

**You went on to receive your Master of Music degree from the New England Conservatory in Boston, where you studied with David Leisner. In what ways did you grow as a musician from your time there?**

That was my first degree and first two years in the US, so it was a fun and challenging time of learning, practicing, studying and adapting to a new country. We had great performance and ensemble opportunities at NEC. Lessons with David Leisner were extremely productive. There was a lot of emphasis on proper posture, efficient technique and we also covered a lot of 20th century repertoire from Villa-Lobos to Ginastera to Britten. I took my

first Alexander Technique class at NEC. Alexander training helps you gain a deeper insight into what an efficient technique should be from an anatomical perspective and I'd recommend it to all guitarists.

I also had a chance to study microtonal music theory with Joseph Maneri at NEC. These classes put the microtones I grew up hearing in a more theoretical context. I also studied composition with Michael Gandolfi. He helped me see the structure of pieces from a composer's perspective.

**After the New England Conservatory you went on to USC where you received your Doctor of Musical Arts. How would you compare your time at the New England Conservatory with your time at USC?**

They are both great programs but the doctoral program at USC offered various minors in addition to the core course of study. That gave me a chance to choose additional topics that are closer to my interests like music theory, flamenco and ethnomusicology. My experience there as a TA later became the foundation for the curriculum I developed for LAGA.

**During your time at USC I understand you studied with James Smith and the legendary Pepe Romero. Please share your thoughts on them and how they influenced you.**

My primary teacher was James Smith who had chaired the guitar department for more than thirty years and turned it into arguably the most prestigious classical guitar program in the country. He was a prolific arranger of ensemble music. His arrangements have been a great inspiration to my own work.



He was also a generous mentor who had an endless passion for music. Even in the final weeks of his life, he still wanted to provide coaching and hear me perform my Scarlatti arrangements. I was fortunate to be his student and owe him a great debt of gratitude.

It was also a pleasure to study with Bill Kanengiser, Scott Tennant, Brian Head, and last but not least, Pepe Romero, who continues to leave an indelible mark on the guitar community, much like Segovia.

**As musicians we all look for ways to improve our practice time. Do you have any advice for others hoping to refine their practice routine?**

I think guitarists do the most grunt work among all musicians. What I mean by that is we often mistake mindlessly moving fingers

around the fingerboard for practicing. MRI scans and data show the same brain activity when a physical movement is made versus when it is imagined. When learning a new piece, we are simply building and strengthening a neural network in our brain through repetition. That made me realize that most of this repetition can be done just by reading the score and visualizing the left and right hand movements over the strings and fingerboard. I was also undergoing tendon related issues in my left hand at the time and was forced to minimize practice time. That was kind of a blessing in disguise that pushed me even more in that direction. Mental practicing may sound tricky at first but over time you develop some neural plasticity and it gets easier. As an example, lately I don't do much practicing in the traditional sense because during the arranging process there are many steps without guitar such as en-

graving, notating and fingering which are all different forms of mental practicing. When I do pick up the guitar to work out the kinks and check for overall playability, it is not too far from performance level. I'm not suggesting that all players or students need to arrange or revise every piece they perform from scratch but wanted to give an example of how effective mental practicing can be.

For the purpose of video recording my arrangements, I focus on no more than 2 or 3 pieces at a time - one main one that is being arranged, and one or two that are next in line. When I feel the performance is approaching its peak, I tentatively schedule the recording session one or two days out so that I can capture it when it is in top shape. As the recording day approaches, I increase the practice time to 3-4 hours a day. The first hour of practice consists of technical work on short, isolated sections of the piece. The rest of the session consists of full run-throughs, each time focusing on a different section that is newer, trickier or those that are not as well memorized as the rest of the piece. For pieces that I'm still in the process of arranging, most of those three to four hours are spent on the music stand with a pencil, tweaking the arrangement everyday as necessary.

### **What are you currently working on?**

These days I'm completing a sizable Scarlatti project. It is a set of twelve sonatas. They span twelve different keys, with each parallel major-minor pair resolving into the next with a V-I resolution. It's the very same set I was performing for Jim while he was in the hospital. I was barely able to complete arranging the first two sonatas and perform for him before his untimely passing. It was difficult to continue to work on the pieces

after his death but I feel like I owe it to his memory to complete the set. So these have a special meaning and it's been a long time coming.

**I read that you studied some flamenco guitar. Actually I saw it in your technique before reading it in your bio. Who did you study with and how has it improved or influenced your right hand technique?**

One of my doctoral minors was flamenco guitar and I studied with Adam del Monte. But our time and the repertoire covered was limited. It wasn't until after my graduation that I could truly explore and appreciate the aural tradition and its roots. I ended up obtaining and studying discographies of every single traditional flamenco guitar master I could find and started to fully internalize the rhythmic and harmonic structures in flamenco music. It was that process that lead me to develop an online flamenco curriculum for students.

Practicing flamenco guitar has definitely improved my right hand technique. Not every student or guitarist has an interest in flamenco music or can dedicate months of practice to a whole new style. But even if they study just a few rasgueados, they will see a difference in their right hand technique, even in the very basic strokes. This is simply because it activates and strengthens the extensor muscles in the forearm which are rarely used but an essential part of the plucking mechanism. Not to mention studying flamenco guitar can be an incredible rhythm boot camp.

**You have performed in many countries and appeared in many video recordings. Please share any insight on preparing for both?**

It really comes down to preparedness whether it's a public recital, or a more formal structured doctoral recital, or a studio recording. In either case, you've got to learn the pieces like you own them. I think the key to get there is not just to practice the notes and techniques but also to practice the actual experience of performing. For example, visualize your performance in the hall down to the smallest detail including all the people in the audience. Or imagine sitting in front of the mics in a studio and waiting for the recording engineer to give the signal. In times of frustration, it's important to keep in mind the actual reason you are going through all the trouble, which is to simply share some great music with people. That thought alone should eliminate any performance anxiety. Consider it as an opportunity and privilege to bring some good music into people's lives. And in the recent years, I strive to do that using social media and video technology. That has allowed me to focus more on my passion for arranging music. I enjoy the process to be able to fully concentrate on a single piece and capture the performance at its peak rather than a juggling a full hour or two of repertoire.

### **Do you have any recordings available?**

Yes, due to requests for synchronization licensing for some of my arrangements, some recordings have been remastered and made available on the LAGA website for purchase. As a matter of fact, two of them have been featured in two projects so far. A lot more is on the way. We'll also officially distribute complete albums shortly via iTunes, Google Play, Amazon etc.

### **Which musicians that are non-guitarists inspire you and why?**

That is difficult question to answer. As a life-long student of musicology and ethnomusicology, the list is too long. Sometimes it is a street performer from a Balkan village, sometimes a kora player from Africa. But to name a few of my early inspirations, one is Asik Veysel, a blind minstrel and lyrical poet who accompanied himself with his saz. I'm also very much inspired by the greats who brilliantly incorporated, arranged or recomposed folk tunes into their works like Brahms, Bartok, Ives, Chopin and Mussorgsky.

**I often ask musicians the following question. Now it's your turn. In what areas do you wish to grow and what are your future goals?**

There is always room to grow as a musician and countless sources of inspiration around. In terms of arrangements, I have some cool plans going forward. Some of the insight and experience I've gained from my past arrangements opened up interesting possibilities for potential repertoire. Once I finish the Scarlatti project, well, I don't want to spoil any surprises, but I have a substantial Beethoven piece coming up that's been in the works for about three years and then some interesting folk music based arrangements coming up. All that said, I keep my eyes open for any possibilities and I'm receptive to suggestions and feedback from students, colleagues and followers on social media.

<http://laguitar.com/>

# El Paño Moruno

Arr. by Emre Sabuncuoğlu

Manuel de Falla

**Allegro vivace**

16

6/6C2      6/6C2      6/6C2      6/6C2      2/6C5  
(using 4)

i    a    i

grazioso e leggiero

21

6/6C2    HB2    6/6C7

*f*

6/6C7      6/6C7      HB9

26

31

6/6C2

3/6C5

HB2

6/6C2

36

rit.

**a tempo**

p

41

6/6C2

6/6C2

HB2

HB2

6/6C2

46 3/6C2

52 5/6C9 6/6C3 4/6C5

6/6C2

rit.

56 6/6C2

p

61

6/6C2

6/6C2

HB2

67

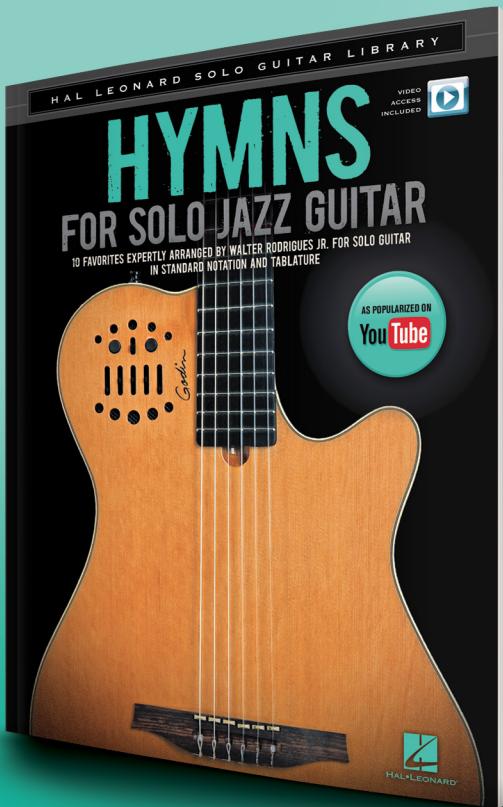
*mf*

HB2

6/6C7

pizz.

\* Notation key: 3/6C5: 3-string bar on the fifth fret. HB: Hinge bar. Visit [onlinéguitaracademy.net](http://onlinéguitaracademy.net) for tutorials and more sheet music.



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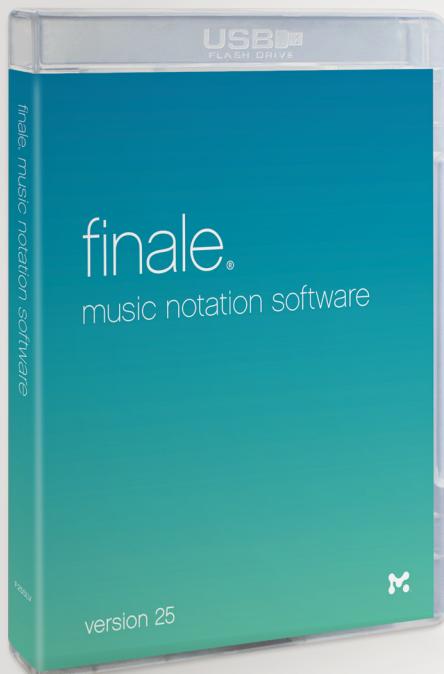
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**Elodie Bouny** was raised in Paris where she pursued classical guitar studies at the Conservatoire de Boulogne-Billancourt. In 2000, Elodie obtained her diploma and received the highest honors, unanimously. She refined her skills with Pablo Márquez at the Conservatoire de Strasbourg, France and graduated in 2005. During this time she was part of the Conservatorio de Tango y Folclore in Buenos Aires, under the direction of guitarist Juan Falù.

Elodie holds many prizes from various international guitar competitions and has participated as a soloist in various music festivals in Brazil, France, Argentina, Germany, Chile, and Bolivia among others. She holds a Master's in Musical Education from the School of Music, Federal University of Rio de Janeiro, Brazil and is currently pursuing her doctoral degree in composition at the same school under the guidance of Dr. Antonio Jardim.

**You grew up in Paris but have lived in Rio de Janeiro for many years. What took you to Brazil?**

I came to Brazil when I married Yamandu Costa, a well known Brazilian guitarist. We met in Paris and now have been married for eleven years. We have two children and I love living in Brazil.

**Tell me about your musical partnership.**

The good thing is that music is our life and it holds an enormous place for us. We can be together but when one of us wants to play or compose alone, the other always understand.

Because he already had a solid career and was famous when we met, he wanted to separate his work from mine. He knew from the beginning that it would be better for me to tread my own journey. He was right. He wanted me to develop my own projects without him and that has been good for me. After several years we decided to

join our efforts and compose together. Since he is an autodidact (self-taught) he cannot read or write music, so I began to orchestrate his ideas. It has been a great partnership that we enjoy very much. Recently we decided to play in a duo as well. We posted our first video on YouTube on May 6<sup>th</sup> of 2018. It has been a great success and we plan to do more playing together. Here is a link to our first video.

<https://www.youtube.com/watch?v=KdsEHd-nXcnQ>

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

I was seven years old when I started playing. In France, it is quite common that children learn music. At first playing the guitar was just a practical option because it was cheap and easy to travel with. Then I fell in love with the guitar and never stopped studying.

**You went on to study at the Conservatoire de Boulogne-Billancourt. Tell me about your time at the school and your studies.**

I was very lucky to grow up in Boulogne-Billancourt and to have one of the best conservatories in the country near my parent's home. I started my study in a place where older students who have already graduated go to prepare for the entrance exam to the National Supérieur de Paris. The point is that the Conservatoire de Boulogne offers a very serious musical program. It is also very academic and traditional. It gave me solid skills in theory, sight-reading, scoring, history, traditional repertoire, and of course, classical guitar technique. The negative side of the school is that it is so traditional that it rejects some other musical practices, like improvisation and world music. That for the guitar is a real lack, in my opinion. I received my diploma when I was eighteen years old.

**You then studied with Pablo Márquez at the Conservatoire de Strasbourg, France. Please**



### **tell me about his influence on your playing.**

I entered the Conservatoire of Strasbourg with only one goal in mind and that was to study with the great Pablo Márquez. I had a masterclass with him a few months earlier and then made the decision to prepare for the entry exam. There was only one vacancy at the time and I got it. I was very surprised because I was the youngest and had some technical problems. I think he saw my potential. The rest of the students were at a higher level than me but I worked and studied very hard. To my surprise, this conservatory offered many class options such as, baroque, jazz, improvisation, flamenco, manouche (gypsy jazz), harmony, Afro-Cuban percussion and dance. It was the complete opposite of my first conservatoire experience. It was a very open minded place to study.

Regarding the influence of Pablo on me, I would say it has been enormous both musically and technically. He taught me how to breath, how

to move with the instrument, how to get a good sound and about the mysteries of the nails. He opened my mind to other kinds of music and players as well. He gave me the opportunity to be myself as an entire musician. I remember in detail a lot of his advice and recommendations. In an interview, he said "The good teacher is one that can see the breach in the student, and nourish it." So, he did that with me and with all of his students. For me it says a lot that all of Pablo's students have very different personalities and yet at the same time have great abilities. Not so long ago, the good teacher was one who "marked" the student with his personality. Everybody wanted to play like Segovia, Bream or Williams, but really the great thing is to be authentic and play like you.

### **Outside of your guitar studies with Pablo Márquez what was the focus of your other studies while at the Conservatoire de Strasbourg.**

My real focus was the guitar. The fact is that I had a lot of problems to solve on the instrument. I do remember that the baroque dance class was a great revelation. I was not very talented. I had difficulty understanding the musical sentence in the dance and its meaning. Percussion studies helped me feel and understand rhythm on a deeper level. Rhythm is a common problem with the solitary practice of many soloists.

**You obviously developed a love for Brazilian music. What was your first experience with Brazilian music?**

Since living in Brazil and being married to Yamandu I have had access to the best of Brazilian music. My experience with Brazilian music before living in Brazil was through the music of Raphael Rabello, Baden Powell, Hermeto Pascoal, Egberto Gismonti, Yamandu and Marco Pereira. But the fact is that this is a very talented country. As the director of a guitar composition contest called Concurso Novas I am astonished to see the younger generation creating a new Brazilian music with influences from all over the world and in a very interesting way. Jean Charnaux, Zé Paulo Becker, Daniel Murray, João Camarero, and Cainã Cavalcanti are just a few artists that come to mind.

**You have participated in several masterclasses. Who were some of the artists that conducted these classes?**

I have had masterclasses with Leo Brouwer, Sergio Assad, Atanas Ourkouzounov, Dino Saluzzi, David Russell and more but I cannot remember all of them.

The fact is that a masterclass rarely gives substantial material to the students. The teacher has to be very good because it is difficult to give something deep to someone you do not know. Teaching is a human practice. You have to know the state of the spirit, the fears and traumas of that student, but sometimes it works. I do

have great memories of my first masterclass with Pablo Márquez and of classes with David Russell, Sergio Assad and Ricardo Gallen. I was translating for Ricardo and learned a lot without even playing for him.

Normally the student is very impressed to play for their idol. Commonly the best interpretations do not happen in masterclasses. The teachers are often tired because the class sometimes last for hours. It is not the ideal setting but it is good to know others point of view. Surprisingly, I have a really great time giving master-classes!

**You have experienced and have been influenced by both French and Brazilian musicians. What similarities and what differences have you experienced in their approach to music?**

In reality I am influenced by innumerable kinds of music. I am very curious. I love traditional world music, contemporary music, vocal music, symphonic music, Russian composers, minimalist music and of course Brazilian music.

To talk specifically about French and Brazilian music we can ask the same question about both countries - what is the popular music of this country? For Brazil we have lots of answers because it is a very rich and enormous country with lots of musical styles within it. But for France it is not so easy to answer. We have the manouche (gypsy jazz) style, which appears in many films, and when we need a French touch we also have Ravel and Debussy. We also have great singers and composers of songs throughout the history of France. It is quite difficult to compare. In fact I do not feel that I am specifically influenced by French music.

**I would love to hear a little bit about your family and growing up in France. Do you mind sharing some memories?**

My father is fond of good music, sometimes not

so good! I grew up hearing Schubert, Piazzolla, Stravinsky, Salsa and Merengue music, Mozart, Verdi, The Beatles, and The Rolling Stones.

My musical formation was very academic as I said before. My parents are not musicians; in fact I am the first of my family. And my mother is responsible for my sense of responsibility and discipline.

**You have successfully competed in many international guitar competitions. How did you prepare yourself and do you have any advice for those who may consider entering competitions?**

I didn't enjoy it very much. I was too sensible for that, I was afraid as well. I always succeeded in that I always reached the final round but after that it was a nightmare for me. So I have to recover from that, to forget and to work towards playing again without feeling judgment from others. But it was good in that I studied a lot. But today I think I can study better.

The advice I can give is it to work on your memory; aural, visual, harmonically and digital. The worst thing that can happen in a competition is a memory problem. Always work very slowly at first. Study with a metronome, especially with little subdivisions. If the tempo is 60 put it on 120 or 240 to create the notion of internal rhythm and after that go back to 60.

I always prefer to study technique in musical pieces. For scales, choose a musical scale like the Aranjuez scales or the Bach Chaconne scales. It is easier to join music to technique like that and eventually you will one day have to play that specific scale anyway! Also, take pauses during your study time. It is better for your concentration.

**You received your Master's in Musical Education from the Federal University of Rio de Janeiro and you're currently pursuing your**



**doctoral degree at the same school under the guidance of Dr. Antonio Jardim. Tell me about him and your current studies.**

My doctoral degree will be in composition and my thesis is about composing for guitar and orchestra. I am composing a piece for it now. It is a real challenge but it's very interesting as well. Dr. Jardim is a great composer and I like his philosophy of teaching. I am very grateful for his exchange with me about the theme of my composition. The doctorate degree is a real challenge and a lot of work. I hope to finish this year.

**As a composer who plays the guitar do you find yourself writing more for the solo guitar?**

Yes, of course. It is easier for me to compose for my instrument because I know what is possible and I can explore the boundaries such as open tunings. When I compose for other instruments I know more or less what I can do because I've

studied the theory but the theory is only the theory and I always have doubt when I want to do a different effect or something like that.

### **Do you wait for inspiration when composing or are you able to write when it is required at the moment?**

I am able to compose at any time but obviously sometimes it's better than others. Sometimes inspiration comes from nowhere. I often record on my phone singing or playing an idea. It's a mix of both for me but certainly if I sit with two free hours something will happen.

### **Is there a typical process you take when composing?**

Normally I start with a very small amount of material, a few notes, two chords, a bass design, an effect or an open tuning, etc. Then I record the idea. After I pick from this material, I then develop it, deconstruct it and reconstruct it. I am very concerned about coherence. I can transpose one idea and sometimes the guitar gives me an interesting solution, campanella (ringing together) for example. I'll often take the original material and distort it until other interesting things happen.

### **How do you balance your time with composing, school and guitar practice?**

That is a good question. I have two children and pursuing my doctorate degree. I have two duos, one with Marco Pereira and another with Andrea Ernest Dias. I am also in charge of the transcriptions of Yamandu's pieces. As if that were not enough we have a home recording studio where I'm trying to learn all the buttons!

### **Are you currently teaching?**

I love teaching but, I am not teaching for a year.

### **What are some of your goals for your career**

### **as a composer and guitarist?**

I want to improve my orchestral writing. That is a very important goal for me. Another goal is to continue my composition contest, Concurso Novas. After my doctorate degree is achieved I want to play more, both as a soloist and with my duo partners. I am also very excited about the idea of playing more with Yamandu.

<https://elodiebouny.weebly.com/>

# Brazilian Scene n.1

Elodie Bouny

(6) = D

(5) = G

Calm and ad lib  $\text{♩} = 50$

The sheet music consists of four staves of musical notation for a six-string guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff starts with a bass note (B) and includes a tablature staff below it. The third staff begins with a bass note (D) and includes a tablature staff below it. The fourth staff begins with a bass note (G) and includes a tablature staff below it. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note chords, and eighth-note chords. The tablature below each staff shows the fingerings and string numbers for each note. The first staff ends with a repeat sign and a double bar line. The second staff ends with a bass note (B). The third staff ends with a bass note (D). The fourth staff ends with a bass note (G).

13

1.

2.

gliss. ②

gliss.

gliss.

rall. ④

II

12 13 0 12 14 2 5 3 2 0 0 <12> <12> <12>

7 0 7 0 7 3 4 ~ 8 <12> 10

5 5 1 0 <24> <19> 7 8

26

I

gliss.

A Tempo

29

II

32

V

35

38

10 8 10 0 15 0 15 8 7 0 12 <12> 12 12 <24> 0 8 9 11 8  
7 13 5 11 10 14 5 11 10 12 <24> 9 11 8

41

0 8 7 3 5 7 0 0 0 7 3 5 7 0 <12> 10 8 10  
9 11 7 3 5 7 5 6 0 6 0 2 0 0 2 0 7 8

44

I  
gliss.  
7 5 7 3 4 5 7 3 1 0 4 8 0 0 2 0 0 1 0 3 2 0 0 1 0 0 1 0





well as music for the Philadelphia Symphony. I originally approached him to do my string arrangements. After he reviewed my pieces, he almost insisted I do my own arrangements as he was convinced they would be original and beautifully compatible with my pieces. It took a while for me to determine where I liked each instrument to be optimally played. I would try different lines and combinations of instruments until I reached my desired end. To this day I am very thankful for the time I was able to spend with Ronn and for his generous mentoring.

**You began music studies at the early age of five with Irene Lorence. Please tell me about her and how the guitar came into your life. I know your mother had a strong influence on your music as well.**

Irene Lorence, my first teacher was very dear to me, very dear, she made music fun and adventurous. She would have me sing melodies in different keys and imitate different people singing and I would make up songs. She made it fun and creative. It instilled in me a love of music and a fearlessness of it as well. She would have me listen to music with my eyes closed. I began by playing simple melodies on the guitar, which she made up, that were accessible to a young person. It was as if she were telling me stories with the music. Later I progressed to Carcassi. By the way, Irene Lorence was not only my first teacher but also, she was my mother.

**You graduated from Columbia University in New York City. What was your degree in?**

I graduated from Columbia with a Bachelor of Arts degree with a concentration in English, Russian and French. I always loved lan-

guages even as a boy. I was intrigued by them and their sounds. I chose to study something other than music, as music was already such a part of me. I did have a course with Henry Cowell, the famous American composer. Basic principles, such as contrast, tension/release, intervals, continual line, dramatic effect, etc. were all there in the pieces we studied.

**The legendary Sophocles Papas played a large role in your life. Tell me about him and your time studying with him.**

Being with Sophocles Papas in Washington D.C. was a remarkable and wonderful experience. He gave me a scholarship to study with him after I played for him (an informal audition). I also sang a song for him, "Shenandoah" as he loved folk songs. Mr. Papas was acutely knowledgeable on the guitar, its repertoire, its technique, etc. A great deal of his technical knowledge came directly from his close friend and mentor, Maestro Segovia. Mr. Papas and I became close friends and across from his studio on 22nd Ave was a small and excellent Greek restaurant where we would go frequently. Every major guitarist in the world who came to Washington D.C. would come by his studio. Maestro Segovia and he were close friends and Segovia would many times stay at Mr. Papas' house when he would be in Washington D.C. as I did on some occasions. That is where I met Alirio Diaz for the first time. He had just arrived from Spain and was going to do a concert for a special celebration at the Venezuelan Embassy. I had no idea then that a few years later I would be having lunch with Alirio Diaz at a Cuban cafe in NYC after he had played with the New York Philharmonic. Maestro Diaz offered me a scholarship to his masterclass in Siena, Italy that July but I was unable to go at

that time.

**Eventually you ended up in Geneva, Switzerland where you studied at the University of Geneva with Jose de Azpiazu.**

After being with Mr. Papas in Washington D.C., I went to Geneva, Switzerland where I spent a year studying with Jose De Azpiazu, the professor emeritus of the University of Geneva and a world renowned scholar of the guitar repertoire from the 15th century to present. Mr. Azpiazu's emphasis was on transcriptions, arrangements and compositions for the classical guitar. There was very little emphasis on the technical aspects of playing. I do remember him telling me on one occasion when I was visiting him at his home to listen to Segovia for tone and Julian Bream for expression. That still holds true today. Mr. Azpiazu was from the Basque area of Spain and spoke Spanish, Basque and French so all of our conversations were in French.

**You had the great fortune to study at the Musica en Compostela in Santiago de Compostela, Spain. Please tell me about this experience.**

The masterclass in Santiago de Compostela, Spain had great impact on me. There were guitarists there from all over the world vying to be in the A+ class. From Brazil, Japan, Poland, the UK, Scandinavia, the U.S. and many other countries they came and played. My quiet disappointment was how many played on the highest technical level yet without their hearts. Later, my sentiments were confirmed when Maestro Segovia lashed out at a guitarist from Italy for playing so barrenly. Above all, Maestro Segovia looked for the emotional element in the guitarist's perfor-

mance. Even then I felt a strange affinity with Maestro Segovia. I felt an innate understanding of what he was saying. I have carried that with me to this day. I remember two occasions when we conversed together. One was a Saturday afternoon when I called him at his home in NYC and invited him to see my performance on NBC, which was to be aired the following Sunday. He apologized profusely and said he was giving a concert in Philadelphia that day and would be unable to view it. On another occasion He invited me to visit him at his home at the Westbury Hotel in Manhattan. I do remember feeling very much at home in his presence and that is still with me today. He would and yes, still does fill my spirit with his words. Recently I was reminded that I must caress the guitar. And on another occasion He told me as if we had uncovered a hidden treasure, that the guitar is played with the left hand. I have never forgotten that.

**You have taken part in the masterclasses with Alirio Diaz and Angel Romero. What did you take away from these classes and how did they differ in their approach?**

At the masterclass of Alirio Diaz what was most memorable was again, Maestro Diaz' natural approach to the guitar. He played as if he could have been playing with Django Reinhardt and would have fit in beautifully. There were no pretensions or hautiness. His music was accessible, energetic and joyful, including his powerful performance of the Bach "Chaconne." I opened the final performance playing a Villa-Lobos etude, Sharon Isbin I believe played "Asturias" and Eliot Fisk ended with a piece by Bach.

It was at Angel Romero's masterclass in NYC. I had just completed playing Turina's "Fan-

danguillo" and Maestro Romero said earnestly, "I have never heard an audience so quiet. You could have heard a pin drop. You have what is most important!" I was flabbergasted. I had been so involved in the music I forgot where I was. I do remember Angel saying, it is easy to play the guitar. We can make it difficult.

### **When you are composing do you see a typical pattern in the process?**

When I am composing I am primarily listening and writing down what I hear. I compose with a group of several sharpened pencils, an eraser and lots of manuscript paper. I allow myself to use as many pages as I desire. I use a stopwatch set for 1/2 hour segments which when I am composing seems like around seven minutes. I keep listening until I find what I like and then I keep it. It is interesting that many times I have gone back to a piece with the idea of composing something different only to discover I have rewritten what I had composed before. Each piece seems to insist on emerging in its own right. And each piece is, I feel, as it should be.

### **What is your next project?**

I am currently composing a suite of five pieces called *A Suite from Leipzig* influenced by the music of J.S. Bach. I have also recently completed two pieces influenced by the music of Gaspar Sanz, a composer from Spain in 1674. They are titled "Canarios and Pavane 2018." Next on my agenda is a concerto that I have been mulling over in my mind for quite a while. After that I would like to write some pieces that reflect my love of popular songwriters such as Gershwin, Cole Porter, Chuck Berry, Willie Nelson, of course, Lennon and McCartney, and many others. So, "We'll see."

That happens to also be the name of a piece I wrote for the musical version of *Streetcar Named Desire*.

### **What inspires you both as a composer and in your daily life?**

Many, many things inspire me. Being around little children and seeing them laugh and play and do summersaults. Hearing the Bach Chaconne brings me close to my creator, hearing the opening lines of the Allegretto of Beethoven's 7th symphony brings tears of adulation to my eyes, recognizing the beauty all around me. A brook singing, the sound of a ship's horn billowing as it leaves port, car horns honking in a gridlock. These are just some of the things. There is music everywhere. You just have to hear it.

<http://jonathansargent.com/>

# For You

Jonathan Sargent

The sheet music consists of five staves. The top staff is a treble clef staff with a key signature of three sharps and a time signature of 3/4. It features sixteenth-note patterns and dynamic markings like *mp*. The second staff is a tablature staff for a standard six-string guitar, showing fingerings and string numbers (T, A, B) above the strings. The third staff is another treble clef staff with a key signature of three sharps and a time signature of 3/4, continuing the melodic line. The fourth staff is a tablature staff for a six-string guitar, showing fingerings and string numbers. The fifth staff is a treble clef staff with a key signature of three sharps and a time signature of 3/4, concluding the melody. The lyrics "For You" are written below the first staff, and "Jonathan Sargent" is written below the last staff.

For You  
Jonathan Sargent

T A B

2 0 7 | 0 2 0 | 0 2 4 | 5 2 4 2 |  
2 2 | 0 0 | 1 2 | 4 2 |  
4

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

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

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

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

17

IV<sup>3</sup>

IV<sup>5</sup>

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

(2) 0 0 0

21

IV<sup>3</sup>

4 5 0 2 3 2 5 4 5 7 4 5 0

4 0 0 0

25

1 3 1 5 4 6 4 7 8 5 7 5 5 3

0 0 0

29

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

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

1 3 3 0 3 3 0 3 0 3 3 1 3 6 8 10 11 13 15

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

33

*mp*

12 0 | 0 | 12 0 | 0 | <12> | 2 0 | 7 |

<12> | <12> |

37

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

2 2 | 1 2 | 4 2 | 0 |

41

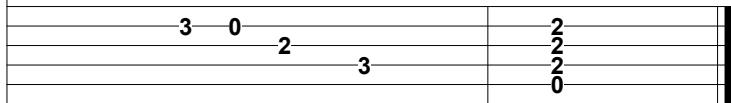
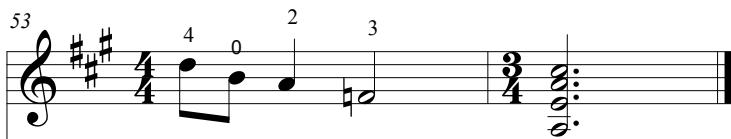
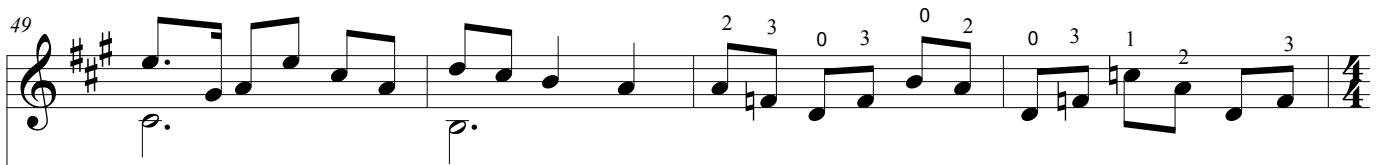
5 5 6 7 | 3 3 2 2 | 0 2 0 2 | 0 2 0 2 |

4 6 7 | 2 4 6 | 3 0 | 0 |

45

0 5 4 2 | 0 10 9 7 | 9 10 12 0 | 2 2 3 4 |

2 2 | 4 0 | 9 9 | 0 11 | 0 |



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# Michael Hedges Before Windham Hill

## by Dylan Crosson

In the budding culture of fingerstyle guitar, many of its founders still walk among us. Because of their presence, we talk candidly about these heroes as if they were friends just as much as gifted, influential musicians. During my travels however, I have discovered that one name brings a conversation to hushed tones as if it has turned toward something sacred. Scan any fingerstyle guitarist's list of influences and you will find this name. Dig through old acoustic guitar magazines and this name dominates the covers. This name is Michael Hedges.

Given the ubiquity of his influence within this genre and his level of musicianship, the lack of information regarding Hedges' early career comes as a surprise. With the help of forums and databases, past articles on the life and music of Michael Hedges turn up, but they too are surprisingly unenlightening. Comprised primarily of interviews to promote tours, these articles fail to shed light on this musical mastermind. For someone seeking to understand exactly what factors contributed to Hedges' playing and musical composition, these articles merely act as a starting point. Little public literature exists on the life of Michael Hedges before he signed with Windham Hill and even less material details his musical prowess exhibited during those early years. As one might expect, Hedges had plenty of musical talent, but the level of his musical understanding unearthed by this exploration grants new insight on the role formal music education had on the compositional talents of this fingerstyle legend.

After attending a handful of classes at Philips University in Enid, Oklahoma, Hedges planned to take his talents east to attend the Peabody Conservatory of Music in Baltimore. During the application and audition process, Hedges caught the eye of professors both at Philips University and Peabody. In a recommendation sheet for the consideration of Hedges' admission to Peabody, Director of the School of Music at Phillips University, Harry Haines calls Hedges a "superior musical talent" and continues to say that Hedges is Philips's "most out-standing [sic] student he had seen" in his four years at Philips. Another recommendation letter by Milburn Carey, Professor of Music and Head of Music Education at Philips University labels Hedges as an "unusually fine guitarist." More interestingly, Carey adds that Hedges periodically would travel to St. Louis for guitar lessons – a 500 mile one-way journey.

Despite clear respect for this student, some may object that the praise received by his professors is to be expected given that accolades obtained by Hedges might reflect well on Philips University or upon an individual professor's tutelage. Upon auditioning and taking placement exams at Peabody in 1975 however, Hedges' skill level became more quantifiably remarkable. After arriving in the Baltimore area, Hedges took his placement exam for ear-training and scored a perfect paper much to the surprise of the test administer, Bruce Eicher. Because of such aptitude, Eicher goes on to recommend that Hedges be admitted directly into a 200-level sight-singing class where he would be the only student in the class without perfect

pitch – a true testimony to the faith Eicher had in the abilities of Hedges.

A look over his coursework during his stay at Peabody shows that Hedges possessed more than advanced aural skills – Hedges clearly had talent in music theory as well. Along with starting his time at Peabody with an advanced placement in sight-singing, Hedges would also begin his theory career there in a 200-level class. By the time Hedges left Peabody, he took part in multiple semesters of two graduate theory classes, 20<sup>th</sup> Century Music Structures and Advanced Seminar in Electronic music. An ability to navigate these 600 level classes as an undergraduate student points to Hedges' strong understanding of theory, which as Hedges alludes to in many of his concerts, greatly informed his compositions. Moreover, the contents of these theory classes inform us of the type of music Hedges was consuming at a highly analytical level. That Hedges explicitly mentions Bela Bartók's second piano concerto as an inspiration for "Breakfast in the Field," for example, hardly comes as a surprise considering Hedges' analytical pedigree.

Fast-forward several years to 1979, and the praises for Hedges continue to roll in, this time on grade sheets for Hedges' senior recital. On one grade sheet, Jean Eichelberger Ivey, a celebrated professor and composer at Peabody, affirms Hedges' qualification to continue on for a Master's degree in Music at Peabody. She continues to write that the recital of Hedges was "one of the few senior recitals which [she] really hated to have end, because [she] was so enjoying the serene, mellifluous atmosphere."

Going over the recommendation letter written in 1976 by Ivey to permit Hedges to switch

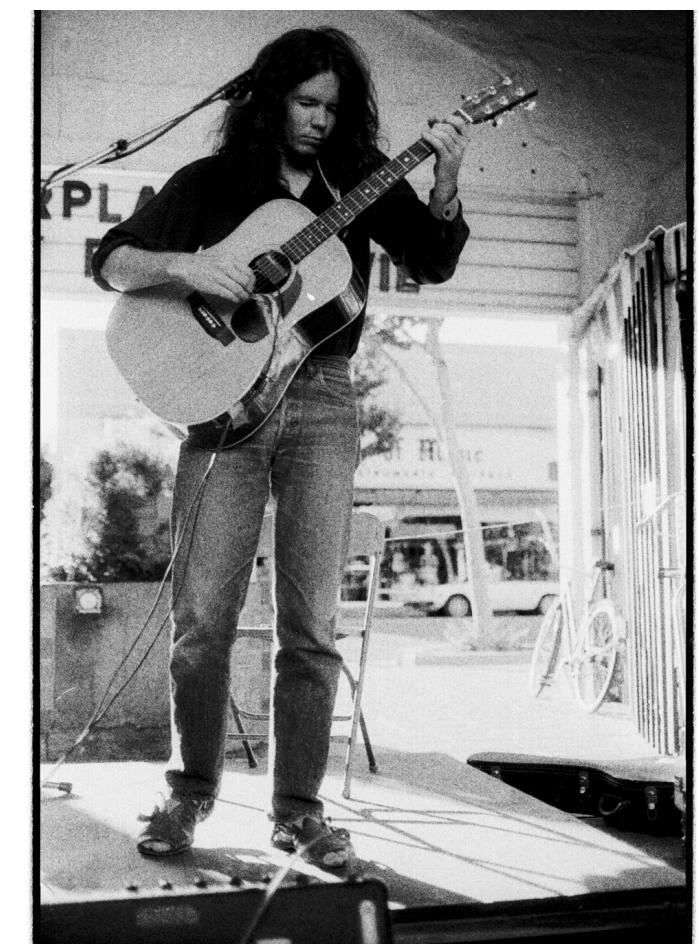
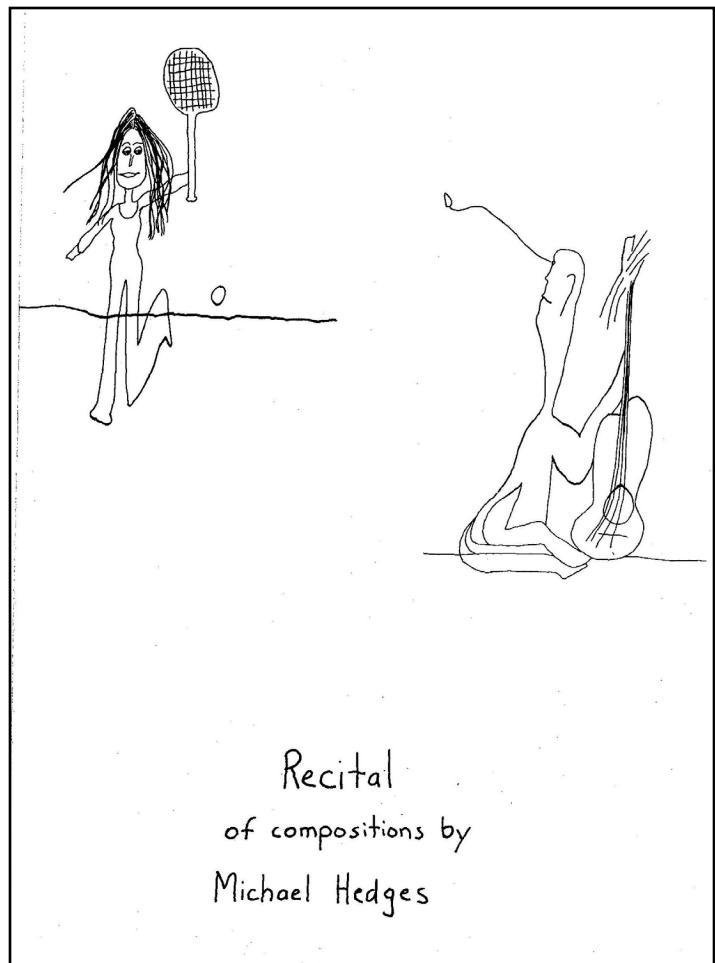
majors from Guitar Performance to Composition, the acclaim recorded above comes as no surprise. This letter is basically a laundry list of praises toward Hedges' musical intuition and drive as a music student. Most notably, Ivey writes that Hedges "contributes a lot to composition seminar." That a guitarist catches the eye of a composition professor certainly is noteworthy, but the fact that Ivey was known for her work within the electronic music realm certainly deserves mention. Hedges willingly composed in several genres and incorporated their traditions into his compositional arsenal. If nothing else, his transcripts testify to this as his grades for composition classes soar above those for his guitar major courses until Hedges would drop the guitar major portion of his studies after his sophomore year at Peabody. Before leaving Peabody, Hedges would participate in a myriad of composition classes including Composition Lessons, Composition Seminar, and classes on electronic music.

At his senior recital, Hedges shared the fruit of his compositional study. Out of the six pieces on his recital, only one piece, "Three Isolations," featured guitar. In fact, for this recital, Hedges played more flute than he did guitar, joining three other flutists for "Circulations" and performing solo with tape accompaniment on "Transience," a piece for which Hedges won the Magnetic Tape Prize awarded by the Annapolis Fine Arts Foundation. For half of the concert's pieces, Hedges did not even perform and instead recruited other musicians to perform his music. Not surprisingly, Hedges recruited two pianists to perform "Music for two pianos." "Okto," a piece for eight strings also did not include Hedges in the performing ensemble. To conclude his recital, Hedges planned a piece titled "3 to 5," which featured an unorthodox

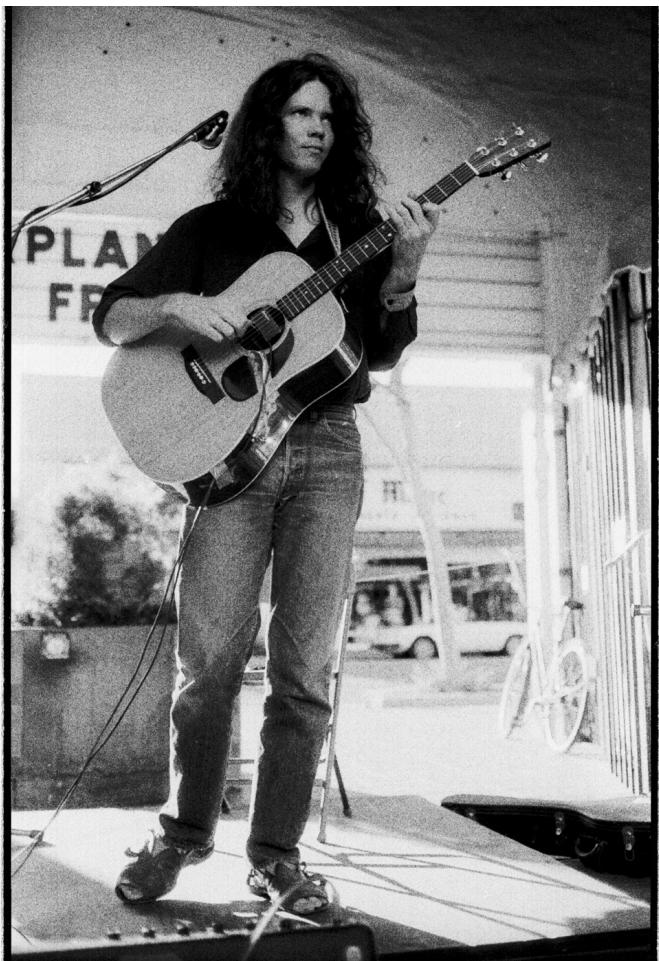
chamber ensemble of bass clarinet, alto flute, electric piano, harp, vibraphone, percussion, and an offstage whistler but did not include Hedges as one of the performers.

Despite encouragement from his composition professors to undergo graduate studies at Peabody, his poor grades in music history and French impeded his admission to the graduate school. In 1980, as chronicled in the autobiographical section of *Michael Hedges: Rhythm, Sonority, Silence*, Hedges packed his bags and headed to Stanford University where he planned on continuing his electronic music studies – a fitting choice considering Stanford's unequalled reputation in the field among American universities. During that same year however, a man by the name of Will Ackerman would hear Hedges performing at the New Varsity and sign him to Windham Hill. Such a partnership would establish Hedges as the innovative guitarist he continues to be known for today.

With such a strong emphasis on composition in Hedges' education, it almost comes as a surprise that his first big break came through his guitar playing instead. Certainly, Hedges' guitar composition was influenced by his study, but this insight on his education supports Hedges' claim of being a composer instead of a guitarist. Hedges' alternate tunings and dazzling techniques were a means to an idealized compositional end. Understanding Hedges' compositional roots also explains his willingness to move away from solo guitar pieces in his later albums to include other instruments such as flute. Ultimately, Hedges' choice of performing ensemble, just like his choice of tuning, served the composition, as he perceived it. Perhaps Hedges' greatest work was not what his hands could execute, but what his mind could conceive.



Recital  
of compositions by  
Michael Hedges



A hand-drawn program cover for one of  
Michael Hedges Student Recitals  
wCourtesy of Arthur Friedheim Library,  
Peabody Institute of The Johns  
Hopkins University

Hedges playing at the Varsity Theater  
1984-1985 © Sean Parks  
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# Rodrigo Rodriguez

**Everyone has a story, usually one never heard. If we are fortunate enough to hear that story and wise enough to listen, our own lives can be enriched. We should always be willing to share and listen. After all, to share in the human experience is the most human thing we can do. It's my honor to hear and share the story of Rodrigo Rodriguez.**

**I've been really enjoying the recordings you sent.**

Thank you. Do you have a favorite?

**I really like *Jerusalem City Of Gold*, the recording of the Jewish music.**

I love Jewish music it has the feeling of joy yet pain at the same time. I hope to go to Israel one day.

A year ago a Jewish guitarist called me and said that the recording moved him and that I had picked up the sensitivity and essence of the Jewish music. I just loved that! My ancestors come from Spain and I didn't know how mixing my Latino blood with Jewish music would work but I love playing the music.

**You're a very passionate musician. I can tell that you have a special relationship with music and the guitar.**

I'm very emotional when I play the guitar. It's how I can share my emotions, my dreams and sometimes my sadness. The guitar is such a personal instrument. You can express the emotions from a lifetime in just one moment.

**How has your playing changed over the years?**

I play with more maturity. Not in how I play but, in how I speak with the guitar. The guitar has an amazing ability to allow us to speak our emotions in another language. It's like life, up and down - sometimes we are on top of the mountain and sometimes we are walking in the valley.

**It's not just about playing the notes and it's true that life's experiences can and should be expressed through music, It's music at its best.**

Yes, absolutely!

**You have an interesting story please share it.**

Well, I was born in Quito, Ecuador into a musical family. My uncle was a very famous guitarist named Guillermo Rodriguez. He started his career when he was between twelve to fourteen years old. He is now ninety-two and he still plays beautiful guitar. He recorded over three hundred LPs in his life! When I was nine years old I remember hearing my uncle in the living room with my dad playing the guitar. This was the first time I was exposed to the beauty of the guitar. I remember opening my door so I could hear them better. My dad came and shut the door and said, go to sleep. I could not sleep the whole night because they continued playing and I just loved the sound of the guitar. It was as if they were serenading me in my little bed. I dreamed of being a guitar player one day - that was the beginning. I remember the next day trying to play my dad's guitar but he would not agree with that. He was disappointed in my interest.



You know music is a difficult career. It can open many doors that can be dangerous. My dad saw the difficulties in my uncle's life. He witnessed heavy drinking, smoking and the girlfriends who were suing for alimony. There was always a lot of drama in my uncle's life. Because my dad experienced this with his brother he was concerned about my life. He was very disappointed in my interest and locked the guitar in the closet. He said forget it, you are not going to be a musician!

So, when no one was around, I would get my dad's guitar out of the closet and try to play chords from my memory of seeing them play. I remember my father having an interesting LP of Spanish guitarist David Moreno. I would learn the melodies by ear and make my own little arrangements. I soon made my debut at school. It was my dream to go play and I was very welcomed by all the teachers.

My uncle was playing on Friday evenings on a radio program sponsored by the government. So I asked my uncle if I could play one song with him on the program. He said, your father would not approve. I like my uncle very much but I told him that my dad said it would be okay if I only played one song. So the next Friday I put on my little suit that I got for my first communion and I was ready to go. Then my mother came into the room and asked what are you doing? I told her that I was going to play on Guillermo's program tonight. She said, your father is going to kill you! I told her no, he said it would be okay to play one song. I took my father's guitar from the closet and went to the radio station. I played and it was the dream of my life! When I came home my father was very disappointed and upset.

I think the guitar helped fill the loneliness

I felt in my relationship with my dad. He passed away two years ago. I know he was a wonderful man and that he admired me but I never remember him telling me that he was proud of me. He was disappointed that I didn't follow the dream he had for my life. I know he loved me and I know he was proud because other people have told me how he was always saying great things but I wish he had told me. For many years I was desperately seeking his approval. I was trying to convince him that music is not a curse that it's a gift from God. Not every guitar player has to drink a bottle of scotch or have problems with child support.

I eventually went on to study guitar in Spain and then lived in London. Later I spent a year in Damascus playing the guitar and touring. I then came to the United States, it twenty-six years ago that I was invited to teach at Eastfield College in Masquite, Texas. I met and married a beautiful woman who was born in El Paso and we have three beautiful children.

**Tell me about your time in Spain and how old you were when you went.**

I was twenty-one but I first went to Venezuela at eighteen. My dream was to study with Antonio Lauro but it was not to be. He was having difficulties at that time with his playing. I then came back to Ecuador. I spent three and a half years in Spain. I lived in Madrid where I studied with several guitarists before moving to London. I then met a man who hired me to play in Damascus, Syria for one week but I ended up staying a year! People love the guitar in Syria. I am not a flamenco guitarist but the Arab people love Spanish music. It was quite an experience for a young man. I met many friends and it allowed me to know the culture. After returning to Ecuad-

dor I taught for five years and then moved to Medellin, Columbia, South America. This is where I met the man who asked me to come to Eastfield College. I then moved to California. I now live in Greenville, South Carolina. I've been in this country for twenty-six years, my children were born here - I love this country, it's my home.

**I understand that when you became a Christian everything changed for you including your purpose and direction with music. Please tell me about this.**

At the age of twenty-five I married a lady from Columbia. When we came to the United States my life was very busy performing and traveling. I have to be honest with you that my life was not what my father would have dreamed for me. As I said music can open the wrong doors, partying and drinking into the night. One day my now ex wife told me she wanted a divorce. She said I was just a roommate, you don't care about the kids or me, you travel a lot and you only care about the guitar. She was right in a sense because all I did was dedicate my life and time to the guitar. I was trying to show my father and the world that I could be a decent guitarist, that I could have a decent life but I sacrificed my marriage. You know every woman has inside her heart a beautiful crystal glass and when that glass is broken no one can put it together. I tried to put it together with gifts, with explanations, with don't worry everything will be okay but it was impossible. We divorced twenty-two years ago. I was a very proud man and I thought how dare you? Who do you think you are? I left home with tears in my eyes. I still can't get the picture out of my mind of my little boy saying goodbye and not understanding why daddy was going away. I blamed music. I was going to quit playing the

guitar. I was talking angry to the guitar saying, it's your fault. I thought the guitar was a curse in my life.

I then moved to California in my very painful time. I had a friend in Orange County who asked me to come stay with him a while. I then met an agent in California named Dennis Morrison who was going to represent me and we became good friends. He saw

hours but then the pain comes back. I was able to calm my pain with lots of friends but then when I went home to the emptiness of my little room the pain would come. I have to be honest with you, many times I thought of just ending my life but I didn't have the balls to do it! All this time Dennis was talking to me about having a new life and I'd say I don't want to know about God. I don't need this just do your job. He said Rodrigo please



the hurt in my eyes and the sadness in my playing. I used to play with tears in my eyes remembering my family. Dennis said, Rodrigo you need to look towards the future. You need God in your life and he gave me a Bible. I knew nothing about the Bible and I just put it on the desk and never opened it. Then in the process of trying to forget the pain there were a lot of parties, girls and wine. It's interesting because when you do that it's like a toothache. You go to the pharmacy and you get something that calms you for a few

just go to church with me one time, your pain can stop forever. I thought if I go this crazy guy will leave me alone. I said okay, let's go this Sunday. I'm not a fanatic, I'm not a pastor, and I'm not a guru. I am just a simple guitar player. My eyes were crying, I thought this is real? The next several weeks I went by myself. The most amazing thing happened, God gave me a new life. You know Bill, everybody loves with conditions because we are just people. Do you know the principle of the world? It's, you give and you receive. God's

love is unconditional.

A problem for many musicians is that they don't know what to do with their talents; I've been there. There was a time when I looked in the mirror and said, you are a musician but what are you going to do with it? Music used to be my day, my night, my only identity until twenty-one years ago when I finally understood the true meaning of music in my life. I now know my purpose and goal. The only goal in my life now is to glorify God. Today my music has a deeper meaning. It's to give a message, not to impress. I know that people ask where is God when there is war, where is God when there is hunger? We must remember man, not God, causes this. When I found my purpose it was as if a weight was taken off my shoulders. It's no longer about me it's about the message. I used to play to be the best but now I play to give my best.

It's ironic for me to be talking about God because I grew up in Ecuador as an atheist. When I was eighteen years old I was actually working for the communist party. I was young and immature. I wanted an equal society for all. I believed that the doctrine of Marx was the utopia.

I was born with the disease of the guitar. But when I met with the amazing opportunity to have a relationship with God I got rid of that disease. I'm no longer concerned with who is better than me or who is selling more than me. I'm not concerned with who is more famous. I used to be so competitive that it drove me crazy! I'd see some incredible guitarist and it would make me envious - it was all about me. I now have peace of mind because I no longer seek man's approval. God was not interested in my ability he was interested in my availability. Today I play with

a new purpose. I'm peaceful and I'm playing free. When you no longer feel the need to impress man you become free. When you play free you can fly!

<http://www.rodrigorodriguez.net/>

Editor's note: This interview was originally conducted in 2015. Please visit Rodrigo's new YouTube channel.



# I Surrender All

⑥ = D

Arranged by  
Rodrigo Rodriguez

Judson W. DeVenter /  
Winfield S. Weedon

The sheet music consists of six staves of musical notation for guitar. The top staff is a standard staff with a treble clef and a key signature of one sharp (D major). The second staff is a tablature staff with three horizontal lines representing the strings, labeled T, A, and B from top to bottom. The third staff is another standard staff with a treble clef. The fourth staff is a tablature staff with three horizontal lines. The fifth staff is a standard staff with a treble clef. The sixth staff is a tablature staff with three horizontal lines.

Key changes and time signatures are indicated above the staves:

- Staff 1: VII 4/6
- Staff 2: V 4/6
- Staff 3: VII
- Staff 4: V
- Staff 5: VII 4/6
- Staff 6: VII 5/6
- Staff 7: II 3/6

Performance instructions include "freely" at the beginning of Staff 1.



Musical score and tablature for guitar part 1, measures 41-45. The score shows a treble clef, a key signature of two sharps, and a tempo of 8. The tablature shows six strings with corresponding fingerings and a capo at the 2nd fret.

41

3 2 0 3 0 2 | 2 3 7 7 3 | 10 9 9 10 7 7 | 5 3 2 0  
1 0 2 0 0 2 5 4 | 0 0 0 2 5 4 | 0 7 9 7 0 7 | 2 4 3 2 0  
2 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 5 4 5 4 0

Musical score and tablature for guitar part 1, measures 45-49. The score shows a treble clef, a key signature of two sharps, and a tempo of 8. The tablature shows six strings with corresponding fingerings and a capo at the 2nd fret.

45

5 0 4 2 3 5 | 0 4 2 3 5 | 0 4 2 3 0 2 5 | 7 0  
0 0 4 2 3 5 | 0 0 4 2 3 5 | 0 0 4 2 3 0 2 5 | 7 0



# Fingerstyle Jazz Concepts

## Exploring Open String Polychords part 1

Polychords are two distinct chords stacked one on top of the other that often yield very colorful sounds. In the next few columns we will look at what the standard tuned guitar easily gives us as far as deriving polychords. This column deals with the open first inversion E minor triad on top of second inversion major, minor and diminished triads on the bottom 3 strings. The fingerstyle guitarist has the advantage of being able to create certain picking patterns on these chords that a pickstyle guitarist would not be capable of playing. I want to leave this up to you, the fingerstyle guitarist, to figure out a personal way to arrange these chords in your music. I will simply show some chords voicings and some possible chord names or synonyms (there are others if you look hard enough!)

Ideally we want to get six distinct notes in polychords. If we can't get six then five will do. When we start getting into two or more doublings then I normally will refrain from using these voicings (just my personal taste.) Polychords will give the player some great cluster voicings with the notes getting more tightly packed together as the chords ascend up the fingerboard. Clusters are two notes that are a tone or semitone apart. Some voicings can have multiple clusters. Traditionally polychords don't overlap, especially on a piano. For guitarists, I think it's important to be able to let the two chords intertwine because the re-



sulting clusters sound really interesting. Some sound downright magical (think film music!) It's important to try all chords up or down an octave, 12 frets apart. For instance some sound OK down low on the neck but are amazing up high because of cluster possibilities between the low chord and the open E minor voicing!

The first page of chord voicings consist of major triads in second inversion below the open E minor chord. The first four voicings are on the consonant side whereas the next six are of a more dissonant nature, yet pretty interesting sounding! My advice is to try to write a chord progression mixing these polychords with other voicings you like, or will discover. Take note of the chords with the asterisks, which have synonyms (multiple chord symbols) and sound fantastic as altered dominant 7th chords. The



## 2nd Inversion Major Triads Below With 1st Inversion Open E Minor Above

E-D  
D<sub>6</sub><sup>9</sup> add11 4fr.

E-F  
F maj9(#11) 7fr.

E-A  
A 9 11fr.

E-D  
D<sub>6</sub><sup>9</sup> add11 16fr.

Dissonant Voicings, Yet Magical!

E-Db \*  
D<sub>b</sub>7#9(#11) 3fr.

E-F#  
F#7b9(11) 8fr.

E-Ab  
A<sub>b</sub>maj7(#5)#9 10fr.

E-Bb  
B<sub>b</sub>6(#11)b9 12fr.

E-B  
E m(maj7)9 13fr.

E-Db \*  
D<sub>b</sub>7#9(#11) 15fr.

\*Also G7 alt., Bb7 alt., Db7 alt

## 2nd Inversion Minor Triads Below With 1st Inversion Open E Minor Above

II

**1**

E-  
D-

D-6(add11) 9fr.

**2**

E-  
Eb-

E-maj7(9)b5 4fr.

**3**

E-  
F-

F-maj7(9)b5 6fr.

**4**

E-  
F#-

E-6(add11) 9fr.

Also (A-9)

**15**

**1**

E-  
Ab-

A♭maj7(#5) 9fr.

**2**

E-  
A-

E-#5(add11) 10fr.

**3**

E-  
B-

E-9 12fr.

Also (A minor 9)

Also (B- add11 #5)

**18**

**1**

E-  
C-

E-maj7(#5) 13fr.

**2**

E-  
B-

E-9 1fr.

Also (B- add11 #5)

## 2nd Inversion Diminished Triads Below With 1st Inversion Open E Minor Above

E- \*  
D dim.

E-  
Eb dim.

E- \*  
F dim.

E-  
F# dim.

E7b9(#9)  
3fr.

E-maj7(9)add11  
4fr.

E7#9(b9)  
6fr.

C maj7(13)#11(no9)  
7fr.

20

E-  
G dim.

E-  
A dim.

E-  
Bb dim.

E-  
B dim.

E-6(addb5)  
8fr.

E-maj7(#5)add11  
10fr.

E13(#11)#9(no7)  
11fr.

F maj7(13)#11  
12fr.

24

E-  
C dim.

E- \*  
D dim.

E-maj7(9)#5  
13fr.

E7#9(b9)  
15fr.

28

\*Also G7 alt., Bb7 alt., Db7 alt



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

# **Vanessa Green**

## **“The Cliffs of Moher”**

This intermediate DADGAD arrangement of the standard Irish traditional jig, “The Cliffs of Moher,” allows the intermediate player several opportunities for experimenting with ornaments. Also known as “Tommy Gunne’s Jig,” the tune is commonly played on fiddles and tin whistles in the A dorian mode, conveniently lending itself idiomatically to DADGAD tuning, thus enabling the player to frequently include open string bass accompaniment. Fortunately, the tune sounds beautiful fast or slow. The player should not be in a hurry to gain speed as the right hand campanella style fingerings create a challenge. Campanella is an Italian word for “little bell.” On the guitar campanella fingering is the idea of playing a passage across several strings, which allows the notes to ring together. Campanella fingerings are best practiced as open string right hand arpeggios without the left hand. Once the player has mastered the campanella fingers with the right hand only, the left hand can be practiced.

The tunes namesake, The Cliffs of Moher, is a natural geological wonder overlooking the Atlantic Ocean in County Clare, Ireland. Towering up to 214 meters over the ocean, the beauty of the cliffs have inspired legends of mermaids, magic, and music. The lilting descending nature of the jig is characteristic of the cascading features of the cliffs. Despite the beauty of the place, a slip on the cliffs ensures an inevitable demise. Thankfully, a slight mistake when playing the jig on the guitar is a less serious matter!



Tuning  
DADGAD

# The Cliffs of Moher

Irish Traditional

Arr. Vanessa Green

Joyfully

The sheet music consists of six staves. The top staff is a treble clef staff with a tempo marking of Joyfully and a key signature of one sharp. The subsequent staves are guitar tablatures (T, A, B) with note heads indicating pitch and stems indicating direction. Fingerings are marked with circled numbers (1, 2, 3) above or below the notes. Strumming patterns are indicated by vertical dashes below the strings. Measure numbers 1, 5, 9, and 13 are placed above their respective staves.

17

2 4 2 0 2 4 2 0 2 0 0 4 4 0 0 4 4 0 0

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

21

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



# Mapping The Fingerboard

## Part IX

### The 5 Bebop scales

#### The bebop scale and its purpose

Bebop scales are nothing more than a conventional scale with one passing tone. I have indicated the passing tone with an asterisk in each of the 5 bebop scales. The purpose of using bebop scales is simply to add interest and for balance. This balance comes from hearing the chord tones land on downbeats. This happens because bebop scales are eight note scales making them an even number of notes. Of course you will see cases where musicians play non-chord tones on strong beats but for the most part chord tones fall on downbeats. As always, learn the material and trust your ear.

#### Major Bebop

I covered the major bebop scale and its harmonization in the last issue but I'm including this shorter example so you'll have all the bebop examples together. The major bebop scale is constructed from the intervals of 1, 2, 3, 4, 5, #5, 6, and 7. It's simply a major scale with a passing tone of #5. In the key of C when harmonized in 3rds it gives us four inversions of C6 and four inversions of D diminished 7<sup>th</sup>. The diminished chords function as inversions of a rootless G7b9.

#### Melodic Minor Bebop

Once you have learned the major bebop it's simply a matter of lowering the 3<sup>rd</sup> scale degree to play the melodic minor bebop. The intervals that make up this scale are 1, 2, b3, 4, 5, #5, 6 and 7. In the key of C when harmonized in 3rds you get four inversions of C minor 6 and four inversions of D diminished 7<sup>th</sup>. Again the diminished chords function as inversions of a rootless G7b9. Also known as a minor 6th scale.

#### Harmonic Minor Bebop

The harmonic minor bebop is constructed of the intervals 1, 2, b3, 4, 5, b6, b7, and natural 7. It's simply a harmonic minor scale with an added passing tone of b7. In the key of C when harmonized in 3rds it gives us four inversions of C minor 7<sup>th</sup> and four inversions of D diminished 7<sup>th</sup>. Again the diminished inversions function as G7b9.

Note that the V chords in major, melodic and harmonic bebop are all V7b9 however the 1 chord is different in each scale. For major it is major 6<sup>th</sup>. For melodic minor it's minor 6<sup>th</sup> and in harmonic minor the 1 chord is minor 7<sup>th</sup>.

#### Dominant Bebop

The dominant bebop is constructed from the intervals of 1, 2, 3, 4, 5, 6, b7, natural 7. It's the same as the mixolydian mode with a natural 7 passing tone.

## **Minor 6<sup>th</sup> chords:**

The dominant and dorian bebop scales as well as the alternate dorian all have minor 6<sup>th</sup> chords on the second degree of each scale. The 4<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> degrees of these scales are inversions of the same minor 6th chord. Though it is correct to call them minor 6<sup>th</sup> chords they are functioning as rootless V chords with a natural 9<sup>th</sup>. Take a look at the dominant bebop, 2<sup>nd</sup> degree and you will see the optional chord name B minor 7, b5, which is a rootless G9. So now we have C7 to G9 moving through all their inversions.

## **Dorian Bebop**

The dorian bebop scale is exactly the same as the dominant bebop starting on the 5<sup>th</sup> scale degree. C dorian bebop is the same as F dominant bebop. You could say it's redundant information and I would not argue the point. Anyway, anytime you see the chord progression ii minor 7 to V7 the dominant bebop will work over both chords.

## **Alternate Bebop Dorian**

This scale is made up of the four inversions of C minor 7<sup>th</sup> and the four inversions of B minor 7(b5), aka D-6. So we have 1 minor 7 to V9 moving through their inversions. The intervals are 1, 2, b3, 4 5, 6, b7, and 7. Note that the passing tone is the natural 7<sup>th</sup> and for dorian bebop the passing tone is the natural 3<sup>rd</sup>.

## **Starting on notes other than the root.**

Once you get the bebop scales under your fingers from root to root start playing them from each chord tone. This makes them more interesting sounding and will expand the possibilities of their use and your knowledge of the fingerboard. Eventually you will see them creep into your playing without thinking about it. Also try starting on beats 2, 3 and 4, not always on beat 1. You can start on non-chord tones but remember to start on an upbeat, any upbeat!

## **Final thought**

The easiest way to transpose the bebop scale or anything else is by using interval numbers. I suggest you memorize the numerical patterns of each scale. Once you have a solid understanding of a particular scale transpose the scale to another key. Once you know the scale in the new key now play through the chord inversions in the new key. It is very important to play them in every possible position and on every possible string group.



## Melodic Minor Bebop

8

2 4 8 9 10 12 13 15 16

## Harmonic Minor Bebop

9

4 6 8 9 11 12 13 15 16

## Dominant Bebop

10

5 6 8 10 11 12 13 15 17

## Dorian Bebop

II

F 7/C      Em7(b5)/D      G-6/D      F 7/E♭      G-6/E      F 7      Em7(b5)/G      G-6      F 7/A      Em7(b5)/B♭      G-6/B♭      F 7/C

4 2 3      5 3      6 5      8 7      10 8      11 9      13 10      13 12      16 14

## Alternate Bebop Dorian

I2

C-7      Bm7(b5)/D      D-6      C-7/E♭      Bm7(b5)/F      D-6/F      C-7/G      Bm7(b5)/A      D-6/A      C-7/B♭      D-6/B      Bm7(b5)      D-6/B      C-7

4 3 2 3      6 4      8 5      10 7      11 8      12 10      13 12      15 14      16 15



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Tim Lerch Reharmonization  
"Red River Valley" variations example 1

Musical score for guitar, showing three staves of music with tablature below each staff.

**Staff 1:** Treble clef, 4/4 time, key signature of four sharps (B7, E). BPM = 94. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	0
A	2
G	4
B	2

**Staff 2:** Treble clef, 4/4 time, key signature of four sharps. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	0
A	4
G	4
B	0

**Staff 3:** Treble clef, 4/4 time, key signature of four sharps. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	4
A	5
G	4
B	6

**Staff 4:** Treble clef, 4/4 time, key signature of four sharps. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	5
A	4
G	7
B	5

**Staff 5:** Treble clef, 4/4 time, key signature of four sharps. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	2
A	1
G	2
B	0

**Staff 6:** Treble clef, 4/4 time, key signature of four sharps. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	0
A	7
G	6
B	7

**Staff 7:** Treble clef, 4/4 time, key signature of four sharps. The staff shows a sequence of chords and notes. The tablature below shows fingerings for the strings T, A, G, B.

T	7
A	5
G	4
B	6

## Red River Valley example #2

Sheet music for "Red River Valley" example #2, featuring three staves of musical notation and corresponding guitar tablatures.

**Staff 1:**

Key signature: F# (4 sharps). Time signature: 4/4. Measures 1-5. Chords: B7, E, E/G#, B7, E. Fingerings: 0, 4, 4, 4, 5, 4, 4, 5, 7, 8, 9, 7, 5, 4, 6, 5.

**Staff 2:**

Guitar tablature for Staff 1. Fretboard diagram showing fingerings for each note.

**Staff 3:**

Key signature: F# (4 sharps). Time signature: 4/4. Measures 3-7. Chords: E, E/G#, B7, B7/D#, E, E/G#, E 7/B. Fingerings: 4, 5, 4, 5, 4, 5, 4, 2, 0, 2, 1, 2, 6, 7, 5, 4, 5, 4, 5, 4, 7, 5, 4, 2, 1, 2, 6, 7, 9.

**Staff 4:**

Key signature: F# (4 sharps). Time signature: 4/4. Measures 6-7. Chords: A, A/C#, B7, B7/D#, B7/F#, B7, E. Fingerings: 12, 10, 2, 2, 0, 4, 2, 2, 1, 2, 6, 7, 9, 7, 5, 4, 6.

**Staff 5:**

Guitar tablature for Staff 4. Fretboard diagram showing fingerings for each note.

### Red River Valley example #3

B7sus4(b9)      E maj 7      G#/D#      C#m      B7      E maj9      E/G#      F#m7      B7 B7(b9)/D#

**Measure 1:**

E maj7      C#m7      B/D#      D m6      F#m7/C#      C7b5      B7      F9(#11)      E maj7      C°7      Bm11      E9

**Measure 2:**

**Measure 3:**

**Measure 4:**

**Measure 5:**

**Measure 6:**

**Measure 7:**

**Measure 8:**

**Measure 9:**

# Erol Oz

## Gymnopédie no.1

Erik Satie (1866-1925) composed the *Trois Gymnopédies* in 1888. *Gymnopédie no.1* is one of the most popular works in the piano canon because of its beauty, simplicity, and accessibility. Because the work is now in the public domain, it has been scored in a myriad of film and television. Satie's eccentric and unique voice is characterized by wit, satire, and even the absurd in his compositions. While the definition of a *gymnopédie* is still ambiguous, most sources will settle upon "a nude dance in ancient Greece," yet Satie originally marked the tempo as *lent et dououreux*, which translates to "slow and painful". Satie's emphasis on the absurd parallels Dadaism in visual art, and he well acquainted with Marcel Duchamp. Satie is generally regarded as an avant-garde composer. His music is incredibly influential, perhaps because it does not fit into any one particular category. A complete performance of his *Vexations* can range anywhere from 10 to 24 hours consisting of 840 repetitions of a single unmetered theme, whereas the *Gymnopédies* are vaguely impressionistic with lush sonorities and frequent modal mixture. The repetitive open chord progression and relatively sparse texture are precursors to minimalism and even modern ambient music. Due to the immense influence and popularity of the work, I decided to write my own transcription.

Transcriptions of this work have been published, but many have been transposed from the original key. I have always enjoyed the way the guitar resonates when the 5th and 6th strings are tuned down a step, and the



reduced tension on the soundboard gives these low bass notes more sustain and a warmer timbre, which nicely suits the character of the work. Additionally, the guitar is practically in open G tuning except for the 1st string, which creates more sympathetic resonance between strings making the overall texture more sonorous. This tuning not only provides the ideal responsiveness from the instrument, but also makes it fairly easy to preserve the original key of the piece.

The piano chord voicings in the original are fairly dense when played on guitar, which can easily stifle the singing quality of the melody. I have also seen many transcriptions that significantly reduce the texture. My goal was to create something in between where the performer can focus on the lyricism of the melody while still preserving enough of the piano texture to prevent the

work from sounding too sparse. In order to capture these voicings, there is an extensive amount of barring in this transcription in order to preserve the effect of the piano's damper pedal. The performer should take extra care to sustain each bar fully and release each bar as delicately as possible to avoid excessive string sibilance. While this piece is to be performed at a slow tempo marking, some of the left hand shifts can be difficult to execute cleanly. Try to think of releasing the pressure of each bar rather than lifting off the strings.

Right hand considerations for this work include damping and the use of harmonics to play the melody in the original octave after the first ending. In the second measure, I dampen the ringing open 5th string by using a very light thumb rest stroke on the low open D. The harmony of the second measure makes a D Major 7 chord, and the ringing open G from the first measure would create a dissonant non-chord tone. When playing the G on the downbeat of measure 3, I let the open D from the previous measure ring because it is a chord tone. The right-hand harmonics produce an almost hauntingly beautiful timbre for the melody, but as it is such a novel tone color, I thought it best not to overuse it and diminish its effect. Furthermore it can be difficult to get palatable dynamics and tone colors when performing the entire melody in harmonics. For the aforementioned reasons I chose to only perform the melody as harmonics through measure 20, but I will leave that to the interpretation of the performer to continue with the harmonics past measure 20 or omit them completely.

This work is about beautiful simplicity. The subtlety of the gestures are very poignant. I

am happy to add a new interpretation of this iconic work to the guitar repertoire. Enjoy the transcription, and happy practicing!

**Erol Ozsever** is a classical guitarist living in St. Petersburg, Florida. He received his doctoral degree in classical guitar from the Jacobs School of Music at Indiana University in 2014. Erol currently teaches guitar at the University of South Florida in Tampa, Manatee School for the Arts in Palmetto, and as a private instructor at the Patel Conservatory in Tampa.

<https://erolozmusic.com/>

# Gymnopedie no.1

(6) = D

(5) = G

II<sup>3</sup>

Erik Satie (1866-1925)

Transcribed by Erol Ozsever

Musical score for Gymnopedie no.1, first system. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of 3/4. It features a continuous eighth-note harmonic pattern. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It shows a bass line with notes corresponding to the harmonics indicated above it. The bass line starts at note 0, moves to 2, then 4, then 0, and then 2 again.

\*2nd time melody 8va r.h. harmonics

Musical score for Gymnopedie no.1, second system. This section begins at measure 5. The treble clef staff continues the harmonic pattern. The bass clef staff shows a bass line with notes 3, 5, 3, 2, 2, 4, 4, 3, 2. The right hand is playing the melody an octave higher than written.

Musical score for Gymnopedie no.1, third system. This section begins at measure 9. The treble clef staff continues the harmonic pattern. The bass clef staff shows a bass line with notes 4, 3, 4, 0, 0, 3, 4, 2. The right hand is playing the melody an octave higher than written.

Musical score for Gymnopedie no.1, fourth system. This section begins at measure 13. The treble clef staff continues the harmonic pattern. The bass clef staff shows a bass line with notes 3, 5, 3, 2, 2, 4, 4, 3, 2. The right hand is playing the melody an octave higher than written.

17

2 2 3 0 0  
4 4 4 2 2

21

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

25

II<sup>4</sup> 2 3 2 5 0 5 0 2 4 3 0 1 3 5 0 1 3  
0 0 5 0 5 0 2 4 3 0 1 3 5 0 1 3

29

II<sup>4</sup> 2 3 0 3 2 5 0 2 4 3 0 2 3 3 0 2  
0 3 0 3 2 5 0 2 4 3 0 2 3 3 0 2



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# Roger Hudson

## Whatever Floats Your Musical Boat “West Coast, FL” for two guitars

I suppose I should take my compositional craft more seriously. I mean, when I was in music school, I was told that the “serious” composer is supposed to venture into unclaimed musical territory. I noticed in what I call “academic composition” a tendency to revere contemporary music which was not popular and was certainly not trying to be popular. Yet, these same composition professors and students would have a few select guilty pleasures. To the musical academic intelligentsia, The Beatles and Astor Piazzolla, among a few others, come to mind as recurring examples of acceptable popular or folk music. I mean, think of it, the most popular musical group in history (The Beatles) often inexplicably get high praise from musical eggheads. Surely The Beatles aren’t the only not-so-serious artists worthy of serious respect. Of course, these un-named academics do not think that a serious composer should compose music like that. Likewise, students like myself were typically discouraged from composing music, which is reminiscent of an earlier era or suggestive of familiar tunes. I get it. They were trying to help me to think differently about music and to strive for uniqueness. And that is a good thing. However, in the effort not to sound like something that has already been done, some composers end up composing music that sounds like other composers who were also trying to not to sound like something that has already been done!

Now, having said all of that, I am a big fan of trying to do things that have never been done. But it is hard to do that every time you compose a piece of music. I am not setting lower standards for myself, I just have not set a goal of changing the course of musical history. Un-



less I have a specific assignment from a paying client, I compose whatever I feel like composing. I am still learning and exploring as a composer and guitarist. In the past few years I have ventured in a jazz direction on my musical journey. I like the improvisational emphasis as well as the rich harmonic and rhythmic elements in jazz. As a teenager, I enjoyed playing in my high school jazz band as well as playing fusion with my friends. I still like playing electric, now jamming with other players and taking an occasional electric gig. Also, maybe as a result of my advancing adulthood, jazz sounds better than ever to me! However, I am a long way from being a jazz snob... I hope. So, I figure I am in a “jazz” phase right now – or maybe it’s not a phase.

Considering that the bulk of my “serious” musical education was in classical guitar, music theory and composition, it is likely that my jazz will also come from that perspective. Unsurprisingly, this new composition entitled “West Coast, FL” is meticulously written out like a classical composer does and performed like a classical guitarist but with a jazz accent. “West Coast, FL” is a duet with one guitar performing the melody and the other mostly a chordal accompaniment. Of course, I did not play both parts simultaneously! I composed both of the parts on Finale and then recorded each guitar part separately. “West Coast, FL” is really a tongue-in-cheek caricature of the “elevator

music” or “smooth jazz” you might hear, or have heard, in some tourist destination perhaps. The “west coast” part in the title is also a nod to the cool LA jazz sound known as “West Coast Jazz”. In my case, I live on the west coast of Florida. This kind of vibe just makes me happy and thinking of sunshine, birds, sparkling water, boats, and maybe a grouper sandwich. Major 7th and minor 9th chords help to do that – for some reason. Like Florida, this piece has plenty of cliches but also some unexpected turns, so don’t be lulled by the overly-positive vibes. “West Coast, FL” was composed as just a little divertimento - that is, a lighthearted, casual composition.

Since this piece is in Fingerstyle Guitar Journal, I performed both of the parts classical/ finger-style (i.e. without a pick). I have tried to use thumbpicks but I can never get used to them. If I have to use a pick I would prefer a flatpick and do hybrid picking (pick and fingers).

## Guitar 1 Part

The Guitar 1 part is mostly single line. In fact, except for a few places where I use double stops, any player of a C instrument (violin, flute, mandolin, etc.) could read the part. Although I wrote in most of the grace notes I would expect another player to do his/her own interpretation in the phrasing. In fact, if I ever play this with someone I will likely do it differently than this version. I transcribed my improv solo (measures 76-101) but I would invite you to do your own. There are many ways to make “West Coast, FL” (and your duet partner) unique for your duo. For example, the parallel phrases (measures 18, 35, 67) in the places where the two guitars play (measures 18, 35, 67) could be different. This could be fun - coming up with your own licks together. The solo, should you choose to play it as written, is the biggest challenge. I did it mostly using alternating i and m. An occasional p is used for some difficult string

crosses. I probably could have spent weeks just re-recording the solo until I had the “perfect” one. But that may never have happened! Also, the TAB is not included because of the length of the piece (16 pages with TAB!), so there could be other fingering options to facilitate different articulations. FSJ editor Bill Piburn has a TAB version of “West Coast, FL”. Contact him at [piburnguitar@gmail.com](mailto:piburnguitar@gmail.com) for the TAB.

## Guitar 2 Part

The Guitar 2 part is mostly block chords with alternating bass notes. There are some tricky rhythm changes, which need attention and could be a little challenging to coordinate with Guitar 1. Whomever you choose as your duet partner, make sure they know how to count! The time signature changes are what make the rhythms interesting. Make sure you don’t confuse the simple eighth note triplets in 2/4, 3/4, or 4/4 with 6/8 meter triple eighth notes. For example, measure 18 has three triplet groups in 3/4 time. Contrast that with the three- eighth-note groupings in 6/8 at measure 24. Listen to the recording and follow the score to hear the difference. In fact, listening to the recording and following the score could be a good learning activity for you. You may even notice places where I didn’t exactly follow my own music! The bar symbols, “V/3” for example, are used to specify the fret for the bar (V) and the number of strings to be barred (3). Chord symbols are indicated during the solo section to allow for some jamming/improv. I hope that “West Coast, FL” brightens your day and gives you some material for your duet partner.

<http://rogerhudson.com/>

Score

# West Coast, FL

## for Two Guitars

Roger Hudson

The musical score consists of four staves of music for two guitars. The top two staves are for Guitar 1 and the bottom two are for Guitar 2. The music is in common time with a key signature of one sharp. Various time signatures are indicated throughout the piece, including 4/4, 5/4, 6/8, 3/4, 2/4, and 5/5. Fingerings and dynamic markings are present on the staves. The score is divided into measures by vertical bar lines.

**Guitar 1 (Top Staves):**

- Measures 1-4: 4/4 time. Includes a grace note (acciaccatura) at measure 1, measure 2, and measure 4.
- Measures 5-8: 5/4 time. Includes a grace note at measure 5, measure 6, and measure 8.
- Measures 9-12: 6/8 time. Includes a grace note at measure 9, measure 10, and measure 12.
- Measures 13-16: 3/4 time. Includes a grace note at measure 13, measure 14, and measure 16.
- Measures 17-20: 2/4 time. Includes a grace note at measure 17, measure 18, and measure 20.
- Measures 21-24: 5/5 time. Includes a grace note at measure 21, measure 22, and measure 24.

**Guitar 2 (Bottom Staves):**

- Measures 1-4: 4/4 time. Includes a grace note at measure 1, measure 2, and measure 4.
- Measures 5-8: 5/4 time. Includes a grace note at measure 5, measure 6, and measure 8.
- Measures 9-12: 6/8 time. Includes a grace note at measure 9, measure 10, and measure 12.
- Measures 13-16: 3/4 time. Includes a grace note at measure 13, measure 14, and measure 16.
- Measures 17-20: 2/4 time. Includes a grace note at measure 17, measure 18, and measure 20.
- Measures 21-24: 5/5 time. Includes a grace note at measure 21, measure 22, and measure 24.

Gtr 1

19

Gtr 2

19

III

II/5

II/5

Gtr 1

23

Gtr 2

23

III

V

V/3

Gtr 1

26

Gtr 2

26

Gtr 1

31

Gtr 2

31

III

II/5

Gtr 1

Gtr 2

Gtr 1

Gtr 2

II/5                    II/5                    III                    V

Gtr 1

Gtr 2

Gtr 1

Gtr 2

51

Gtr 1

51

Gtr 2

III V

55

Gtr 1

55

Gtr 2

59

Gtr 1

59

Gtr 2

II/5 III

64

Gtr 1

64

Gtr 2

II/5

Gtr 1  
 68

Gtr 2  
 68

Gtr 1  
 72

Gtr 2  
 72

Gtr 1  
 76

Gtr 2  
 76

Gtr 1  
 80

Gtr 2  
 80

Gtr 1     
 
  
 Gtr 2     

Gtr 1     
 
  
 Gtr 2     

Gtr 1     
 
  
 Gtr 2     

Gtr 1     
 
  
 Gtr 2

Gtr 1      
  
 Gtr 2     

Gtr 1      
  
 Gtr 2     

Gtr 1      
  
 Gtr 2     

Gtr 1      
  
 Gtr 2

Gtr 1      *I15*      
  
 Gtr 2      *I15*      VII      V/4      
II/5  
  
 Gtr 1      *I19*      
  
 Gtr 2      *I19*      II/5      
II/2  
III/5  
*h.7*  
  
 Gtr 1      *I23*      
  
 rit.  
  
 Gtr 2      *I23*      III/5      
II/5

# Sight and Sound

Interactive Video Software

Sean McGowan

*Pentatonic Palettes For Jazz Guitar*

Most of you are familiar with the use of pentatonic scales in a rock or blues setting but you may not have explored their use in a jazz setting.

In *Pentatonic Palettes For Jazz Guitar* Sean goes beyond the major and minor pentatonic and discusses lesser-known pentatonic scales such as the Kumoi aka minor 6<sup>th</sup> pentatonic, dominant pentatonic and the Hirajoshi pentatonic. The major and minor pentatonic are also an important element in jazz but Sean teaches us how they can be applied to a variety of scale degrees to give a wider tonal range and open up more fingering possibilities.

A few devices such as playing the pentatonic qualities a ½ step above or below are discussed in order to create tension and release. Other tension devices discussed are the tritone dominant pentatonic and the Kumoi up a ½ step.

Harmonically Sean covers the use of pentatonic for major 7<sup>th</sup>, major 7<sup>th</sup> #11, minor 7<sup>th</sup>, minor 7 b5, altered dominant and minor 6<sup>th</sup> chords. He also takes us through major and minor 2-5-1 progressions.

The chord progressions of "Autumn Leaves," "Just Friends," "There Is No Greater Love," "Impressions," "Inner Urge," and "Blues In F" are used as vehicles to demonstrate the variety of pentatonic scales and devices taught.

Like all the TrueFire video courses this is interactive video software. Options provided are slow motion, looping, tuner, and transcriptions in standard notation and tablature. Sean has also included play along tracks, which should prove to be very useful.

Sean McGowan is a world-class player and educator. I have yet to see or hear anything he has done that I wouldn't highly recommend. *Pentatonic Palettes For Jazz Guitar* is another winner!

<https://truefire.com/>



# Book

Martin Taylor

*Beyond Chord Melody*

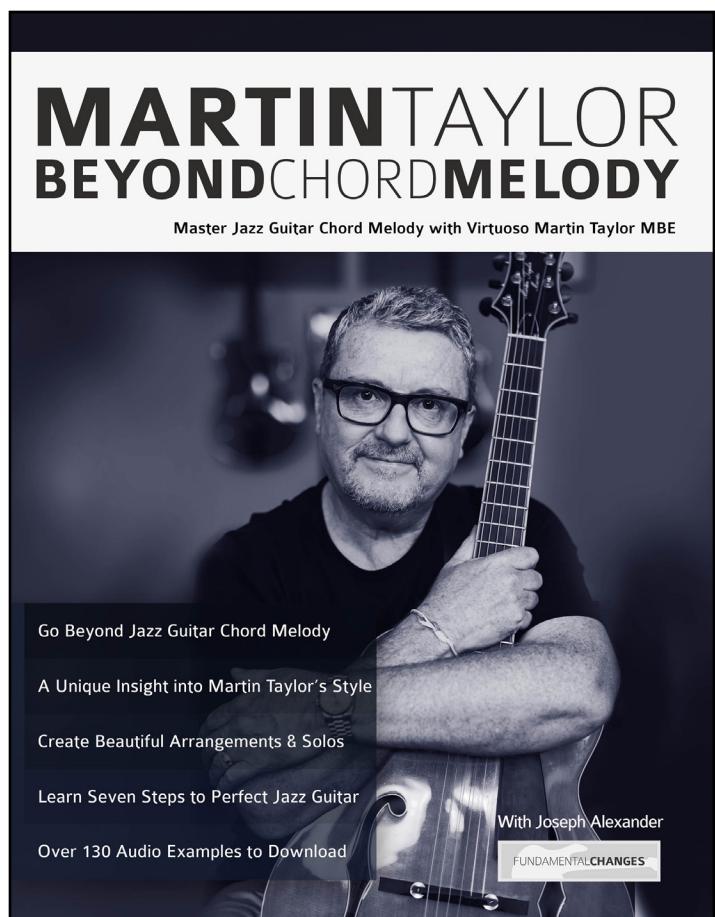
Martin Taylor MBE is a Grammy nominated guitarist and educator who has collaborated with many legends including Stephane Grappelli, Joe Pass, Tommy Emmanuel, Chet Atkins, David Grisman, Bill Wyman and many more. Martin's career spans five decades, with more than 100 recordings to his credit.

In his new book *Beyond Chord Melody* Martin has laid out several concepts that may just change the way you see and play the guitar. The examples are designed to help guitarists break free of large chord grips by focusing on the essential intervals while freeing the other fingers to play melody, fills and bass lines.

Playing horizontally along the length of the string is certainly the primary focus of this book. Martin gets you started on this concept with a G major scale played horizontally on the 6<sup>th</sup> string and then the same on the 5<sup>th</sup> string. The next step is adding the interval of a 10<sup>th</sup> with each bass note. Then line movement is added in both the upper voice and bass line in a variety of patterns. Chromatic passing tones also play a part in many of the examples. Then the 7<sup>th</sup> is added into the mix. First by replacing the interval of a 10<sup>th</sup> and later used with the 10<sup>th</sup>.

Topics include: Transition points, guide tones, intervals of 7ths and 10ths played with bass notes, adding melodies to 7ths and 10ths, the natural, harmonic and melodic minor scales, inner line movement, melodic variation, target notes, semitones and more!

In short Martin wants us to get out of the block chord mentality and learn to think of the individual parts, basically seeing and hearing the guitar more in an orchestrated fashion.



This 95 page book includes thirteen chapters with standard notation and tablature. Access to downloadable audio is included. As a bonus Martin has created some video examples explaining key elements of technique.

<https://www.fundamental-changes.com/>

# ToneWoodAmp - The Secret is Out! by Derek Brookshire

By now you have probably seen or at least heard of the Tonewood-Amp. With all the ads and promotional videos on social media it has definitely received a good amount of attention. It also has some great guitarists endorsing it. But you may still be asking yourself "What is it exactly and how does it work?" Recently, I had the opportunity to further explore this mysterious little device and get better acquainted with all that it can do. I thought I would try and answer any questions the reader might have.

First off, it's not an amp. Meaning it doesn't amplify the volume of the guitar. It uses the wood's natural acoustics to produce effects that emanate from the body of the acoustic guitar and the sound hole. It does not require an amp either. It plugs into the guitar and requires nothing else but three AA batteries (Although, it can plug into an amp and be used as a multi-effect processor.) The device itself fits perfectly in the compartment in my guitar case, making it easy for transportation. I've used it almost every time I've pulled my guitar out and played because it easily attaches using a magnetic X-brace inside the guitar (I'll explain that in a minute.) When I finish playing, the device comes off very easily and, like I said, stores perfectly in the guitar case itself. Pretty cool!

One of my major concerns, before receiving the Tonewood-Amp, was installation. Was it going to be easy to install and was it going to affect the guitar's natural tone. Also, I wondered how it might permanently affect the guitar, if it did at all. But trust me, the people at Tonewood-Amp were one step ahead with this. Installation was easy and not permanent. It comes with what the website calls an X-brace which is a plastic contraption in the shape of an "X" containing magnets. It is applied through the sound hole, inside the guitar, to the back using double sided tape that comes with the Tonewood-Amp. Then the device is attached to the back of the guitar using

magnetic force. There is also a rubber-feeling pad that protects from any damage occurring to the guitar. According to a video on their website, this pad is also made of a material that acts as several tiny suction cups that helps secure the amp from coming off while playing. All this and more is explained with several helpful and short videos [www.tonewoodamp.com](http://www.tonewoodamp.com) that are meant to help you get started with the device.

Now, what does the device do once it's installed? It has several built-in effects, eight to be exact. They are as listed: Hall, Room, Plate, Delay, Tremolo, Leslie, Autowah and Overdrive. You can also use it with any iDevice to get other effects and tools. My favorite effects (so far) are the built-in ones, like the Room effect, that add some dimension to my playing. It's cool to be able to do that anywhere too. It is a truly enjoyable addition to something I already love to do. It enhances the richness and fullness of the instrument without affecting the guitar's sound or tone.

At \$249, I think any amateur or professional guitarist can't go wrong with this purchase, especially for fingerstyle guitar players. It creates a lot of atmosphere and can give some sonic depth to your songs. I used it on two separate gigs and it worked out great. I even had a few people ask about it. Look, it's fun, portable, and might inspire you to practice (or write) some. It might even keep you up a few nights playing guitar while everyone else is asleep. At least it did me!

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



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# Dream Guitar Gallery

## Leo Buendia Joins Paul Heumiller's Personal Collection by Logan Wells

Paul Heumiller, the owner of Dream Guitars, finally pulled the trigger on a new guitar for himself and he is as pleased as punch. Leonardo Buendia set up his shop in Oakland, California after completing his apprenticeship with Ervin Somogyi, the grandfather of fingerstyle guitar building. Dream Guitars has commissioned several of Leo's guitars for clients. From the first Jumbo in 2014, they knew they were onto something exceptional. Being consistently impressed with Leo's guitars, Paul could not resist the temptation when the next opportunity to have one built for himself opened up. Like many of Paul's personal guitars, this one would feature Brazilian Rosewood from his own stash and a tight set of Adirondack Spruce from Randy Lucas. Paul also decided to send along an Indian Rosewood blank for Leo to carve the neck from.

The Jumbo body includes a body wedge for comfort, a green-dyed burl rosette and end graft, a neck with 12-frets, a multi-scale fret board that ranges from 26.5" to 25.5" and Leo's elongated headstock capped in Brazilian Rosewood. It has all the trappings of a perfect fingerstyle guitar.

"When I have a guitar made for myself it is because I have been moved by that particular builder's instruments. I am a songwriter and a singer. Guitars for me are inspiration. Many of Leo's guitars have taken my breath away. As a man, Leo is so deeply passionate about his craft that it was a joy to work with him. We were able to sit together and play guitars and discuss exactly what I wanted. He then built a guitar that delivered in every way. It is no easy task to deliver on every point but Leo did just that."

- Paul Heumiller

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







