

# Guitarist

A Publication of the Minnesota Guitar Society • P.O. Box 14986 • Minneapolis, MN 55414

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VOL. 22 NO. 3

## Sundin Hall Concert Classical Guitarathon Saturday, May 27, 8 pm

With guest artists:

Dan Estrem, Jim Flegel,  
Joan Griffith, Joe Hagedorn,  
Nick Kor, and  
Jeff Lambert, guitar  
Linda Chatterton, flute  
Clea Galhano, recorder  
Annett Richter, lute  
Dawn Sonntag, voice



Also In This Issue

Masterclass by Chris Olson and CD reviews by Kevin Carlson

# News and Notes

## Guitar and Violin Duo Recital

Jeff Lambert and SPCO violinist Nina Tso-Ning Fan  
Saturday May 20, 2006, 3 pm  
Lutheran Church of the Good Shepherd, 4801 France Ave. S., Edina  
\$15; \$10 students/seniors. Visit <www.jeffguitar.com> for info.

## Make a New Friend on Guitar

Share your favorite songs with a new friend! Contact Guild Incorporated to reach out to an amateur adult guitarist in the community who may be isolated due to depression, anxiety, or another mental illness. Become a Friendship volunteer and spend time playing with a beginning guitarist. You can also attend concerts together. A pair of volunteers could be a Friendship Team (great for siblings, spouses, friends). You will be reimbursed for pre-approved expenses and mileage. Activities and hours are your choice. Learn more by calling the Volunteer Coordinator at Guild Incorporated (651) 457-2248 ext. 36 or email at <volunteer@guildincorporated.org>. Or visit the Guild Incorporated website at <www.guildincorporated.org>. Guild Incorporated is a nonprofit agency that helps people with mental illness lead quality lives.

## Contributors

Thanks to **Chris Olson** for this issue's Masterclass article. Olson teaches guitar, music theory, and jazz studies at McNally Smith College of Music and MacPhail Center for Music. He can be reached at <knowtheneck@hotmail.com>

Thanks to **Kevin Carlson** for inaugurating our CD review feature. Carlson is active in the St. Cloud area as a teacher and performer.

Thanks to all the Guitarathon performers for being gracious enough to take the time to supply bio material and pictures as needed, as well as agreeing to perform in this annual fundraising concert.

## Minnesota Guitar Society Web Site

Information about guitar-related events can be found at the Minnesota Guitar Society Web site calendar. Visit <www.mnguitar.org>. At the home page, click on "Calendar." In addition to Society concerts, included are events featuring Minnesota Guitar Society members and other guitarists of note. To get your items listed, email Al Norton at <apnorton@msn.com>.

## OpenStage

OpenStage, a monthly event sponsored by our Society, gives players of all styles and abilities (and instruments) a chance to perform for others in a friendly atmosphere. All MGS members, families, and friends are welcome. There is no charge to attend. Watch for the 2006–2007 schedule in a future issue of the newsletter, or visit the MGS Web site for more info, and plan to join us next season!

## Contributions Welcome

Send us your news—gigs, concerts, CDs, etc. We also need CD reviews and educational articles. Contact the editor for more information. Information must be received by the 15th of any odd-numbered month to appear in the next issue (e.g., July / August info by May 15th).

## Future Issues

Our July / August issue will answer the question "Where the heck can I take guitar lessons?" We may have word on the line-up the 2006–2007 Sundin Hall concert series in that issue, as well. And watch for information about an exciting new guitar performance opportunity for young players. Get your copy without leaving home! Become an MGS member today! See the form at the back of this issue.

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## Minnesota Guitar Society Mission Statement

*To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.*

*To commission new music and to aid in its promotion, publication, and recording.*

*To serve as an educational and social link between amateur and professional guitarists and the community.*

*To promote and help create opportunities for Minnesota guitarists and players of related instruments.*

# Concert Spotlight: Classical Guitarathon

To cap another wonderful Sundin Hall concert series, the Minnesota Guitar Society is pleased to present the 2005–2006 edition of the Classical Guitarathon, featuring members and friends of the Society. The concert takes place Saturday, May 27th at 8 pm. This year's event promises to be especially interesting, as the line-up features three duos (all with differing instrumentations) and three soloists. Scheduled to perform are Dan Estrem, Jim Flegel, Joan Griffith with Clea Galhano, Joe Hagedorn, Nick Kor, Jeff Lambert with Linda Chatterton, and Annett Richter with Dawn Sonntag. Call 612-677-1151 for tickets. For more about the artists, read on!

## About the Artists

### Daniel Estrem, guitar

Daniel Estrem began his study of the guitar at age 11 with Dr. James F. Condell, a teacher of classical and jazz guitar in Moorhead. He later studied with Jeffrey Van in St. Paul. Estrem was instructor of classical guitar at Macalester College, Augsburg College, and Hamline University. His affection for jazz, pop, classical, and early music has made his performances somewhat difficult to classify. Rather than stay strictly within one genre he prefers to play and arrange pieces from a variety of sources that catch his interest. He keeps an ever-changing repertoire on each of the following instruments: 6-string acoustic guitar, 7-string jazz guitar, 8-string classical guitar, and 8-course renaissance lute.



Estrem has performed on Minnesota Public Radio's *St. Paul Sunday* and Leigh Kamman's *The Jazz Image*, and has been a regular guest on *The Morning Show*. His first recording, *Music of Edvard Grieg* (on the Cavata label), consisted of his transcriptions of 11 Lyric Pieces and the Holberg Suite performed with guitarist John Holmquist. Estrem was also the arranger and producer of CDs of jazz standards he recorded with Holmquist on the Projazz label. Since 2000, Estrem has embraced the concept of the home recording studio and has produced six non-commercial CDs of his music.

In 1978 he graduated from the University of Minnesota dental school and gave a solo concert at Macalester College the evening of graduation day. Although the overscheduled day was a coincidence, a friend commented that this was a sign that music would continue to be a powerful force for many years to come. Estrem maintains a private dental practice in Little Canada. For the Guitarathon, he plans to perform an arrangement of the traditional song "The Water is Wide" plus "Homeward Bound" by Marta Keen, Bach's "Jesu, Joy of Man's Desiring," "Farewell" by Sergio Assad, and the Prelude from the 1st Cello Suite by Bach.

### James Flegel, guitar

James Flegel received his DMA in Guitar Performance from the University of Minnesota and joined the School of Music Faculty in 2004. His principal teachers have been Jeffrey Van and Robert Guthrie (guitar), Paul Fetler (composition and counterpoint), Dominick Argento (composition and orchestration), and Michael Cherlin (musical analysis).



Since his last Guitarathon appearance, he has performed solo recitals featuring the Mompou *Suite Compostelana* and the *Twelve Etudes* by Villa-Lobos. He has also been active in playing contemporary chamber music, performing songs from Argento's *Letters from Composers*, Schoenberg's *Serenade, op. 24*, and *Three Poems* by Robert Frost in the recent Elliott Carter festival presented by the University of Minnesota and the Saint Paul Chamber Orchestra.

At the University of Minnesota, Flegel teaches studio and classroom guitar, guitar ensemble, history and literature, and courses in guitar pedagogy. He currently also teaches guitar at Carleton College in Northfield and Macalester College in St. Paul.

### Clea Galhano, recorder

Internationally renowned recorder player Clea Galhano is an accomplished performer of early, contemporary, and Brazilian music. Galhano has performed in the U.S., Canada, South America, and Europe as a chamber musician, collaborating with recorder player Marion Verbruggen, Belladonna, the Lancelotte/Galhano Duo and the Galhano/Montgomery Duo. As a featured soloist, Galhano has worked with the Saint Paul Chamber Orchestra conducted by Christopher Hogwood, Nicholas McGegan, and Emmanuelle Haim, Lyra Baroque Orchestra, and New World Symphony. Among other important music festivals, Galhano has performed at the Boston Early Music Festival, and the Tage Alter Music Festival in Germany. Galhano returns this fall to Wigmore Hall in London, where in 2004 she debuted to acclaimed reviews. Galhano will be featured this year in the Second International Recorder Congress in Leiden, Holland.



Galhano studied in Brazil, the Royal Conservatory (The Hague), and the New England Conservatory of Music in Boston, earning a Fulbright scholarship and support from

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# Concert Spotlight: Classical Guitarathon

## Guitarathon, *continued from p. 3*

the Dutch government. As an advocate of recorder music and educational initiatives, she served for six years on the national board of the American Recorder Society.

A popular teacher and ensemble director, Galhano regularly conducts workshops across the United States and Brazil. Currently, Galhano serves on the faculty of the St. Paul Conservatory, Macalester College, and MacPhail Center for Music. Galhano has recorded a CD of Latin music with guitarist Tony Hauser. It and several other recordings are available on the Dorian, Ten Thousand Lakes, and Eldorado labels. Galhano is artist-in-residence at the prestigious Schubert Club in St. Paul.

## Joseph Hagedorn, guitar

Since his career was launched by winning the 1990 Guitar Foundation of America solo competition, Hagedorn has maintained an active performing schedule as a soloist and chamber musician. Praised for his passionate performances and flawless technique as well as his varied programs on guitar and Renaissance lute, Hagedorn's solo and concerto appearances have taken him to more than 25 American cities and to Canada. Most recently, Hagedorn has toured extensively with the Minneapolis Guitar Quartet, which has released three CDs on the Albany and GSP



labels. Over the past two seasons, the MGQ has presented concerts and masterclasses in 14 states and performed concertos with the Saint Paul Chamber Orchestra and the Owensboro Symphony Orchestra. Hagedorn has been heard twice on the nationally broadcast radio program *Saint Paul Sunday*, once with the MGQ and again with violinist Leslie Shank, assistant concertmaster of the Saint Paul Chamber Orchestra. Hagedorn is a gifted arranger with a large catalog of transcriptions for guitar quartet, flute and guitar, and violin and guitar. In 1995 he was awarded the Minnesota State Arts Board Fellowship. This native Iowan received his bachelor of music degree from Cornell College in Mt. Vernon, Iowa, and his master of music degree from the University of Minnesota. He was a student of Richard Stratton, Christopher Carrington, Nelson Amos, and Jeffrey Van. Hagedorn has been on the music faculty of the University of Wisconsin-River Falls since 1988.

## Nicholas Kor, guitar

At the age of 17, Nicholas Kor has already attracted the attention of the Minnesota guitar community. His performances of advanced solo concert repertoire have

placed him on numerous stages around the Twin Cities. As a student at the St. Paul Conservatory of Music, Kor is a member of the Guitar Quartet, Cantabile Chorus,



and the Baroque Ensemble, where his performances of solo, concerto, and ensemble repertoire (including continuo realizations) are regularly featured. After studying for 7 years, Nicholas has been a finalist in the 2004 and 2005 Schubert Club competitions and a winner of the Minnesota Music Teachers Association

competition. In addition to his performing career on the guitar, Kor is an active student in the performing arts of his high school. He is a member of the school's all-men's choir and also plays the alto saxophone in its marching, jazz, and concert bands, as well as the pit orchestra in this year's musical, *The Sound of Music*. His past masterclass teachers include Paul Galbraith and Sharon Isbin. Last summer he studied with Isbin as a scholarship student at the Aspen Music Festival and School. After studying with Anthony Titus for 5 years, he currently studies with Chris Kachian.

## Joan Griffith, guitar

Joan Griffith is known throughout the Midwest as a teacher, performer, and composer. She has toured and recorded extensively as a classical and jazz guitarist, a bassist, and a mandolinist. Her jazz CD with singer Lucia Newell, *Enter You, Enter Love*, featuring many of her own compositions, was chosen as one of the top ten best recordings for 1996 by radio station KBEM-FM. Her choral composition "Sweet Noel" won the 1998 Christmas Carol Contest sponsored by the American Composer's Forum and the Plymouth Music Series. Griffith is the head of the jazz studies department at the University of St. Thomas, an instructor of guitar and bass at the College of St. Catherine, and roster artist in jazz for COMPAS, the Minnesota State Arts Board, and Young Audiences. Her performances on mandolin include the Minnesota Orchestra's 1999 performance and recording of Mahler's "Das Lied von der Erde" under the direction of Eiji Oue, as soloist with the South Dakota Symphony on their premiere recording of "Journey to the Badlands," and as a featured artist in the chamber music series of the Minnesota Orchestra's SommerFest.



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# Concert Spotlight: Classical Guitarathon

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## Jeffrey Lambert, guitar

Guitarist and composer Jeff Lambert (DM. and MM., Northwestern University) studied guitar primarily with Joseph Hagedorn, Denis Azabagic, and Anne Waller. As a soloist, he has captured top prizes in guitar competitions in Minneapolis and Chicago and has performed with members of the Lyric Opera of Chicago and Saint Paul Chamber Orchestra, as well as with the Minnesota Contemporary Ensemble. His debut solo CD, *Guitar Recital*, was released in 2003. One of



Lambert's primary interests is working with composers to present new works. In 2006 he was awarded an Artists Initiative grant by the Minnesota State Arts Board that will fund his collaboration with composer David Crittenden. In addition, Lambert is a member of the Minneapolis Guitar Quartet. MGQ highlights include concerto performances with the Saint Paul Chamber Orchestra and Minnesota Orchestra, as well as appearances on Minnesota Public Radio and KARE 11 television. The MGQ has also given recitals and masterclasses throughout the U.S. Their latest CD, *Pictures at an Exhibition*, is available on GSP records. As a composer, Lambert's works are regularly performed by the MGQ. He has been commissioned by the Saint Paul Guitar Trio, and his music is published by Doberman-Yppan. More information about Lambert can be found at [www.jeffguitar.com](http://www.jeffguitar.com) and [www.minneapolisguitarquartet.com](http://www.minneapolisguitarquartet.com). At the Guitarathon, he and flutist Linda Chatterton (see next) plan to perform "Yo amaba a Lucy" by Michael Daugherty and "Tango No. 1" by Jeff Lambert.

## Linda Chatterton, flute

Flutist Linda Chatterton "ushers listeners into a dreamy world buoyed by smooth melody line and radiant timbre," according to the Minneapolis *Star Tribune*. A Yamaha Performing Artist, Chatterton has toured throughout much of the U.S. as well as in Germany and the U.K. She has performed in New York at Carnegie Hall and Alice Tully Hall, was a featured recitalist on the prestigious Dame Myra Hess series in Chicago, and has often been heard on Minnesota Public Radio and National Public Radio. Chatterton has performed with numerous groups including the Minnesota Orchestra and the Dale



photo by Ann Marsden

Warland Singers, and performs regularly as a duo performer with piano, harp, or guitar. As a concerto soloist, a recent highlight has been a performance of the Lukas Foss *Renaissance Concerto* with the Evanston (Illinois) Symphony Orchestra. Recent appearances include over two dozen concerts crisscrossing the country with Milwaukee Symphony harpist Ann Lobotzke, concerts in Florida and New Jersey, and premieres of works by contemporary Chinese-American composers with pianist Bing Bing Chang. The first flutist to win a McKnight Artist Fellowship for Performing Musicians, Chatterton also has garnered prizes and awards from the Jerome Foundation, the Minnesota State Arts Board, and the American Composers Forum. In addition to her concert schedule, Chatterton maintains an active studio where she teaches a wide range of students including those who request professional coaching. In a related realm, Chatterton often can be heard giving her motivational presentation "It Sounded Better at Home!" based on her extensive work on the psychology of optimum performance. Chatterton received her MM from the University of Minnesota and her BM from the Eastman School of Music as a scholarship student of Bonita Boyd. She has released four CD; upcoming releases include a CD of contemporary American music for flute and piano.

## Dawn Sonntag, voice

Lyric soprano Dawn Sonntag began her vocal studies with Yolanda-Marculescu Stern at the University of Wisconsin-Milwaukee, where she also studied piano and trumpet. After completing her BM in voice performance at the University of Texas El Paso, Sonntag spent nine years in Germany, where she performed professionally as both a vocalist and collaborative pianist, while also completing graduate level conservatory studies in both vocal performance and collaborative piano at the Hochschule für Kirchenmusik in Heidelberg, Germany.

Sonntag is the recipient of several vocal awards and scholarships, including first-place awards for both voice and piano in the Inge-Pittler Lied competition in Heidelberg. She has appeared as a soloist and recitalist in Milwaukee, San Antonio, El Paso, Heidelberg, Frankfurt, Saarbrücken, Columbus, and Minneapolis, performing repertoire from early music to jazz and 20th-century music. Sonntag is currently pursuing doctoral studies in vocal performance with Wendy Zaro-Mullins and in composition with Alex Lubet at the University of Minnesota.



photo by Neil Brock

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# Concert Spotlight: Classical Guitarathon

Guitarathon, *continued from p. 5*

## Annett Richter, lute

Annett Richter, classical guitarist by training, began studying lute in 2002 when she attended the Baroque Performance Institute at Oberlin Conservatory for the first time. She has become a regular attendee at this annual summer workshop and has been studying baroque continuo lute playing there under lutenist Lucas Harris. She has accompanied singers and instrumentalists in a variety of baroque ensemble settings in masterclasses and concerts at the Baroque Performance Institute. In the Twin Cities, Richter has appeared in recital with violinist Kate McWilliams and has given guest lectures on the history of the lute at the University of St. Thomas and the University of Minnesota. She plays a 10-course lute by Jacob van de Geest.



photo by Neil Brock

Richter is a native of Halle, Germany, and holds the equivalent of an MA in British and American Studies from Martin-Luther-Universität Halle-Wittenberg. In 1993, she came to the U.S. as an exchange student at Montana State University in Bozeman, where she studied American history and music history. After moving to the Twin Cities in 1998, Richter began graduate stud-

ies in music at the University of Minnesota where she completed master's degrees in musicology and in guitar performance as a student of Jeffrey Van. As a musicologist, Richter's research interests focus on late 19th-century African-American music and American music and painting, folk music in 20th-century America, and issues of music and gender in Elizabethan England. Currently, she is working on her doctorate in musicology at the University of Minnesota. Her dissertation examines Missouri painter Thomas Hart Benton as a folk musician and his connection to American folk and early country music.

As a guitarist, Richter was trained at the Music Conservatory Johann Joachim Quantz in Merseburg, Germany, and later at the Music Conservatory Halle, Germany. In the U.S., she has studied and performed as soloist and in ensemble settings under Christopher Parkening, David Brandon, and John Sutherland at the Christopher Parkening Master Class held annually at Montana State University. For a number of years, she attended the Classical Guitar Summer Workshop at the Conservatory of Music at the University of Cincinnati, directed by Clare Callahan. Among others, Richter has performed at the annual University of Minnesota School of Music String Gala and in masterclasses with the Amadeus Guitar Duo, Carlos Perez, and Alieksey Vianna. She has appeared as guest artist with the University of Minnesota Concert Choir and is a founding member of the St. Paul Classical Guitar Trio.

### Directions to Sundin Hall on the Hamline U. Campus

From I-94, head north on Snelling Ave. in St. Paul, past University Ave. to Hewitt Ave. Turn right, Sundin Hall is on your left, a half block east of Snelling Ave.

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# Masterclass: Still More Bass Lines

by Chris Olson

In previous articles, I discussed combining chords with a “walking” bass line, commonly associated with jazz/swing music. This time we will learn a way to provide bass and chords in the Bossa Nova style.

In traditional Latin American and Afro-Cuban music, the pulse is in the “clave” rhythm. In a modern jazz group, this sound is imitated by clicking the rim of the snare drum. A way to sound authentic as a guitarist in this style is to imitate the clave pattern, just as a drummer would. Provided **below is a common clave pattern** used in Brazilian Bossa Novas. Be sure you are counting every eighth note (1 & 2 & 3 & 4 &) and notice what beats the attacks are on. In the first measure, play on beat 1, on the “&” of 2, and on 4. In the second measure, play on beat 2 and on the “&” of 3. If counting this way proves difficult, an optional way to count the rhythm is as follows: 123 123 1234 123 123, with an attack on each “1.” Counting using the &’s of the beat is traditional and should be practiced until it becomes second nature.

3fr.

1 & 2 3 1 2 3 4 & 1 2 3 4 1 2 3 1 2 3

It's up to you how long to hold each chord. Of course, the clave would play each attack short, but it's nice for the guitar to play a fuller quarter note so the harmony can be heard. Even when playing with a group that includes bass, the above rhythm is appropriate. Traditional clave players never stray from the original pattern. It becomes almost trance-like and is the one constant in the varied rhythms of the music. Jazz drummers and guitar players use the rhythmic model above as a springboard to many variations driven by their individual improvisatory inspiration. This rhythm alone can even be used without a bass, when accompanying a vocalist or instrumentalist.

The **traditional bass line** in latin music is a simple root and 5th alternation on beats one and three, with an optional eighth note on the & of two and the & of four. Practice the bass line below until you can do it without thinking. It should feel as natural as tapping your foot. That way, when you add the clave rhythm, the thumb just does its thing and you can focus on the other fingers. Play both bass notes with your first finger because a chord will occupy the other fingers.

Root R 5th 5 R R 5 5

Here is the **clave rhythm and the bass line combined**. Notice the extra note in the chord symbol on the 6th string. The hollow circle on the grid represents the 5th of the chord in the bass line. You can play both the root and 5th with the 1st finger by barring across all six strings. Finger numbers are indicated above the grid. Start slowly. Count every subdivision. There will be a chord, a bass note, or both on most beats (see counting below). Treat it like a classical piece, working it out bit by bit and gradually increasing tempo.

3fr.

1 (&) 2 & 3 (&) 4 & 1 (&) 2 & 3 & (4) &

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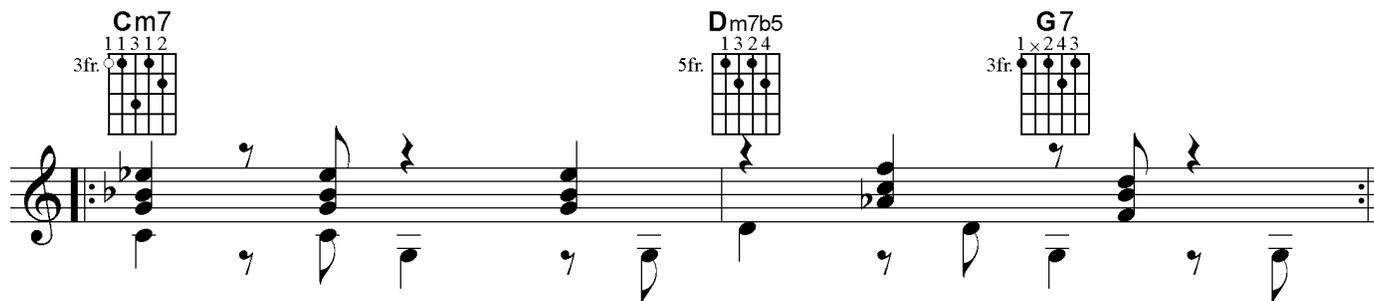
# Masterclass

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If you use this pattern on a chord with the **root on the 6th string**, the 5th of the chord does not occur on the same fret. Normally, the minor 7 voicing below would use a combination of fingers and not a barre. But in order to realize the bass line you need to barre the chord, playing the 5th of the chord with the ring finger. It's a little harder on the fretting hand, so don't practice for too long without resting.



Finally, the challenge is to continue the bass pattern and clave rhythm through a **chord progression**. A minor turnaround is presented below. When there are two chords per measure, you need only play the root of each chord. More experience with bass playing will reveal more options, but this will sound just fine. While it is necessary to have the entire chord placed on beat one in the first measure, the second measure gives you time to place any remaining fingers after the bass note is attacked. Don't feel you have to have the entire chord down before beat one and beat three of measure two - you will end up missing a beat.



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## CD Reviews by Kevin Carlson

### *Acoustic Inventions*

Guitarist: Mark Casstevens / Label: JMC 382  
Website/contact: [www.markcasstevens.com](http://www.markcasstevens.com)

Mark Casstevens, one of the true studio guitar giants in Nashville, has finally come forth with his long-awaited fingerstyle guitar CD. Mark is by far one of the most recorded sidemen in country music, but here his composition and guitar chops are really shining! The opening track "Claire" is my favorite, but I found it hard to choose one among the 13 marvelous instrumentals. "Sour Mash Rag" was featured in a recent issue of *Fingerstyle Guitar*. I first noticed Mark in the late 70s as the writer of "All Thumbs" off Chet Atkins's "Me & My Guitar" (also newly reprised on this set.) After learning that tune myself, I was truly hooked on the music of Jerry Reed, Chet, and Guy Van Duser (MGS series 2003). You will notice strong doses of all three in this collection of originals as well as a few extras like harmonica, fiddle, and light percussion. The melodic, fun tracks vary from ballads to burners and feature nylon string guitars: four stars.

### *The Guitar*

Guitarist: Bobby E. Ekstrand / Label: Mr. Bipps 4622  
Website: <[www.bobby-e.com](http://www.bobby-e.com)> / e-mail: [bigwhiskers@aol.com](mailto:bigwhiskers@aol.com)

Our own Bobby E. has done it again! The 11 tracks of his latest record are a treat for any guitar music lover. Well-crafted Brazilian tunes (check out the cover!) certainly abound in this collection of guitar-driven instrumentals, plus one wonderful guest vocal on the bossa nova favorite "Meditation." There's a healthy dose of fine local artists featured all over these arrangements. The songs include Clapton's "Layla" and Brian Wilson's "In My Room." Bobby's arrangement of the famous "Afro-Cuban Lullaby" is the most inspiring I've heard. Tasteful percussion, bass/cello, and flute/sax permeate the joyful steel-string (and sampled!) guitar stylings of Bobby E. I'm moved by Bob's tribute to jazz guitar icon Lenny Breau in McCoy Tyner's "Vision." There is also a cool rock guitar romp in "Rope Ladder To the Moon" and one of Baden Powell's greatest, "Choro Para Metronome." Talk about variety. This one is a must have: five stars!

# Masterclass

Masterclass, *continued from p. 8*

Below is a full example of a well-known bossa nova chord progression. One added element is a full measure of a half-diminished (min7b5) chord. Because the 5th is flatted, it does not occur on the same fret as the root. Using all four fingers as indicated will work well, and, in fact, leads nicely into the dominant chord that follows. The thumb of the right hand is the only finger that plays more than one string. The i, m, and a fingers stay on strings 4, 3, and 2 throughout the piece.

The musical score consists of three staves of music in a 4/4 time signature, featuring a bossa nova chord progression. The key signature has two flats (B-flat and E-flat). The chords and their fret positions are as follows:

- Staff 1: Cm7 (3fr.), Fm7 (3fr.)
- Staff 2: Dm7b5 (4fr.), G7 (3fr.), Cm7 (3fr.)
- Staff 3: Ebm7 (6fr.), Ab7 (4fr.), DbMaj7 (4fr.)
- Staff 4: Dm7b5 (4fr.), G7 (3fr.), Cm7 (3fr.), Dm7b5 (5fr.), G7 (3fr.)

Each chord is accompanied by a guitar chord diagram showing the fret and fingerings for the strings. The bass line is indicated by a '3' or '4' below the notes, and the right hand is indicated by 'i', 'm', and 'a' below the notes.

I hope you have learned something from this and the previous articles on adding a bass line to a chord progression. Use these techniques to perform in an intimate setting as a soloist or accompanist. Or simply enjoy them in the privacy of your own home.

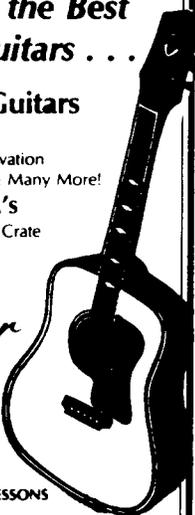
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