



Guitarist

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Segovia's 82nd Birthday, in Minnesota!

A Memoir
by Daniel Sturm

MINNESOTA ORCHESTRA

Showcase Special

Thursday, February 20, 1975 Orchestra Hall
8:00 p.m.

ANDRES SEGOVIA, Guitar

- I. ROBERT de VISÉE (c. 1650 -1725)
Short Suite in D
FERNANDO SOR (1778-1839)
Andante
Variations on the Theme of "Marlborough s'en va-t-en guerre"
MANUEL PONCE (1886-1948)
**Cancion y Allegretto*
 - II. ALEXANDER TANSMAN (b. 1897)
**Suite "in modo Polónico"*
Entrée — Gaillarde — Kujawiak — Tempo di Polonaise — Kolisanka I — Danza — Reverie — Alla Polacca — Kolisanka II — Overek
- Intermission
- III. J. M. MOLEDDA
**Diferenciás on a theme*
GUSTAVE SAMAZEUILH (1877-1967)
**Serenade*
MARIO CASTELNUOVO-TEDESCO (1895-1968)
**Ballata*
ISAAC ALBENIZ (1860-1909)
Granada

**Dedicated to Andres Segovia*

Andres Segovia records for Decca Gold Label

Handwritten notes and signatures:
"Segovia"
"Segovia"
"275"

Also In This Issue...

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Masterclass with Chris Olson
The Lute Cafe's Exciting 2nd Season

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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.

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Concert Spotlight: Sundin Season Announced

One Lute, Three Ouds, A Seh-Tar, Lots of Guitars—and You!

by Paul Hintz

Our 2007–2008 Sundin Hall Concert Series has been confirmed, and will feature an exciting line-up of great musicians from around the world. We want you to join us at the concerts, and in the Minnesota Guitar Society. The best reason to join MGS might be the deal you get on season tickets. The next best reason is that your support helps us raise additional money from donations and grants. Without that synergy, none of our programming would happen. Our Sundin Hall series is just part of what the Society does. We also present a free concert series featuring locally based artists at venues throughout the metro area. We sponsor masterclasses by visiting artists in partnership with MacPhail Center for Music, and in-school visits at area high schools. We maintain a website with complete information about our concerts and other programs and a calendar page listing guitar-related events throughout the area. We sponsor and promote the OpenStage series of informal, jam-session type meetings. And we produce this newsletter, mailed every two months to every member and distributed free throughout the greater metro area. Each issue brings information on upcoming concerts, and other articles of guitaristic interest. Don't miss out! Use the coupon on page 2 and apply for, renew, or upgrade your membership today. If you need more persuading, consider the outstanding artists coming to Sundin Hall next season, and the money you'll save on each ticket by being a member. Read on for the highlights (details in future issues):

Saturday September 29th: Lutenist Lucas Harris



Lucas Harris began his musical life as a jazz guitarist in his hometown of Phoenix, Arizona. After graduating summa cum laude from Pomona College in California, he studied for a year in Italy as part of the first group of scholars sponsored by the Marco Fodella Foundation. The following year he spent in Germany, studying with Stephen Stubbs and

Andrew Lawrence-King at the Hochschule für Künste Bremen. Since returning to North America in 1998, Harris has become one of the foremost continuo lutenists in the U.S. and Canada. He plays regularly with many ensembles and his passion for Baroque theater has animated productions by the New York Metropolitan Opera and others. He has given solo recitals on the New York Early Music Series and elsewhere. Harris is the regular lutenist with the Tafelmusik Baroque Orchestra. Now living in Toronto, Harris has performed throughout Europe. Harris has been on the faculty at Oberlin Conservatory's Baroque Performance Institute since 2002, where he directs a staged opera scene project. He has been on the faculty of the Tafelmusik Baroque Summer Institute, the Lute Society of America Summer Seminar, and the New York Continuo Collective.

Saturday October 27: Berta Rojas



Berta Rojas easily moves from classical to other musical genres. Working in collaboration, as with the legendary Carlos Barbosa-Lima, or as a soloist, Rojas has captivated music lovers around the world. She has appeared at Carnegie Hall and at Lincoln Center in New York. Performances at Washington DC's John F. Kennedy Center and the South Bank

Centre in London sold out in advance. In 1995 and 2005 she opened the International First Ladies Summit in Paraguay. The Kennedy Center selected her as a Fellow of the Americas for the Performing Arts. This award, and a grant by the Organization of American States, allowed her to earn a Masters in Music from the Peabody Conservatory, where she received the Zaidee Thomas Award and the Harold Randolph Prize. She has released four CDs. In addition, she has produced concerts in the U.S. that feature folk music played by South American artists and has served as Artistic Director to several South American competitions including the Agustin Barrios International Festival. She was honored as Personality of the Year 2000 in the magazine *Cartelera*. In October 2004, Paraguay's Minister of Tourism named her that country's Ambassador of Tourism. Rojas is an adjunct professor of guitar at George Washington University in Washington, DC.

Friday November 16th: Michael Chapdelaine



Michael Chapdelaine is the only guitarist to win First Prize at both the GFA International Classical Guitar Competition and the National Fingerstyle Championship in Winfield, Kansas. From New York to Texas, Milan to Bangkok, Chapdelaine dazzles audiences and critics as he redefines the modern acoustic guitar with amazing technique, soulful expres-

siveness, and the magic of his compositions. His performances on steel string and classical guitars range from blues to Bach and beyond. He has performed on four continents. Since the 1980s he has twice won the NEA Solo Recitalist Grant, taken First Prize in the Guitar Foundation of America and Music Teachers National Association guitar competitions, and won the Silver Medal in Venezuela's VIII Concurso Internacional de Guitarra Alirio Diaz. In 1992 he recorded the classical guitar CD *Sonata Romantica* (now re-released as *Mexico*). In 1994, turning to pop music, he arranged, produced, and recorded *Guitar by Moonlight* (also released as *with love*) for Time-Life Music, selling 250,000 copies in its first two years. In 1998, he again expanded his range, by winning the Winfield National Fingerpicking Championship.

Sundin Hall Series Preview *continued on p. 5*

Segovia's 82nd Birthday, in Minnesota!

A Memoir by Daniel Sturm

Act I

I was elected president of the Minneapolis Guitar Society in the autumn of 1974, at the ripe old age of 23. Straight off, the newly elected board began brainstorming, trying to find ways to attract new members to the society. During its 11-year history, the society had never held a paid membership beyond 13 members. First we changed the organization's name to The Minnesota Guitar Society (later to become The



Photo of Andrés Segovia at his Minnesota Birthday Party in 1975 by Ben Boyett, then of Channel 5 TV.

Minnesota Guitar and Lute Society). We discussed advertising, developing a mailing list, and monthly meetings. Then I took a hard sharp left turn and asked, "Why not give Andrés Segovia a birthday party the night of his February concert? The following day will be his eighty-second birthday." As stunned faces gazed silently upon me I learned a valuable lesson: Keep your dreams to yourself.

The very next business day I telephoned Sol Hurok, the agency in New York City that handled Segovia's North American concerts. As I presented my proposal to them I found them to be equally as stunned as my fellow board members. I wasn't brushed off, and I was yet hopeful, of something, as they said they would get back to me. "They would get back to me," I echoed.

One day in early January 1975, quite unexpectedly I received a phone call from a Mr. Klein, who said he was calling from Florida, as he was Segovia's road manager and they were currently there. He said he had a confused message, something about a birthday party for the maestro when he would be in Minneapolis. Mr. Klein wanted to know if I was with Orchestra Hall, and if not, just exactly who I was.

Once again, I was not brushed off, but was very simply yet kindly told that these things just were not done. Such situations always end in failure, but he added that he would keep it in mind. Mouthing silently I echoed, "...would keep it in mind..." and I asked myself, "How ever could I get in contact with Mr. Klein while he is out on the road?"

Act II

In early February I received another unexpected telephone call, this time from an elderly local Twin Cities radio and television celebrity who questioned me about a proposed plan to host a birthday party for Segovia on Thursday, February 20. A rather significant "Aha!" came to me as I realized the gent on the telephone was inviting himself to the party. "Most certainly I would want you on hand. As a matter of

fact, I was just about to phone you." Yeah, right, like that was for sure. This most odd fellow with a foreign accent now began to tell me what a querulous person maestro Segovia "is," and that it will be most difficult to coax him into such an event. Nevertheless my new acquaintance told me he would do the best he could, and then he hung up. Back at the society, with a bold brazenness I suggested we go ahead and publish a newsletter proclaiming our birthday plans for Segovia and announcing that anyone who was a member had an open invitation to the party. Such we did, and our membership rose to 100+ paid members!

Next came a most stunning telephone call from my celebrity friend. He almost shouted into the phone, "Segovia's concert is tomorrow night, he hasn't returned any of my calls, and I am insulted. Besides—I have some out-of-town business to attend to and I think I'll just do that. You are on your own!" Click.

A mournful droning of a dramatic timpani roll sounded far off in the distance. "What have I done?"

Act III

The moment I set the receiver down the telephone began to ring. I was so stunned as to believe my conversation had not ended yet and was somehow continuing. Having gathered my senses I picked up the receiver and found a new character in this drama asking me, "Hi, are you Daniel Sturm, President of the Minnesota Guitar Society?" I said that I was and the voice continued with, "Say... this is Mr. —down at Orchestra Hall... I really apologize for this—look we are really really swamped here—would you be so kind as to fetch Andres Segovia for us, tomorrow at the airport?"

I felt as if I were Wile E. Coyote just having been shot to the moon by the Road Runner. I crashed hard, but soon picked myself up, brushed off the moon dust and leaped back to earth. I calmed myself and said into the receiver, "Yes, I am Daniel Sturm and I would be delighted to assist you in any way possible." I then rapidly dialed—on the old rotary phone—Kathy Isbin, for the Isbins owned a Mercedes. The next morning Kathy Isbin and I found our way to the airport, then raced to the proper gate fast as our legs could do so. Down the ramp came the Maestro himself—Segovia—and I extended my hand to greet him, announcing that I was the President of The Minnesota Guitar Society. He was overjoyed to see such a mere youth in that a position. Was I in a dream? Here I was walking and talking with "the old man" as if he were my very own grandfather. I can barely recall the conversation, but it was most pleasant. We got the car, picked him up, and off we were to the old Lemington Hotel. Mr. Klein was quite cheerful too as he asked about the party, how many people there would be, and what the transportation was to be. We escorted the

Segovia, *continued on p. 5*

Segovia in Minnesota

Segovia, *continued from p. 4*

gentlemen into the hotel lobby, assuring them that Kathy and Herb Isbin would take them to the concert later that evening. We synchronized our watches, then Kathy and I found ourselves back out on the street, in total and complete hysterics.

Many things had happened in the preceding twenty-four hours. A group from the board invaded Lund's and Surdyk's Liquor in search of the best food and wine for the occasion. We were instructed by the professionals to serve an American meal: the finest steak with potato, vegetable and salad, and a choice wine. My parents' home was chosen as the site and preparations there began immediately.

At 5 pm Mr. Klein telephoned me saying they really didn't think the party was a good idea. I gathered every bit of courage, and calmly, politely insisted that all would be well and peaceful, that not even one single flash bulb would pop, and that there would be no autograph seeking. He muffled the phone, I could hear some faint murmurs, and then he said to me, "All right—we'll meet you backstage after the concert."

Act IV

I found my way backstage after what was one of the most stunning concerts I had ever heard. Segovia, eighty-two years of age, had played a masterful recital. Mr. Klein waved to me, bidding me come to the head of a long line of autograph seekers. When I approached him he said to me, "Pull the car around to the stage door, please. We'll see you there in about twenty minutes." I left the Isbins in charge as I raced to my parents' home in St. Paul.

In what seemed to be the blink-of-an-eye the Isbins were ushering Mr. Klein and Segovia into our house. One hundred-plus members of the society quietly waited in the basement as Segovia and Klein, alone in the dining room, enjoyed their meal, attended to by my mother and several society members. Daniel Estrem and John Holmquist played classical guitar duets several feet away from the table. Segovia was clearly enjoying himself.

As the dessert item was brought to the table, society members began to ascend from the basement, two to three at a time, until, as if by magic, as if we had rehearsed this for

weeks—as Segovia rose from the table he moved to a comfy chair in the living room where the entire society was expectantly gathered, everyone quietly seated upon the floor.

I asked the maestro what it was like when Villa-Lobos began writing for him, saying that we younger ones only knew of his works as pieces well dug into the repertoire—what was it like to be there as it happened? He responded, so pleasantly, so in earnest, so eager to talk to us. Then another question came from someone else, then another, then another, and so on. This continued for some time without a lull, when Klein clapped his hands and said, "People, this has been so wonderful, but it is now 1:30 am, and Maestro Segovia has a 9:30 am flight to Chicago. We really must go."

And so, his coat and hat went on, he gathered his guitar, and all too soon Segovia was out the door being escorted back to the Lemington by the Isbins.

Act V

While we did the dishes my parents' telephone rang. It was about 1:55 am. It was Klein. Segovia had forgot his footstool and he would not retire until he had it in his hands. Sure enough there lay Segovia's footstool on our entry table. Someone from the society scurried down to the hotel, footstool in hand.

At about 2:15 am the telephone rang once again. It was Klein. He wanted to tell us that the maestro was indeed happy to have his foot stool returned, and he added, "Oh—Maestro Segovia wants you to know that tonight will be forever the happiest night he has had in all of his performing career. Thank you so very much for everything. Good night."

Epilogue

Recently I purchased my parents' home from the family estate. It thrills me, it chills me that I teach guitar lessons on the very spot where Maestro Andrés Segovia once sat.

Daniel Sturm holds an MFA in Classical Guitar Performance from the U of MN, Minneapolis, where he studied with Jeffrey Van and Dominic Argento. As a composer his works have been performed worldwide, and currently he has a successful Suzuki Guitar Studio in St. Paul.

Sundin Hall Series Preview, *continued from p. 3*

Chapdelaine is Professor of Music and head of guitar studies at the University of New Mexico. He has given masterclasses throughout the world. His teachers included Andres Segovia.

Friday December 7th: Flamenco Guitarathon

Our annual mid-season fundraiser is a flamenco-fest for the first time! Featured will be many of the area's great flamenco artists, veterans of the scene and emerging talents alike.



Friday January 18th: Lily Afshar

Lily Afshar's impeccable solo, chamber, and concerto appearances, combined with adventurous recordings, have made her one of the world's foremost classical guitarists. Equally important is her reputation for expanding the contemporary repertoire. Her collaborations with composers have resulted in premieres of many works in programs performed around the world. Afshar's four recordings include 24

Sundin Hall Series Preview, *continued on p. 6*

Caprichos de Goya, Op. 195, released in 1994; her second, *A Jug of Wine and Thou*, appeared in 1999. *Possession* (2002) and *Hemispheres* (2006) feature eight world premieres. Her passion for challenging the traditional repertoire has led to unusual sounds: Afshar introduced quartertones on *Hemispheres*, accomplished by adding fretlets to her guitar. Audiences respond with fascination to this and to her performances on the seh-tar, a traditional Persian instrument. Born in Tehran, Afshar was 10 when she began the guitar. She earned bachelor and master degrees in guitar performance from Boston Conservatory and the New England Conservatory of Music. At Florida State University, she became the first woman in the world to earn a Doctorate of Music in guitar performance. She studied at Banff Centre for Fine Arts and the Aspen Music Festival, earned Diplomas of Merit from the Accademia Musicale Chigiana in Siena, Italy, and played for Andrés Segovia in his masterclasses at USC. She has received many awards, including First Prize in the Guitar Foundation of America Competition. Afshar heads the University of Memphis guitar program and regularly conducts masterclasses. Her book *Five Popular Persian Ballads* was published by Mel Bay.

Saturday February 23rd: Le Trio Joubran



Le Trio Joubran consists of brothers Samir Joubran (oud and voice), Wissam Joubran (oud), and Adnan Joubran (oud). Samir (born 1973), Wissam (born 1983), and Adnan (born 1985) were born in the city of Nazareth in Galilee, into a family with a strong musical tradition. Their mother sang in a Muashahat ensemble and their father, Hatem, is a master oud maker known

throughout the Arab world. As soon as he could, Hatem started teaching Samir to play oud, the ancient precursor of the lute. At age 9 Samir began formal musical education at Nazareth Institute of Music. He completed his studies at the Muhammad Abdul Wahhab Conservatory in Cairo, having in the interim performed at some of the most important venues in the Middle East. His talent as a composer quickly led to work with leading Arab artists and intellectuals (poet Mahmoud Darwish, film director Rashid Masharawi). He has also been invited to work with French film director Francois Dupeyron and choreographers Héra Fattoumi and Eric Lamoureux. Wissam Joubran apprenticed to his father, from whom he learned the skill of oud making. In 2002 he went to the Antonio Stradivarius Institute in Cremona, Italy, for a 4-year course to perfect his instrument-making talent. Samir and Wissam began touring outside the Middle East in 2002. Since then their reputation has grown through performances in Europe, Canada, and Brazil. Their first album, *Tamaas* (2003), displays their knowledge of the music and history of their instrument and

their improvisational talent. The youngest brother, Adnan, debuted on the international stage in October 2004. Samir and Wissam consider him to be a prodigy. Le Trio Joubran is a logical step for three brothers joined by more than music—by fraternity and humanity. Their album *Randana* was released in March 2005.

Friday March 14th: Thomas Viloteau



Thomas Viloteau was born in Paris in 1985. He began his musical education at age 12 in Port Saint Louis (France). In 1998, he entered the Escuela de Musica Juan Pedro Carrero in Barcelona, where he also participated in numerous masterclasses with Alvaro Pierri. Two years later he entered the Conservatorio Superior de Musica de Barcelona, where he studied with Joan Furio. In 2001 he received a scholarship from the Foundation Zigmund Zaleski to study under Alberto Ponce at the Ecole Normale in Paris, where he graduated with a Diplôme Supérieur de Concertiste in 2004. That same year he entered the Conservatoire National Supérieur de Musique de Paris, where he studied with Roland Dyens. He also worked with Judicaël Perroy and participated in masterclasses with Rolf Lislevand and Manuel Gonzales. Viloteau won first prize in the 2000 Salou guitar competition (Spain), the Audience Prize in the 2004 René Bartoli international competition (France), first prize in the 2005 Segovia international competition in Linares (Spain), and first prize in the 2005 Ville d'Antony international competition in Paris. In October of 2006, he won first prize in the Guitar Foundation of America International Solo competition.

Saturday April 5th: Paulo Bellinati &

Monica Salmaso



Photo by M. Miglios

Born in São Paulo in 1950, Paulo Bellinati is one of Brazil's most accomplished contemporary guitarists. He studied classical guitar with Isaias Sávio and graduated from the Conservatory

Dramático e Musical of São Paulo. From 1975 to 1980, Bellinati lived in Switzerland, studying at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. He performed with his own group in many European jazz festivals. Bellinati's career has taken him around the world. Besides giving solo concerts and masterclasses at many international guitar festivals, he also tours and records with American bassist Steve Swallow, Brazilian singer Mônica Salmaso, and many top musicians from Europe and the Americas. In 1994, he won the Prêmio Sharp, Brazil's equivalent of a Grammy, for arranging the selections on Gal Costa's CD *O Sorriso do Gato de Alice*. Bellinati is also a

The Lute Café: Season II

by Phil Rukavina

After a very successful first year in operation, the Lute Café opened its doors for a second year with a presentation of Renaissance lute music performed by Rick Griffith and Phil Rukavina, the founders of the Lute Café. The 2007–2008 season-opening event took place on May 31st.

Lute Cafe Upcoming Performances

July 26, 2007

Terzetti Lute Duo

Renaissance Lute Duets
Phil Rukavina & Tom Walker Jr.

August 30, 2007

Edward Martin - Baroque Lute

September 27, 2007

Phil Rukavina
Early Renaissance Lute Music

October 25, 2007

Richard Griffith
Early 17th Century Lute Music

November 29, 2007

Paul Berget
Baroque Lute Music

The Lute Café is a series of casual lute concerts sponsored by the Twin Cities Lute Cooperative. It is a coffeehouse kind of setting in which the performance of live lute music is at the center of attention rather than a background experience. The series is called “Thursday at the Lute Café” because it takes place on the last Thursday of every month. The Café opened its doors in May of 2006, and the

2006–2007 season included performances by some of the area’s best known lutenists and early music performers: Paul Berget, Rick Griffith, Dan Rein (playing the *seh-tar*, a 4-string long neck lute native to Iran), Phil Rukavina, the duo Terzetti, Thomas Walker Jr., and soprano Carrie Henneman Shaw.

Performers for the 2007–2008 season include familiar names from last season, plus a few new faces. In July, Terzetti (Phillip Rukavina and Tom Walker) returns to play a program of varied lute duets. Duluth lutenist Edward Martin will perform a program of music for the baroque lute in August. Later in the season Rocky Mjos will perform a program of music for lute and baroque guitar.

Home for the Lute Café is the Village View Room in the Hillcrest Recreation Center, at 1978 Ford Parkway in St. Paul’s Highland Village. It’s a nifty round room with a fireplace and a domed ceiling that seems tailor-made for listening to the intimate sound of the lute. Information about concert events at the Lute Café can be found at <www.twincitieslutecoop.com> and on the calendar page of the MGS website, <www.mnguitar.org>. A full listing is also available at each show. There is no set charge for attending performances, but a \$10 per person donation is suggested to help defray costs. Call 651-699-1808 for further information.

Give the Lute Café a try. It’s a casual setting where you can listen to some great music, have a coffee or a snack, read a book, or just stare out the window and relax.

Sundin Hall Series Preview, *continued from p. 6*

musical scholar. He rediscovered, transcribed, and recorded the music of Brazilian guitarist-composer Annibal Augusto Sardinha (Garoto). Bellinati’s CD *The Guitar Works of Garoto* and two-volume edition of Garoto’s works received international recognition. Bellinati has written guitar solos, guitar and voice arrangements, and guitar duos, trios, and quartets. Many have been recorded on his albums. The CD *Afro-Sambas* with Mônica Salmaso features his arrangements of the complete afro-sambas by Baden Powell and Vinícius de Moraes. Most of Bellinati’s compositions are in Brazilian musical styles (choro, samba, etc.); he enhances traditional forms with modern techniques and harmonies. His works have been recorded and performed by John Williams, The LA Guitar Quartet, the Assad brothers, and others. Bellinati has done two videos for Mel Bay: *Brazilian Guitar Virtuoso* (1998), performing and discussing his compositions, and *Paulo Bellinati Plays Antonio Carlos Jobim* (2002), featuring his arrangements of Jobim masterpieces.

Born in São Paulo in 1971, Monica Salmaso intended to become a journalist, but vocal lessons to help her relax changed the course of her life. In 1989, a friend introduced her to theater director Gabriel Villela, who was searching for a young singer for his work *Congregation of Love*. Salmaso took the part of Veronica, singing Gregorian

chants, and stayed with the role for a year. After that, she worked in the competitive São Paulo club scene. In 1995 she began a solo career and joined with Paulo Bellinati to record *Afro-Sambas*. In 1999, Salmaso won the Premio Visa de MPB Vocal Edition contest. One of 1,247 applicants, she walked away with a one-album recording contract, a large cash prize, and a new car. The 28-year old mezzo-soprano’s attention to detail, instinctive talent, and humility began to be appreciated by a wider audience. Brazil routinely produces talented vocalists, which makes Salmaso’s title as “best singer” all the more triumphant. Her first solo CD, *Tamborim* (1998), produced by Rodolfo Stroeter, featured many leaders of contemporary Brazilian music, including Nana Vasconcelos, Teco Cardoso, and Paulo Bellinati. Stroeter also produced her latest CD, *Voadeira*, which showcases the luminous clarity of her voice. Taking a radical approach, even on traditional standards, Salmaso is never forced or exaggerated, sounding natural and fluid, sweet and light.

Saturday May 17th: Classical Guitarathon

Our season ends with the traditional fundraising event, a classical guitar extravaganza featuring new and old friend of the Society. And this year it’s not on the Memorial Day weekend!

Call our reservation line at 612-677-1151 or email us at <editor@mnguitar.org> for more information.

Masterclass

A Horizontal Approach to the Guitar

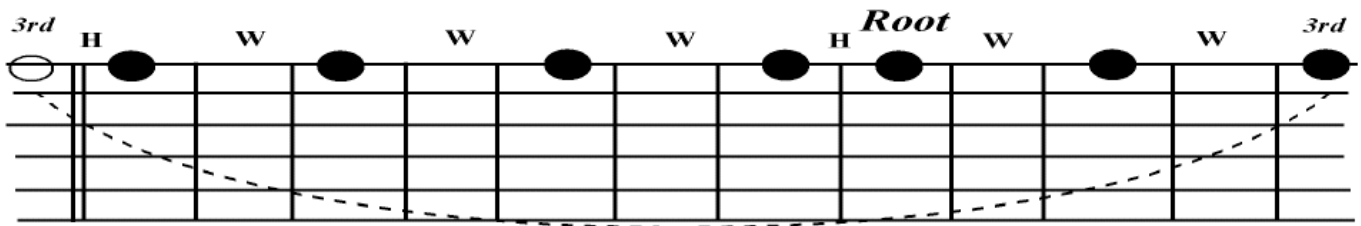
by Chris Olson

The following article is adapted from my recently published book, *Horizontal Shapes for Guitar* (Really Good Music, LLC), available at <www.knowtheneck.com>. The book focuses on the advantages of viewing the instrument from left to right, especially as a supplement to traditional, position playing. Understanding scale construction and identifying interval and chord shapes is simplified and enhanced with this approach.

Horizontal Scales



Pianists have an advantage seeing scale construction and intervals because everything is laid out from left to right, A through G#. Guitarists, who for the most part play in positions, have difficulty learning the notes on the fingerboard and, therefore, have problems reading music. This is because the same fret on the guitar has six different notes, and the exact same note occurs every four or five frets. However, if a guitarist looks at only one string, the same note never occurs twice! Each fret is a half step higher, just like each key on a piano. The construction of the major scale (WWHWWWH) is not confused by string changes, as we can see on the fretboard below, which represents the notes above.



Notice how whole steps are easy to identify when focusing on only one string. They are simply two frets, while half steps are just one fret. On the above example, the key of "C," the root (C) is on the 8th fret. From there, our knowledge of the construction of a major scale makes finding the notes easy. After beginning with two whole steps, jump down to the open E, because we know the open string and the 12th fret are the same note. From there the scale continues: half step, whole step, whole step, whole step, half step. You want to visualize the entire key, as if the picture above is imprinted on your guitar. Then you can begin on any degree and jump anywhere within the scale confidently.

Obviously, horizontal scales, like all other scales, chords, and arpeggios, should be practiced in all keys, not just in C major. Let's study the key of F major on the first string. The notes are: F G A Bb C D E, and the lowest available note on the first string is E, the seventh degree, so let's try playing the open string first. A fingering is suggested, but there are many options, including the "one finger" method. There are technical advantages relating to hand position and shifting that should be considered, and musical reasons to use slides and ligados, but these are beyond the scope of this article (they are, however, discussed in the book!).



Because the example is only one octave, the sound of the major scale is obscured. This is to our benefit, because it prevents us from relying on our ears to find the familiar sound of a major scale. The tendency would be to play the final F on the 13th fret to give our ears a sense of resolution. Instead, just play the scale from E to E, then descend the same way.

If familiar with the modes of the major scale, we'll notice that we have just played an E Locrian scale, which is the seventh mode of F Major. In other words, we played F Major from the 7th degree up an octave to the 7th degree and down again, which results in a sound music theorists call E Locrian. Playing scales from the lowest available note can, therefore, help familiarize us with the sounds of modes.

Begin by learning to play the key of C major on all six strings, starting from the root, or tonic, and from the lowest available note. Then learn all other keys the same way. There are many musical possibilities that will occur to you by doing this.

However, the greatest benefit will be a more thorough knowledge of scale construction and of the fingerboard. Eventually, you will notice that every key that has its root on the first fret will have the same pattern on each string, as will all scales with roots on the 2nd fret, 3rd fret, and so on. While this technique seems to obscure the grid-like quality of the guitar at first, patterns do reveal themselves with time and repetition.

Other types of scales are part of most guitarists' arsenal. I compare the construction of scales such as harmonic minor, major pentatonic, and blues scale to the construction of the major scale. If you are aware of what scale degree you are on, which is necessary in order to know where to put the half steps, then you can adjust the major scale to create dozens of other scales and modes, as demonstrated below, with fret numbers indicated on a one-string tablature staff, as if it is the 1st string:

E Major Scale
 WWHWWWH, or 1, 2, 3, 4, 5, 6, 7, 8



E Harmonic Minor
 WHWWH(W+H)H, or 1, 2, lowered 3, 4, 5, lowered 6, 7, 8 when compared side by side with a major scale.



E Blues Scale
 (W+H)WHH(W+H)W, or 1, **no** 2, lowered 3, 4, lowered 5, regular 5, **no** 6, lowered 7, 8 when compared with a major scale.



E Whole Tone Scale
 All Whole Steps, or 1, 2, 3, raised 4, raised 5, raised 6, **no** 7 (or **no** 6, lowered 7), 8



Horizontal Intervals

Whole steps and half steps can also be called Major 2nds and minor 2nds, respectively. The harmonic minor scale contains the interval of an Augmented 2nd (3 frets, labeled as W+H above), and the pentatonic scales contain minor 3rds (also 3 frets). Eventually, we should be able to play any diatonic interval on one string, be able to see an entire horizontal scale, and jump from the tonic to any note in the scale and know its degree.

Below are some intervals, as they appear on one string; in other words, their horizontal shape.

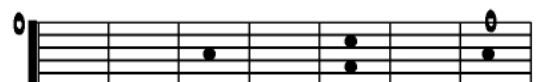
Major third
 (= 4 frets)



Perfect fourth
 (= 5 frets)



Perfect fifth
 (= 7 frets)



All other intervals should be viewed on each individual string, such as: tritone (6 frets), minor 6th (8 frets), major 6th (9 frets), minor 7th (10 frets), major 7th (11 frets), and, of course, octave (12 frets).

It is always beneficial to learn the piano in order to understand music theory clearly. But we can visualize new scales and intervals on the guitar, one string at a time, almost as easily. Before memorizing an "in position" scale, understand the notes horizontally. Next time, we will combine strings and play two string shapes, in parallel motion. The patterns that are revealed will make it easy to escape the "box" that position playing locks us in. Until then, start getting horizontal.

Christopher Olson teaches in the guitar and music theory departments at McNally-Smith College of Music in St. Paul, and in the summer at the Shell Lake Arts Center in Wisconsin. Learn more at his website: <www.knowtheneck.com>

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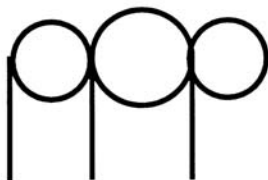
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