

# C.G.S.U.N.Y. NEWSLETTER

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## President's Message

By Dennis Turechek

Finally the political season is over and we can get back to what we do best. The last 8 years have been a nightmare of top/down disaster capitalism. Apart from the two wars of occupation, Katrina, excessive secrecy, torture, spying on American citizens, outing of a CIA agent, politicising the Justice Department, and shredding the constitution, to name just a few, it was the economic meltdown that turned investment bankers and other CEOs into socialists begging for interventionist bailouts by the big bad government. The elected (this time) president has his hands full. Fortunately, he seems to believe in bottom/up governance.

If Barack Obama needs an example of bottom/up governance in action he might take a look at CGSUNY. We started in 2000 about the same time as the Bush administration and by almost any standard have been a success. Every member gets an equal slice of the pie for just \$25 a year. Any member can participate on any level they wish to. Suggestions and recommendations are welcomed at any time from any member on any subject. Once a year, elections are held at the Fall Festival, where a board of directors, secretary/treasurer, Vice president and President are elected. The serving board of directors receive no remuneration for their efforts beyond the satisfaction of knowing that their work is helping to fulfill the mandate of CGSUNY.

Now, of course, comparing the United States government to CGSUNY would be like comparing a luxury liner to a row boat. Still, the principles are the same and we are all made up of the same electrons and atoms. If two or more rowers don't communicate, cooperate, and coordinate, not much will get done. I don't know the actual reasons for the Titanic disaster but I have a feeling that the captain was probably not a bottom/up kind of guy.

**Dennis Turechek**

### Attention Members:

**MEMBERSHIP DUES ARE PAST DUE!**

**If you have not yet sent in your renewal membership for 2009, please do so today...we need your support to continue bringing guitar events to the upstate area. Membership form is on back page of this newsletter.**



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## Member Update:

**Gregory Koenig a C.G.S.U.N.Y. member** has had an exciting year after graduating from the Peabody Conservatory in the spring, he has moved to Sin City, Las Vegas for graduate study with full scholarship at the University of Nevada. Highlights of this year have been premiering new music by Roger Zare *Disintegration for flute, violin, guitar, clarinet, and cello*; performing in master classes with Scott Tennant and Bruce Holzman; and founding the Koenig Mascola Guitar Duo with his friend and colleague Thomas Mascola.

## Clichés and Composing for Classical Guitar

By Tom Rasely, CGSUNY Board Member

There seems to be a general dread of, or at least abhorrence for, the use of clichés in classical guitar. I asked one guitarist, who was a guest artist at an earlier CGSUNY Fall Festival, if he composed anything of his own. His answer was a very definite “No”. He explained that he didn’t think he would have anything original to say and that he would just fall back on clichés. And so he never tried his hand at writing.

That got me to thinking about what IS in classical guitar music. But first a side trip to the dictionary. **Cliché** (klee-shay) n. A trite or overused expression or idea. 2. *Printing*. A stereotype or electrotype plate.

Then the word “stereotype: a conventional, formulaic and usually oversimplified conception, opinion, or belief. In printing a “stereotype” is that which is used to develop a fixed, unvarying idea.

The bottom line is that we tend to think of clichés as a bad thing. And yet, we use them all the time in our playing. What could possibly be more cliché than such guitar techniques as these??

- tremolo picking (as in “Recuerdos de la Alhambra”, Tarrega)
- the repeated [drone] note (as in “Leyenda”, Albeniz)
- the repeated use of scale passages (as in “Rumores de la Caleta”, Albeniz)
- the over use of trills and similar ornamentation when playing Bach.

Tarrega’s “Caprichio Arabe” begins with the lovely (albeit hackneyed) 12<sup>th</sup> fret overtone. The rock band Yes used the same effect to begin their song “The Roundabout” nearly a hundred years later.

Even the use of “prepared guitar” has become a cliché for classical players. This gimmick was fresh and new and innovative...30 years ago. And yet we still refer to it “experimental”; but all it is really, is just another cliché.

The point is clichés are useful. Clichés create something that reaches out and appeals to an audience. Composers don’t write music so that no one will listen to it. The goal is to create a piece that will be played more than once, and therefore (hopefully) listened to more than once.

In recording my own album “One to One”, I purposely started out the first cut with a rather predictable set of double stops at the 6<sup>th</sup>; a cliché. I wanted the listener to be aware from the beginning that this was a guitar album.

Maybe, as King Solomon wrote, there really isn't anything new under the sun. That doesn't mean we should stop creating. There was a German music critic around 1850 who announced that "all the music that was ever going to be written had already been written". He was wrong. If you ever had a creative idea, or even a thought about composing, let me encourage you to embrace the clichés and get writing.

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## Commentaries and Reviews of the 2008 Fall Festival

Gail Hamilton asked that I write a summary on the Ensemble Playing time at the Fall '08 Festival. We had about 15 people in two groups who played selections arranged by John Tario and from the Iceland Guitar Site. The participants enjoyed this activity. Players at varying levels of ability plucked along in bliss. The conductorless approach seemed to work well. Most of the players would like to continue this at next years festival.

Thanks to Janet Sutta for suggesting the idea and to the arranger/composers for permission to use their music.

**- Sal Salvaggio, festival ' 08 ensemble coordinator**

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Hello Everyone,

Firstly, for those of you involved in the CGSUNY's Fall Festival '08, A GREAT BIG THANK YOU for such a wonderful success!!! Living 1 1/2 hours away I just couldn't be there for the earlier events (needed to do a little practicing in am before leaving home) and as is always the case when one's performing, I inevitably miss the folks playing just before me - a pity in this case: Tom Rasely and Don Witter. I can tell you that what I did hear of our member performers continued to reinforce the fact of our having a wonderfully diverse and talented group of musicians among the members that make up our organization.

I was honored to be able to play two movements from Bach's 3rd Lute Suite (sweet!) and I was touched by some of your gracious encouragement - how lucky I felt to be able to perform such beautiful, really spiritual music for you, to be able to engender such a heart-felt response. Thank you.

We were lucky to be graced with TWO international performers at this year's event. In the 11th hour we were able to secure Lily Afshar for a 1-hour recital at the final daytime event.

Among a number of international guitarists to have come through Bruce Holtzman's Doctoral program at Florida State Lily was the first female to do so. This was after already winning numerous awards and competitions. In addition to the standard repertoire, Lily has gained international recognition for her innovative programming of pieces adopted from a wide range of non-western-based classical pieces. Many of these were written for, and dedicated to her, and many are her own arrangements of Persian and other eastern songs (Lilly herself is originally from Iran [Persia]).

In addition to her contemporary repertoire, her interpretation of the traditional guitar literature is no less stunning: her recording of Rodrigo's Invocation and Dance rivals any for clarity, technical exactitude and musical energy. We were fortunate to hear her perform this exceptionally difficult work right here in our own humble festival!

I think I can reasonably say that for those in attendance, certainly for me, the formal evening concert will be remembered as one of those 'peak' musical events we get to experience during our lives (I could list about 10 or so that I've personally had in my 52 years). Maestro Carlos Barbosa Lima of Brazilian heritage living in Puerto Rico, in his own words, began studying guitar when he was 7 but 'didn't get serious' till he was 9 years old. [!] He was 13

when he made his first recording! Just briefly, I will say that his love is that of the music of South and Central America. His recital was based on 'Music of the Americas' and in addition to the aforementioned it included his own arrangements of Gershwin (he was one of the first guitarists to transcribe the music of Gershwin as well as Joplin for classical guitar and I think I'm safe in saying that his arrangements of these composers, as well as all his others transcriptions, show a fidelity to the original works often lacking in arrangements by players of lesser abilities). I will say no more about his recital. We were truly fortunate to have such a great artist in our relatively intimate venue.

The following day we were afforded an insight into Mr. Barbosa Lima's musical thought process by attending his master class. The teaching was rarely of a technical nature (I'm not sure he could teach technique - he has been playing since childhood and many of his hand positions and movements are contrary to just about any guitar technique I have seen espoused either in classes or in the literature. If you have seen Leo Brower perform, you know what I mean.) Of course a few technical pointers were given and I believe were well received. What made the class so enlightening however, was the maestro's development of coherent and informed musical expression in all performers by focusing on the musical phrasing intrinsic to each work. I played Villa-Lobos Etude No 11 for him - he picked it, saying it was his favorite of the Etudes. I can say that for me his insight into the nuances of the work, probably gained at least in part from his having only one degree of separation from the composer himself, was what some may consider subtle, but was nonetheless enlightening to the full extent of what that term implies. I am grateful for having had the experience.

To the organizers: I am again in your debt. If you are not yet a member, I encourage you to go to our web site and consider joining us! ( <http://www.cgsuny.org/> )

Letter sent in from **Fred Hellwitz CGSUNY member**

## 8th Classical Guitar Society of Upstate New York Fall Festival- 2008 Review

By Don Witter Jr.

*I must apologize for the extremely late arrival of this report to the newsletter which has caused the printing to be delayed but for me it was a most special event as it was my 7th Festival and my dear friend and extraordinary musician Antonio Carlos-Barbosa Lima was our guest artist. In the afternoon we also had a special one hour concert by one of the finest exponents of our craft, the Virtuoso Artist Lily Afshar who took us on a great trip musically and aurally with her incredible playing. The Festival had a couple of excellent changes to the event this year which were moments of great genius I thought!*

*To start our festival, Society president Dennis Turechek gave an information packed Lecture/Demo on Playing Jazz on the Classical Guitar. There were 8 piles of papers at the edge of the stage. One pile of the Bossa Nova hit "The Gentle Rain" by Luiz Bonfá and the other 7 piles devoted to guitar layouts of various ways of looking at the guitar in jazz context. Essentially the information on these sheets is all "meat and potatoes"! No sugar pills here kiddies! The following list is the blow by blow of the info contained on these heavy layouts: **1)** Major Diatonic Modes ( 3 notes per string) root position , **2)** II,V,I Progressions in Root Position , **3)** II,V,I Progressions in minor **4)** Drop 2 Chord Voicings C6 or A minor 7th **5)** II,V,I Progressions ( V substitutions ), **6)** II,V,I Progressions ( in minor w /V substitutions ), **7)** II,V,I Progressions ( Quick Resolutions).*

*Dennis Turechek was my 1st Guitar Teacher and what an incredibly awesome start I had in training under him. He guided me in so many ways as he harnessed all my talent in such a thoughtful and caring way. I would have to say that at my age (58) I continue to feast off of the great direction Dennis first instilled in me and after his lecture I would have loved to have spent the rest of the day going over the rest of the material with him. Not one word was wasted in his lecture. To have such an enormous amount of information dispensed at such an early hour left our eyes and minds dragging on the floor but my bloodless cassette recorder came to the rescue as I spaced out like a deer in the front of headlights! Since that lecture I have reviewed the covered material several times to cement the information.*

Like last year, our 1st member performing was **BOB DONAHOE** who performed works by Garoto, Reis and Villa-Lobos stating that the common thread uniting these three pieces was that they were solos published by Brazilian Composers in the 1950s. Bob has true feeling for the Brazilian Guitar repertoire. As last year, in start off position, he delivered a series of arrangements by one of my former teachers and influences Laurindo Almeida. As he rose to leave the stage he uttered " I must be your typical Classical Guitarist because everything Dennis said ( in the preceding lecture on Jazz on the Classical Guitar) was over my head! This comment was an affirmation on the difference between a Jazz Guitar Player who must know everything about Theory and Harmony to function as a Jazz Guitarist who "composes on the spot" as opposed to the Classical Guitarist who just plays the most polished performance of the notes on a page of music. What pure intent Bob continues to bring to the performance stage! **RICHARD OSBORNE** took us further into the world of Brazilian guitar as he beautifully introduced us to etudes by Ulisses Rocha, a Milonga by Jorge Cardoso, and prelude by Alfonso Montes. He informed us that he studied the Etudes with Rocha and for me that was evident in his lovely interpretations. If I remember correctly, Richard won the silent auction of these Rocha works last year. I put in a couple of bids myself because I saw how interesting they were. His grouping was beautifully executed and very enjoyable.

New for this year was a stroke of genius in that the remaining morning schedule through to lunch break was an **INFORMAL ENSEMBLE** in which groups joined to read through some music. This was great fun for me and others who joined us onstage for some simple yet pleasing arrangements of folk, Christmas, and Fernando Sor Trios. Since several of us in this group improvised, we took a couple of Jazz Standards and took turns going around the circle for a great exclamation point on this joyful gathering of musical spirits. I do hope this remains a part of the festival because we all enjoyed it so much. So many of us never venture outside of that SOLO CLASSICAL GUITAR WORLD! After all there is no "Orchestra " for Guitarists. Making music with others is a most important part of training the total musician because it teaches us so much about playing together in time and aspects about phrasing. I really had a great time in the group and look forward to repeating this experience next year. In case you want to dabble in the treat, check out the following site for source material ( Thanks to the wonderful SAL SALVAGGIO for e-mailing us the site info before hand!) [www.eythorsson.com](http://www.eythorsson.com)

Our post lunch series of performances continued with **DAVE RICHMAN'S** delivery of a lovely set of pieces by Mudarra and Villa-Lobos omitting the Handel and Bach originally listed on the program. I would imagine that he decided to nod to music from our guest's artist homeland of Brazil in playing the Choro/Valsa from the 5 Movement Popular Brazilian Suite of Villa-Lobos. I particularly enjoyed his interpretation of the Prelude # 1 in which he made some nice use of rubato that made me look at this often played piece in another light. It was a little slower than usual which aided in his particularly insightful explorations.

SPIRAL TANGO is the name of an exceptional Flute and Guitar Duo of **ELIZABETH WILLIAMS** and my dear buddy **WILLIAM SIMCOE**. I always look forward to anything WILLIAM SIMCOE does as he is one of the real treasures in this neck of the woods! He is the total artist who just glows music. He has a wonderful energy and easiness that allows him to be the perfect vessel for any music he plays. He only works with the best in the area and on this occasion his duo partner ELIZABETH WILLIAMS just fitted the duo with a gorgeous Flute tone and winning musicality. Their opening piece by Marcos Vinicius, was their 1st performance of that composition ( we were informed after their easy and successful completion) and it was as though they were playing that lovely intro forever. Bill then gifted us with a couple of delicious solos - another piece by Marcos Vinicius entitled SERRADO which was followed by his arrangement of OBLIVION by Tango Master Astor Piazzolla. Ending their stay on stage was an arrangement for duo of Piazzolla's VERANO PORTENO. As I have stated in my previous reports, WILLIAM SIMCOE is a treasure trove of musicianship. His very sensitive playing brings you into the heart of whatever music he is playing. Always performing with beautiful tone and an easy virtuosity, you can just lay back and enjoy. When put in the seat as an accompanist , you can rest assured that he gives just the perfect volume and tone to the instrument he is in duo with. Sensitive with each note, I would hope that those of you in this area would run to any of his concerts because he is such an excellent musician and deserves wider recognition. Thanks again BILL for another great stay on stage!!!

**GIANCARLO SIDOLI** is a student of my dear teacher DENNIS TURECHEK and he is on the road to becoming a great talent to watch. Last year was my 1st exposure to him and he is secure and solid in his performances and always gives a little background of the compositions for the audience. He started off with a lithe Sonata by Domenico Scarlatti -K.377 . I have never heard this one but it was basically two lines. Giancarlo gave a nice straight forward propulsion to the music. He originally listed on the program that next up would be 3 Waltzes in duo with Janet Sutta , but that was deleted. He completed his portion of the festivities by playing two movements from the CAVATINA SUITE by Polish Composer ALEXANDRE TANSMAN who composed this suite for Segovia. GIANCARLO played the opening Prelude and the Barcarole. I also studied this Suite with Dennis when I was his student several decades ago and it remains as strong and vibrant now as it was then and still so neglected by my colleagues. I heard during the day that congratulations are in order as GIANCARLO was a newly selected board member!! The Barcarole was just a bit on the slow side but he continues to mark himself as an artist to look forward to. He has been a student of Dennis for the last 3 years and I feel our kinship and wish him only the best in all he continues to tackle because he has all of the

right stuff! NICE JOB GIANCARLO!. At one point during the day he approached me in an effort to find out what I thought of his performance which underscores how totally he is dedicated to the craft! I loved it! YOU GO GIANCARLO!!!!

The "**PUFF AND PLUCK CONSORT**" treated us to a concert of Music from the Renaissance. Composed of **SAL SALVAGGIO** on Lute and Baroque Lute, **MARILYN ROPER** and **RENE PRINS** on winds and **PAULA SCHAEFFER** on Viola da Gamba, we had a glorious and joyful romp through compositions by Henry the VIII, Anthony Holborne, Michael Praetorius, ANON ( a most popular composer from this period ) and Andrea Falconieri! The festivities started with **RENE PRINS** walking down the aisle playing the period bagpipe which made the audience immediately perk up with delight as we were guided back to this earlier period with joy .There is so much fun in this sort of group where they just give us such a great taste of the period aided by their period clothes! **SAL SALVAGGIO** must be hugged with love for bringing us the joy of this early period music each year in different combinations. Again this man is one of the great artists in this neck of the woods who should have a great following for his incredibly gifted musicianship! Later on in the afternoon, the Town of Oneonta was celebrating it's Birth and I saw one of the Consort members playing on one of the floats!! It was either **MARILYN** or **PAULA**! WAY TO GO!

**THE FABULOUS TOM RASELY** was our master of ceremonies for the day and as usual, gave us his completely magical variety of virtuosic renderings on the guitar during his set in which he performed a couple of his own works, and pieces by Hans Leo Hassler, W.A. Mozart and Gustav Holst. All delivered with the usual fun loving wit of this born performer! If you get a chance , be on the lookout for anything he writes about in the guitar magazines. His ability to relay thoughts clearly and crisply is a joy to behold. I've read several of his excellent articles in **ACOUSTIC GUITAR MAGAZINE** over the years and must pat him on the back for the excellent job he always does! He is another one whom I look forward to experiencing because he is such an exceptional artist and thoughtful human being. He is a board member who is always thinking of the best for the society and took the time out to acknowledge the woman who is a **SUPER DYNAMO- GAIL HAMILTON**. Gail is the person who started the Guitar Society of Upstate New York 8 years ago and she continues to tackle the world with an enthusiasm that leaves all in the dust. She also has the patience of a saint as several deadlines have passed for this report this year and I appreciate her not sending the "FESTIVAL REPORT POLICE after me!

**DON WITTER, JR.** - ME decided to continue the Brazilian Guitar with the 3 super virtuoso's of Brazilian Guitar History - **LUIZ BONFA**, **BADEN POWELL** and **LAURINDO ALMEIDA**. I decided to be super relaxed and devoted my Bonfa set to **DENNIS TURECHEK's** lovely wife Kristina and described to the audience how I was there when they 1st met at the Music School at which I was his student and Kristina was teaching piano. I also let the audience know how special this festival is in my life. I have been here 7 out of the 8 years it has existed missing only the 2001 festival due to my forgetting about it and booking concerts that weekend. I am still hoping to have a special report printed in the Mel Bay Sessions on my 7 years of the Festival. I dedicated my Laurindo Almeida set to the man who began our day of concerts the last two years - **BOB DONAHOE** because he loves the works of my great teacher **LAURINDO ALMEIDA** and did a lovely collection last year of arrangements by Laurindo!! I also mentioned to the audience that in another hour they will be exposed to one of the great artists on our guitar scene - **LILY AFSHAR**, the great Persian virtuoso!! I then alerted them to our main Artist the legendary **ANTONIO CARLOS BARBOSA LIMA** who I have known since 1967 when he gave his 1st New York concert! I told people to go out into the streets and grab people to come in and experience both **LILY** and **CARLOS**!!!

**FRED HELLWITZ** gave a series of "to be announced " and armed with a wonderful Rameriz Guitar and custom made stool , proceeded to give a most solid and beautiful performance of **BACH** and **BARRIOS**. His **BACH** was wonderfully conceived and executed. Surely this was one of the really special outings of the day. Fred is a Doctor and you could tell that by the care he devoted to preparation of the pieces. He also took time to thank the main people in the society for allowing him to play. He mentioned that he doesn't play as much as he would like to but what an excellent artist he is!. As I said earlier, his Bach was really top notch and his Barrios was played (3rd movement from The Cathedral ) with verve and great bite!

**LILY AFSHAR** is one of our great virtuosos and we were lucky to get her for our festival. She chose world music repertoire from her cds and what a treat to visit several cultures with such an absolute virtuoso. She began with a **TURKISH** piece - **KARA TOPRAK (Black Earth)** by Asik Veysel - has to do with loving the earth of your country. She went on to talk about her use of quarter tones in this piece ( there are two special frets on her Thomas Humphrey Millenium Guitar that allows her to play these quarter tones). Her 2nd piece was taken from the **Caprichos de Goya** by Mario Castelnuovo-Tedesco. She gave her dissertation on the **Caprichos de Goya** and about a decade ago I was at a concert at Rose Augustine's Town House in which she played the **Caprichos ( 24 )** aided by the Photographs on which the pieces were based. This **Capricho** performed today, was about a woman to be executed. It is in the form of a theme and 7 variations. Next on her program were two Persian Ballads she arranged for Guitar which does not use quarter tones as in traditional Persian Music as these are two love songs. They are published in a collection of 5 Ballads by **MEL BAY**. In fact if you look at the Mel Bay Web Magazine [www.guitarsessions.com](http://www.guitarsessions.com) for the month of November, you will find a write up on the Ballads and also a clip from her performance DVD. The Invocation and Dance by Rodrigo was us next and Lily just gave us a stunning version of this magical piece in the Guitar

*Repertoire. The piece was used as a mandatory competition piece in the late 60's and early seventies at the Major competitions around the world. Another flawless interpretation from her hands. To finish her brilliant hour performance was the great KOYUNBABA SUITE by Italian Composer/Virtuoso Guitarist Carlo Domeniconi. I was fortunate to be in Germany in the early 90's when Carlo performed and taught at the FRECHEN INTERNATIONAL GUITAR FESTIVAL run by my brother virtuoso HUBERT KAPPELL. This piece was a required competition piece so I got a chance to hear a ton of performances of the work. I also in 1987 picked up an LP in Germany of Carlo playing the Suite. The Suite is composed of 4 movements and is a joy to play. I quickly learned 2 out of the 4 movements but have yet to complete the other two. The tuning is a special one C sharp minor. The last movement is the most hair raising as it interprets a rain storm. The thematic material is based on Turkish Music as Carlo has spent most of his life living in TURKEY. Lily gave us a very sensitive and moving performance of this work especially the flamboyant final movement which can have you jumping up and down the fretboard like a headless chicken. I liked what Lily did in that she did not attack the last movement in the up and down manner that it is usually performed. She chose to finger this explosive movement across the fretboard in position which I thought was a great idea and very efficient. For me it was the finest performance outside of Carlo of this lovely work. WHEW~!!! THAT LILY CAN PLAY A MEAN GUITAR!!!! If you ever see her name you must run to her performance to taste an exceptional artist! DON'T MISS HER!!!*

<https://umdrive.memphis.edu/lafshar/www>

### **Antonio Carlos Barbosa Lima in Concert**

*When I heard that the Society somehow got Carlos Barbosa Lima to be the headline, I had to be there!!! I have been a rabid fan of Carlos since 1967 when I first heard him in his debut New York Concert under the auspices of the Brazilian Embassy! A child prodigy has grown into a legendary artist. His performance at the festival was loaded with magic and mesmerizing moments of great music making. He opened his program by playing the prelude from a Suite in Ancient Style by GUIDO SANTORSOLA ( Uruguay ). This prelude is just the right piece to open with as it flows so beautifully in an extended series of arpeggios. This was followed by two pieces by Ernesto Nazareth - Carioca and Odeon both arranged by Carlos as most of the evening displayed the magical and intricate arrangement style of the Guitar Magician. Playing on a 2002 Richard Prenkert Cedar Guitar, we sat and marveled at this man of "A thousand Fingers". Such an incredibly clean and precise technique coupled with the highest musicianship gave those in attendance a special gift they will never forget. The 1st half had works of Villa-Lobos, Ernesto Cordero, Augustin Barrios and Gershwin. All winning performances. The pace of each piece was so perfectly conceived and executed. No matter how many lines were in motion at any time, justice was aptly given to whatever was the predominant thematic material and the tone was also perfect. In the second half of the great concert we were given more delicious soul pleasing works by : Madriguera, Yasui, Lecuona, Montana, Pixinguinha, Barroso , Lauro and Jobim! The only encore performed was a delicious arrangement of the famous TICO-TICO which ended an exceptional concert enjoyed and treasured by all in attendance!*

### **The Carlos Barbosa Lima Masterclass**

*Before I get to the wealth of information shared with us by this great artist, I must say that I was disappointed at how few people showed up to take advantage of this exceptional artist and his wealth of great knowledge! Only a hand full of people took part in this Sunday morning Master class but what can you do! The main point stressed in the masterclass was keeping an unbroken phrasing by adjusting the fingering to make the phrasing flow. He spoke about tone color being used to make any repeat of phrasing more interesting on the repeats and to end the masterclass with the last excellent student, he gave us a tutorial in the history of CHOROS by playing through the history of this very important dance form from Brazil! What an incredible treat this was!! I will submit a separate piece on the details of the masterclass for you as I believe there were so many great points covered that I want to make sure I didn't miss any and it would be great for you to be able to chew on some great ways to improve your playing!*

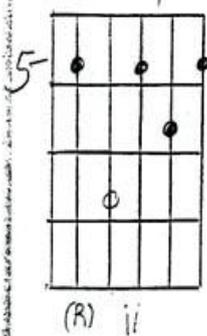
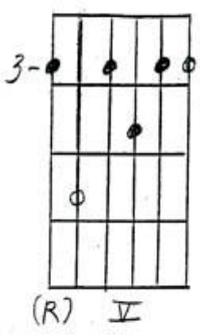
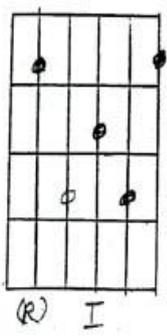
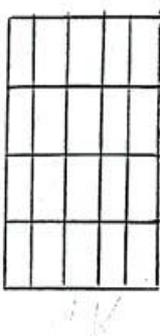
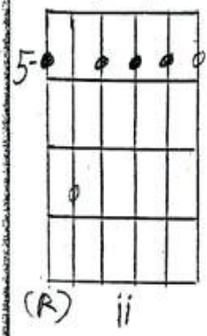
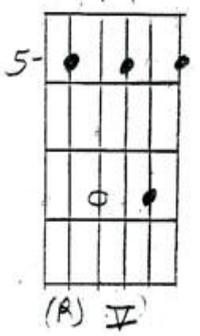
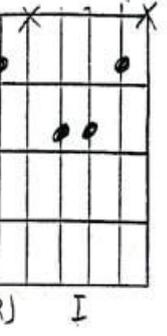
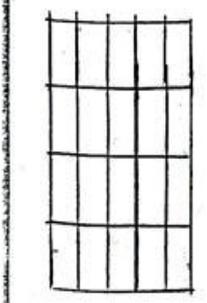
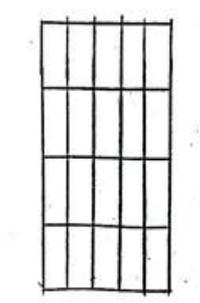
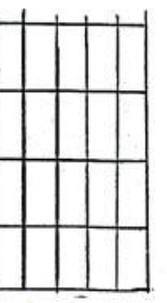
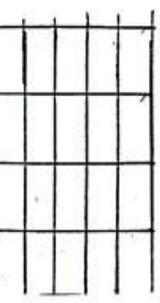
*Till next year, get ready for this fabulous festival and again, please forgive me for delaying this report. There is so much I want to pass on to you about this festival and will in following reports!*

- Don Witter, Jr.

### Notes from the Jazz Lecture by Dennis Turechek

Below are some of the handouts from the Dennis Turechek Lecture/Demonstration on jazz for the classical guitarist presented at the Fall Festival. It is said that 75% of all chord progressions in tonal jazz are II-V-I progressions so some well known ways of playing these are shown. The underlying pattern for playing modes, three notes per string, allows you to play 84 modes derived from that one page.

II-V-I PROGRESSIONS  
(ROOT POSITION)

<p>Dm7</p>  <p>(R) ii</p>	<p>G7</p>  <p>(R) V</p>	<p>Cm7</p>  <p>(R) I</p>	
<p>Am7</p>  <p>(R) ii</p>	<p>D7</p>  <p>(R) V</p>	<p>Gm7</p>  <p>(R) I</p>	
			

ii-V-I PROGRESSIONS  
(IN MINOR)

<p>Dm7b5 <math>\phi</math></p> <p>(R) ii</p>	<p>G7</p> <p>(R) V</p>	<p>CmMa7</p> <p>(R) I</p>	<p>Cm6</p> <p>(R) I</p>
<p>A7b5 <math>\phi</math></p> <p>(R) ii</p>	<p>D7b5</p> <p>V (R)</p>	<p>Gm6</p> <p>(R) I</p>	<p>GmMa7</p> <p>(R) I</p>

ii-V-I PROGRESSIONS  
(V SUBSTITUTIONS)

	<p>Dm7</p> <p>(R) ii</p>	<p>D♭7</p> <p>(R) V sub.</p>	<p>Cm7</p> <p>(R) I</p>	
	<p>Am7</p> <p>(R) ii</p>	<p>A♭7</p> <p>(R) V sub.</p>	<p>Gm7</p> <p>(R) I</p>	

ii-V-I PROGRESSIONS  
(QUICK RESOLUTIONS)

<p>Dm7</p> <p>(R) ii</p>	<p>G9</p> <p>V NO ROOT</p>	<p>Cma7</p> <p>(R) I</p>	
<p>Am7</p> <p>(R) ii</p>	<p>D9</p> <p>V NO ROOT</p>	<p>Gma7</p> <p>(R) I</p>	

MAJOR DIATONIC MODES  
(3 NOTES PER STRING)

**I IONIAN** (CM7, 3-)

**ii DORIAN** (Dm7, 5-)

**iii PHRYGIAN** (Em7, 7-)

**IV LYDIAN** (Fm7, 1-)

**V MIXOLYDIAN** (G7, 3-)

**vi AEOLIAN** (Am7, 5-)

**vii LOCRIAN** (Bm7b5, 2-)

UNDERLYING PATTERN: 2 2 2 1

## Upcoming Events

**9<sup>th</sup> Annual Fall Festival.....get ready now!**

**Dates: October 3 & 4<sup>th</sup> 2009**

**Featured Artist: *Jason Vieaux.***



*More Details to follow in upcoming newsletters and on our web page.*

**SPRING NEWSLETTER deadline  
for submissions  
Is  
March 31, 2009**

**Please submit articles, upcoming announcements, etc  
To: [musicalm@frontiernet.net](mailto:musicalm@frontiernet.net)**

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