

Volume XXVI  
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Winter 2012

# PGS Quarterly

The Publication of the Portland Guitar Society

All Things Guitar for Everyone

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## PGS News

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### Going, going....

If you haven't yet renewed your membership in PGS for 2012, this would be an excellent time to do so! You will find the mail-in membership form on our website at [www.pdxguitarsociety.com/join\\_pgs.html](http://www.pdxguitarsociety.com/join_pgs.html) or you can join at any PGS meeting.

### PGS Silver Anniversary

This year marks the Portland Guitar Society's twenty-fifth year! Yes, we're planning to celebrate. Stay tuned for future announcements.

### Musical Chairs on the PGS Board

The PGS Board has made some changes this year. Peter Zisa, formerly in charge of monthly meetings, has

accepted the position of chair of the newly created Community Events committee. Peter has been active in organizing community events such as the annual Festival of Lights concert, and last year put together a concert at Marylhurst University for several PGS members to perform in a more formal setting than our monthly open mics.

Peter's transition left a vacancy in the position of chair of the Monthly Meeting committee. Steve Hawkins (formerly in charge of Membership) has graciously stepped into that role.

The Membership committee is now chaired by January Williams (formerly in charge of the library). He is now the one you talk to about joining or renewing your membership.

January's transition subsequently leaves a vacancy in the Library role. Enter Jess Kriegel. Jess has been a PGS member

for several years and since last year has been assisting January in managing the library. At our January (the month!) meeting, we elected Jess to formally join as chair of the Library. We are delighted to have Jess on the Board.

Welcome Jess!

### Accent On Music Fingerstyle Guitar Seminar 2012

After a two-year hiatus, PGS member Mark Hanson has reinstated his summer seminar. This year's event features Mark, Pat Donohue, and Doug Smith and takes place at the Ramada Inn Portland Airport. For more information, talk with Mark, or visit [www.AccentOnMusic.com/Seminar](http://www.AccentOnMusic.com/Seminar).

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### 2012 Handmade Musical Instrument Exhibit

Saturday April 28th and Sunday April 29th

12:00 PM to 5:00 PM, both days

Marylhurst University in Clark Commons and Wiegand Recital Hall

Much anticipated by PGS members, our show this year marks our 36th year! While many of us are turning gray, we continue to attract a multi-aged group of instrument makers and players and a diverse audience as well. Many PGS members are active in our show as both exhibitors and performers and we look forward to seeing many of you there. Besides guitars of all kinds, expect violins, mandolins, banjos, harps, flutes, and so on. In addition to newly made instruments, we'll again feature a special exhibit of interesting older instruments, affectionately called "The Venerables."

The exhibit and woodworking demonstrations are located in Marylhurst's Clark Commons, with musical performances held in Wiegand Recital Hall, a short walk from the exhibition. Admission is \$3; children under 12 are free. Go to [www.nwmusicalinstrumentshow.org](http://www.nwmusicalinstrumentshow.org) for the

exhibitor list and performance schedule as they become available. Cosponsored by Marylhurst University's Music Department and the Early Music Guild of Oregon.

*Pictures from last year's event*





## Have Guitar, Will Travel

by Steve Hawkins

You've recorded a CD, now what? The hard part is over, right? Wrong. The music part is done; time to put on your Marketing hat. You've left the mastering studio with a shiny new master CD, ready for manufacture. In the "good(?) old days" the record label would have taken care of everything, assuming you were able to get signed by a label. That system still exists today, but only a tiny percentage of artists get signed by labels. Today's technologies and forms of communication allow anyone to widely distribute their music at a very reasonable cost.



First, you have to get CDs made. For this article, let's assume you've written all the tunes on the CD and are the copyright holder. You'll need to decide on a replicator to manufacture your CD. I used a local outfit called Cravedog ([www.cravedog.com/](http://www.cravedog.com/)) to make mine. Their site will walk you through the decision-making process and give you a quote for the cost. You'll need to decide the quantity you want made—the cost per CD goes down as the number ordered goes up. You'll have many packaging options to choose from ranging from nothing to a booklet you can tell your life story in. After you've made all the decisions and have a quote, take all that info and get quotes from other replicators.

Now that you've decided on a replicator, you'll need to create the files for the packaging artwork using templates provided by the replicator, or the replicator can do the design for you. Don't forget to plan a spot where you can sign your name, and make sure you get a bar code. You'll then fill out all the paperwork, send in your CD master with the artwork files, and then kickback to await the arrival of large, heavy boxes. You are now ready to tackle distribution.

The first place to send your CD is the Library of Congress, ([www.copyright.gov/](http://www.copyright.gov/)) to register your copyright. You can submit the CD as a collection of work and pay a single fee instead of paying for each individual tune. You'll receive a

document stating all the particulars of your copyright, and your music becomes part of the Library's vast collection. How cool is that?

The next stop I recommend is CD Baby ([www.cdbaby.com/](http://www.cdbaby.com/)). Become a member artist and take full advantage of their services. They provide an online source for your music not only on their site, but through other sites they partner with such as Amazon. They will also set up your music for digital distribution through sites like iTunes and a long list of others. Depending on what options you choose, you'll get a monthly payment for your sales. CD Baby is also a local company, located just east of the Portland airport.

Now, let's look at Streaming Services, which provide music over the Internet like a traditional radio station does over the airwaves. Much like the traditional radio station, you'll have to submit your music and hope it gets selected for play. The most popular service I know of is Pandora ([www.pandora.com/](http://www.pandora.com/)). Type "Steve Hawkins" into the Enter field and you'll start hearing one of my tunes followed by similar artist's music. Info for submitting your music to Pandora can be found at <http://help.pandora.com/customer-portal/articles/24802-information-for-artists-submitting-to-pandora>.

I also recommend submitting your CD to SiriusXm Satellite Radio for consideration. Info for submitting your music to SiriusXm can be found at [www.siriusxm.com/contactus](http://www.siriusxm.com/contactus).

You'll want to register with Sound Exchange ([www.soundexchange.com/](http://www.soundexchange.com/)) to collect any royalties you earn from digital distribution of your music. You might also sign up with a traditional agency like BMI or ASCAP—if you're getting airplay on broadcast radio—to collect those royalties. CD Baby will be partnering with Rumblefish ([www.rumblefish.com/](http://www.rumblefish.com/)) to cover licensing of your music on social media sites like Youtube, along with film and TV uses should you be so lucky.

On top of all the above are your direct sales—word of mouth through family and friends, announcements on social media like Facebook, your personal website, and sales at gigs.

Now, as said to me by Mark Hanson, time to start working on the next CD. Where's my Limo?

*Next issue – How about you readers suggest a topic?*

## Guitar Questions

*My classical guitar teacher says I need a guitar with a shorter scale length because I have fairly small hands and some carpal tunnel issues. I love my guitar, it's a good handmade instrument, and I don't really want another. What should I do?*

**Cyndy Burton and Jeff Elliott respond:**

First, determine if a shorter scale length is really what you need. There are several factors that go into how the guitar feels for the left hand:

- 1) Scale length (vibrating string length), which determines the fret spacing on the fingerboard.
- 2) The width of the neck and the spacing of the strings on that width.

- 3) The cross-section shape of the neck itself: rounded, flattish, triangular.
- 4) A combination of things that include string tension, setup (height of the strings above the frets), and some construction details like how responsive the top is and how the plane of the neck/fingerboard relates to the plane of the top and how level the neck is.

Most players sense all of these things, whether they know what to call them or not, and whether they're conscious of exactly what they are sensing.

Let's assume for a minute that you wonder if simply shortening the scale will do the trick. If you put a capo on the first fret of a common 65 centimeter scale (25.59 inches), now you've got something close to a 62.5 centimeter scale (24.6 inches). The string spacing will be wider for the left hand since you've moved up the fingerboard, but it will give you the idea. Another possible solution is to try (or buy) an inexpensive guitar with a 64 centimeter scale (after making sure it's set up well). In this scenario, if the 64 cm proved to be exactly right, the next step is to either have your existing handmade guitar converted to 64 cm (not ideal, but possible) or engage your maker to make you another with a shorter scale. Before going down this road, have someone really examine the guitar you love and see if other, much-easier-to-control factors can make a difference.

It's pretty easy and inexpensive to narrow the string spacing on the nut and a good repair shop can do that. Typically, the notches for the strings are made closer together and offset slightly over the nut's width so that excess overage is on the bass side. (This is a technique not so available to steel string players who often use their thumbs to depress the bass strings and will not welcome a longer reach.) You may also have the string spacing on the saddle changed by having a notched saddle made (similar to the nut). Usually the nut spacing is the critical one, but sometimes both nut and saddle are done. Of course, a narrower spacing at the saddle changes the playability for the right hand, too.

Neck shape: recarving a neck is not an insignificant step to take, but if you can determine that the existing neck is "clubby" and could be refined to suit you better, it might be worth the expense and might make a huge difference for your left hand. A good guitar maker can look at your neck for any obvious size/shape issues. And if you go to a store and try lots of guitars, you may get a pretty good idea what neck shape your hand prefers. If it won't undermine the neck's structural stability, the maker of your guitar may be willing to reshape (and refinish) the neck for a reasonable fee, or you might take it to any competent repair shop.

The fourth factor, a combination of string tension and aspects of how the guitar was built and functions can be easily influenced by trying different strings with lower tension. Lower-tension strings will be easier to press and make it easier on the left hand.

It makes sense to do the simple, inexpensive things first. If it was my guitar, I'd first try lower tension strings. Having a new nut made with narrower spacing would be next, and possibly the saddle after that. Refining the neck shape would be the logical next step, assuming you've done your

homework. And finally, I'd consider having the existing guitar's scale length shortened or simply have your maker make you another guitar with a shorter scale, but only when you're pretty sure that's really going to work. Good luck!

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## Free Ads

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*These ads are for private parties only (nonbusiness). To place your ad, send it typed, double-spaced to PGS, 2812 SE 37th Ave., Portland, OR, 97202, or email it to [kenewing@aracnet.com](mailto:kenewing@aracnet.com).*

*NOTE: If you have a photo of your guitar, we will try to include it if space allows.*

**Beautiful Handmade Stansell classical guitar.** Yellow Alaskan spruce top. Excellent condition, great tone, easy playability, new hardshell case. Asking \$2000. Contact Rose Okada, 503-296-9650, [rose@kiranawest.com](mailto:rose@kiranawest.com).

**2006 Martin OM-28 Marquis.** Excellent condition. East Indian rosewood back and sides, Adirondack spruce top, ebony fretboard. Built to pre-war specs, sweet and powerful, classic Martin tone, nicely broken in. Geib-style hardshell case. MSRP is \$5299; best advertised price is \$4100; my asking price \$3000. See the following link for pictures and specs (picture shows natural top, mine is sunburst): [elderly.com/new\\_instruments/items/OM28MQ.htm](http://elderly.com/new_instruments/items/OM28MQ.htm). Contact Rick, 503-778-5210, [rlick@dw.com](mailto:rlick@dw.com).



**2002 Brook 00-12 fret steel-string guitar** handmade in England with Sitka spruce top and Indian rosewood back and sides. Includes Hiscox Liteflite hardshell case, Colorado Case custom insulated case cover, and K&K Pure Western Mini pickup installed. Excellent condition, pictures available. Asking \$2500. Contact Steve Hawkins at 503-645-5459, [stephen.hawkins5@frontier.com](mailto:stephen.hawkins5@frontier.com).



**1997 Milburn Classical Guitar.** East Indian rosewood back and sides and a cedar top. Elaborate floral rosette. French polished throughout. It is in excellent condition with no fingernail marks or dings. \$5000. Contact Charles at [mchrist632@aol.com](mailto:mchrist632@aol.com) or call 503-884-9194.



### The PGS Board:

**President, Treasurer, Special Events:** Ellen Mickanin  
503-642-3786

**Membership:** January Williams  
503-581-4558, [januaryw@gmail.com](mailto:januaryw@gmail.com)

**Monthly Meetings:** Steve Hawkins  
503-645-5459, [stevehawkinguitar@gmail.com](mailto:stevehawkinguitar@gmail.com)

**Secretary, Newsletter, Website:** Ken Ewing  
503-526-1337, [kenewing@aracnet.com](mailto:kenewing@aracnet.com)

**Community Events:** Peter Zisa  
503-307-4907

**Library:** Jess Kriegel  
[kriegel21@msn.com](mailto:kriegel21@msn.com)



The *Portland Guitar Society Quarterly* is published four times a year by the Portland Guitar Society, 2812 SE 37th Ave., Portland, OR, 97202. Membership is \$15 for each calendar year. Contributions of articles are encouraged. Contributions printed in the *PGS Quarterly* become the property of PGS unless otherwise noted. Please submit articles and announcements typed or by email to [kenewing@aracnet.com](mailto:kenewing@aracnet.com). The deadline for submission to the next issue is April 15, 2012. Newsletter committee: Jeffrey Ashton, Cyndy Burton, Jeffrey Elliott, and Ken Ewing.

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Originally for Orchestra  
Transcribed for Guitar  
By Jeffrey Ashton

# Air

Water Music

G.F. Handel  
(1685-1759)

(♩ = c.66)

The musical score is written on a single treble clef staff in G major (one sharp) and 4/4 time. It consists of five lines of music. Above the staff, there are several fingering and breath/phrase markings: 'CII' appears three times in the first line, 'CII' and 'CVII' in the second line, 'CII' and 'CVII' in the third line, and 'CII' and 'CIII' in the fourth and fifth lines respectively. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-4 on the right hand and 1-5 on the left hand. Some notes are circled, and there are occasional slurs and accents. The piece concludes with a double bar line and repeat dots.

# Calendar

## February 2012

**Monday, February 6, 7:00-9:30 PM**

**PGS Monthly Meeting** at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Seffarine (flamenco, oud, and vocals—Mediterranean and Middle Eastern music)

**Friday, February 10, 8:00 PM**

**Ana Vidovic classical guitar concert** at **St. Anne Chapel**, Marylhurst University (17600 Pacific Highway—on Highway 43 between West Linn and Lake Oswego). For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Saturday, February 11, 11:00 AM**

**Ana Vidovic classical guitar master class.** For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Friday, February 17, 7:30 PM**

**Lee Murdock and Shanghaied on the Willamette in concert** at Carvlin Hall (1636 SE Hickory, Portland—just north of SE 17th and Division). Sponsored by the Portland FolkMusic Society. February is the month for songs of the sea. **Lee Murdock** has uncovered a boundless body of music and stories on the inland seas of the Great Lakes. His musical arrangements of new and traditional folk ballads, shanties, and work songs about the Great Lakes illustrate the drama and inspiration in the lives of sailors and fishermen, lighthouse keepers, ghosts, outlaws, and everyday heroes. Also appearing are Portland's own **Shanghaied on the Willamette**. Jonathan Lay and Gordy Euler present songs and tunes "plundered from land and sea," including traditional Celtic, English, and Old-Time American music, especially music of the sea and waterways. Cost is \$15 general, \$13 for PFS/PGS members, \$8 ages 12 to 18, children under 12 free. For tickets and information, go to [portlandfolkmusic.org/concerts.html](http://portlandfolkmusic.org/concerts.html) or call 503-642-9100.

**Friday, February 28, 7:30 PM**

**A Hard Road to Travel: a tribute to John Fahey** at Mississippi Studios (3939 N. Mississippi Ave., Portland). This performance marks the 73rd birthday of the late John Fahey. Guest artists include Tinh Mahoney, Rick Ruskin, Sean Smith, and RC Johnston. Doors open at 7:00. Tickets are \$13 advance, \$15 day of show. Tickets and further information are available at [www.mississippistudios.com](http://www.mississippistudios.com).

## March 2012

**Monday, March 5, 7:00-9:30 PM**

**PGS Monthly Meeting** at the Community Music Center, 3350 SE Francis, Portland. All open mic (no featured performer).

**Thursday, March 15, 8:00 PM**

**Johannes Moller classical guitar concert** at **Wiegand Hall**, Marylhurst University (17600 Pacific Highway—on Highway 43 between West Linn and Lake Oswego). For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Wednesday, March 14, 7:00 PM**

**Johannes Moller classical guitar master class.** For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Friday, March 16, 7:30 PM**

**Steve Gillette and Cindy Mangsen with Don Lange in concert** at Carvlin Hall (1636 SE Hickory, Portland—just north of SE 17th and Division). Sponsored by the Portland FolkMusic Society. Long-time Portland favorites **Steve Gillette and Cindy Mangsen** have been performing together for 20 years, bringing together their love of traditional music and their wealth of original songs. Accompanying themselves with guitar, concertina and banjo, their live performances are known for rich harmony, compelling songs and a good dose of humor. Joining them will be their friend **Don Lange**. Long before the Dundee, OR resident became a respectable winemaker, he was writing and performing songs that were recorded by many of the greatest folk music luminaries. Cost is \$16 general, \$14 for PFS/PGS members, \$8 ages 12 to 18, children under 12 free. For tickets and information, go to [portlandfolkmusic.org/concerts.html](http://portlandfolkmusic.org/concerts.html) or call 503-642-9100.

**Friday, March 30, 7:30 PM**

**Jay Ungar & Molly Mason in concert** at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. Since joining forces in the late 1970s, Jay and Molly have become one of the most celebrated duos on the American acoustic music scene. With their comfortable sense of fun and their love of music, they make each concert a musical journey. Tickets are \$15 advance, \$17 day of show. For tickets, call 503-615-3485 or go to [www.brownpapertickets.com](http://www.brownpapertickets.com).

## April 2012

**Monday, April 2, 7:00-9:30 PM**

**PGS Monthly Meeting** at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Scott Huckabay (New Age fingerstyle).

**Friday, April 6, 7:30 PM**

**The Oregon Mandolin Orchestra in concert** at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. The Oregon Mandolin Orchestra will play music from the famous Italian mandolin composer Raffale Calace. Tickets are \$15 advance, \$17 day of show. For tickets, call 503-615-3485 or go to [www.brownpapertickets.com](http://www.brownpapertickets.com).

**Friday, April 20, 7:30 PM**

**Lou and Peter Berryman in concert** at Carvlin Hall (1636 SE Hickory, Portland—just north of SE 17th and Division). Sponsored by the Portland FolkMusic Society. Lou and Peter Berryman are musical humorists who have delighted nationwide audiences for more than thirty-five years. These two are originals, blending Midwestern culture with intelligent observation in a whimsical and wonderfully accessible performance. They have produced sixteen albums and three song books of their original and hilarious, quirky, yet oddly profound songs. Berryman songs are being sung around the world by a legion of professional musicians from Peggy Seeger to Garrison Keillor, as well as shower singers everywhere. Cost is \$16 general, \$14 for PFS/PGS members, \$8 ages 12 to 18, children under 12 free. For tickets and information, go to [portlandfolkmusic.org/concerts.html](http://portlandfolkmusic.org/concerts.html) or call 503-642-9100.

**Saturday, April 21, 8:00 PM**

**The Paris Guitar Duo classical guitar concert** at **Wiegand Hall**, Marylhurst University (17600 Pacific Highway—on Highway 43 between West Linn and Lake Oswego). For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Saturday, April 21, 11:00 AM**

**The Paris Guitar Duo classical guitar master class.** For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Saturday, April 28 and Sunday, April 29**

**12:00 noon to 5:00 PM both days**

**The 2012 Handmade Musical Instrument Exhibit** at Marylhurst University (on Highway 43 between West Linn and Lake Oswego). Exhibitions take place in Clark Commons. Performances are held in Wiegand Hall. Cosponsored by Marylhurst University's Music Department and the Early Music Guild of Oregon. Go to [www.nwmusicalinstrumentshow.org](http://www.nwmusicalinstrumentshow.org) for the exhibitor list and performance schedule as they become available. Admission is \$3 for adults; children under 12 are free.