



Matthew Montfort

*Seven Serenades
for Scalloped Fretboard
Guitar*

Seven Serenades for Scalloped Fretboard Guitar

Matthew Montfort's debut recording showcases his pioneering work on the scalloped fretboard guitar, a special modified instrument able to produce ornaments more characteristic of the sitar. While previously known more for his compositions for Ancient Future, the trendsetting world music group he leads, this first solo effort features his improvisational music.

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Biography

Concept

*Scalloped
Fretboard Guitar*

The Serenades

The Credits

The Label

*Listener Sponsored
Ancient Future*

Biography

As leader of the world music group Ancient Future, Matthew Montfort has devoted himself to the scalloped fretboard guitar since 1978. He spent years of study with some of the world's best musicians, such as gamelan director K.R.T. Wasitodipuro, North Indian sarod master Ali Akbar Khan, and vina master K.S. Subramanian, with whom he did an intensive study of South Indian note-bending techniques. He has performed concerts worldwide, from the Festival Internacional de la Guitarra on the golden coast of Spain to the Festival of India in Mumbai. He has worked with many world music legends, including tabla phenomenon Zakir Hussain and Chinese zither master Zhao Hui. Montfort wrote the book "Ancient Traditions – Future Possibilities: Rhythmic Training Through the Traditions of Africa, Bali, and India," which has been used by many musicians to improve their rhythm skills. While heretofore he has been known for his compositions, this first solo effort showcases improvisational music for scalloped fretboard guitar.



Photography:

Julie Marten, Blake Davis,

Charles M. Kozierok. Production, engineering,
mastering, cover art: Matthew Montfort. Very special

thanks to Mariah Parker. More info: www.matthewmontfort.com

Biography

"Matthew Montfort conjures lovely Asian zither-like inflections with a scalloped fretboard guitar." --GUITAR PLAYER MAGAZINE



As leader of the world music group Ancient Future, Matthew Montfort has devoted himself to the scalloped fretboard guitar since 1978. Montfort immersed himself in an intensive study with vina master K.S. Subramanian in order to fully apply the South Indian gamaka (note-bending) techniques to the guitar. He is also known for his work as a composer and performer on Glissentar (11-string fretless guitar), electric guitar, flamenco guitar, mandolin, charango, sitar, and gamelan. He has studied with the master musicians of many world music traditions, including sarangi master Ram Narayan, sarod master Ali Akbar Khan, mridangam master Guruvayoor Dorai, and gamelan director K.R.T. Wasitodipuro. He has worked with many world music legends, including tabla phenomenon Zakir Hussain and Chinese zither master Zhao Hui.

He has performed hundreds of world music and jazz concerts worldwide since 1978, from New York City's Carnegie Recital Hall to the Atlantis nightclub in Beirut, Lebanon. His scalloped fretboard work was featured in 2003 and 2005 at the Festival Internacional de la Guitarra on the golden coast of Spain near Barcelona, which showcases top guitarists from all over the world. He toured India in 2006 and 2008, performing at prestigious events such as the Festival of India in Mumbai with sitar master Pandit Habib Khan and tabla maestro Pandit Swapan Chaudhuri.

He holds a B.A. in World Music and Composition and an M.A. in Arts and Media Technology from Antioch University. For his M.A. thesis, Montfort wrote the book "Ancient Traditions – Future Possibilities: Rhythmic Training Through the Traditions of Africa, Bali, and India," which has been used by many musicians to improve their rhythm skills. Matthew Montfort is on the faculty of Blue Bear School of Music in San Francisco, where he teaches music theory, world rhythms, and all styles of guitar. He also teaches at his studio in San Rafael, California, and offers custom recorded virtual lessons for students world wide.



Seven Serenades Concept

Born of an emergency drive-by serenade rendezvous.

Seven serenades following the muse on the path of improvisation, inspired and informed by the great musical traditions, but not bound by them. Improvisations becoming compositions of longing captured at the moment of conception.

The idea for this recording grew out of an emergency drive-by serenade. I'll spare you the personal details of the events leading up to my sudden inspiration to perform an impromptu serenade. The important point is that I found the music improvised in that romantic moment had a special quality to it that would be wonderful to capture.

For many years, people have been asking me to make a recording focusing on my scalloped fretboard guitar playing. The focus of my recording work with Ancient Future has always been to make each composition the best representation of the piece possible, using whatever instruments or techniques I find necessary. Yet in concert, my focus is making the best music in that moment with the musicians who are performing for that particular audience. The two are very different perspectives. So for this recording, I decided not to compose any music in advance, but rather to improvise the pieces in my home studio whenever the muse arose.

I'm now happy to share with you these improvisations recorded in moments of inspiration.

Yours in serenade,

Matthew Montfort

Matthew Montfort

This Scalloped Fretboard Guitar

In late 1978, luthier Ervin Somogyi carved out the wood between the frets so that the pads of Montfort's fingers touch only the strings, reducing friction while he bends them to produce ornaments more characteristic of the sitar. While visually subtle, the difference in sound is striking.



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World Fusion

100% Organic Loop-Free Music
64-Bit Tuned Harmonic Mastering



My Scalloped Fretboard Guitar

In late 1978, luthier Ervin Somogyi carved out the wood between the frets of my Gibson SJ Deluxe so that the pads of my fingers touch only the strings, reducing friction while bending them to produce ornaments more characteristic of the sitar. While visually subtle, the difference in sound is striking.

Scalloped fretboards are not new to string instruments. Many lutes have scalloped fretboards, some of purely ornamental nature. However, scalloping a fretboard on a guitar in order to facilitate note bending is a relatively new phenomenon.

There are three main schools of the instrument. The first school and the one I belong to is made up of players who have had their fretboards scalloped in order to play various forms of world music that require intricate note-bending ornaments while still being able to play chords. This school uses the South Indian vina method of bending notes: the strings are pulled across the frets in order to raise the pitch.

The second school has its origins in Vietnam. The fretboard of a guitar is very heavily scalloped, and the strings are tuned down and kept quite loose. Often only five of the strings are used. They are pushed in between the frets towards the fretboard in order to raise the pitch. This facilitates using a guitar to play Vietnamese music, but does not allow standard chords to be played.

The third school is made up of electric guitarists who feel that a scalloped fretboard provides a sweeter sound and reduced friction, which facilitates better string control.

1. Gauri the Golden. Matthew Montfort (scalloped fretboard guitar), Patti Weiss (electric violins), Alan Tower (didjeridu). As an invocation to these serenades to my muses, this improvisation draws from North Indian raga, employing a tonal framework using notes common to both Rag Bhairav (associated with Shiva in Hindu mythology) and Rag Gauri (associated with Shiva's consort, Gauri). The didjeridu provides an intense drone bed while the guitar's plaintive calls and the violin's soaring responses create a contemporary interpretation of the North Indian musical form known as alap (a rubato exploration of melody without rhythmic accompaniment).

2. Sangria. Mariah Parker (santur), Matthew Montfort (scalloped fretboard guitar), Patti Weiss (violin). Mariah Parker surprised me with this very beautiful piece in 7/8 she composed for this project. Captured fresh, the piece was new to me when we recorded it, so I was sight reading the melody and the rest of my part was improvised in the moment, inspired by her soulful composition in D minor.

3. Soul Serenade. Matthew Montfort (scalloped fretboard guitar). This improvisation in E minor captures the feeling of the initial emergency drive-by serenade that inspired this recording.

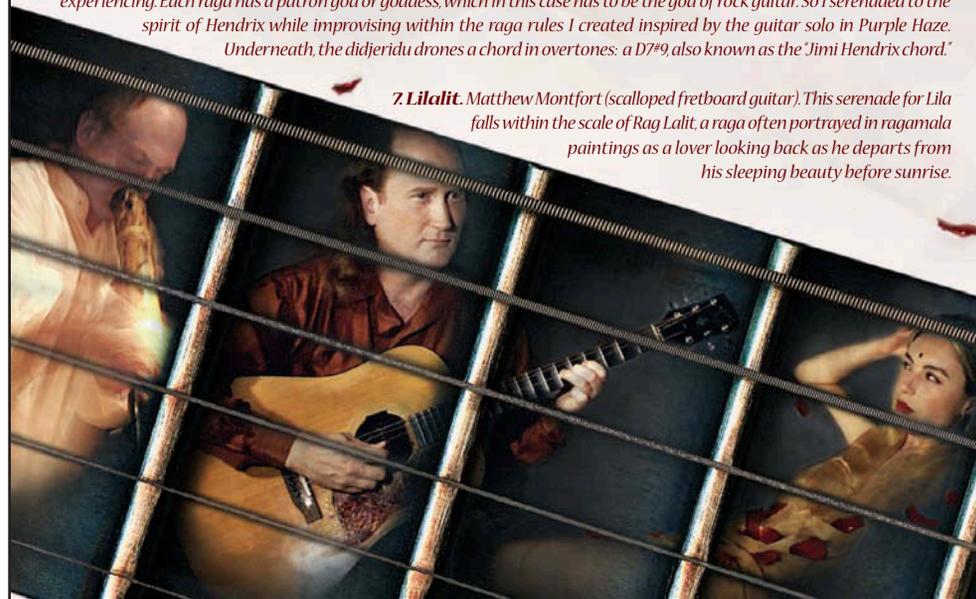
4. Michelle's Star. Matthew Montfort (scalloped fretboard guitars). Written as a gift of longing, the recording equipment was turned on during the composition process, capturing the very moments this song in 5/8 was conceived.



5. Celtic Raga. Matthew Montfort (scalloped fretboard guitar). There are many parallels between ancient Celtic and Vedic traditions. For example, both Irish music and North Indian raga are modal and make use of drones and extensive ornamentation. But improvisation in Irish music concentrates on changing the ornamentation of a set melody, while North Indian raga prescribes a set of conditions to create an improvised melody. This improvisation applies Indian melodic exploration techniques to a prominent scale used in Celtic music, commonly known as the Greek mixolydian mode, which corresponds to Khammaj that (pronounced 'tot') in the North Indian scale classification system.

6. Purple Raga. Matthew Montfort (scalloped fretboard guitar), Alan Tower (didjeridu). An Indian raga is a melodic recipe for a mood, a 'super scale' using a set of notes in ascending and descending order, a hierarchy of note importance, and a key phrase that shows the heart of the movement of the raga. I was inspired to create a modern 'raga' based on the music of Jimi Hendrix after seeing a photograph of Jimi in the front row of an Indian music concert, his mouth agape in awe of what he was experiencing. Each raga has a patron god or goddess, which in this case has to be the god of rock guitar. So I serenaded to the spirit of Hendrix while improvising within the raga rules I created inspired by the guitar solo in Purple Haze. Underneath, the didjeridu drones a chord in overtones: a D7#9, also known as the 'Jimi Hendrix chord.'

7. Lilalit. Matthew Montfort (scalloped fretboard guitar). This serenade for Lila falls within the scale of Rag Lalit, a raga often portrayed in ragamala paintings as a lover looking back as he departs from his sleeping beauty before sunrise.



The Serenades

1. Gauri the Golden (8:43) 2. Sangria (6:03) 3. Soul Serenade (6:28) 4. Michelle's Star (5:50)

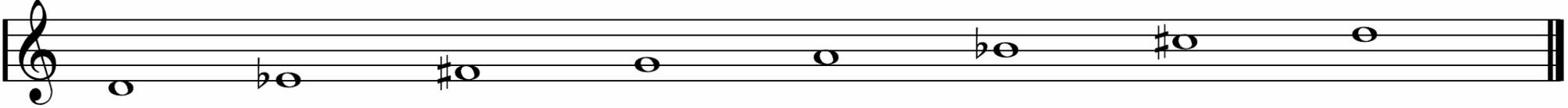
5. Celtic Raga (8:43) 6. Purple Raga (5:59) 7. Lilalit (14:21) Total Time: 56:25

1. Gauri the Golden

Instrumentation: Matthew Montfort (scalped fretboard guitar), Patti Weiss (electric violins), Alan Tower (didjeridu).

As an invocation to these serenades to my muses, this improvisation draws from North Indian raga, employing a tonal framework using notes common to both Rag Bhairav (associated with Shiva in Hindu mythology) and Rag Gauri (associated with Shiva's consort, Gauri). The didjeridu provides an intense drone bed while the guitar's plaintive calls and the violins' soaring responses create a contemporary interpretation of the North Indian musical form known as *alap* (a rubato exploration of melody without rhythmic accompaniment).

While as world fusion music, this improvisation does not strictly follow the elaborate rules of either Rag Bhairav or Rag Gauri, the notes used are those found in *Bhairav That* (pronounced "tot"), the scale system framework in which both ragas are set:



A musical staff in treble clef showing the scale of Bhairav That. The notes are: P1 (Sa), m2 (re), M3 (Ga), P4 (ma), P5 (Pa), m6 (dha), M7 (Ni), and P8 (Sa). The notes are represented by whole notes on a five-line staff. The first note is on the first line (G4), the second is on the first space (F4), the third is on the second line (G4), the fourth is on the second space (A4), the fifth is on the third line (B4), the sixth is on the third space (Bb4), the seventh is on the fourth line (C5), and the eighth is on the fourth space (D5).

Interval	Note Name
P1	Sa
m2	re
M3	Ga
P4	ma
P5	Pa
m6	dha
M7	Ni
P8	Sa

North Indian raga uses a system of solfeggio (i.e. "do, re, mi, fa, so, la, ti, do") known as *sargam* with seven note names per octave, starting with *Sa* (the tonic and main drone note) followed by *Re* (2), *Ga* (3), *ma* (4), *Pa* (5), *Dha* (6) and *Ni* (7). Indian music does not utilize the concept of perfect pitch where absolute note values are recognized. *Sa* can be set to any note, and is normally set to the most convenient place for the instrumentalist or vocalist. Just as in Western music, there are 12 main tones per octave, but there are also microtonal ornaments similar to the use of quarter tones in the blues. Indian raga uses a non-tempered tuning system where *Sa* and *Pa* are tuned a perfect just fifth apart. The other notes are close to the Western just tuning system, but the tuning of individual notes can vary from raga to raga. The word *komal* refers to the minor or flat version of a note, *shuddh* refers the natural or major version, and *tivra* refers to sharp or augmented version. *Sa* (1) and *Pa* (5) cannot be modified. *Re* (2), *Ga* (3) *Dha* (6) and *Ni* (7) can be either *shuddh Re* (M2), *Ga* (M3) *Dha* (M6) or *Ni* (M7), which correspond to the Western major intervals, or *komal re* (m2), *ga* (m3) *dha* (m6) or *ni* (m7), which correspond to the Western minor intervals. The note *ma* (4) can be either *shuddh ma* (P4), the natural perfect 4th, or *tivra Ma* (#4), which corresponds to the Western augmented fourth. In a common North Indian notation system, capital letter abbreviations are used for the version of the note that is highest in pitch and lower case letters for the note version lowest in pitch. For example, using this notation system, this is how a Western chromatic scale would be written:

S r R g G m M P d D n N Ś

"Gauri the Golden" by Matthew Montfort, © 2008 Ancient Future Music (BMI). All rights reserved.

2. Sangria

Instrumentation: Mariah Parker (santur),
Matthew Montfort (scalped fretboard
guitar), Patti Weiss (violin).

Mariah Parker surprised me with this very beautiful piece in 7/8 she composed for this project. Captured fresh, the piece was new to me when we recorded it, so I was sight reading this melody and the rest of my part was improvised in the moment, inspired by her soulful composition in D minor.

This lead sheet is similar to the pencil copy I was reading off of during the recording. Later Mariah Parker composed the violin part which was overdubbed by violinist Patti Weiss. On Mariah's debut recording, "Sangria," she revisited the piece with an expanded arrangement adding cello, bass, sarangi, tabla, and flamenco guitar.

"Sangria" by Mariah Parker, © 2008 Third
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scalped fretboard guitar

The musical score is presented in two systems, each with two staves. The top staff of each system is in treble clef and the bottom staff is in bass clef. The key signature is one flat (Bb) and the time signature is 7/8. The score begins with a repeat sign. The first system shows the scalped fretboard guitar part in the treble clef and the santur part in the bass clef. The second system continues the piece, with the guitar part in the treble clef and the santur part in the bass clef. The score concludes with a final repeat sign.

3. Soul Serenade

Instrumentation: Matthew Montfort
(scalloped fretboard guitar).

This improvisation in E minor captures the feeling of the initial emergency drive-by serenade that inspired this recording.

I've included a transcription of the first section of this improvisation. Because it is a rubato exploration of melody, it is written without a time signature. Hammer-ons and pull-offs are indicated by slurs, slides by connecting lines annotated with an "s," and note bends by connecting lines with upward and downward pointing curves above. A dotted line in the note-bending curve signifies notes that are re-articulated while the string is still bent.

The musical score is written in E minor (one sharp, F#) and is in a rubato tempo. It consists of ten staves of music. The first staff begins with the word "rubato" above the treble clef. The notation includes various guitar techniques: hammer-ons and pull-offs are indicated by slurs; slides are indicated by lines with an "s" below them; and note bends are indicated by lines with upward or downward curves above them. A dotted line in the note-bending curve indicates re-articulation while the string is still bent. The score concludes with the instruction "(continue improvisation in E minor)".

"Soul Serenade" by Matthew Montfort, © 2008
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4. Michelle's Star

Instrumentation: Matthew Montfort (two scalloped fretboard guitars).

Written as a gift of longing, the recording equipment was turned on during the composition process, capturing the very moments this song in 5/8 was conceived.

I have included this lead sheet prepared for use in my teaching practice for those who wish to play along. It may be helpful to get acquainted with the five beat cycle. Try reciting *solkattu* (onomatopoetic syllables representing Indian drum sounds):

ta ka ta ki ta
1 2 1 2 3

Recite one syllable per beat. More rhythm exercises can be found in my book, "Ancient Traditions - Future Possibilities: Rhythmic Training Through the Traditions of Africa, Bali, and India" (Ancient Future Music, 1985). More info: www.ancient-future.com/atfp.html.

"Michelle's Star" by Matthew Montfort, © 2008 Ancient Future Music (BMI). All rights reserved.

Rhythm guitar intro, vamp under A & solos:

[A] Lead guitar (starts after 8 bar intro):

(Lead guitar rests 8 bars while rhythm guitar continues vamp leading to B)

[B] (Lead guitar)

Rhythm guitar part under B:

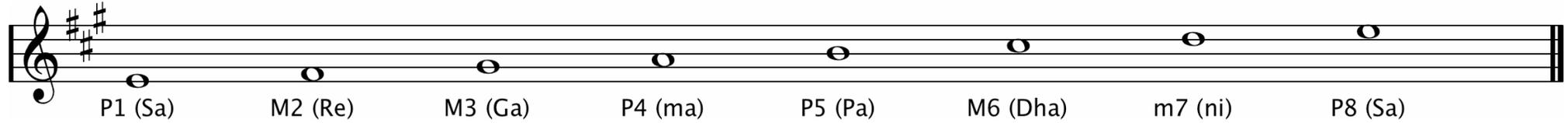
The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 5/8 time signature. It consists of several systems of staves. The first system shows the rhythm guitar intro with a vamp. The second system shows the lead guitar part starting after an 8-bar intro. The third system shows the lead guitar resting for 8 bars while the rhythm guitar continues. The fourth system shows the lead guitar part starting again. The fifth system shows the rhythm guitar part under section B. The score includes various musical notations such as chords, single notes, rests, and slurs.

FORM: 8 Bar Intro, A, B, solo, A, B, solo, ritard, rhythm guitar ends on an A sus 2 chord while lead guitar plays first 4 bars of A as a tag.

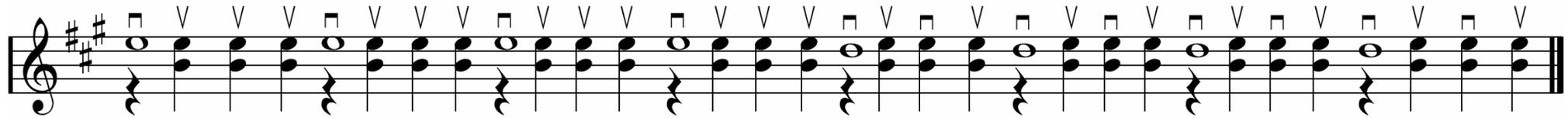
5. Celtic Raga

Instrumentation: Matthew Montfort (scalloped fretboard guitar).

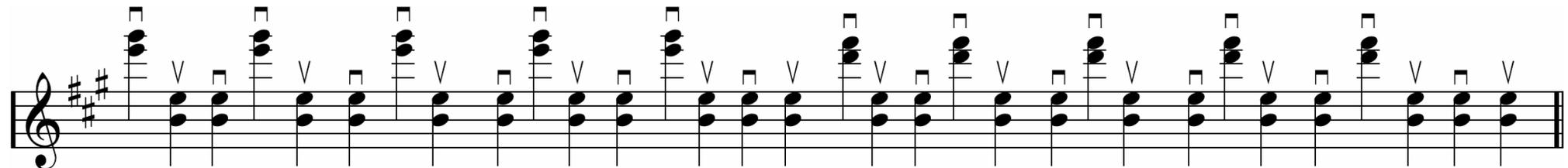
There are many parallels between ancient Celtic and Vedic traditions. For example, both Irish music and North Indian raga are modal and make use of drones and extensive ornamentation. But improvisation in Irish music concentrates on changing the ornamentation of the set melody, while North Indian raga prescribes a set of conditions to create an improvised melody. This improvisation applies Indian melodic exploration techniques to a prominent scale used in Celtic music, commonly known as the Greek mixolydian mode, which corresponds to *Khammaj that* in the North Indian scale classification system:



One of the unique features of this improvisation is a guitar adaptation of *jhala*, the last and fastest section of a raga that is played by the instrumentalist before the tabla enters. It is characterized by rapid strokes on the *chikari*, the high drone strings found on sitar and sarod. These are not found on the guitar, but if a guitar is in standard tuning and Sa is set at E, the first and second strings (E, B) can be used as drone strings while the melodic playing is done mostly on the G string. In the example below, the whole notes are played on the G string, while the quarter notes are the open B and E strings:



The up strokes shown after the E whole notes represent the best strategy to play Indian style *chikari* on guitar, while the articulation shown on the *chikari* after the D whole notes produces more of a Celtic rhythmic feel, which is how I played them in this improvisation. In another nod to Celtic music, I also played thirds on the first and second strings followed by the *chikari* strokes:



6. Purple Raga

Instrumentation: Matthew Montfort (scalloped fretboard guitar), Alan Tower (didjeridu).

An Indian *raga* is a melodic recipe for a mood: a "super scale" using a set of notes in ascending and descending order, a hierarchy of note importance, and a key phrase that shows the heart of the movement of the raga. I was inspired to create a modern "raga" based on the music of Jimi Hendrix after seeing a photograph of Jimi in the front row of an Indian music concert, his mouth agape in awe of what he was experiencing. Each raga has a patron god or goddess, which in this case has to be the god of rock guitar. So I serenaded to the spirit of Hendrix while improvising within the raga rules I created inspired by the guitar solo in "Purple Haze." Underneath, the didjeridu drones a chord in overtones: a D7#9, also known as the "Jimi Hendrix chord."

Ascending:

P1 (Sa) m3 (ga) P4 - #4 - P4 (ma) P5 (Pa) m7 (ni) P8 (Sa)

Descending:

P8 (Sa) m7 (ni) P5 (Pa) P4 (ma) m3 (ga) m2 - m3 (ga) m7 (ni) P1 (Sa) P1 - M2 (Re) P1 (Sa) m7 (ni) P1 (Sa)

Heart phrase:

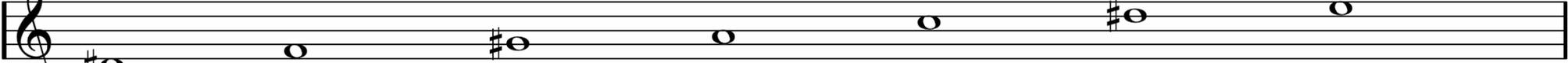
P5 (Pa) m7 (ni) m3 (ga) P4 (ma) m2 - m3 (ga) m7 (ni) P1 (Sa) P1 - M2 (Re) P1 (Sa) m7 (ni) P1 (Sa)

7. Lilaht

Instrumentation: Matthew Montfort (scalloped fretboard guitar, melody and drone).

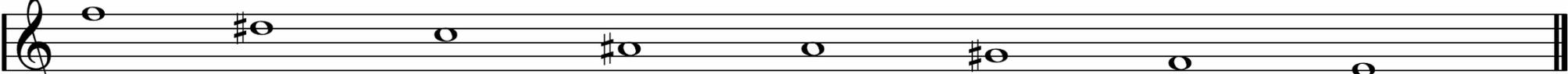
This serenade for Lila falls within the scale of Rag Lalit, a raga often portrayed in ragamala paintings as a lover looking back as he departs from his sleeping beauty before sunrise. Music theory excels at explaining the musical moments of the past so they can be built upon in the future. With that in mind, I'll introduce the ascending and descending patterns of the traditional raga, and then cover the fusion process that led to this serenade. Rag Lalit is unusual in that it omits the perfect fifth (Pa) and uses both fourths. The perfect fourth (ma) is the dominant note of the raga and the augmented fourth functions in a manner similar to a diminished fifth:

Lalit ascending:



M7 (Ni) m2 (re) M3 (Ga) P4 (ma) m6 (dha) M7 (Ni) P8 (Sa)

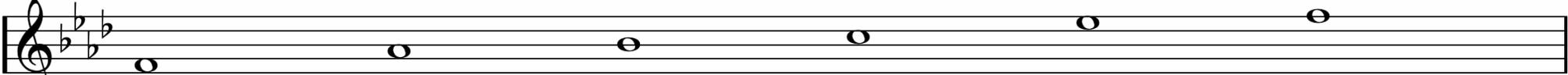
Lalit descending:



m2 (re) M7 (Ni) m6 (dha) #4 (Ma) P4 (ma) M3 (Ga) m2 (re) P1 (Sa)

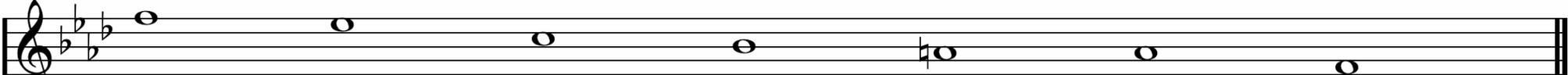
Thinking too much about theory while performing can distract from the most important responsibility of any musician: being completely involved in the music in the moment. In this improvisation, the muse of the moment and likely my years of practicing blues scales led me to treat this same set of notes like an F minor blues scale played over an E drone. These minor blues scale variations are very familiar to guitarists:

F minor pentatonic ascending:



P1 m3 P4 P5 m7 P8

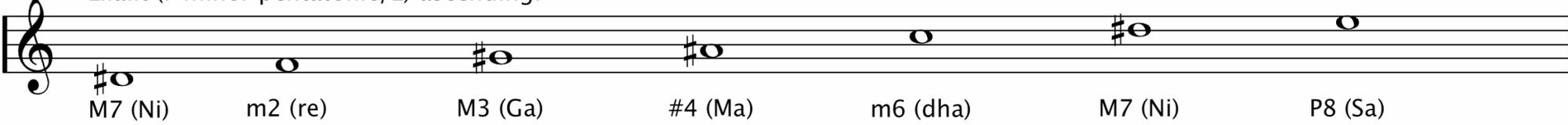
F minor blues with major 3 (Johnny B. Goode style) descending:



P8 m7 P5 P4 M3 m3 P1

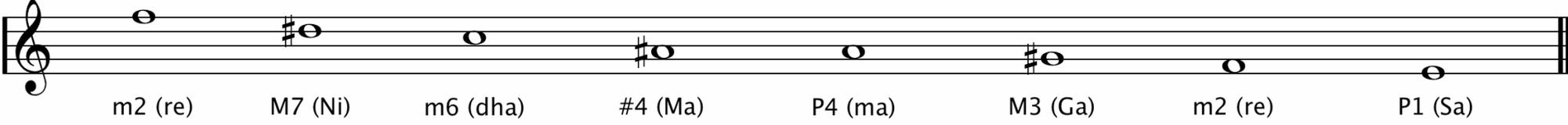
When this F minor blues pattern is played over an E drone, after computing the resulting scale intervals from E, the following ascending and descending patterns emerge:

Lilalit (F minor pentatonic/E) ascending:



M7 (Ni) m2 (re) M3 (Ga) #4 (Ma) m6 (dha) M7 (Ni) P8 (Sa)

Lilalit (F minor blues/E) descending:



m2 (re) M7 (Ni) m6 (dha) #4 (Ma) P4 (ma) M3 (Ga) m2 (re) P1 (Sa)

The result is a greater emphasis on the augmented fourth, which I used in the ascending and descending patterns as well as the accompaniment drone. Even though the tonal palette is the same as Rag Lalit, the mood produced is quite a bit different due to this difference of note hierarchy.

It is interesting to note that I have put both of the serenades that have elements of blues and raga next to each other in the track sequence. "Purple Raga" is the only serenade in this project for which I did any compositional work before recording, that work being creating a set of raga rules that incorporate a blues scale to invoke a misty purple mood: the calm and creative state of trance one can imagine Hendrix in while performing. In "Lilalit," I have without thinking about it first superimposed a blues scale over a dissonant drone to produce something haunting and ethereal. Perhaps the two serenades fit very well next to each other because the raga rules for "Purple Raga" are a recipe for a transcendent blues, while the F blues scale over an E tonic creates a dark and mysterious tension in "Lilalit."

The Credits

100% Organic Loop-Free Music

Every note on this recording was played by Matthew Montfort (scalloped fretboard guitar), Alan Tower (didjeridu), Patti Weiss (electric and acoustic violins), and Mariah Parker (santur). Most of the performances are live takes without edits. Samples, loops, and quantization were not employed, as the goal here is music flowing with the human heartbeat, not the computer clock.

Photography

Julie Marten (cover photo, serenade shots, portraits of Matthew Montfort and Patti Weiss), Blake Davis (photo of Mariah Parker), and Charles M. Kozierok (back cover close-up of Matthew Montfort's fingers as he performs live).

Production, Engineering, Mastering, Photoshop Art, Typography, and Digital Booklet Essays

Matthew Montfort (This really is a solo album).

Dedications

Very special thanks to Mariah Parker. In memory of Charles Montfort, father; Constance Montfort, mother; and Rick Epting, brother.

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Informative Witty Aside

Can't read ♫'s? Click on ♫'s for cheesy synth versions designed to inspire learning to read ♫'s to avoid listening to cheesy synth versions.

64-Bit Tuned Harmonic Mastering

The muse doesn't always wait around for hours while the recording set up is tweaked for the perfect sound, so most engineers save a bit of the tweaking for after the music is captured to insure good performances. But since I was both engineer and performer on this project, more than the usual percentage of sound tweaking occurred in the mastering stage using the latest 64 bit mastering software. The philosophy I employed was to do as little harm as possible, using the minimal amount of compression, noise reduction, and EQ to achieve the desired result. Of course the question is not just how much to alter the sound, but at what frequencies. Since the music on this recording is modal in nature, it seemed to me that the tuning systems themselves should figure prominently in such decisions.

Guitar fretboards are calibrated to roughly match the Western equal tempered scale. This scale was developed to allow one to play in all keys, but to do so the fifths are tuned flat, resulting in an equally out of tune scale. Only the interval of the octave is in tune. One of the reasons for scalloping the fretboard is to allow greater control over the notes, and I use this control to attempt to play in tune to the harmonic series where possible. Music in tune with the harmonic series is considered to be in "just intonation." The 12 tones of a justly tuned scale are based on intervals with ratios such as 3/2 (perfect fifth). By contrast, in the equal tempered scale, the distance between each successive note is the 12th root of 2, not a simple acoustic ratio of 16/15. In mastering this project, I made charts for each serenade such as the one below of the intervals and their corresponding frequencies for "Michelle's Star," which is in the key of A:

Note:	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A
Ratio:	1/1	16/15	9/8	6/5	5/4	4/3	7/5	3/2	8/5	5/3	16/9	15/8	2/1
Freq:	440	469.3	495	528	550	586.6	616	660	704	733.3	782.2	825	880

After first making rough adjustments by ear, all of the EQ settings, crossovers, reverb room measurements and cutoff points were then tuned to the intervals performed, using the exact frequencies played by the performers along with the mathematically calculated just tuned harmonics where appropriate. Small boosts tended to be on the intervals of each scale employed, and cuts and crossovers tended to be on the intervals in between scale tones. While the effect of getting one individual setting in tune to the harmonic series is just barely audible, the cumulative effect of getting them all in tune was so stunning to my ears that I decided to coin a term for the technique for use in my future productions: 64-Bit Tuned Harmonic Mastering. I look at it as tuning the recording to the music.

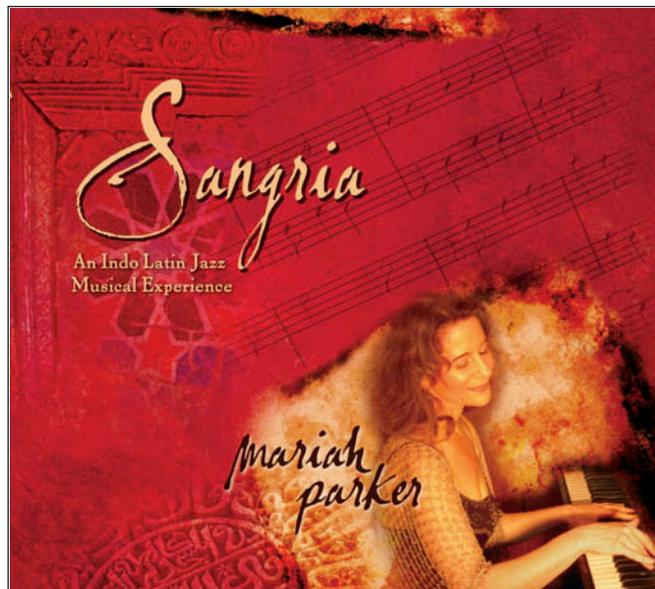
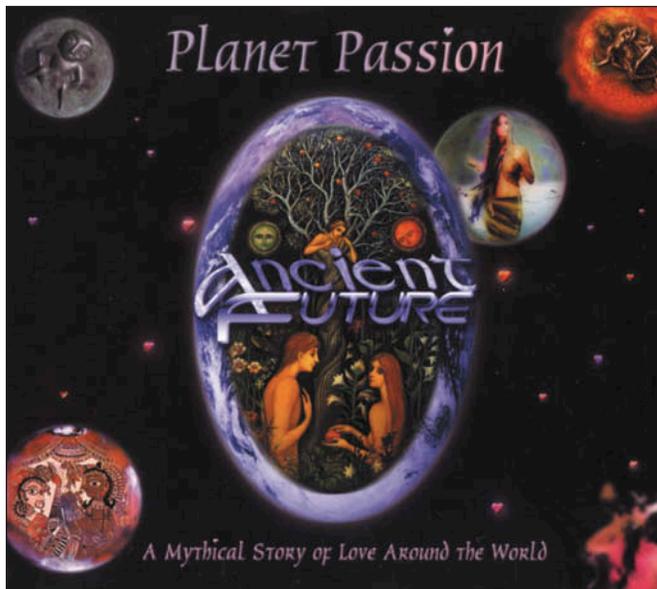
The compressed audio formats used by most download sites at the time of this release reduce the file sizes for quicker downloads, but this is accomplished at the expense of musical subtlety. In order to hear the intricacies that are present in this music, please consider upgrading to a format with a higher audio quality, such as a compact disc, available at www.ancient-future.com.

The Artist Coalition Label

Ancient-Future.com Records
World Music

Ancient-Future.Com Records documents the activities of the many master musicians who are part of the broad music scene surrounding Ancient Future, the world's first and longest running ensemble dedicated to the creation of world fusion music. On Ancient Future's "Planet Passion" CD alone there are nineteen world music masters performing, and there are fourteen fully rehearsed live performance versions of the band. All of the musicians working with Ancient Future also have solo careers and perform with other bands, so there are always a number of projects in production.

Ancient-Future.Com Records is built on the principle that artists should be in control of their artistic destinies and should own their own work. Ancient-Future.Com is structured to give the artists greater advertising buying power and distribution than they would have on their own, and to give the artists the proceeds from their work. Because the recordings are artist owned, each record on Ancient-Future.Com is as the artist wishes it to be.



Ancient-Future.Com Records director Matthew Montfort has over 30 years of experience in every aspect of the music business. He received widespread media coverage for his role as a class representative for independent musicians in the Napster court case. Although he filed a lawsuit against Napster, a version of his proposed solution to the problem, "Open Market Digital Distribution," was presented to Congress in 2001 by Napster CEO, Hank Barry.

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Support Listener Sponsored Music from Ancient Future

Ancient Future is not just a band, it is a cause. It is a musical organization dedicated to the mission of creating world fusion music, a term I coined in 1978 to describe Ancient Future's unusual blend of musical traditions from around the world. My vision was a musical movement seeking to show how people from different cultures can grow by learning from each other. World fusion is a process by which new traditions are created, and has occurred throughout history. It would be difficult to find a form of traditional music that has not at some time been influenced by the music of another culture. Current times offer the opportunity for musicians to learn music from anywhere on earth. It is my passion and vision for Ancient Future to explore new sonic territory between different traditions, while illuminating the ancient musical knowledge of the world.

This is important work for many reasons. It is critical that new innovations based on the knowledge of the world's great traditions are supported, because without new innovation, the art of music can lose its vital spark and relevance in contemporary life. In world fusion music, master musicians from different cultures work together and grow from the exchange. They learn techniques and forms that are new to them, and in a small way act as ambassadors between their peoples. Because it has both familiar and exotic elements, world fusion music has the potential to open people up to music and ideas from cultures other than their own. I believe that the cumulative effect of people appreciating diverse cultures can have very positive ramifications for international relations.

Recent cuts in arts programs and changes in the record industry make direct listener support of virtuoso level world fusion music more important than ever. The same Internet that gave listeners the tools to damage the record industry through file sharing also gives them the tools to band together to support the the cause of world fusion music directly. Although these tools make it easy to unite people who already share a single easily Googled common interest, building bridges between cultures takes a lot more effort. So for those music lovers who enjoy the music created through this vibrant musical process, with its potential to open hearts and minds and connect diverse cultures in positive ways, the time has come to get involved.

Please support the cause through the World Fusion Music Support Page (www.ancient-future.com/donation.html). There you can make a donation to support world fusion music concerts in your area, become a subscriber to support future world fusion music recordings, or support Ancient-Future.Com with a sponsor link back to your site. Your support can help insure the survival of Ancient Future and the virtuoso world fusion music movement. Plus with the variety of options explained on the the World Fusion Music Support Page, there is an engaging way for everyone to get involved!

"The time has definitely come for world fusion music. Ancient Future is one step ahead of the game; on their side is the philosophical parallel between global consonance and world peace." - SANTA CRUZ SENTINEL