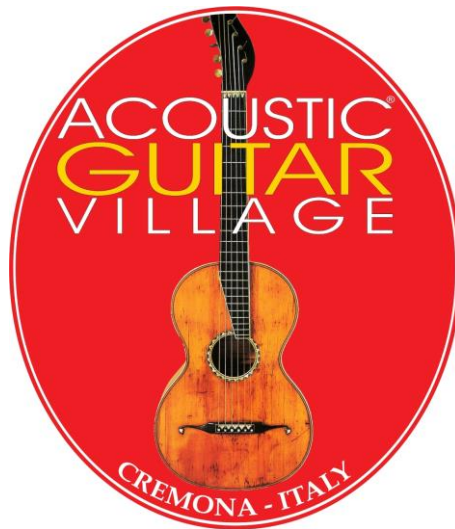


As part of the Event



CremonaFiere, in collaboration with the
Cultural Association Armadillo Club,
organizes a

Masterclass of lutherie for acoustic guitar

27th - 29th September, 2019

Teachers:

KEN PARKER (US) | DANA BOURGEOIS (US)
MICHAEL GREENFIELD (Canada)

Italian translation and assistance by Max Monterosso, Mirko Borghino, Piero Guagliumi

The places are limited

Application Deadline: 16th September 2019

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona
Tel.0372.598011 | info@cremonamondomusica.it

TERMS AND CONDITIONS

Participants:

Guitar makers, Guitar players (amateur and professional), guitar fans

Working methods:

Collective theoretical lectures

Teachers & Programme

Master luthier KEN PARKER (Usa)

Though most players know Ken Parker because of the innovative guitar he and Larry Fishman designed and introduced under the Parker Guitars brand in 1993—the Fly—he has been obsessed with archtops for decades. Given the Fly's striking ergonomics, composite-covered body, carbon-fiber fretboard, and proprietary, multifunction tremolo—all of which made it one of the most unique and successful new solidbody designs of the last 20 years—it should come as no surprise that Parker's obsession is now advancing the art and science of archtop guitars. But that shouldn't overshadow the fact that he does it all because he's striving to inject the playing experience with real joy: "To me, if a guitar isn't fun to play—if it doesn't put a grin on your face and beckon you from the corner of the room—what is it for?"

Tradition Evolves

Program:

1st Day - Friday 27th, from 10:00am to 1:00pm

I will explain my life's journey in instrument making, invention, innovative design, and tool making. I'll share some lessons learned and discoveries made that have been most important to me, and show how it has all come together in the acoustic arch top guitars that I'm building now.

I will cover all aspects of tool geometry and cutting tool design, a crucial building block for the luthier, looking at tools and methods that work especially well. We will see how our traditional tools can be improved by applying this understanding. I will demonstrate some hot rod hand tools useful to luthiers, and show the real world benefits of understanding tool design.

We will discuss the job of the contemporary luthier, the evolution of instrument performance driven by the needs of contemporary musicians, and how our useful innovations can empower the musicians who use our instruments as tools for their expression and craft.

2nd Day - Sunday 29th, from 10:00am to 1:00pm

Students will be encouraged to bring their work problems to be examined and (ideally) solved, or mysteries to be explored. These may be tools that don't work well, materials that pose unusual challenges, or a process that seems too difficult, time consuming, or unpredictable.

I will discuss how modern composite materials can best be applied to guitars, explaining their special properties, benefits, and limitations. We'll look at how composites can support and blend with wood to solve some fundamental problems in guitar making.

Also we will study some traditional techniques used to build ancient instruments, and to recall what may have been "lost" traditional methods that have relevance today.

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona

Tel.0372.598011 | info@cremonamondomusica.it

Master luthier MICHAEL GREENFIELD

While playing music professionally in the 1970s, Michael Greenfield began setting up and repairing electric guitars. By the 1990s, this evolved into a career repairing and restoring vintage and antique guitars. Having had the opportunity to examine so many of those iconic pre-war and early 20th century instruments was an invaluable education. Michael was able to examine, measure, play and HEAR those wonderful guitars! He brought all of this to his craft and current work. His goal is that every musician is not just satisfied but thrilled with the new guitar and each commission begins with a personal consultation. The resultant choice of model, specifications, materials and options combine to make the Greenfield Guitar a truly one-of-a-kind instrument.

Program:

1st Day - Friday 27th, from 2:30pm to 5:30pm

Business systems for small-shop guitarmakers

The importance of maintaining and using accounting systems, time management, template documents, published price lists, your ordering and pricing policies, collecting deposits and price guarantees, managing the customer experience, communicating with customers and configuring guitars, the contract, customer engagement, the importance of the interim payments and dealing with special orders – left hand, etc.

- *Beginning work, work orders/build sheet, the importance of redundancy and double checking*
- *Collecting final payment*
- *Delivery*
- *International shipping (CITES, etc.)*
- *Agents and dealers*
- *Purchase orders*
- *Deposits*
- *Contracts*

Workshop and data management

- *Using ShopFlow*
- *Journalizing data*
- *Throughput*
- *Identifying the bottle neck*
- *Instrument records*
- *Wood management and inventory control*
- *Dealing with CITES, Lacey (USA) and the future*
- *Employee/apprentice training*
- *R.F.I.D. tags*

2nd Day - Saturday 28th, from 2:30pm to 5:30pm

The Invisible Guitar

The instrument we love.... the guitar! The handmade acoustic guitar and its culture have become very fashionable. Consequentially, we are being bombarded with information. Social media, internet discussion forums and boutique guitar galleries are all contributing to the cacophony. But where does the object end and the musical instrument begin? A look into the world of the invisible guitar; the guitar we cannot see. What are the elements that influence a guitar's voice? What about tonewood? What will contribute to the legacy, stability and playability of a guitar. The Invisible

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona

Tel.0372.598011 | info@cremonamondomusica.it

Guitar is an offering and discussion of the details the luthier should really be considering when crafting a guitar.

Open Q & A

Master luthier DANA BOURGEOIS

Dana Bourgeois is a luthier, writer, lecturer and is considered one of the United States' top acoustic guitar makers. Bourgeois's innovations in design and voicing techniques have earned him worldwide acclaim for his acoustic guitars from professional players, hobbyists and collectors alike. Some notable musicians playing Bourgeois guitars include Luke Bryan, Ricky Skaggs, Bryan Smith, Ry Cooder, Scott Fore, Bryan Sutton, Vince Gill, Lee Roy Parnell, James Taylor and Guy Clark. Dana started his own company, Bourgeois Guitars, in 1993 and was located at Roy Continental Mill in Lewiston, Maine. His use of premium materials, such as Brazilian rosewood, Adirondack Spruce and Indian Rosewood, as well as his ability to "voice" his instruments earned Bourgeois a reputation within the music world as an expert luthier. Using a tapping method, he fine tunes individual pieces at key times throughout the manufacturing process. This high-quality sound distinguished Bourgeois from other luthiers and began attracting the attention of top musicians.

Voicing a traditional steel string guitar

Program:

1st Day - Saturday 28th, from 10:00am to 1:00pm

The first session will consist of a slide show presentation. The following topics will be addressed:

- The physics of coupled oscillators
- Optimizing stiffness characteristics and resonant frequencies
- My step by step voicing method
- I will demonstrate my voicing method by shaping the braces of several tops and backs. As I work, I will explain my step by step procedure and answer any questions

2nd Day - Sunday 29th, from 2:30pm to 5:30pm

In the second session each participant should bring a braced top, either finished or unfinished. I will offer individual guidelines to participants who wish to work on their tops during this session. Finished tops will be critiqued and compared to the tops that I voiced during the prior session.

My objective is to help participants develop their own approach to voicing. Participants will be encouraged to adopt as much or as little of my method as they find valuable. The goal of my critiques will be to illustrate differences between my results and results obtained by participants.

Participants who wish to work on tops must bring their own tops, tools, and a towel or pad to protect the top while working.

Venue: Masterclass Hall 1 located at CremonaFiere's offices

Admission

The Masterclass must be paid for and has a limited enrolment number

Admission to the Masterclass will take place, presenting simultaneously the ***Application Form*** with the payment for the participation fee by ***Monday 16th of September 2019***.

Sending the application without the concomitant payment will not be considered valid.

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona

Tel.0372.598011 | info@cremonamondomusica.it

Participation Fee

Price per person: €. 230.00=(VAT included)

- The registration fee must be paid in full.
- The registration fee is not refundable in case of withdrawal or missed MasterClass.
- The registration fee includes free pass to Acoustic Guitar Village ticket.
- When reaching the minimum number of participants in the Masterclass, CremonaFiere will refund the amount paid to those who will not be admitted.

Application Procedure

The Application Form must be sent **by the 16th of September 2019**. In alternative, it must be sent by:

- fax 00 39 0372 598222
- mail: giampaolo.pasquali@cremonafiere.it

together with a copy of the participation fee payment, by electronic bank transfer in favour of CremonaFiere spa (purpose of payment: *Making guitar masterclass 2019*) on the following bank account:

BANCA POPOLARE DI SONDRIO branch of Cremona Via Dante IBAN IT49S0569611400000003630X76 BIC POSOIT22
--

Information

For any information regarding the contents of the masterclass, please contact:

Cultural Association "Armadillo Club"

Alessio Ambrosi

Email: info@armadilloclub.org

Tel: + 39 (0)187 626993

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona

Tel.0372.598011 | info@cremonamondomusica.it

Application Form

Masterclass of lutherie for acoustic guitar
27th - 29th September, 2019

Teachers:
KEN PARKER (Usa) | DANA BOURGEOIS (Usa)
MICHAEL GREENFIELD (Canada Masterclass of lutherie for acoustic guitar)

(Fill in Capital Letters)

The undersigned:

SURNAME: _____

FIRST NAME: _____

ADDRESS _____

POSTAL CODE _____ TOWN _____

PROVINCE _____ Landline/mobile: _____

E-MAIL _____

I'm a natural person freelancer

Personal Identification number _____

(e.g. National Insurance Number, Identifikationsnummer, numéro de sécuritésociale, Número de Identificación Fiscal, etc...)

Tax/v.a.t. (Value Added Tax) number _____

(only for companies or freelancers)

DATE OF BIRTH _____ IN _____

Asks for admission to the Masterclass of lutherie for acoustic guitar 2019 at CremonaFiere and claims to have read and accepted the Masterclass Rules

➔ Date _____ Signature _____

Privacy

Personal data indicated in this registration form, collected for organizational purposes, will be treated in full compliance with the provisions of the Legislative Decree, 196/2003 and subsequent amendments or modifications. Any form of distribution/transfer of these data to third parties is excluded. You can request, at any time, the modification or removal, and exercise your rights towards the data controller, by sending an email to info@cremonafiere.it or a fax to n. 0372 598222. The regulation is available at <http://www.cremonafiere.it/trattamento-dati/>. I acknowledge the terms and conditions and expressly consent the handling of my personal data. I acknowledge the terms and conditions, and consent the handling of my personal data.

➔ Date _____ Signature _____

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona

Tel.0372.598011 | info@cremonamondomusica.it