

Lauderdale Guitar Society NEWSLETTER

by Avron Goss

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July roundup

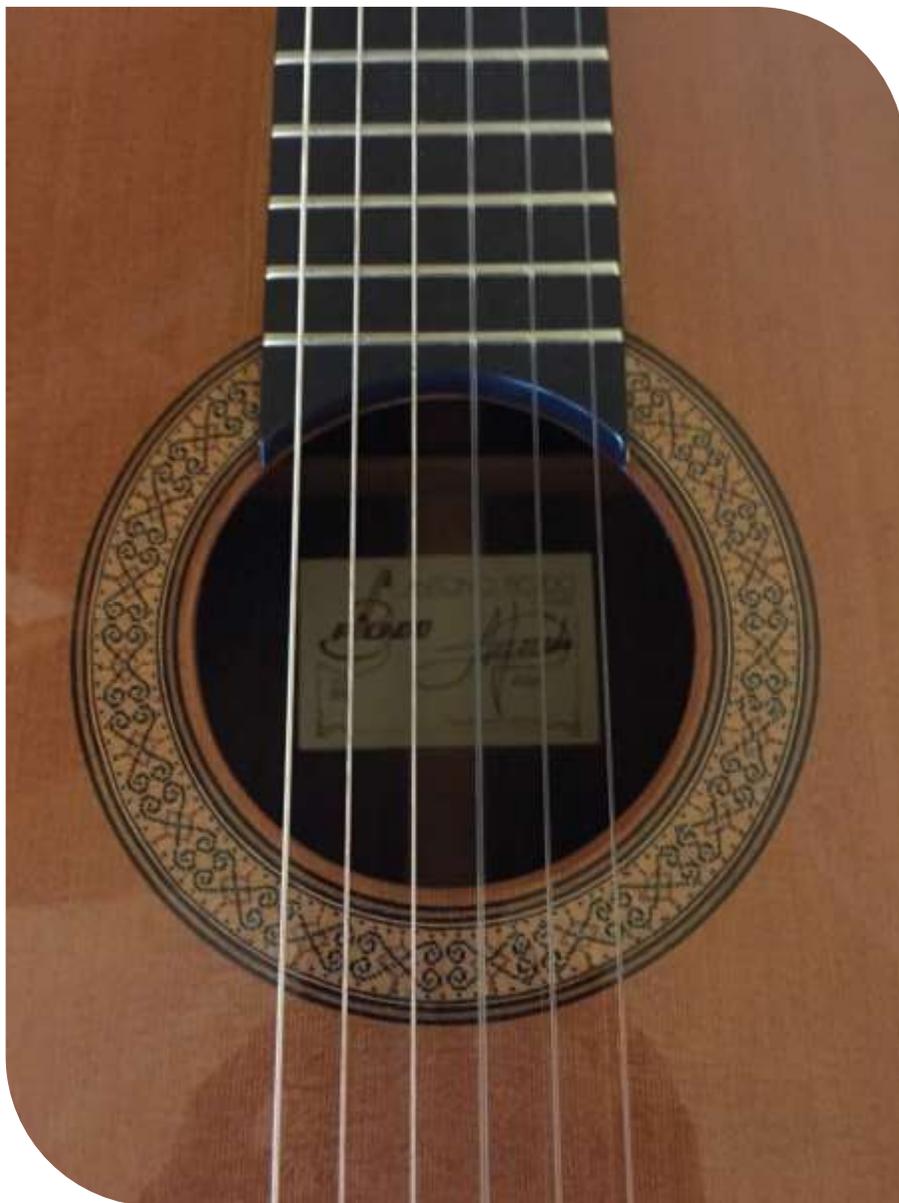
July's meeting was well attended, and the programme was packed with delightful and challenging pieces. See what was played below.

Practice corner

Everyone wants to play a smooth tremolo, here are some tips and resources.

Housekeeping

Our next meeting will be held on the 12th August.



Lean your body forward
slightly to support your
guitar against your
chest, for the poetry of
music should resound
in your heart

- Andreas Segovia -



THE GUITAR SOCIETY IN THE TIME OF COVID

At this time of the year we usually have the delightful opportunity to enjoy sunset walking into Lauderdale House. While this is not possible at the moment, we continue to have meetings undeterred, via video conference.

Dennis, our organiser, had started these virtual meetings in April and has continually tried to encourage past members who have moved away from London to join, as distance is no obstacle. We enjoyed the company and music of Martin Byatt in May and June and for this July meeting were pleased to see a long-lost Richard Wyse, though he did not play. There are also members who regularly come purely to listen.

We have managed to maintain the atmosphere of the group, with little additions of “text over playing”, imbibing a tippie, cat stroking and furtive filing of fingernails

July roundup



Programme

We were treated to the following delightful range of pieces, in order of performance:

Alan F Chord of C major (a good opener)
Bach Partita No 1 – Sarabande
Encore: Dowland Galiarde

Nick H Alonso Mudarra – Fantasia que contrhaze
la harpa en la manera de Ludovico

This enjoyable piece is useful to demonstrate the campanello effect. Indeed, the title indicates it is meant to imitate the harp of Ludivico.

Supposedly Noad has fingered a version on the upper frets to create the ringing harp like effect, allowing strings to ring over each other. However, Pujol, having studied the original tablature, argues that the lower positions are more authentic.

The G string is usually tuned to F#, but many argue this is unnecessarily confusing.

Bonus points: Who was Ludivico?

Avron G Brouwer – Un dia de Noviembre

Composed for a Cuban film by the same name directed by Humberto Solás and then written a separate guitar piece by popular request.

Brouwer insists that a composer should abstract themselves from what is happening on the screen otherwise the music becomes too obvious or cheesy and terms this as “mickey moussing”. Rather, he insists, the music must portray a passive reflection of what is happening in the moment.

David M Tarrega – Recuerdos del Alahambra

Richard B	Regondi – Study No 8 from his 10 studies Encore: Fernando Sor – Minuet	The 10 Etudes for Guitar by Giulio Regondi represent the pinnacle of technical achievement for nineteenth century guitar performance. The etudes were not published until the late twentieth century and have not had generations of guitarists solving their challenges and teaching them to younger generations of students.
		With thanks to Richard for solving these to provide us with an enjoyable and competent rendition.
Alan J	A delightful introduction of his granddaughter’s first composition Albeniz – Granada	
Jamie M	Antonio José – Sonata, 3 rd movement Encore: Bach – Capriccio on the departure of a beloved brother	Supposedly Bach performed the capriccio at age nineteen when his brother Johann Jacob left to become an oboist in the army of Charles XII in Sweden, however this is questionable.
Oswaldo S	An improvisation on the 16 th Century music – Tanzen An improvisation on a piece from John William’s Guitar from the Americas	
Dennis C	Villa Lobos – Prelude No 4 Villa Lobos – Prelude No 5	

It was unfortunate that Stuart McGowan, who usually entertains us playing the mandolin, had difficulties with technicalities of our zoom platform when he was trying to show us a video of a duet he had recorded earlier. Better luck next time.



If you liked that... try this

If you enjoyed the Fantasia try Diferencias sobre “Guárdame las vacas” by Luys de Narvaéz (1538).

This piece comes from Narváez’s Los seys libros del delphín, a remarkable collection of polyphonic music transcribed for the vihuela, with elaborate fantasias; the work includes the earliest known sets of variations. His Diferencias (Variations) were based on a popular song of the time, Guárdame las vacas (watch over my cows).

Practice corner



Tremolo

Inspired by David M tackling tremolo studies, we thought we would offer some tremolo practice tips for you or your students.

While there are only, relatively, a handful of pieces that rely on it, every guitarist seems to want to play a smooth tremolo. The secret to a good tremolo is evenness and articulation, not speed.

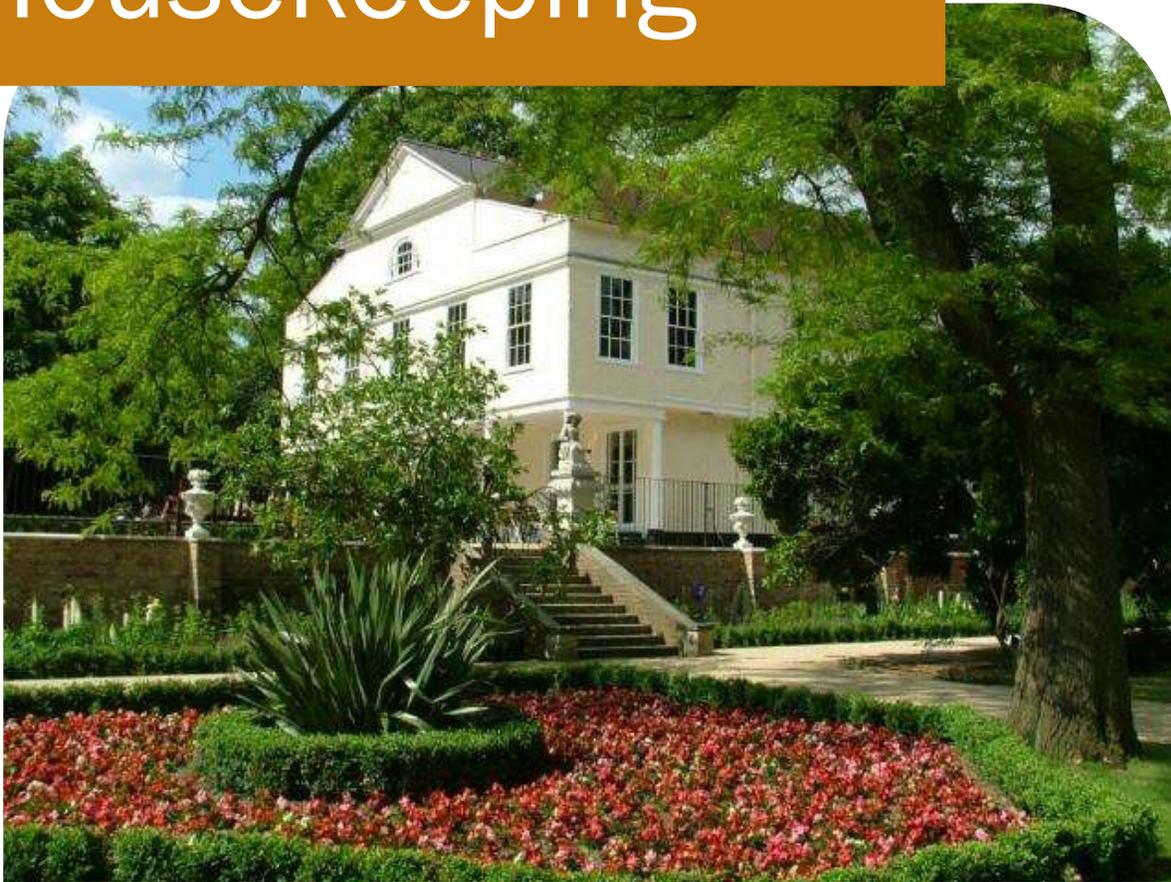
If you want an even and articulated tremolo you will need to build its practice into your everyday routine. Here are suggested exercises, it is based on the principle of incorporating speed bursts. In each case start slowly and only increase speed when you are obtaining a smooth sound.

- On the 1st open string play “p-a-m-i” with alternating sets of quavers and semi-quavers.
- When you are comfortable with this, continue with the bursts but move the thumb from the 1st to the 6th string and back as you move through each set of quavers and semi-quavers.
- Finally, practice changing chords on the left hand while playing a pattern on the right (e.g. play “ami” on the second string while cycling the thumb through the 5th, 4th, 3rd and 4th string.

Trap to avoid: Your thumb is not separate from your fingers and therefore must play in rhythm with them. Think of the flow of playing as “p-a-m-i” not “p - a-m-l”

Suggested Resource: Pumping Nylon, Scott-Tennant

Housekeeping



Next Meeting

Meetings are held on the 2nd Wednesday of every month and the next meeting will be on the 12th August 2020 at 8:30pm. Due to Covid it will be held via videoconference. An invite will be sent prior to the meeting.

For further information and contact details please visit our website:

www.lauderdaleguitarsociety.org