

Fret Wire

FALL 2022

The CGSUNY Newsletter

A Return to an In-person Fall Festival!

Fall Festival Headliner!

Berta Rojas

Regional Artist!

Michael Leopold

The Classical Guitar Society of Upstate New York

www.cgsuny.org

Fret Wire

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Our membership is encouraged to submit articles and compositions for possible inclusion to the Fret-Wire editorial staff for consideration. Please contact Harry at recitalguitarist@verizon.net

On our cover:

Our in-person Fall Festival 2022 at SUCO in Oneonta—welcome back! The cover photo is from 2013's GFA convention in Louisville, Kentucky.

Our Mission

Our purpose is to promote the education, appreciation and cultural awareness of the classical guitar and other associated instruments as a non-profit presenting arts organization.

FALL 2022

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A Note from the CGSUNY President

—Paul Sweeny

Fall is here; many are back to school, Covid is easing (knock on wood), and our Fall Festival is around the corner. I so look forward to seeing and hearing members in person in Oneonta.

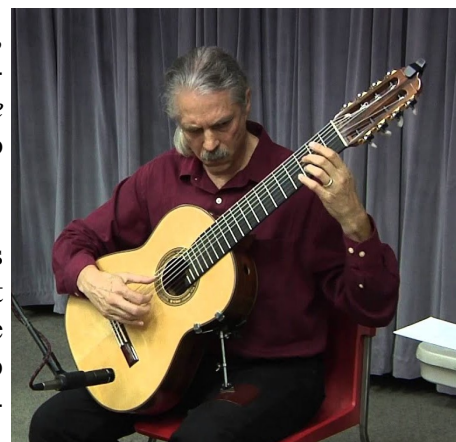
We will be treated on Saturday to a fabulous concert by Berta Rojas, but also a program of Baroque lute music, and the always incredibly varied members per-

formances. Sunday will see Berta teach a master Class. Anyone interested in playing for her should apply to me (bpsimplegifts@earthlink.net).

I want to close by thanking all the members of the CGSUNY Board of Directors for their work throughout this year (and in fact during the entire Covid challenge). Their gener-

osity of time, ideas, efforts, and wonderful *esprit de corps* make my job a pleasure.

I hope all members appreciate what goes on behind the scenes to keep things moving forward.



Like us on Facebook!

Fret Buzz from the Editor's Desk

—Harry G. Pellegrin

Some business first!

Dear members: This is your newsletter as well as your forum. If you have a bit of news or an article you'd like to see in the newsletter, please send your thoughts and ideas to me at recitalguitarist@verizon.net.

There are a few simple guidelines for inclusion. First, the information **MUST** have relevance to guitar players of any genre. Second, and very importantly, this will not turn into a soapbox for personal opinions regarding another player or to engender any controversy

with any political, racial or religious viewpoints. We all have opinions on these matters, I am sure, but this is definitely not the venue for espousing them. Enough said.

If you have questions regarding your prose style or writing capabilities, your submissions will be edited WITH YOUR APPROVAL. If we can not come up with edit(s) that meet(s) with both of our approvals, I will be the final arbiter regarding the piece's inclusion in the newsletter. I am placing these guidelines in place so that we

all may enjoy our guitar society and our newsletter.

This year's Fall Festival will be a milestone event. We will be meeting IN PERSON for the first time since the pandemic—our last cordial and convivial fest was 2019—and I believe I can honestly say that we all miss each other! I find Zoom and Skype quite irksome after the past two and a half years. What will also make the Fest awesome is headliner Berta Rojas as well as regional artist and fine lutenist Michael Leopold performing for our CGSUNY membership and guests.



Be sure to read the instructions for our election of Board and Officers elsewhere in this issue. Please consider renewing your membership and purchasing event tickets through PayPal as well.

I am all 'talked out' at this point and will stop chewing your ears and let you get on with the rest of this newsletter!

A worthwhile repeat from last issue:

Berta Rojas ranks among today's foremost classical guitarists. She has been praised as "guitarist extraordinaire" by the Washington Post and by Classical Guitar Magazine as "Ambassador of the classical guitar."

Berta has been nominated three

times for Latin Grammy Awards; in the category of Best Instrumental Album for *Día y Medio - A Day and a Half*, a duet with Paquito D'Rivera (2012), in the category of Best Classical Album, for her album *Salsa Roja* (2014), and more recently in the category of Best Tango Album, for her album *History of Tango* (2015), recorded with the Camerata Bariloche.

Berta's acknowledged warmth and musicality have earned her the admiration of audiences at major venues worldwide: the Weill Recital Hall at Carnegie Hall and the Frederick P. Rose Hall of Jazz at the Lincoln Center, in New York, London's South Bank Centre, the Kennedy Center in Washington D.C., the National Concert Hall in Dublin, where she performed as a soloist with the Irish Radio and Television Orchestra, and the Flagey Studio 4 in Brussels, where she performed with the Brussels Philharmonic Orchestra for Belgian National Television.

In 2011, with guest Paquito D'Rivera, Berta initiated the four-year tour "In the Footsteps of Mangoré" which followed the travels of Agustín Barrios, pioneer of the classical guitar in the Americas. The duo performed in 20 Latin American and Caribbean countries, concluding the journey at the national theater of the capital of El Salvador, final resting place of the celebrated composer.

Berta takes her audience on a colorful journey of sound, embracing new works by composers in diverse genres. The journey is echoed in recordings such as *Cielo Abierto* (2006) and *Terruño* (2009), as well as the duo with Carlos Barbosa-Lima on *Alma y Corazón* (2007) and the celebrated *Intimate Barrios* (2008) featuring works by the great Paraguayan composer and guitarist. On her latest recording, *Felicidade* (2017), she pays tribute to Brazilian music, with

guest artists including Gilberto Gil, Toquinho and Ivan Lins.

In addition to continually enriching her own career through international tours and master classes, **Berta Rojas** is firmly committed to furthering and disseminating the classical guitar. A particular focus is on promoting the music of her country, Paraguay, as well as Latin American music more widely, and her ongoing support for the careers of young, upcoming guitarists.



Photo by: Natalia Ferreira

With this aim, she created the first online classical guitar competition, the Barrios World Wide Web Competition, in 2009, and was the Artistic Director of the Ibero-American Guitar Festival at the Smithsonian Museum in Washington D.C., She also co-founded the young persons' Beatty Music Scholarship Competition for Classical Guitar, offering winners the opportunity to perform at the John F. Kennedy Center in Washington, D.C.

After initial studies in her native Paraguay with Felipe Sosa and Violeta de Mestral, Berta studied in Uruguay under Abel Carlevaro, Eduardo Fernández and Mario Payseé, and at the USA's Peabody Institute under Manuel Barrueco, Ray

Chester and Julian Gray. She has recently joined the prestigious Berklee College of Music as Associate Professor, sharing her knowledge and love of music with a select group of young guitarists from all over the world.

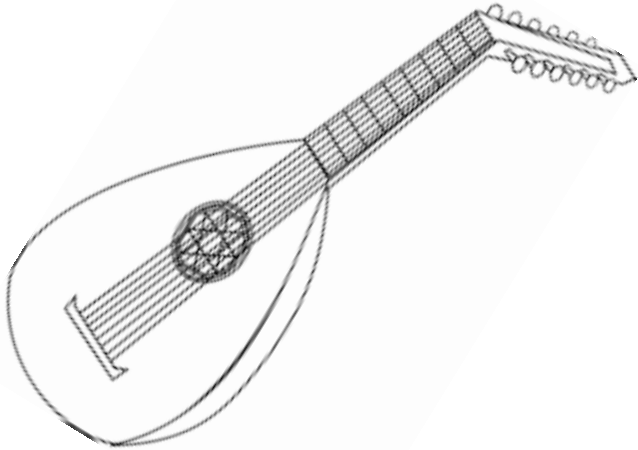
Berta Rojas has been ranked amongst the most influential women in the Hispanic world (EFE and EsGlobal 2014; 2017). She has been named a Fellow of the Americas by the US Kennedy Center for the Performing Arts for her artistic excellence, and honored by her country with the

title Illustrious Ambassador of Musical Art. In 2015 she was awarded the National Order of Merit of the Comenaros, and the title of Doctor honoris causa by two national universities. In 2017, in recognition of her outstanding contribution to culture, she received both the National Order of Merit Don José Falcón and the Carlos Colombino Award.

*Biography reproduced from
www.bertarojas.com*

Regional Concert Performer

Lutenist Michael Leopold



Michael Leopold holds both an undergraduate degree in music and a master's degree in historical plucked instruments from American Universities as well as a degree in lute and theorbo from L'Istituto di Musica Antica of the Accademia Internazionale della Musica in Milan, Italy. Originally from Northern California and after living in Milan, Italy for 16 years and Canada for 5 years, he now resides in the United States. He has performed both as a soloist and as an accompanist throughout Europe, Australia, Japan, South America, Mexico, Canada and the United States.

Michael has played with a number of leading Italian early music groups, including Concerto Italiano, La Risonanza, La Venexiana and La Pietà de' Turchini and several American period-instrument ensembles. He has also collaborated with several orchestras and opera companies, including Orchestra Verdi di Milano, Opera Australia, San Francisco Opera, Barcelona Opera, Los Angeles Opera, Houston Grand Opera, Washington National Opera, Glimmerglass Opera, Chicago Opera Theater, Gulbenkian Musica, Houston Symphony, Minnesota Orchestra, Nashville Symphony, Cincinnati Opera and Portland Opera. His performances in operas have been noted in various reviews, "Michael Leopold was a standout on theorbo, providing some of the most sensitive and heartfelt musical moments of the evening," (Kathryn Bacasmot, Chicago Classical Music 1 May 2012. Teseo, Chicago Opera Theater) and "High marks especially to the marvelous theorbo, lute and baroque guitar specialist, Michael Leopold, whose recitatives added dazzling color." (Harvey Steiman, Seen and Heard International 7 November 2011. Xerxes, San Francisco Opera). He can be heard in recordings on the Stradivarius, Glossa, Naïve, Linn, Avie, Centaur and Naxos labels.

Who is Your Right-Hand man?

—*Harry G. Pellegrin*

It has been stated by many fine performers – Dale Kavanagh comes to mind—that too often we separate left hand technique from right hand technique. When one thinks about it, the production of music on the guitar requires both hands to work in concert to produce the desired effect. In short, one cannot divorce the two hands from each other and expect to produce music.

With that said, pedagogues have often generated exercise to improve right hand technique by simply focusing all efforts towards that particular hand. “Simply” may not be the accurate way to describe these pedagogue’s work—some of their regimens are both exhaustive and highly effective. Still, they could better address the disciplines needed to master our instrument.

I believe that for most of us Mauro Giuliani’s 120 Right Hand Etudes were what we cut our teeth on when first learning classical guitar. Of course, my experiences were gleaned in the early 1970’s—things are probably different in these more modern times. Giuliani himself was a very interesting character, see bio below. I shall discuss the pros and cons of his right hand treatise.

Mauro Giuseppe Sergio Pantaleo Giuliani (27 July 1781 – 8 May 1829) was an Italian guitarist, cellist, singer, and composer. He was a leading guitar virtuoso of the early 19th century.

During the summer of 1806, fresh from his studies of counterpoint, cello and guitar in Italy, he had moved to Vienna without his family.

In Vienna he became acquainted with the classical instrumental style. In 1807 Giuliani began to publish compositions in the classical style. His concert tours took him all over Europe. Everywhere he went he was acclaimed for his virtuosity and musical taste.

He achieved great success and became a musical celebrity, equal to the best of the many instrumentalists and composers who were active in the Austrian capital city at the beginning of the 19th century.

Giuliani defined a new role for the guitar in the context of European music. He was acquainted with the highest figures of Austrian society and with notable composers such as Rossini and Beethoven, and cooperated with the best active concert musicians in Vienna. This exposure gave Giuliani prominence in the musical environment of the city. Also in 1815, he was the official concert artist for the celebrations of the Congress in Vienna. Two years earlier, on 8 December 1813, he had played (probably cello) in an orchestra for the first performance of Beethoven's Seventh Symphony.

Toward the end of 1827 the health of the musician began to fail; he died in Naples on 8 May 1829. The news of his death created a great stir in the Neapolitan musical environment.

Abel Carlevaro (16 December 1916 – 17 July 2001) was a virtuoso performer, classical guitar composer and teacher born in Montevideo, Uruguay. He established a new school of instrumental technique, incorporating a fresh approach to seating and playing the guitar, based on anatomical principles.

He had a successful career as a concert artist and gained the admiration of musicians such as Heitor Villa-Lobos and Andrés Segovia. His performances in the important music centers of Europe, Latin America and the United States were met with high acclaim by the public and critics alike.

The Carlevaro Technique & Carlevaro Guitar

A profound and dedicated teacher, Carlevaro was the creator of a new school of instrumental technique which was revolutionary in its understanding of posture, sound development, and general philosophy of music. This important contribution to the evolution of the guitar is expounded in his didactic series (the "Cuadernos").

An indefatigable researcher, Carlevaro has also invented a new guitar (Concert-Guitar Model "Carlevaro"), the conception and design of which break away from traditional guitar making.

This special model of guitar was first built in 1983 by the Spanish luthier Manuel Contreras (father) in Madrid.^[1] The upper part of the sound box (on which the guitarists arm rests) was straight, while the bottom (that rests on the guitarist's leg) is curved as usual. The resulting soundboard resembled the shape of a grand piano. Carlevaro said that this shape improved the vibration of the lower notes. This new guitar also had the normal round sound hole closed, having instead a thin "slot" (a sound-slot instead of a sound-hole) all around the curvature of top: The top is actually separated from the sides - the top is quasi-floating, and is held in place only by wooden pins from the sides.

When traveling abroad, Carlevaro was often invited to teach *Master Classes*, where in the course of a few consecutive days, students of all levels brought him their inquiries about technique, fingering, expression, or the like. Carlevaro invited participants to play the piece or section in question, and listened attentively.

Carlevaro continued teaching and performing until his last days.

Ferdinando Maria Meinrado Francesco Pascale Rosario Carulli (Naples, 9 February 1770 – Paris, 17 February 1841) was an Italian composer for classical guitar and the author of the influential *Méthode complète pour guitare ou lyre*, op. 27 (1810), which contains music still used by student guitarists today. He wrote a variety of works for classical guitar, including numerous solo and chamber works and several concertos. He was an extremely prolific writer, composing over 400 works for the instrument.

Carulli was born in Naples, then part of the Kingdom of Naples. His father, Michele, was a distinguished literator, secretary to the delegate of the Neapolitan Jurisdiction. Like many of his contemporaries, he was taught musical theory by a priest, who was also an amateur musician. Carulli's first instrument was the cello, but when he was twenty he discovered the guitar and devoted his life to the study and advancement of the guitar. As there

were no professional guitar teachers in Naples at the time, Carulli developed his own style of playing.

Carulli was a gifted performer. His concerts in Naples were so popular that he soon began touring Europe. Around 1801 Carulli married a French woman, Marie-Josephine Boyer, and had a son with her. A few years later Carulli started to compose in Milan, where he contributed to local publications. After a highly successful Paris tour, Carulli moved there. At the time the city was known as the 'music-capital' of the world, and he stayed there for the rest of his life.

Carulli became highly successful as a guitar teacher in Paris. It was also here that the majority of his works were published. Later in his life he became a self-publisher and, in addition to his own music, published the works of other prominent guitarists including Filippo Gragnani whom he befriended and who later dedicated three guitar duets to Carulli.

Carulli also began to experiment with instrument making toward the end of his life and, in collaboration with the Parisian luthier René Lacôte, developed a 10-string instrument, the *Decacorde*.

Carulli died in Paris on February 17, 1841, aged 71.

The Giuliani 120 Studies for the Right Hand

PROS:

- *Cover a large number of possible right hand finger combinations.
- *Are rather well structured with regard to structure and increasing complexity (encouraging progressive study)
- *Student can find an exercise among the 120 that may closely resemble a 'trouble spot' in a repertoire piece.
- *Simple left hand articulation. (Though some students consider the left hand chord transition difficult to execute cleanly or without hesitation.)

CONS:

- *Exercises are very short. Unless multiple repetitions are employed, is a lesson truly learned?
- *Although amazing variety, is every combination really covered?
- *Are some of the pattern sections a bit too esoteric? (Rarely found repertoire?)
- *They can drive listeners (and performers) to mayhem over the limited harmonic content!

Carlevaro Cuaderno Number 2:**PROS:**

- *Exercises are long, allowing the student to develop both mental as well as the obvious physical stamina.
- *Exercises cover a vast array of fingering patterns that juxtapose right hand fingers and the thumb 'against' each other.
- *Brick simple left hand articulation.
- *Easy to assimilate, difficult to master.

CONS:

- *High fatigue factor.
- *Muscle memory hard to break when switching from one exercise to another.
- *Some find the sonority (chromatic diminished chord use) unpleasant. Innocent bystanders cringe.

Carulli's Opus 114 24 Preludes:**PROS:**

- *Actual 'music'—these won't drive your spouse/partner/roommate(s) over the edge!
- *Covers a goodly number of right hand combinations as they will appear in actual repertoire—and that is why we learn studies, to better perform our pieces!
- *Good progressive nature. Early preludes are easy to read and the chord/hand shapes begin simple and then range to the more difficult. This yields a two-fold benefit (and who doesn't want to multi-task these days) of teaching the right hand discipline and improving ones' sight reading and musicality. (Wait, that's three benefits! –for those keeping tally.)
- *Pleasant to listen to. This is important as it gives the student a sense of *pride of accomplishment* and keeps neighbors and those in ear-shot from contemplating havoc!

CONS: (Yes, there are some.)

- * Not as extensive in combinations of right hand finger possibilities as either Giuliani or Carlevaro.
- *Sight reading becomes an issue for some students (but then again, that can be a 'PRO' as well!) Some students feel they are learning 'useless' pieces of music. They won't be playing them at Carnegie Hall. Their intent is not to be concert repertoire!
- *Stylistic concerns. Some students who wish to play Elliot Carter or J.S. Bach exclusively may be put off by the nineteenth century musical dialect.

So... Who is your right-hand man? As we have examined, each of these three pedagogues' works have positive and negative aspects

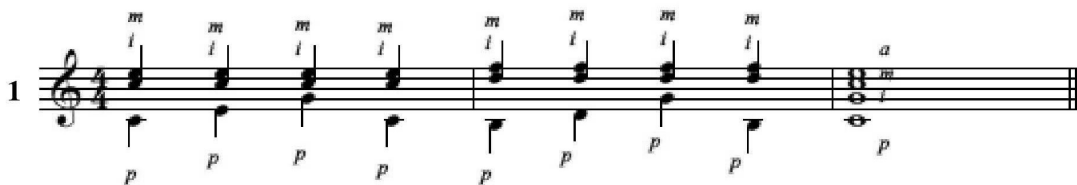
I believe the argument can be made that one should regularly return to each of these exercise regimes during one's practice sessions. (Maybe not all on the same day!) For my personal practice, I visit each of these 'schools' when a particular technical need arises. Giuliani can be used as a compendium of possible patterns one might encounter in standard repertoire—as long as that repertoire doesn't migrate too far into the 20th Century!

The Carlevaro exercises? Fantastic for building stamina and, ahem, intestinal fortitude. And that leaves us one last pedagogue—Ferdinando Carulli.

I have a soft spot in my heart for Carulli's work. While neither as all-inclusive as Giuliani, nor as taxing both sonically as well as physically as Carlevaro, he does offer something somewhat lacking in Giuliani and Carlevaro. Carulli's preludes are *musical*. The new student will appreciate the harmonic variety lacking in Giuliani, and the brevity and the lack of hand cramps inherent with Carlevaro. Anything one can do to make a student want to practice is a great boon to the teacher. The next pages include examples I used when delivering a lecture on right hand technique at HVCC back in 2016. These examples demonstrate both Giuliani's formulae for his 120 Studies as well as a brief sample of Carlevaro's first 'Formula' from Cuaderno No. 2. — included for those who may not be familiar with his work.

The 120 Exercises for the Right Hand, Opus One Number One, supposedly published when Mauro Giuliani was only twenty years of age*, is often either overlooked or undervalued by a great number of teachers of the classical guitar. After over 40 years of using these studies both as a daily warm-up as well as a teaching tool with my own students, I have found that I am regularly finding little jewels contained within the structure and arrangement of these tiny studies.

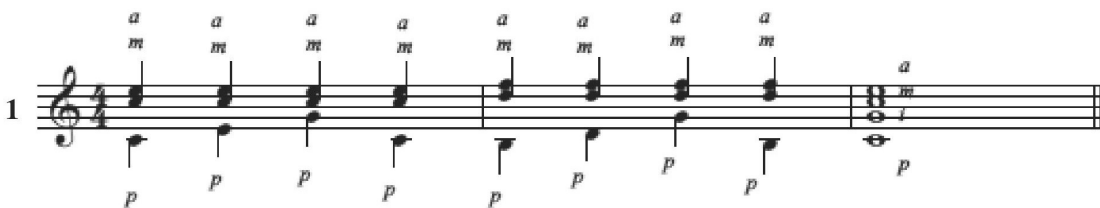
Maestro Giuliani designed the 120 Exercises so that the student would face only minor difficulties executing the left-hand chord shapes, thereby freeing the student to concentrate on the right hand. Indeed, I believe he wanted the student to actually *watch* the right hand. The first exercise, shown below, demonstrates the left hand shapes that the guitarist will encounter throughout the majority of the exercise. [There are a group of exercises, 101 through 110, where the left hand executes melodic passages rather than the strictly chordal arpeggiation.] The harmonic content is purely the tonic/dominant/tonic (I – V7 – I) progression (arguably the most common harmonic progression in western music.) Giuliani kept things brick-simple by choosing the key of C major – neither sharps nor flats to distract the student. Interestingly, many students find the transition to Giuliani’s first-inversion G7 to be a tricky handful at first. Note: in the following examples the final c major chord of each exercise is edited from both the Vladimir Bobri edition [Celeste Publishing, New York, 1949] and Paul Brelinsky edition [Warner Brothers, Miami, Florida, 1983] to match that of the Elias Barreiro edition [The Willis Music Company, Florence, Kentucky, 1982.] In this edition, the e stopped on the second fret of the fourth string is removed. I believe Maestro Barreiro eliminated the note so that the right thumb would not have to pluck two strings—or as the Artaria edition indicates—a total shift of the right hand so that the thumb strums all five strings. [This edition, reproduced following my edition, indicates a thumb stroke for all strings beginning at the fifth string.] I prefer the *p, i, m, a* fingering, an approach which maintains a consistent right hand position throughout the exercise(s).



It is my belief that Giuliani wished the guitarist to maintain a good base-line or home position for the fingers of the right hand as follows: *p* (thumb) placed on the sixth string and ‘covering’ the three bass strings (6th, 5th and 4th) with the *i* (index) placed upon the third string, *m* (middle) on the second string and *a* (ring) on the first string. So, why then does Giuliani’s first exercise begin with the *i* and *m* fingers covering the first and second strings? I am convinced that Giuliani insisted upon this fingering as it would be most simple for the new student to use two ‘strong’ fingers (*i* and *m*); he may have thought *m* and *a* to possibly be a daunting combination for the student as the *a* finger is rather weak for most students. In short, I believe he wished to be as ‘low-impact’ as possible when introducing his exercises. However, the alternative fingering as shown in Paul Brelinsky’s edition of these exercises is arguably more in accord with the concept of a home position for the right hand (see next musical sample):



- Some sources state that Giuliani reserved his Opus One for his pedagogical works and that these were published well into his performing, teaching and publishing career.



Even so, note that the thumb is extended over to the third string! [Example above] Ideal execution of the exercise using perfect home-positioning would result in the following fingering—one that might be difficult to cleanly execute for the new student [Example below]:

1

To support my premise of a base-line position that minimizes right hand motion and maintains hand geometry, I draw attention to exercises 13 and 18. In these exercises, the right hand thumb (*p*) covers the fifth and fourth strings and the index finger (*i*) is solely responsible for the third string, with the middle (*m*) and ring (*a*) fingers exclusively covering the second and first strings respectively:

13

18

Exercises one through three allow the student to acclimate to the left hand chord-shapes as well as to the concept of moving the thumb to ‘cover’ the fifth and fourth strings. The index and middle fingers remain static, whether used in block intervals or to arpeggiate the two notes consigned to their execution.

It is in exercise four that Giuliani introduces the student to the concept that to successfully finger certain melodic/harmonic passages, the right hand will have to, by necessity, leave the ‘home’ positioning. By doing so, fingers will be used to pluck strings not covered by their standard home position location. Note in exercise four that the index and middle finger ‘track’ with the thumb. In other words, the two fingers are placed on the fourth (*i*) and third (*m*) string as the thumb plucks the fifth, then all three digits are relocated to the fourth (*p*) third (*i*) and second (*m*), then the third (*p*), second (*i*) and first (*m*). (See exercise four below.)

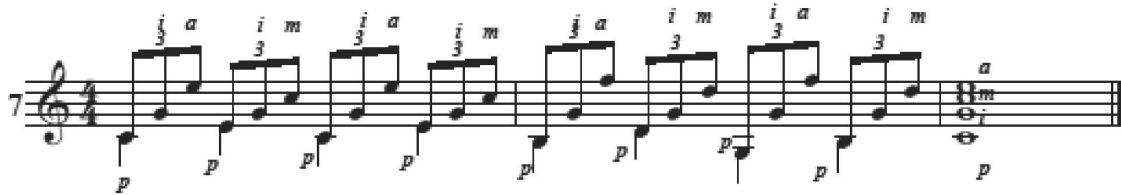
4

Exercise five is the same framework as exercise four but with the order of *p*, *i* and *m* changed to *m*, *i* and *p*. Giuliani’s *modus operandi* is to create an exercise and then modify it. (Compare exercises one through three, four and five, as well as seven and eight to see the variation techniques Giuliani uses.)

Exercise five is the same framework as exercise four but with the order of *p*, *i* and *m* changed to *m*, *i* and *p*. Giuliani's *modus operandi* is to create an exercise and then modify it. (Compare exercises one through three, four and five, as well as seven and eight to see the variation techniques Giuliani uses.)

Exercise seven is the first exercise to strictly enforce the 'home position' concept. Here the student is first introduced to the concept that *non-adjacent strings are plucked with non-adjacent fingers while adjacent strings are plucked by adjacent fingers*. Note: The thumb is, strictly speaking, *not* a finger. The thumb is the digit that opposes the fingers. Suffice to say, the thumb can be considered an adjacent finger to the index finger as well as a non-adjacent finger to the index finger when discussing right hand guitar technique. Its range of motion can be brought close to the index finger or remain at a distance without changing basic hand geometry.

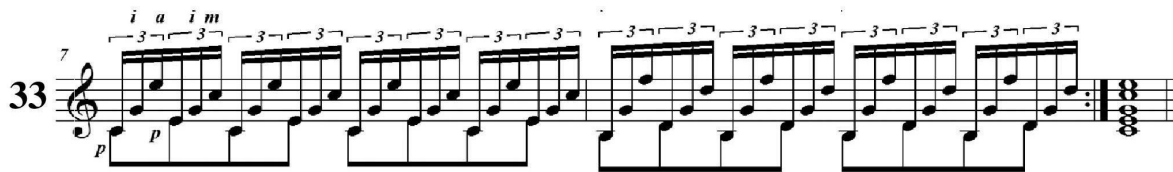
Exercise Seven:



Notice that on beat one of the first measure the thumb is used as a non-adjacent finger in regard to the index finger. The thumb is on the fifth string while the index finger is on the third string—normal home-position placement. On beat two, the thumb is used as an adjacent finger to the index finger, covering strings four and three respectively. Giuliani introduces another technical issue at this juncture: The thumb is now required to extend to cover the sixth string on beat three of measure two. From this point onward, Giuliani will often use the root note on the third beat of measure two of the exercises.

I believe that Giuliani wished the student to play all 120 exercises in a single session once they had been learned. With repeats, the 120 exercises can be cleanly executed in about ten minutes with no great strain or undue pressure. A sustained tempo is indicated for the entire session as it is apparent that

Giuliani 'built in' increases in tempo. Look at exercise seven as seen above. Note the order of arpeggiation and the required right hand fingering. Compare this with exercise thirty three. It is easy to see that the exercise is identical in both arpeggiation as well as fingering. It has been rendered twice as long—and twice as fast in tempo—by changing the eighth notes triplets to sixteenth note sextuplets.



Therefore, the student must begin the exercises at a somewhat slower tempo than might otherwise be indicated by the block-chord nature of exercise one. Do not be concerned if this seems too slow, Maestro Giuliani will speed things up! These exercises can be broken down into groups determined by the type of treatment the chords receive:

BLOCK:



STANDARD ARPEGGIO:

MELODIC/CHORDAL HYBRID:

The guitarist should perform these studies as required to hone and maintain proper right hand geometry and technique. No one ever ‘gets past’ these exercises or comes to the point where he or she cannot gain more from continued practice. These exercises can be used to improve tone, perfect the accenting of various fractions of the beat, to correct rhythmic inaccuracy as well as a myriad of other technical issues.

Giuliani’s studies are wonderfully arranged. He does not touch upon one technical aspect, exhaust it, and then leave for a new series of exercises; he revisits technical concepts, and at a quicker tempo created by the use of ever smaller note values. The aforementioned ‘built-in’ speed increase is the basis for my premise that he intends the guitarist to play all 120 exercises in one session—he builds in complexity and builds in speed so that the guitarist starts at a slow comfortable pace and technical level and progresses gradually to complexity and speed. By doing this, he prevents the student from either becoming totally bored or from forgetting or ignoring previously acquired skills. It should take the experienced guitarist less than ten minutes to complete the 120 right hand studies.

This is the genius of Giuliani, a factor that is either neglected or forgotten by many of today’s pedagogues: these exercises are not merely a collection of isolated examples of arpeggiations that one might find in the repertoire; rather they are a single, cohesive study. These 120 studies represent a very low-impact warm up for the right hand. Coupled with the practice of scales as part of a warm-up regimen, both the right as well as the left hand will be warmed, exercised and developed. Recommended scales are the Diatonic Major and Minor Scales as fingered by Andrés Segovia. (1953, Columbia Music Company, Theodore Presser Co., King of Prussia, PA. Catalog Number: CO127)

CUADERNO N° 2

Técnica de la MANO DERECHA

(Arpeggios y Ejercicios Varios)

ABEL CARLEVARO

ACCION CONJUNTA DE LOS DEDOS PULGAR Y ANULAR.

JOINT ACTION OF THUMB AND RING FINGER.

Los dedos deben sentirse completamente libres los unos de los otros.

Fingers must feel free from one another.

Fórmula 1

CGSUNY OFFICER & BOARD ELECTIONS

As you know, elections for the CGSUNY board of directors, including officers (president, vice president, secretary, and treasurer) are held each year in conjunction with the annual meeting. This year, we are very pleased that the annual meeting will be held in person on October 22, 2022, as part of the Fall Fest.

To participate in the election of the CGSUNY board of directors/officers, your membership dues for 2022-23 must be paid no later than October 22, 2022. Ballots will be emailed to all members in good standing on October 8, 2022. Members who renew their membership after October 8, 2022 will receive a ballot upon receipt of membership dues. Members who renew their membership at the Fall Festival will receive ballots at that time.

In accordance with CGSUNY bylaws (https://cgsuny.org/application/files/1816/4226/6456/CGSUNY_Bylaws_Updated_1_9_22.pdf), members may submit their ballots to cast votes for the board of directors either by email, federal mail, or in person during the Fall Fest. The following procedures are in place this year to ensure all CGSUNY members in good standing have the opportunity to vote in the election:

If you plan to attend the Fall Festival, you may submit your ballot in person on October 22, 2022. If you have not already renewed your membership, you must renew your membership by October 22nd to cast your ballot. Ballots must be submitted no later than 3 PM on October 22nd to be included in the vote count.

—*Donna Noyes-Grosser*

The Night the Lights Went Out

- *Dennis Turechek*

The last time I played a cabaret concert with the Catskill Symphony was a little before the onslaught of Covid 19. The concert featured Natalie Cole singing Judy Garland hits. The late, great conductor, Charles Schneider was at the podium and all was going swimmingly when the stage lights went out! A gasp throughout the hall ensued as Natalie Cole, being the pro she is, adlibbed, “Was it something I said?” She continued singing “You Made Me Love You” even though the orchestra was immediately silenced. Charles Schneider continued to conduct in the dark as bass player Rich Mollin, the percussionist, whose name I don’t remember, and I continued to accompany Natalie.

It was surreal playing in the dark, just the three of us, with Natalie singing her heart out. Finally, the lights suddenly went on. Mr. Schneider, being the consummate professional he was, commandeered his forces once again and shouted “everyone at letter ‘D’! We finished the piece with the full crew and great applause.

I have reflected on that event many times since. Classical orchestra musicians are trained to follow the conductor’s every gesture to the letter and to execute each note perfectly in tune and rhythmically precise with some particular emotion or musical feeling as guided by the leader. Jazz musicians can do that too, but what happens if the lights go out?

See you next quarter in
the Winter Issue of

Fret Wire

The CGSUNY Newsletter

Our Silent Auction!

During our in-person Fall Fest, the silent auction will be on the schedule again—a blast from the past! If you have any instrument, accessory, sheet music or guitar-related chackki that you no longer need and wish to donate to the CGSUNY, now is the time to consider doing it!

Please contact me *soon* at
ElainePellegrin_72@hotmail.com
and we can discuss this!

Have some news?

Have an idea for an article?

*Have you written a piece that
you wish to present to the
membership?*

Consider submitting it for
possible inclusion in

Fret Wire

your Society's
quarterly newsletter!