



# CGSUNY Newsletter

The Classical Guitar Society of Upstate New York

[www.cgsuny.org](http://www.cgsuny.org)

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SUMMER2019

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## Fall Fest is Coming!



### The awesome guitarist Laura Snowden is our featured artist.

There is some information you will need to know for this year's Fest. First, it is earlier than usual, September 28th and 29th. So collegiate performers have a few weeks less time to prepare for their performances. Also, the Fest corresponds to SUCO's Reunion Weekend. What does this mean? Well, please try to make reservations for meals in town and also parking may be an issue both

on campus as well as in town. Please take this into account when planning your travel times etc. while driving around Oneonta. Please note the schedule of Saturday and Sunday's events. (Page 8)

**PLEASE SIGN UP FOR MEMBER'S RECITAL TEN MINUTE TIME SLOTS BEFORE AUGUST 19TH. SAL SALVAGGIO IS THE PERSON TO CONTACT AT: [vaggio@yahoo.com](mailto:vaggio@yahoo.com)**

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# While My Guitar Gently Weeps

for Guitar Trio

The Beatles  
arr : M. Downey

George Harrison

$\text{♩} = 130$

Guitar 1

Guitar 2

Guitar 3

6 = D

10

G1

G2

G3

16

G1

G2

G3

23

G1

G2

G3

30

G1

G2

G3

36

G1

G2

G3

42

G1

G2

G3

48

G1

G2

G3

54

G1

G2

G3

61

G1

G2

G3

67

G1

G2

G3

72

G1

G2

G3

78

G1

G2

G3

84

G1

G2

G3

90

G1

G2

G3

96

G1

G2

G3

102

G1

G2

G3

110

G1

G2

G3

115

G1

G2

G3

120

G1

G2

G3

Thank you, Matt Downey for this lovely trio arrangement of a essential (and quintessential) Beatles tune. This is obviously the grand score. For individual parts, please use this link:  
<https://drive.google.com/open?id=1IunaNqyguiysSypDR2OB2OQdFfaHBOKl>

Matt has done many fine arrangements of great tunes. Please speak to him (and thank him) at the Fest!

### In his words:

**"The link provides access to 2 arrangements of *While My Guitar Trio Gently Weeps*. One version is extended with a vamp intro and improvised outro ending in the Major Key. The 2nd version is the simplified version with no intro or outro. The arrangements are medium difficulty and no fingerings are provided. To quote Evan Drummond (the teacher at Buffalo State) - the purpose of a fingering is to serve the music. Add fingerings that you think will work to serve this piece. Feel free to use this in play or practice just please credit the composer and arranger for public use."**

## Guitar 101

Have you ever begun playing a piece, whether at home or before an audience, and have your fingers and mind forget what to play? "Whose hands are these?" There are three types of memory. And we often find ourselves depending on just one type. That is where disaster lurks. Finger memory is what you are experiencing when you can play a piece 'without thinking about it'. Your fingers know where to go. Many new players fall into the trap of thinking that they know the piece and have it locked when they can do this! Finger memory fails when your hands are sweaty, you cough, someone in the front row coughs, a car horn blasts—at any distraction. Nerves can especially contribute to finger memory loss—shaking hands do not perform as you'd wish!

The second type of memory is more cerebral. This is the phenomenon where the brain *knows* all the hand shapes and can string the whole piece along one chord/hand shape at a time. This is better than finger memory since no matter what the hands may want to do, the brain is in control and can direct the fingers to where they need to be. But is the memory as perfect as it could be? Memorizing hand shapes is just one piece of the structure required for perfect memory. When 'dropping' that chord or hand shape, does the guitarist even know what chord or notes are being produced? Does he or she even know the harmonic structure of the piece? If both kinesthetic memory (finger memory) fails as well as the mental concept of hand shape, could the player find, form, or improvise a suitable cadence, or lead-in to the next phrase?



## Saturday Events (September 28th)

9:00 a.m. – Coffee

9:30 to 11 – Members' Recital 1

11:00 to 12:00 Members' Recital 2

12:00 to 1:30 – Lunch

1:30 to 2:30 – Members' Recital 3

2:30 to 3:45 - Collegiate Recital

4:00 to 5:00 – Rifembark Memorial Concert: the Rubio's

5:00 to 7:30 Dinner

7:30 – Our Featured Performer: Laura Snowden

## Sunday (September 29th)

10:00 a.m. — Master class with Laura Snowden

[if there are more applicants than Laura's time allows, Doug Rubio will also conduct a master class.]

For Master Class enrollment pricing and availability, please contact Paul Sweeny at [bpsimplegifts@earthlink.net](mailto:bpsimplegifts@earthlink.net)

*Guitar 101* —Cont. from Pg. 7

How awful is the feeling “*What key am I in?*” when the memory disappears.

The third and always most critical memory type is that of the harmonic structure of the piece –phrase by phrase. By knowing what the harmonic structure—and even better, what notes need to be executed within each chord—the player can confidently perform ‘through’ a memory lapse of either kinesthetic or simple hand shape memory. Combining all three types of memory will result in the smoothest performance—and one that is not stressful or even harrowing! I am preaching to myself here as well. The pieces I perform are almost totally my own compositions. “I wrote them, I must know them!” There have been a few times when I realized (in performance!) that this was not true. We can often become complacent with our perceived knowledge of music we have previously mastered. Mea culpa. This is something we all must work on continuously.

—Harry G. Pellegrin



# The Amateur Corner



## FINDING THE CHORDS IN MULTIPLE PLACES UP AND DOWN THE NECK

Following my learning the neck of the guitar (in the last issue of this newsletter) I'm excited and happy to describe my latest breakthrough. Ages ago, when I first started to try to play "jazz standards" my teacher suggested that I learn the triad inversions on the 1st 3 strings. I didn't understand how that would help at the time, but now my eyes are opened.

The advice was "take strings 1, 2, 3, and find the inversion patterns of a triad on those three strings, then move to 2, 3, 4, find the inversion patterns on those, move to 3,4,5 & 4,5,6. After I finished all the triad inversions on all the string groups I got a flash picture of the entire neck of the guitar in my head. The work on the middle strings 5,4,3 & 4,3,2 was the most important, it really made the entire neck and the chords pop out at me.

I've been in awe of all the jazz players I know who seem to be able to pick up a piece of sheet music and casually play rhythm guitar. My goal is to be able to do that and that's why I'm pushing to learn the chords up and down the neck.

The song I chose to start with is "All of Me" in C. The chords are C6, E7, A7, D7, D-7, etc. In 1st position I found a C6 (C on the 1st fret, 2nd string, A on the 2nd fret 3rd string, E on the 2nd fret, 4th string, C on the 3rd fret, 5th string). Moving up the neck I found another C6 on the 5th fret, A on the 1st string, E on the 2nd, C on the 3rd and G on the 4th. Also at the 5th fret I found a C6 with a C on the 5th fret, 3rd string. E on the 7th fret, 5th string, A on the 7th fret, 4th string and G on the 8th fret, 2nd string. I saw that the E-A combination, 4ths, was crucial to finding the chord. There it was in first position again with A on the 3rd string, E on the 4th, C on the 5th and G on the 6th. And again on the 7th fret E on the 5th string, A on the 4th string. I raced around the fretboard finding C6's all over the place.

My next step was to take the chords in order and try to play them as close together as possible, I started with the original C6 in 1st position found the E7 (B 2nd fret, 5th string, open D, G# on the 3rd string and open B) found the A7 (C# on the 2nd fret, 2nd string, open G, E on the 2nd fret, 4th string, G on the 3rd fret, 1st string or 6th string, 6th is awkward to play) found the D7 (F# on the 2nd fret, 1st string, C on the 1st fret, 2nd string, A on the 2nd fret 3rd string and open D).

This is getting hard to write and I suspect, even harder to read so if I've inspired you to try this, please do so. You'll find that wherever you find a C6 you will find the other chords in close proximity. Now comes the big question, which chords to play in which positions. Knowing the top (highest) tones in each chord and each inversion I could play following the melodic line. Or I could make up a tune that compliments the melodic line and play the chords with the made up tune dictating the chords. I could play the chords so that the melodic line of the chords is in step or in opposition to the song melody.

This has been a wonderful year for me, discovering all sorts of new things like chords here, there and everywhere. I'm looking forward to the Fall Festival, hoping that everybody brings a guitar and we get to play for each other informally and that you'll share some of your guitar adventures.

See you in September

—Janet Sutta



# Homage to Erik Satie

May 19, 2019

For Bill Winans

Harry George Pellegrin

Andante (♩ = c. 85)

Guitar

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It begins with a tempo marking of 'Andante' and a metronome marking of '♩ = c. 85'. The piece is composed of a series of chords and melodic lines. Dynamics include *mp*, *p*, *mf*, and *p*. There are also markings for *rit.* (ritardando) and *a tempo*. The score includes repeat signs with first and second endings. The piece concludes with a final chord and a fermata.

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[www.cgsuny.org](http://www.cgsuny.org)

*We're on the  
web!*

*[cgsuny.org](http://cgsuny.org)*



**Douglas Rubio** is recognized nationwide as an outstanding performer on the classical guitar. His brilliant solo performances inspire standing ovations, and he is a gold medal chamber musician. The Santa Barbara News-Press praised his playing for its “considerable sensitivity and bravura.” His programs offer a fascinating mix of the old, the new, the traditional, and the off-the-beaten-path.

Rubio has performed for the Santa Barbara Fall Music Festival (Calif.), the Beverly Hills Live! Concert Series, the Ithaca College (New York), Ball State University (Indiana), Middle Tennessee, and William Paterson University (New Jersey), and Rantucci (New York) guitar festivals, Penn State and Austin Peay (Tennessee) Universities, Catholic University of America (Washington, D.C.), Columbia University, University of Southern California, University of San Diego, and Rhodes (Memphis), Hampton (Virginia), and Skidmore (New York) Colleges. He has also performed for guitar societies throughout the U.S., including those in Philadelphia, St. Louis, Chicago, Upstate New York, and Orange County (California). His numerous engagements in the Midwest include Lawrence, Bradley, Illinois Wesleyan, Missouri State,



Illinois State, and Millikin Universities. He has been the featured concerto soloist with the Montecito and Pennsylvania Centre chamber orchestras, and the Orchestra of Northern New York. Rubio is especially active in the field of chamber music. As a member of the Avalon Guitar Duo he won First Prize in the 1985 GFA International Duo Guitar Competition. The duo has gone on to perform throughout the United States, and is featured on the compact disc GFA Winners Circle 1982-1993. Rubio is also featured on an album of solo and chamber music by Heitor Villa-Lobos, released on the Naxos label. He performs frequently with flutist Jill Rubio as The Rubio Duo, and with Sweet, Fair & Wise, a trio of flute, tenor voice, and guitar.

A native of Southern California, Douglas Rubio is Professor of Classical Guitar at the Crane School of Music at the State University of New York at Potsdam. Prior to moving to upstate New York, he ran a very successful guitar program at Illinois State University. He is a graduate of the University of California at Irvine, and holds both a Master of Music degree and a Doctor of Musical Arts degree in classical guitar performance from the University of Southern California (USC). His private teachers include James F. Smith, Pepe Romero, and Frederick Noad

—From Dr., Rubio’s website.

Visit: <https://www.douglasrubio.com>

*Be sure to vote for our  
Board of Directors and  
Officers while at the Fall  
Fest.*

*Ballots will be distributed at  
the registration desk!*

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