



Dorset Guitar
Society

Newsletter

Issue 7

December 2012

www.dorsetguitarsociety.org.uk

www.youtube.com/user/DorsetGuitarSociety

Christmas Greetings!

This month sees our final meeting for 2012 and, as is the tradition, the afternoon will have a Christmas theme. It has been decided to have a regular meeting this year which will include the usual ensemble rehearsal with Grant followed by a longer than usual break for some festive food. Any contributions of food would be welcome as well as musical contributions for the member's concert!



IMPORTANT! New Tour Date Added!

DGS have been invited to perform a similar programme to that of Winfrith but this time at Durweston Village Hall, Blandford, Dorset on Sunday, 17 March 2013. I believe that we have provisionally accepted this offer but of course need to know that everyone will keep this date free and be available to perform. Could everyone please confirm their availability for this event either by email/phone to Terry or at the December meeting.
Thank you.

Ready, Set. . . Go!

New Members

A warm welcome to new members

David Morris,
Peter Nuttall and Douglas Law who all joined the society in November.

We hope you have many enjoyable times with DGS.

There has been some confusion amongst members over the exact times of meetings, not helped by the recent change from summer to winter times. In an attempt to clarify for all, please see the table below:

So that we get the most from our rehearsal and do not waste Grant's time, please be sat ready to begin playing at 2.15pm (winter) and 5.45pm (summer).

	<u>Winter Times (Oct-Feb)</u>	<u>Summer Times (Mar-Sept)</u>
Hall open from	2.00pm	5.30pm
Ensemble rehearsal begins	<u>2.15pm</u>	<u>5.45pm</u>
Conclusion of meeting	5.30pm	9.30pm

Ensemble Music Amnesty -Final Call

I expect, like me, many members have loads of copies of parts from all the pieces we have played over the years, and I would like to collect them up and sort them, so not only can I see what we have got, but if we decide to practise them again we are spared from expense of unnecessary copying. I think there must be a lot of potential repertoire out there, so if members could rummage around and let me have whatever they have got, that would be appreciated, the more so if folks can do a little pre-sorting.



If you have not already done so, could you bring any old DGS ensemble music to the next meeting. Thanks

John

Future meeting dates

16th December 2012 2.00pm- 5.30pm

20th January 2013 2.00pm-5.30pm

17th February 2013 2.00pm-5.30pm

17th March 2013 5.30-9.30pm

21th April 2013 5.30-9.30pm

19th May 2013 5.30pm-9.30pm

November meeting

Performances

Andy Khan- Fantasia 10 by Narvaez & Ragtime by Koshkin

John Edwards- Choro no 1 and Prelude no 1 by Villa Lobos

A big thank you to John Edwards for the following article:

The Thrill of a Trill !

The Trill-sometimes called the Shake-- must be one of the most characteristic ornaments of the 17th and 18th centuries, the definition of which could be-- the rapid reiteration of a note, with the one immediately above it in the scale, and its function, especially for instruments with little sustaining power such as the guitar, lute or harpsichord, is to help to prolong the sound a note, or, with the shorter variety of trill, for accentuation. Much reading is available from the Baroque period on how to deal with all sorts of ornamentation, and quotes from the works of Quantz, Couperin, and CPE Bach and many others will be found in modern books dealing with the subject (Dart, Dolmetsch, Donnington, Emery etc). Frequently repeated in books of the music of JS Bach, you will find the table of ornaments Bach wrote out for his son Wilhelm Friedeman, but this is more comprehensive than we need here.

Generally, trills will only be found in the upper voice-parts, and only in the bass if it has a phrase that imitates the other parts. In a couple of places, in the Handel Concerto we played, the upper parts had simultaneous trills in thirds,-- very effective, especially if there is agreement on which note to begin the trill with! and, as a rule of thumb, with music of this period you will not be too far wrong if you begin with the upper note, but there are some exceptions.

Leaving aside other ornaments for a later date, the two main signs indicating a trill are either-- tr. or  ,or  if a longer trill is required, and these mostly occur above the penultimate notes of a cadence(see example) and if they are not present in the score it does not mean they are not intended. The simple question would seem to be whether to begin the trill on the note above, slurring down to the main note and back up and repeating this as many times as is appropriate to the tempo of the piece, or, the other way, hammering up to the note above and pulling off to the main one and repeating. The length and speed of the trill also depends very much on one's technical ability, as well as the character of the piece, but ideally for this period they should be articulated very clearly and precisely.

In the upper parts of the Handel Concerto, there were many places with no indication of ornamentation, yet a trill may well have been required(see examples) and expected, after all it was often part of the performer's

contribution to the music, and very much the period style. A Typical place to introduce a trill is on the penultimate note of a phrase when the melodic line descends by step to a cadence, and since the previous note is already the upper note of a trill, it does not need repeating, so a simple hammer-on and pull-off is all that is needed (see example) except at a slow tempo when it may be possible to squeeze in an extra repetition or two. Places where a trill should begin with the upper note are when the melody descends a third, in which case the upper note of the trill fills in the interval, and there are some melodic figures that cry out for a trill and sound completely bare without it (see example) Sometimes, what are called closing notes are written, and these are often good indicators of where a trill should be introduced, and which may be connected neatly up to these shorter notes (see two examples of this).

Finally, trills are a good source for a technical work out, using various combinations of left hand fingers, and on various strings and positions, but in performance it is always better to use strong fingers such as 1-2 or 1-3, (possibly 2-4). If they are not available then crossed string ornamentation can be an effective substitute, and sometimes the only possibility (see example). This is good work-out for the right hand. There are several possible fingerings, but I like to use one that concludes with the thumb since in practice this note usually needs a bit of a kick, and if you are not familiar with crossed-string trills it is best to start with just four notes, and only increasing the number as you become more fluent, and of course starting slowly at first.

It is difficult to avoid making written out ornamentation look more complicated than it is, and easy to see why various signs—almost like code—were preferred by composers of this period since they were generally universally understood. From bar 63 of the examples—excepting the very last one— all are taken from our Handel Concerto, the 'tr' sign is the only indication of an ornament, but I think the others do need suitable trills. Try them and see what works best.

John Edwards (November 2012)

Examples of various trills

39 *tr(or) w(or) w* → *or easier* →

45 *or possibly* *trill needed* → *closing notes* → *or* →

51 *trill combined with closing notes* → *starting with main note* →

57 *crossed string varieties* *or with closing notes* → *or* →

m i a p
(a i m p) *m i a p* *m i a p m i p*

Handel Concerto extracts — Find the Trills!

63

Bach — with crossed string?

70

