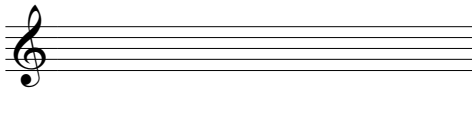


- 12 Miniatures -

for Amplified Classical Guitar

2007/2009

Classical Guitar



Eric Skytterholm Egan

13 - 14 Minutter

## Performance Notes:

The image contains four musical staves illustrating performance techniques:

- Chords:** Shows three chord examples. The first is labeled "Plucked simultaneously." The second is labeled "Slightly anticipated." The third is labeled "Broken normally."
- Attaccs:** Shows four examples: "Pull-off (G-string)", "Portmento - bend the string at the headstock (behind the fingerboard)", "Bartók pizzicato - Slap the string against the fingerboard.", and "Tap the note."
- Strings:** Shows three examples: "Open String", "Normal Harmonic", and "The top note is played on the string notated in brackets."
- Special harmonics:** Shows three numbered examples: 1. Slap or Touch Harmonic, 2. Re-tapped Harmonic, and 3. Adjacent-String Harmonic.

### 1. Slap or Touch Harmonic:

Immediately touch the node after playing the open string or slapping it against the fingerboard. Slapping is indicated with a martellato 'hat' and Bartok pizzicato, touching is written with a legato accent.

### 2. Re-tapped Harmonic:

With the finger touching the string, tap on the node (again), immediately after it has been played. Done softly, this reinforces the harmonic.

### 3. Adjacent-String Harmonic:

Produced by bending the adjacent string (in brackets) to pluck the string itself (above) behind the sound hole. The finger holding the adjacent string must touch the string itself (coming from underneath) immediately after it has been plucked. If it is done correctly the harmonic itself will sound louder than the open string.

## On the Amplification:

Amplification through four speakers, placed at the four corners of the audience is preferable. Front amplification with a stereo pair is also acceptable. There are four levels of amplification; the levels change between most movements. While the quiet movements are to be more heavily amplified, they should nonetheless be a lot quieter than the louder movements.

- a. Low Level: The guitar needs only some amplification as it is a very loud movement.
- b. Medium Level: The guitar requires a moderate amount of amplification.
- c. High Level: The guitar needs significant amplification as it is a fairly quiet movement.
- d. Very High Level: The guitar requires heavy amplification as it is a very quiet movement.

# - 12 Miniatures -

for Amplified Classical Guitar

## I (c)

Eric Skytterholm Egan

All notes are sustained until the string is re-struck.

♩=52 Careful - Gentle but Purposeful

## II (b)

The open E is repeated.  
Each Chord is sustained.

♩=90 Intense - Without Pause

### III (c)

The gestures are produced by 'bouncing' the palm of the hand against all of the strings over the centre of the sound hole.  
 The 3 chords are executed by pressing the strings against the top of the sound hole with the palm of the hand.

♩=46 Quiet - Considered

Press the strings against the top of the sound hole.

# IV (c)

For Boulez

♩=72 Very Soloistic - Rubato

Musical score for IV (c) for Boulez. The score is written in treble clef with a 3/4 time signature. It consists of five systems of music, each starting with a measure number in a circle (1, 4, 6, 9, 12). The music features complex rhythmic patterns, including 5:4 and 3:4 ratios, and dynamic markings such as *mf*, *f*, *mp*, and *p*. There are also trills and triplets indicated. A 'rit.' (ritardando) marking is present above the 12th measure, and a tempo change to ♩=46 is indicated at the end of the system. The score is annotated with various performance instructions and musical notations like slurs, accents, and breath marks.

# V (d)

For George Brecht

With the pad of the middle finger of the right hand, 'grind' the high E-string regularly backwards and forwards over the space of about a centimetre, near the bridge, at the tempo stated. The left hand gently but audibly strokes the body of the guitar above and below the strings with a cloth.

♩=72 Theatrical yet Serious

Musical score for V (d) for George Brecht. The score is written in treble clef with a 4/4 time signature. It shows a rhythmic pattern for the Right Hand (R.H.) consisting of a series of slanted lines representing a 'grinding' motion. The dynamic marking is *mf*. Below the strings, the Left Hand (L.H.) is instructed to stroke the body of the guitar with a cloth, with a dynamic marking of *mf* (possible). The score is annotated with 'Below the strings' and arrows indicating the direction of the strokes.

## VI (b)

'Slap' the open string against the fingerboard and immediately touch the node to produce the harmonic.

The E-string should be plucked with the thumb, the A-string with the index finger of the right hand.

The pitch bend is produced by bending the neck towards the body slightly, following the notated indications of speed.

Alternatively it may be produced by bending the string at the headstock, behind the fingerboard.

Each note should be allowed to ring until the string is played again.

The duration of each note is free but the pattern should be regular.

$\text{♩} = 42$  Freely - With Pathos

# VII (d)

Both hands tap on the 6th to 9th fret.

The left hand taps the 6th and 7th, while the right hand taps the 8th and 9th.

It is essential that a forward momentum is sustained throughout, particularly from bar 12 onwards.

♩=104 Fast - Hectic yet Effortless

First system of guitar tablature (bars 1-6). The right hand (RH) part shows rhythmic patterns with time signatures 5:4, 5:4, 5:4, 6:4, 5:4, and 5:4. The left hand (LH) part shows fret numbers 7, 7, 7, 6, 7, 7, 7, 7, 6, 7, 7. A dynamic marking *mp* with an arrow is present in the first bar.

Second system of guitar tablature (bars 7-12). The right hand (RH) part shows rhythmic patterns with time signatures 7:4, 5:4, 3, 5:4, and 7:4. The left hand (LH) part shows fret numbers 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 7. A circled number 3 is above the first bar.

Third system of guitar tablature (bars 13-18). The right hand (RH) part shows rhythmic patterns with time signatures 6:4, 5:4, 5:4, 7:4, 7:4, and 5:4. The left hand (LH) part shows fret numbers 7, 7, 6, 7, 6, 6, 7, 6, 6, 7.

Fourth system of guitar tablature (bars 19-24). The right hand (RH) part shows rhythmic patterns with time signatures 6:4, 7:4, 5:4, 5:4, 5:4, and 5:4. The left hand (LH) part shows fret numbers 7, 6, 7, 6, 7, 7, 6, 7, 6, 6, 7.

Fifth system of guitar tablature (bars 25-30). The right hand (RH) part shows rhythmic patterns with time signatures 7:4, 5:4, 3, 6:4, 5:4, and 5:4. The left hand (LH) part shows fret numbers 7, 6, 7, 6, 7, 6, 7, 7, 6, 7.

(Near Repeat of the previous bar!)

11

RH

LH

(sim. ->)

13

RH

LH

15

RH

LH

17

RH

LH

19

RH

LH

poco rit.

21

RH

LH



# VIII (c)

*For Marcel Duchamp*

Draw the nail of the middle finger of the right hand along the low E-string slowly, from the top of the neck to the sound hole, making a distinct scraping sound. Try to make the sound as even as possible by ensuring that the pace is steady. Follow the speed and spatial directions stated. When you reach the end of the fingerboard dampen the strings immediately. The movement should last for 24 seconds in all.

♩=60 Even Pace - Steady and Gradual

# IX (d)

*For György Kurtág*

All notes should be sustained until the string is re-struck.

Ossia staff above until the final system.

Each passage (within the double bar lines) should be phrased 'naturally', ad libitum.

♩=40 Even Pace - Calm and Considered

Vibrate the pad of the middle finger against the string at the middle of the fingerboard.

Guitar Staff 2 (not ossia): LH

RH

*p*

*mp*

*mp*

*mp*

*(al niente)*

# X (a)

Play softly with the pad of the thumb for the accented chords and with the nails for the martellato accents.  
 All chords should be broken rapidly from the low to the high E-string.  
 Always dampen the chords for the rests.

♩=84 Loud - With Intense Forward Momentum

*mf*

*f*

*mf*

*f*

*mff*

*ff*

*f*

Slight vibrato (shake the neck)

# XI (a)

The diagonal note head indicates a rapid broken chord from the lowest to the highest string.  
 RH - with the back of the fingernails, LH - with the front.  
 The square note head indicates a strike with the palm of the hand against the strings.

$\text{♩} = 120$  Aggressive - Impatient and Extremely Hectic

RH Headstock  
 RH Top of Fingerboard  
 LH Middle of Fingerboard  
 RH Bridge  
 RH Sound Hole

*ff*→

④

Head.  
 Top F.  
 Mid F.  
 S.hole  
 Bridge

*f*→

(Same as Bar 1)

(Different from bar 2)

⑦

Head.  
 Top F.  
 Mid F.  
 S.hole  
 Bridge

*ff*→

⑩

Head.  
 Top F.  
 Mid F.  
 S.hole  
 Bridge

*mf*→

(Same as Bar 1)

(Different from bar 2)

⑬

Head.  
 Top F.  
 Mid F.  
 S.hole  
 Bridge

*ff*→

⑯

Head.  
 Top F.  
 Mid F.  
 S.hole  
 Bridge

*fff*→

Press the strings against the top of the sound hole.

# XII (c)

♩=60 Careful - Gentle and Kind

Musical staff 1: Treble clef, 4/4 time. Starts with *mf*, then *f*, and ends with *mp*. Includes triplets and fingerings III and II.

Musical staff 2: Treble clef, 4/4 time. Starts with *mp*, then *sfz*, and ends with *mf* and *sfz*. Includes a "Suddenly!" marking and fingerings III and II.

Musical staff 3: Treble clef, 4/4 time. Starts with *pp* and ends with *mf*.

Musical staff 4: Treble clef, 4/4 time. Starts with *sfz*, then *sim.*, and ends with *sfz*. Includes a "sim." marking and fingering IV.

Musical staff 5: Treble clef, 4/4 time. Starts with *mf*, then *f*, *sfz*, *mp*, and ends with *mf*. Includes fingerings V and III.

Musical staff 6: Treble clef, 4/4 time. Starts with *sfz*, then *mf*, and ends with *f* and *mf*.

Musical staff 7: Treble clef, 4/4 time. Starts with *sfz*, then *mf*, *p*, and ends with *pp*. Includes a "+" marking.

SLUTT