

- 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 techniques: "Pull-off (G-string)." with a dashed line; "Portmento - bend the string at the headstock (behind the fingerboard)." with a curved arrow; "Bartók pizzicato - Slap the string against the fingerboard." with a hat symbol (^); and "Tap the note." with a plus sign (+).
- Strings:** Shows three techniques: "Open String." with an open circle; "Normal Harmonic." with a circle and a dot; and "The top note is played on the string notated in brackets." with a note in brackets.
- Special harmonics:** Shows three techniques numbered 1, 2, and 3. Technique 1 is "Slap or Touch Harmonic" with a hat symbol and a circle. Technique 2 is "Re-tapped Harmonic" with a plus sign and a circle. Technique 3 is "Adjacent-String Harmonic" with a plus sign, a circle, and a note in brackets.

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.

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I (c)

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

♩=52 Careful - Gentle but Purposeful

Musical score for Miniature I (c) in 3/4 time. The score consists of four staves of music. The first staff begins with a *mf* dynamic and a triplet of eighth notes. The second staff starts at measure 7 with a *mf* dynamic and a 5:4 ratio, followed by a *sfz* dynamic and a 'Suddenly!' instruction. The third staff starts at measure 13 with a *mf* dynamic and a triplet, followed by a *sfz* dynamic and a 'Suddenly!' instruction. The fourth staff starts at measure 18 with a *mf* dynamic, a triplet, an 8va marking, and a *mf* dynamic, followed by a *mf* dynamic and a 'Suddenly!' instruction.

II (b)

The open E is repeated.
Each Chord is sustained.

♩=90 Intense - Without Pause

Musical score for Miniature II (b) in 4/4 time. The score consists of two staves of music. The first staff begins with a *p* dynamic and a 5:4 ratio, followed by a *f* dynamic and a triplet, then a *sfz* dynamic and a 5:4 ratio, another *sfz* dynamic and a triplet, and finally a *sfz* dynamic. The second staff starts at measure 3 with a triplet, a *sfz* dynamic, another triplet and *sfz* dynamic, a 5:4 ratio, a triplet, a 5:4 ratio, a triplet, and finally a *sfz* dynamic.

Musical score for guitar, measures 5-14. The score consists of two staves. The first staff starts at measure 5 and ends at measure 10. The second staff starts at measure 7 and ends at measure 14. The music features a series of chords and triplets. Dynamic markings include *sfz* (sforzando) and *5:4* ratios. There are also markings for triplets of 3.

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

Detailed musical score for guitar, measures 1-15. The score is written in 5/4 time and consists of seven staves. Each staff shows a series of chords with dynamic markings and articulation instructions. The dynamics range from *pppp* (pianissimo) to *sfz* (sforzando). There are also markings for *mf* (mezzo-forte) and *p* (piano). The score includes performance instructions such as "Press the strings against the top of the sound hole." and "sim." (simile). The tempo is marked as ♩=46 Quiet - Considered.

IV (c)

For Boulez

♩=72 Very Soloistic - Rubato

Musical score for IV (c) for Boulez. The score consists of five systems of music, each starting with a circled measure number (1, 4, 6, 9, 12). The music is written in a single melodic line on a treble clef staff. It features a variety of dynamics including *mf*, *f*, *mp*, and *p*. There are numerous slurs, including dotted lines indicating phrasing. Time signatures change throughout the piece, including 3/4, 2/4, and 3/4. There are also 5:4 and 3-measure rhythmic markings. The piece concludes with a *rit.* marking and a tempo change to ♩=46.

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 notation for V (d) for George Brecht. The right hand (R.H.) part shows a series of rhythmic patterns represented by slanted lines on a staff, with a dynamic marking of *mf*. The left hand (L.H.) part is represented by a thick horizontal line below the staff, with the instruction "Below the strings" and a dynamic marking of *mf* (possible).

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.

♩=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 RH part.

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 at the start of the RH part.

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. A circled number 5 is at the start of the RH part.

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. A circled number 7 is at the start of the RH part.

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, 6, 7. A circled number 9 is at the start of the RH part.

(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

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

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→

Press the strings against the top of the sound hole.

⑯
 Head.
 Top F.
 Mid F.
 S.hole
 Bridge

fff→

XII (c)

♩=60 Careful - Gentle and Kind

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

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

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

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

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

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

Musical staff 7: Treble clef, 4/4 time. Starts with *sfz*, then *mf*, then *p*, then *pp*. Ends with a double bar line.

SLUTT