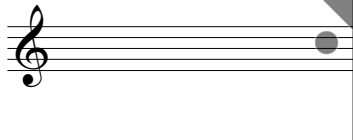


- 12 Miniatures -

for (Amplified) Classical Guitar

2007/2009

Classical Guitar



Eric Skytterholm Egan

13 - 14 Minutter





Performance Notes:

The image shows four musical staves illustrating performance techniques:

- Chords:** A staff with three chords. The first is a simple chord with the note 'Plucked simultaneously.' below it. The second is a chord with a note above it, labeled 'Slightly anticipated.' The third is a chord with a note above it and a vertical line through it, labeled 'Broken normally.'
- Attaccs:** A staff with four notes. The first is a note with a dashed line above it, labeled 'Pull-off (G-string)'. The second is a note with a dashed line above it and a note above that, labeled 'Portamento - bend the string at the headstock (behind the fingerboard)'. The third is a note with a hat symbol above it, labeled 'Bartók pizzicato - Slap the string against the fingerboard.'. The fourth is a note with a plus sign above it, labeled 'Tap the note.'
- Strings:** A staff with three notes. The first is an open string, labeled 'Open String.'. The second is a note with a dot above it, labeled 'Normal Harmonic.'. The third is a note with a note above it in brackets, labeled 'The top note is played on the string notated in brackets.'
- Special harmonics:** A staff with three examples labeled 1, 2, and 3. Example 1 shows a note with a hat symbol and a plus sign. Example 2 shows a note with a plus sign. Example 3 shows a note with a plus sign and a note above it in brackets, with 'M', 'VI', and a downward arrow above the bracketed note.

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

Musical score for Miniature I (c) in 3/4 time, marked ♩=52. The score consists of four staves of music. The first staff begins with a *mf* dynamic and features a triplet of eighth notes. The second staff starts at measure 7, includes a *mf* dynamic, a 5:4 ratio marking, and a *sfz* dynamic with the instruction "Suddenly!". The third staff starts at measure 13, includes a *mf* dynamic, a triplet, and a *sfz* dynamic with "Suddenly!". The fourth staff starts at measure 18, includes a *mf* dynamic, a triplet, and a *mf* dynamic with "Suddenly!". A large watermark "MB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

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, marked ♩=90. The score consists of two staves of music. The first staff begins with a *p* dynamic and features a triplet, a 5:4 ratio marking, and a *f* dynamic. The second staff starts at measure 3, includes a triplet, a 5:4 ratio marking, and a *sfz* dynamic. The score is characterized by sustained chords and rhythmic patterns.

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 circled measure number (1, 4, 6, 9, 12). The music features complex rhythmic patterns, including 5:4 and 3:4 time signatures, and various dynamic markings such as *mf*, *f*, *mp*, and *p*. There are also markings for triplets and slurs. A large watermark 'NB Proteger' is overlaid on the score, along with the text 'this music is copyright protected'.

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 rhythmic patterns for the right hand (R.H.) and left hand (L.H.). The right hand pattern is a series of slanted lines representing a rhythmic sequence. The left hand pattern is a series of horizontal lines representing a rhythmic sequence. The tempo is marked as ♩=72. The dynamic marking is *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

Musical notation for the first system (bars 1-6). The right hand (RH) part features six measures with rhythmic patterns: 5:4, 5:4, 5:4, 6:4, 5:4, and 5:4. The left hand (LH) part features six measures with rhythmic patterns: 7, 7, 7, 6, 7, and 6. The tempo is marked *mp* with a right-pointing arrow.

Musical notation for the second system (bars 7-12). The right hand (RH) part features six measures with rhythmic patterns: 7:4, 5:4, 3, 5:4, and 7:4. The left hand (LH) part features six measures with rhythmic patterns: 6, 7, 6, 6, 6, 7, 6, 7, 6, 7, 6, 7.

Musical notation for the third system (bars 13-18). The right hand (RH) part features six measures with rhythmic patterns: 6:4, 5:4, 5:4, 7:4, 7:4, and 5:4. The left hand (LH) part features six measures with rhythmic patterns: 7, 7, 6, 7, 6, 6, 7, 6, 6, 7.

Musical notation for the fourth system (bars 19-24). The right hand (RH) part features six measures with rhythmic patterns: 6:4, 7:4, 5:4, 5:4, 5:4, and 5:4. The left hand (LH) part features six measures with rhythmic patterns: 7, 6, 7, 6, 7, 6, 7, 6, 6, 7, 7.

Musical notation for the fifth system (bars 25-30). The right hand (RH) part features six measures with rhythmic patterns: 7:4, 5:4, 3, 6:4, 5:4, and 5:4. The left hand (LH) part features six measures with rhythmic patterns: 7, 6, 7, 6, 7, 6, 7, 7, 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.

$\text{♩} = 60$ Even Pace - Steady and Gradual

Musical notation for VIII (c) showing a single staff with a treble clef and a low E string. The notation consists of a series of notes with a wavy line underneath, indicating a sliding motion. Above the staff, four segments are marked with "6''", indicating a 6-inch distance for each segment. The piece begins with a dynamic marking of *mf* and a right-pointing arrow.

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.

$\text{♩} = 40$ Even Pace - Calm and Considered

Musical notation for IX (d) consisting of two systems of two staves each. The top staff is labeled "Ossia staff:" and contains simplified notation with Roman numerals (I, IV, V, VI) above the notes. The bottom staff contains the main musical notation with various ornaments, including circles and triangles, and dynamic markings. The piece begins with a dynamic marking of *mf* and a right-pointing arrow. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

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

Guitar Staff 2 (not ossia): LH

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

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.

♩=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

mff→

(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* dynamics. Features a triplet of eighth notes, followed by a triplet of sixteenth notes with a forte (*f*) dynamic. Ends with a mezzo-piano (*mp*) dynamic.

Musical staff 2: Treble clef, 4/4 time. Starts with a mezzo-piano (*mp*) dynamic. Includes a **Suddenly!** instruction. Features a sforzando (*sfz*) dynamic, followed by a mezzo-forte (*mf*) dynamic and another sforzando (*sfz*) dynamic. Includes fingering III and II.

Musical staff 3: Treble clef, 4/4 time. Starts with a pianissimo (*pp*) dynamic. Ends with a mezzo-forte (*mf*) dynamic.

Musical staff 4: Treble clef, 4/4 time. Starts with a sforzando (*sfz*) dynamic. Includes a *sim.* (simile) instruction. Ends with a sforzando (*sfz*) dynamic. Includes fingering IV.

Musical staff 5: Treble clef, 4/4 time. Starts with a mezzo-forte (*mf*) dynamic. Features a forte (*f*) dynamic, a sforzando (*sfz*) dynamic, and a mezzo-piano (*mp*) dynamic. Includes a triplet of eighth notes and a mezzo-forte (*mf*) dynamic. Includes fingering V.

Musical staff 6: Treble clef, 4/4 time. Starts with a sforzando (*sfz*) dynamic. Features a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. Ends with a mezzo-forte (*mf*) dynamic.

Musical staff 7: Treble clef, 4/4 time. Starts with a sforzando (*sfz*) dynamic. Features a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a pianissimo (*pp*) dynamic. Ends with a box containing the word **SLUTT**.