- 12 Miniatures -

for (Amplified) Classical Guitar

2007/2009

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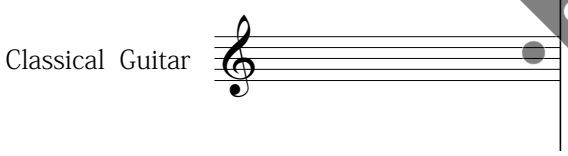

Eric Skytterholm Egan

13 - 14 Minutter

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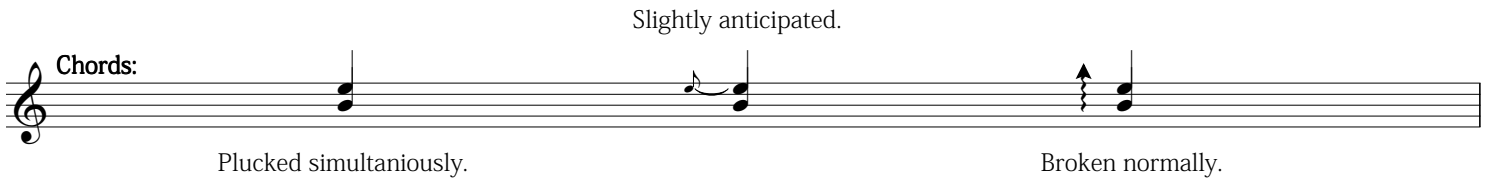
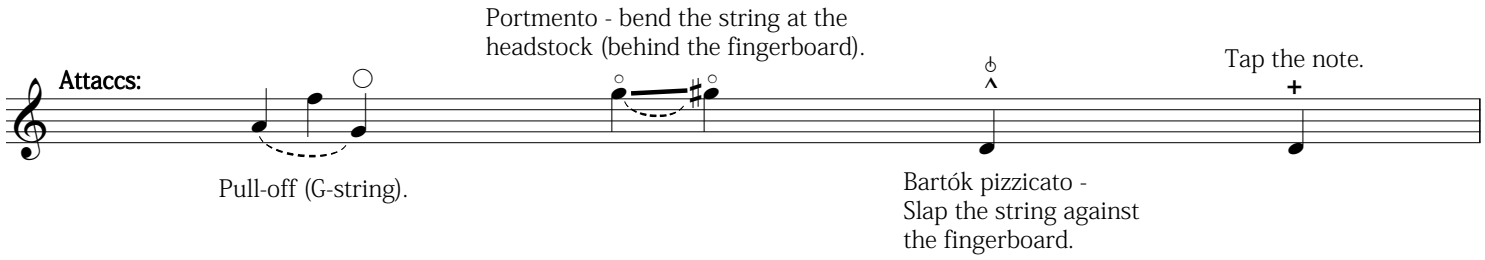
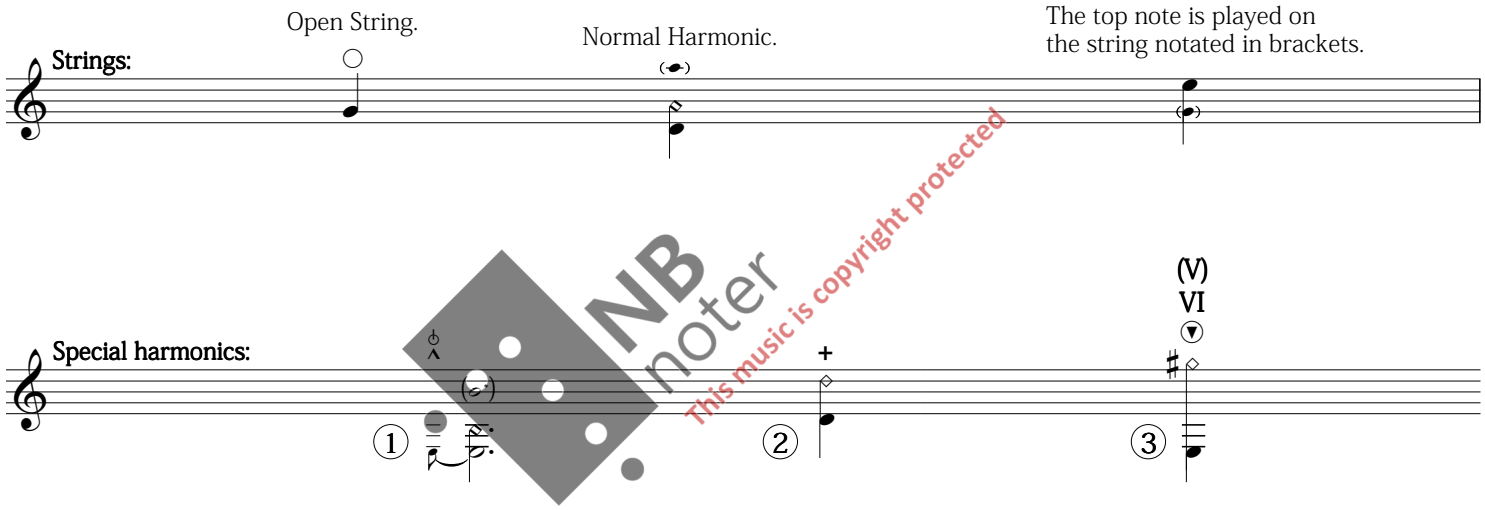
Performance Notes:







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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.

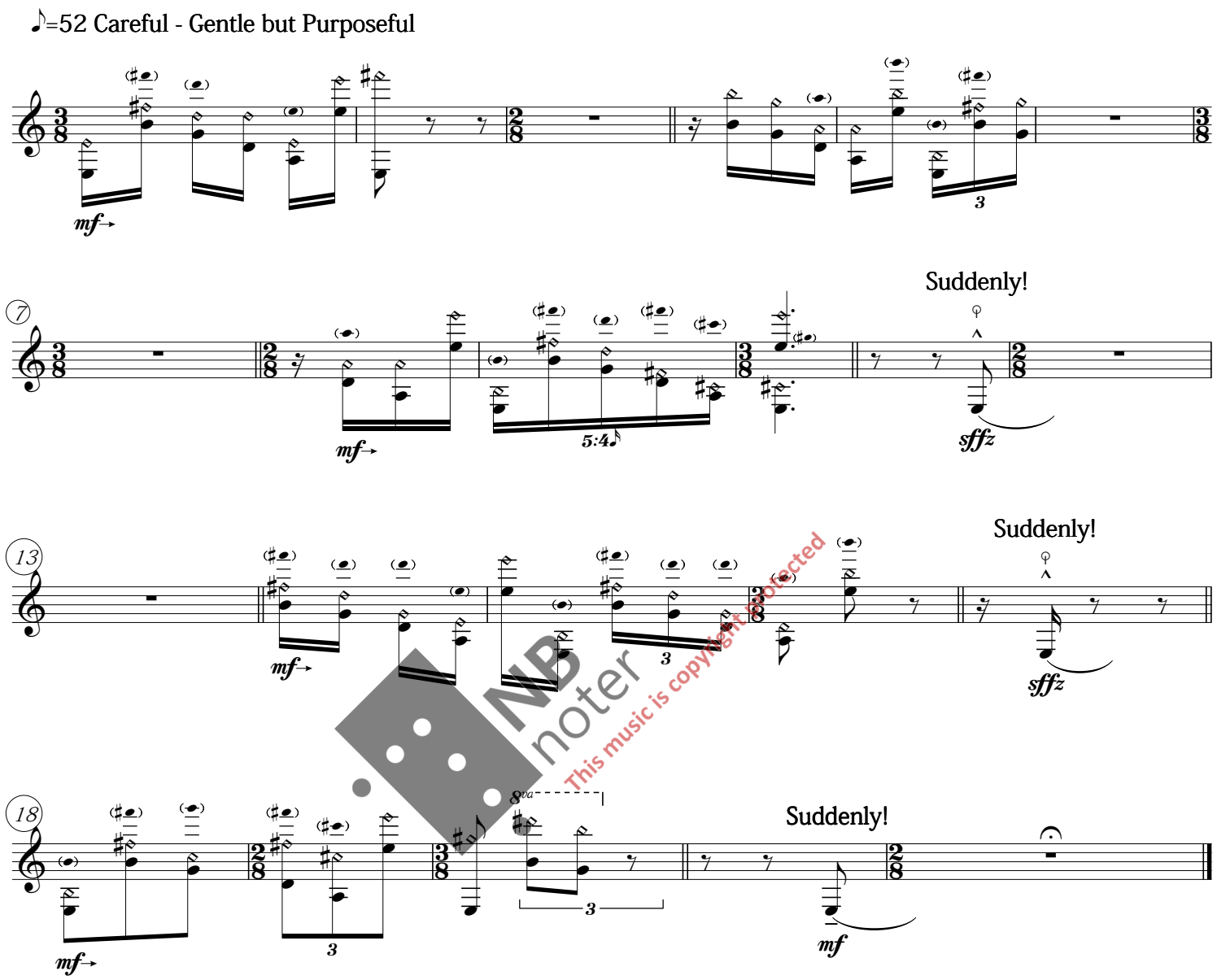
- 12 Miniatures -

for Amplified Classical Guitar

Eric Skytterholm Egan

I (c)

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



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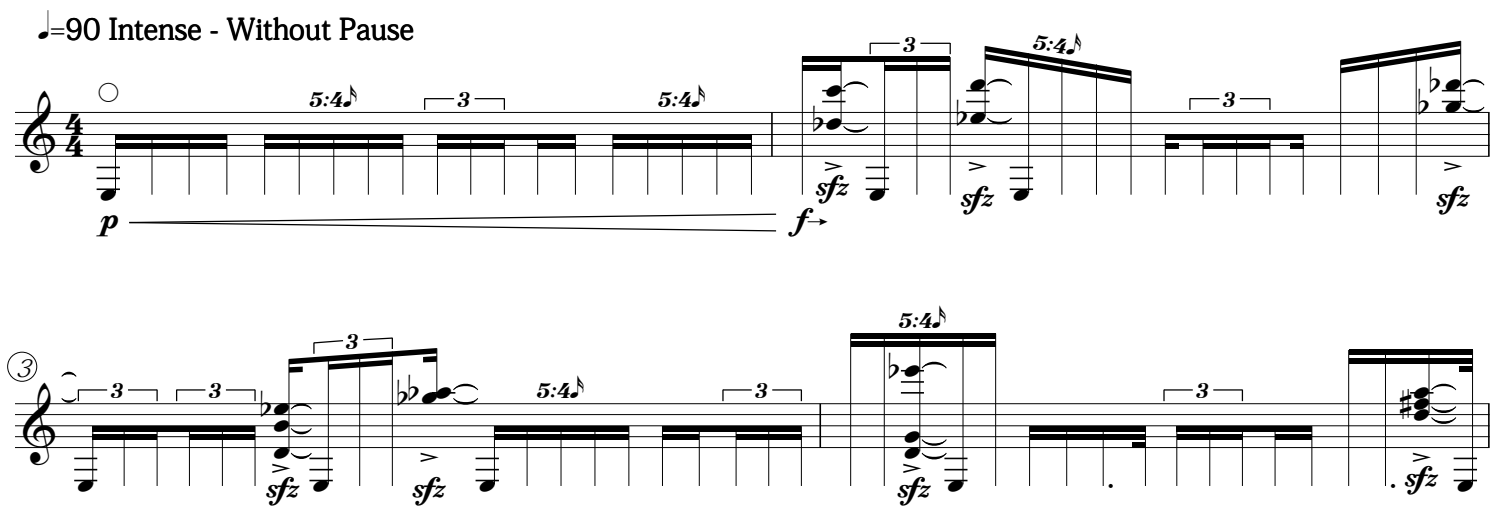
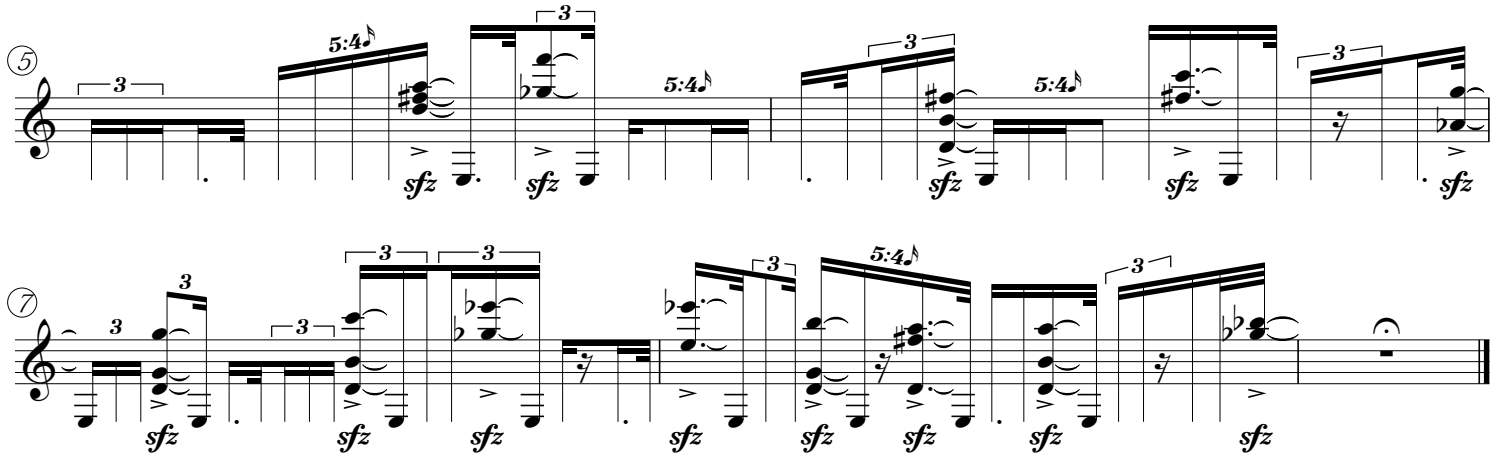
II (b)

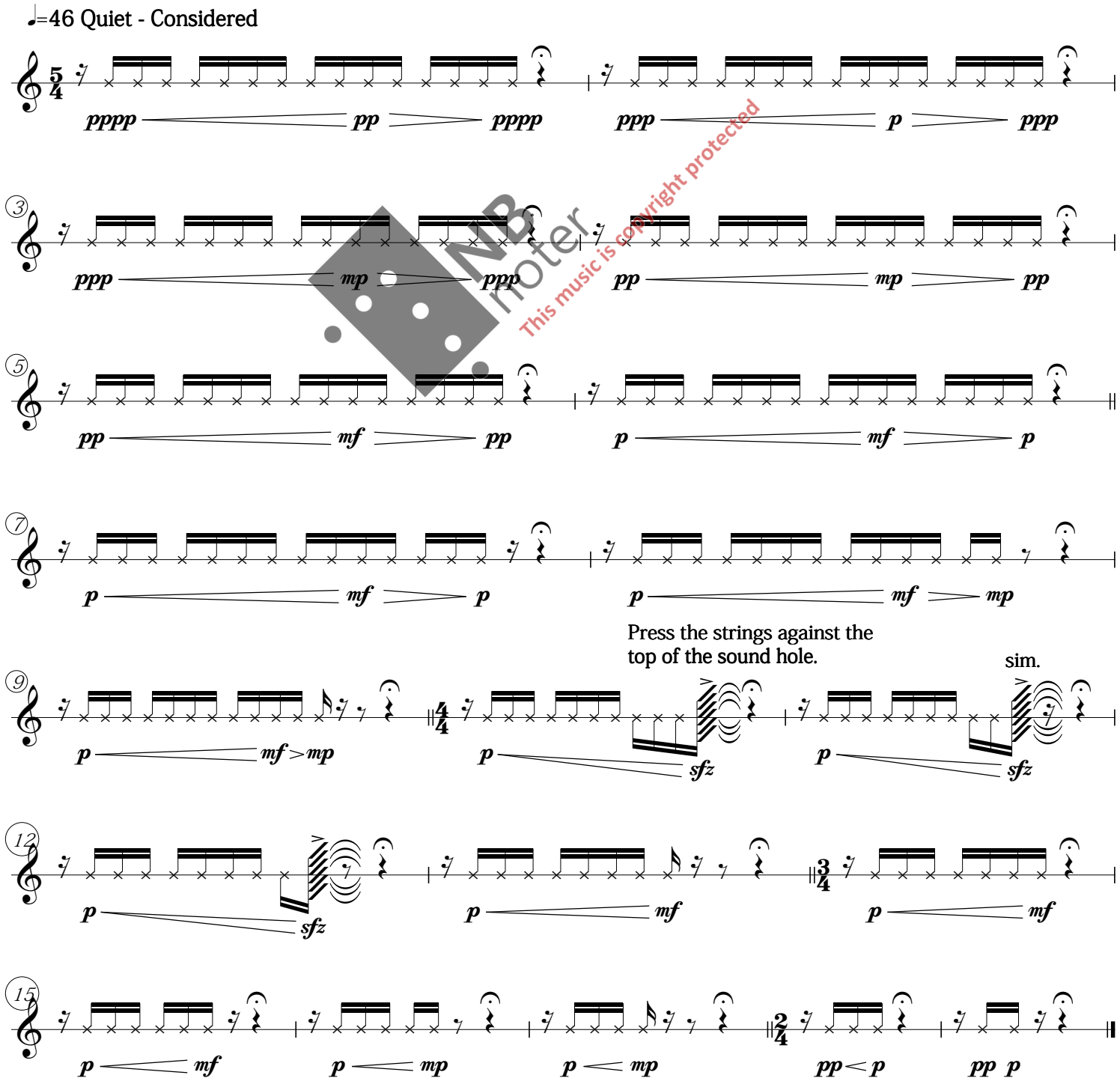
The open E is repeated.
Each Chord is sustained.





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.



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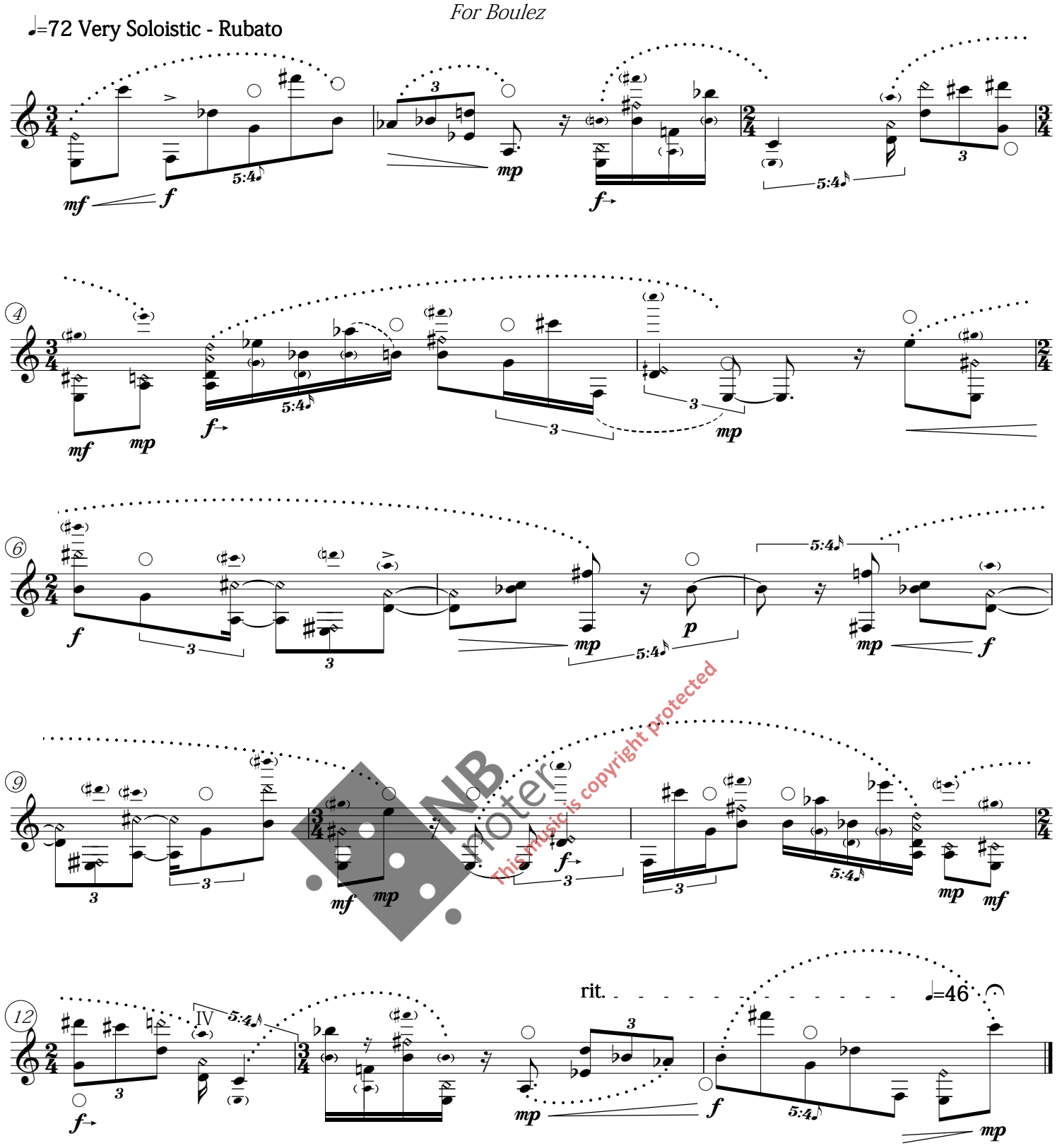
IV (c)

For Boulez



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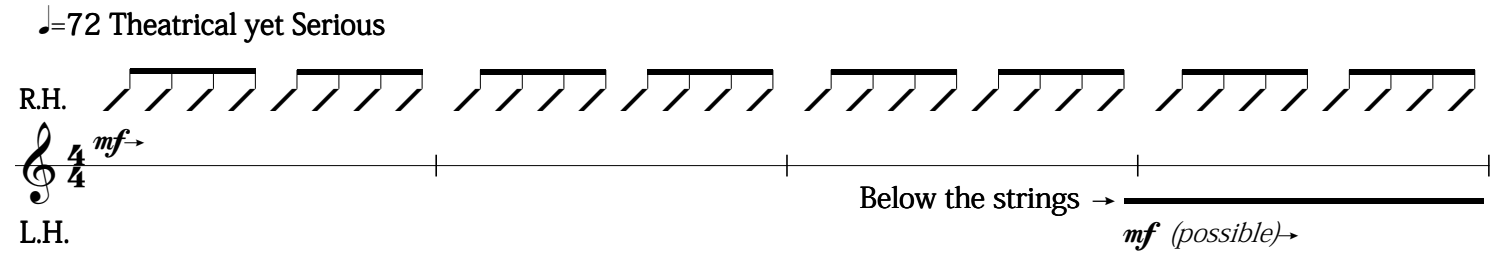
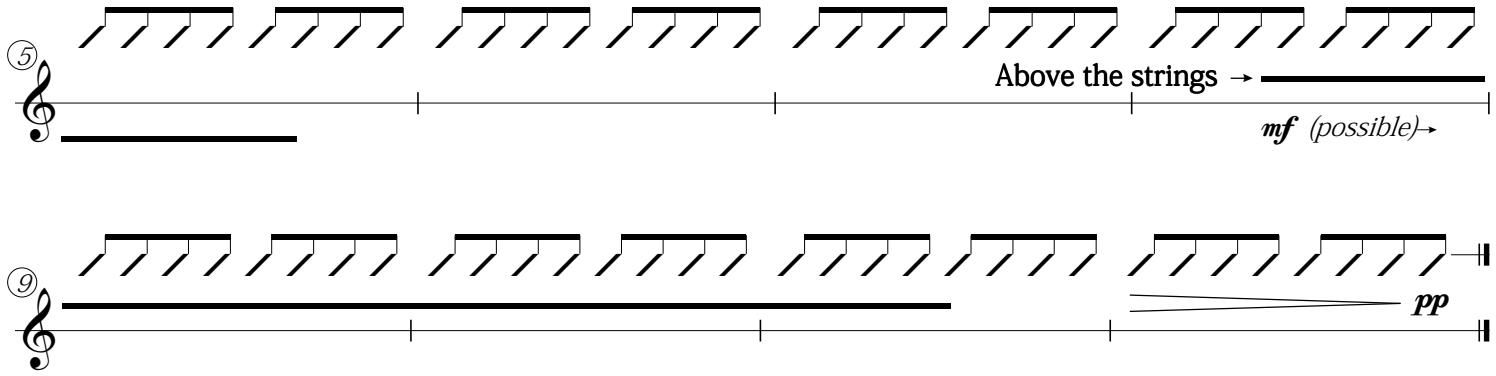
V (d)

For George Brecht

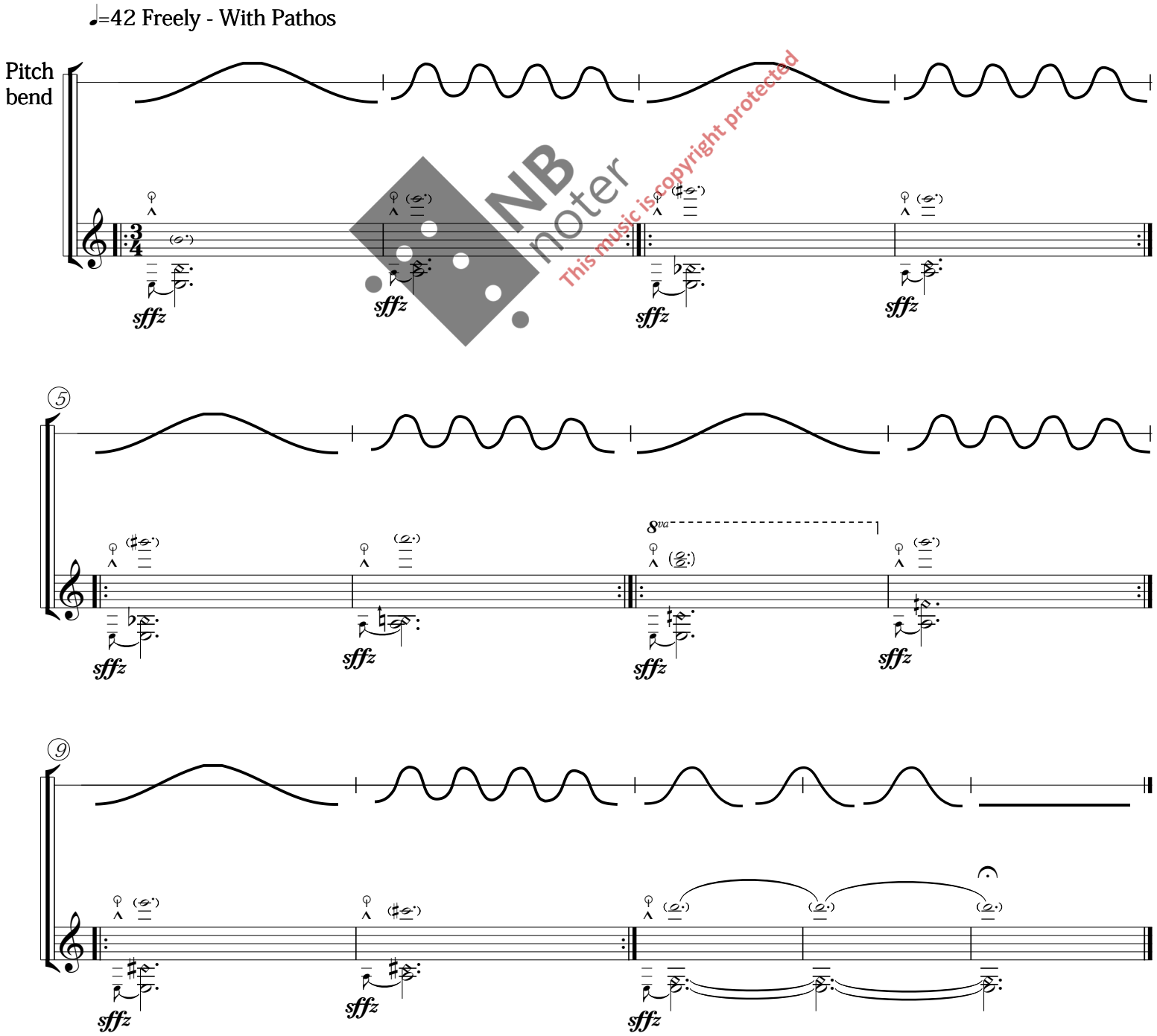
With the pad of the middle finger of the right hand, 'grind' the high E-string regularly backwards and forwards over the space of about a centimetre, near the bridge, at the tempo stated. The left hand gently but audibly strokes the body of the guitar above and below the strings with a cloth.





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.



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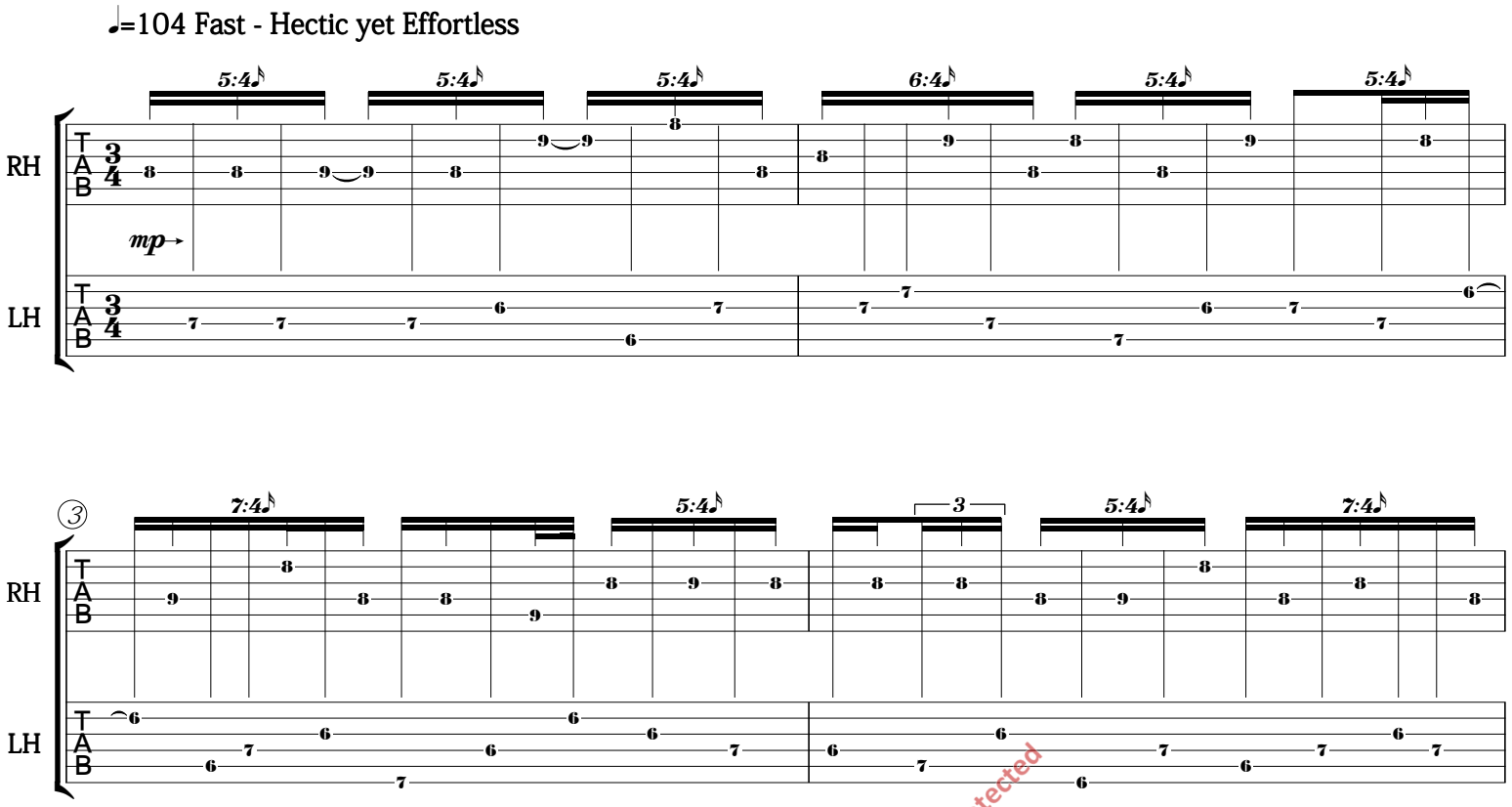
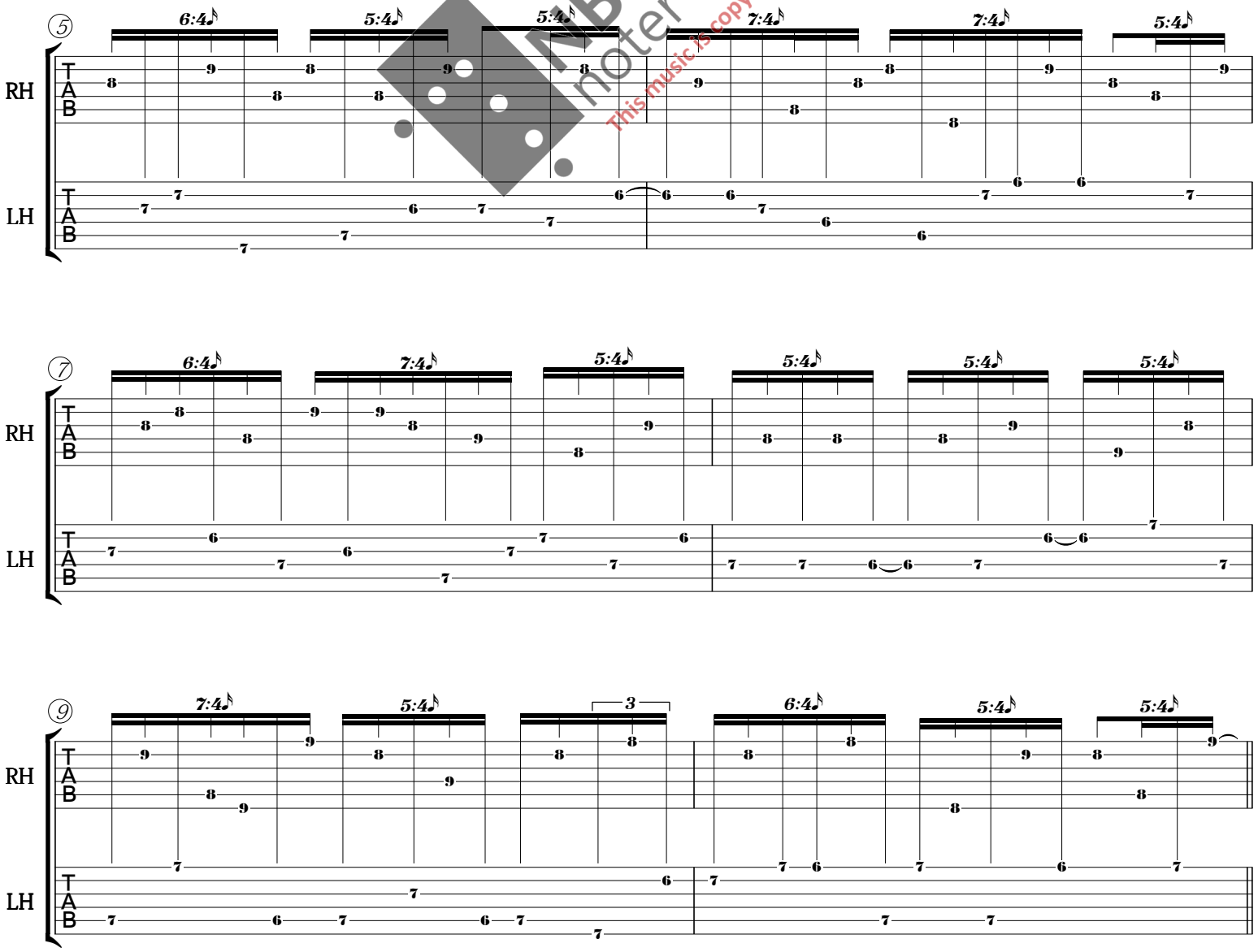
VII (d)

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.





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(Near Repeat of the previous bar!)

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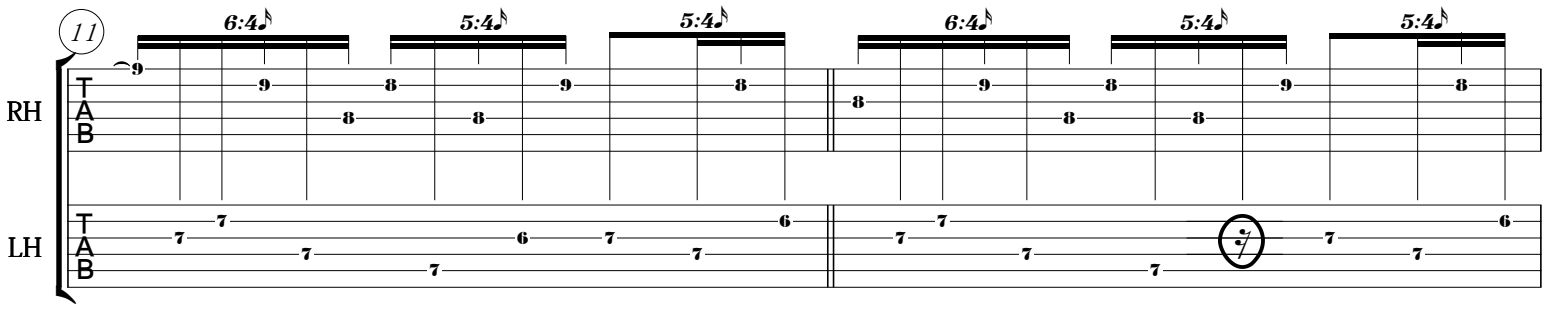

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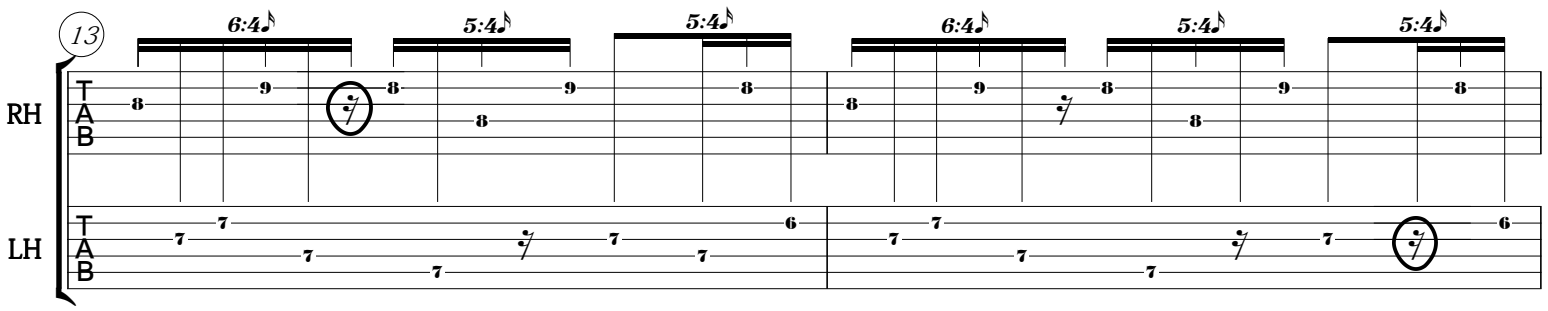

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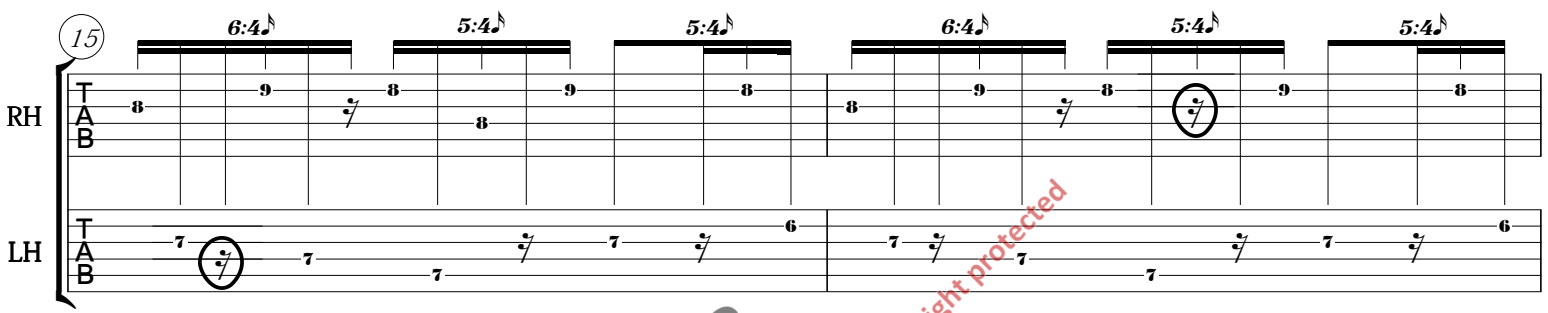

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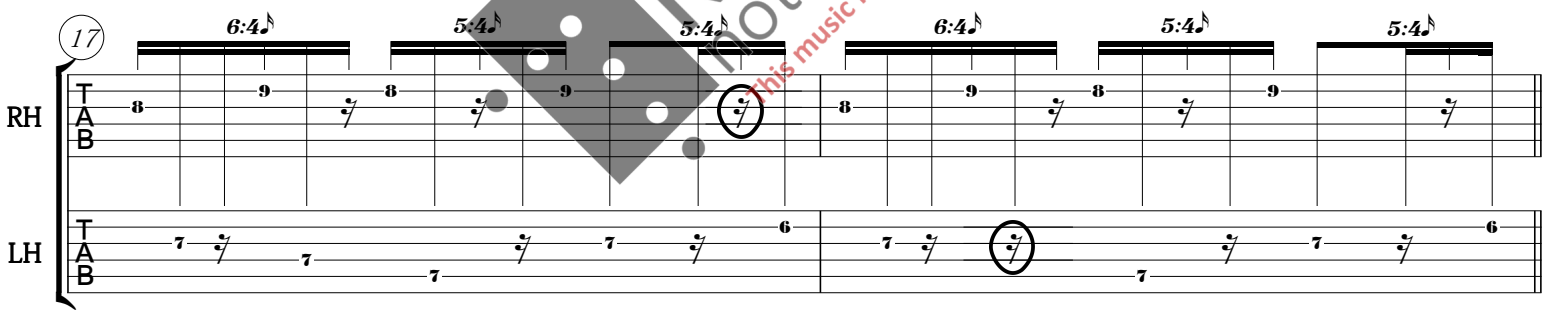

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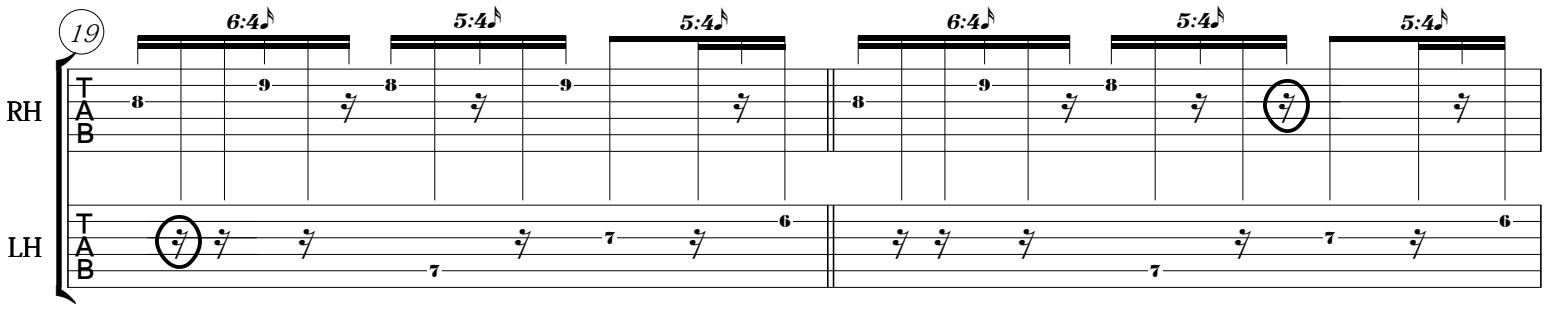

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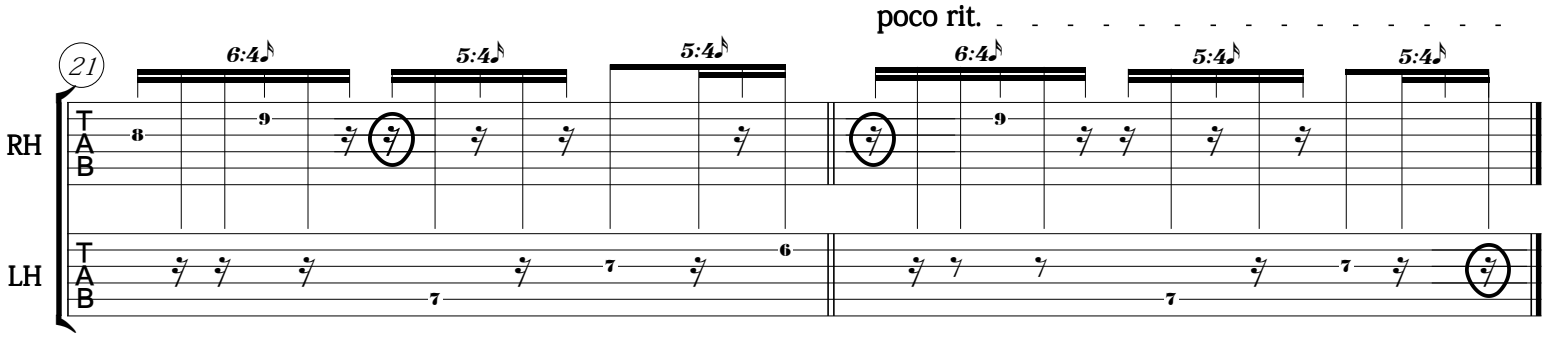
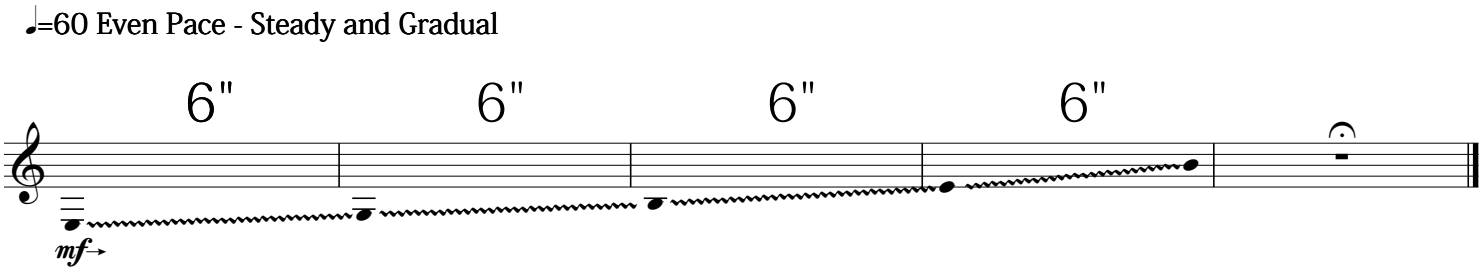


VIII (c)

For Marcel Duchamp

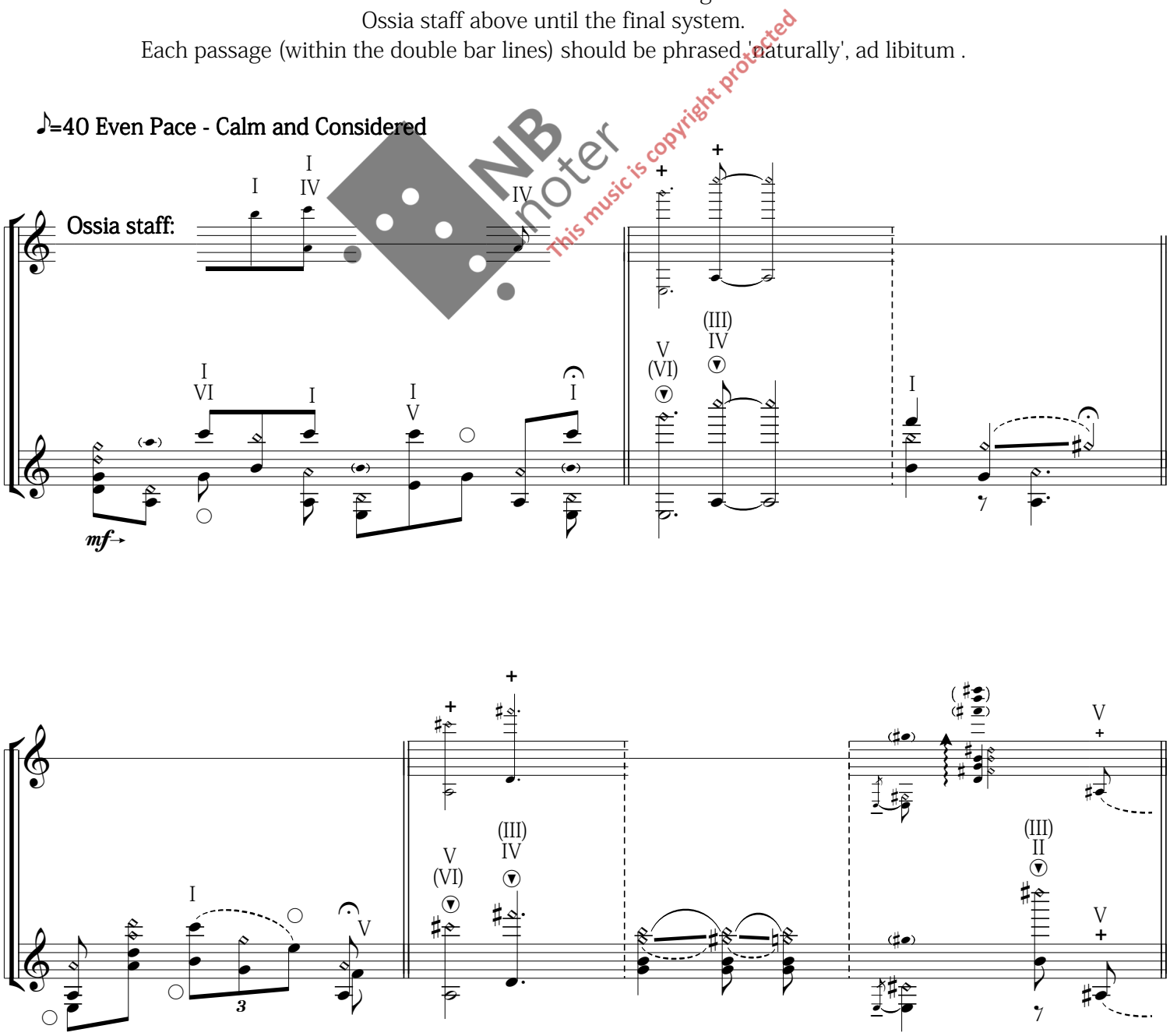
Draw the nail of the middle finger of the right hand along the low E-string slowly, from the top of the neck to the sound hole, making a distinct scraping sound. Try to make the sound as even as possible by ensuring that the pace is steady.
Follow the speed and spatial directions stated. When you reach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



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 .



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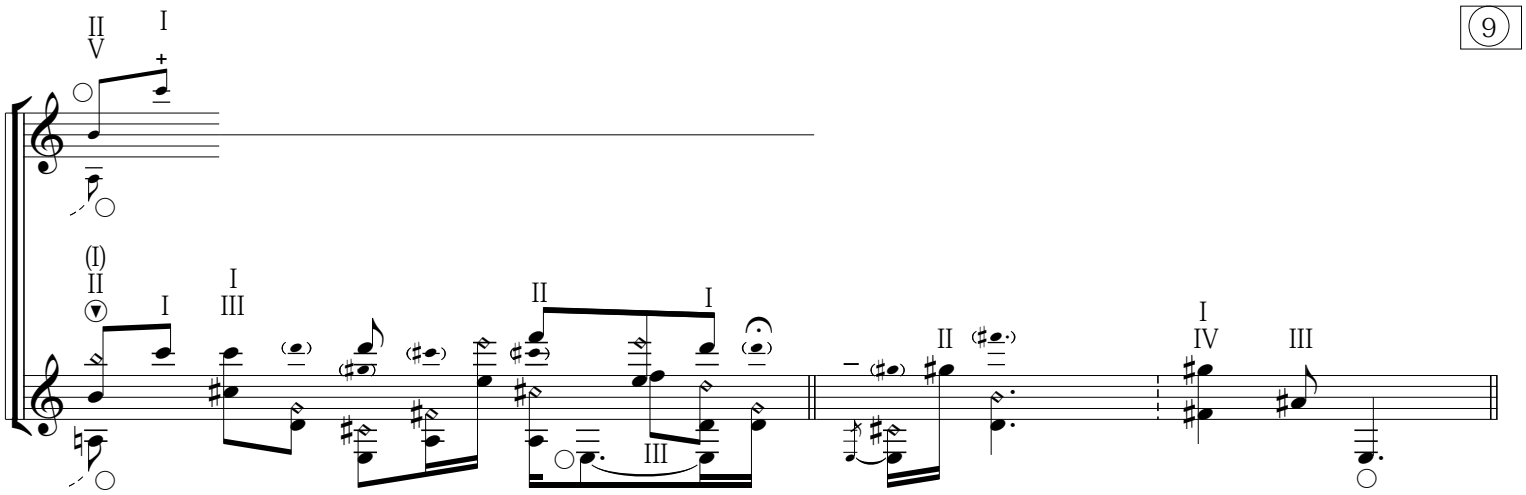

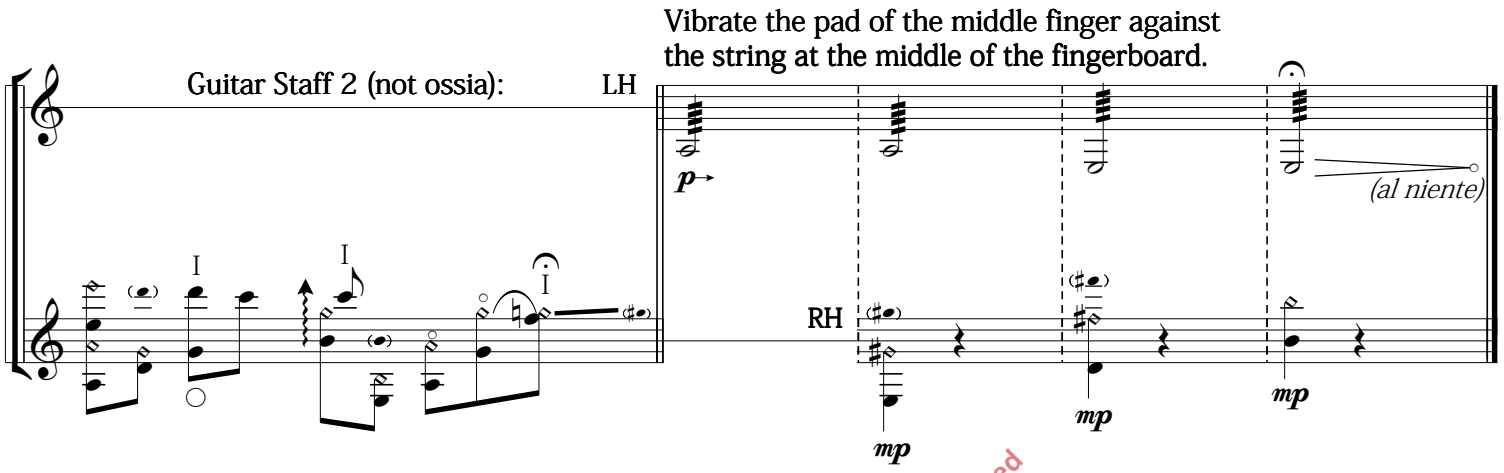

X (a)

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.

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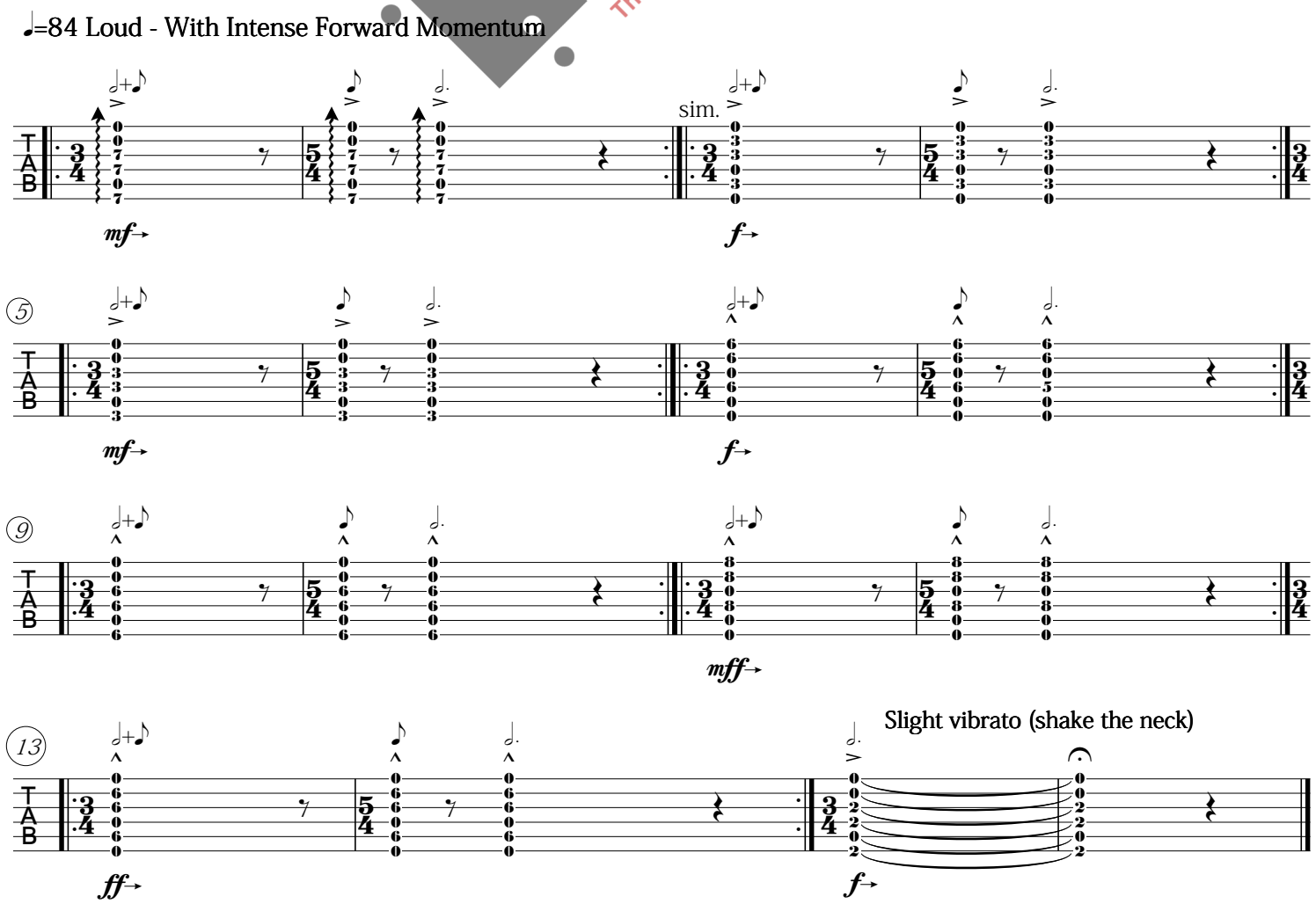
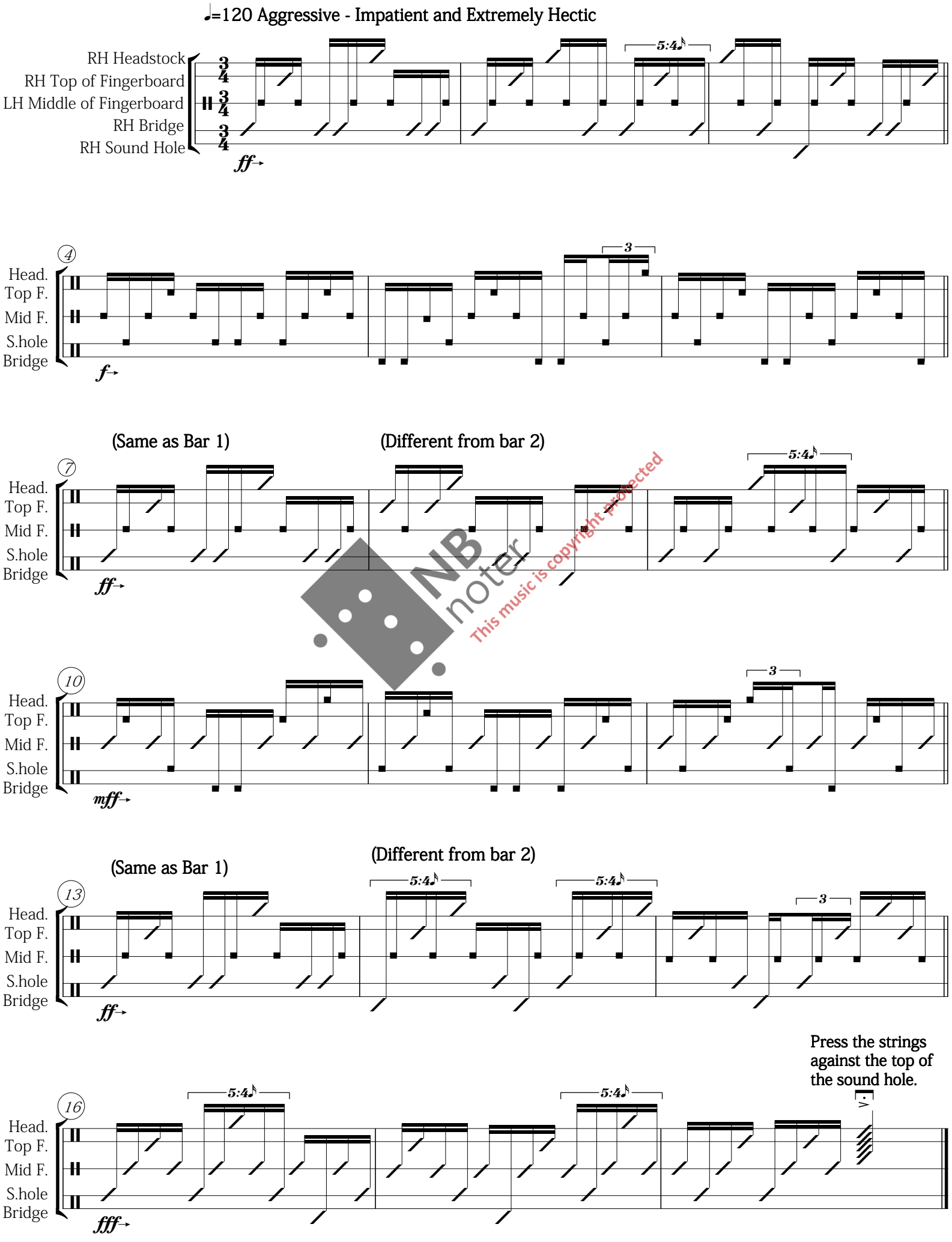


XI (a)

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.



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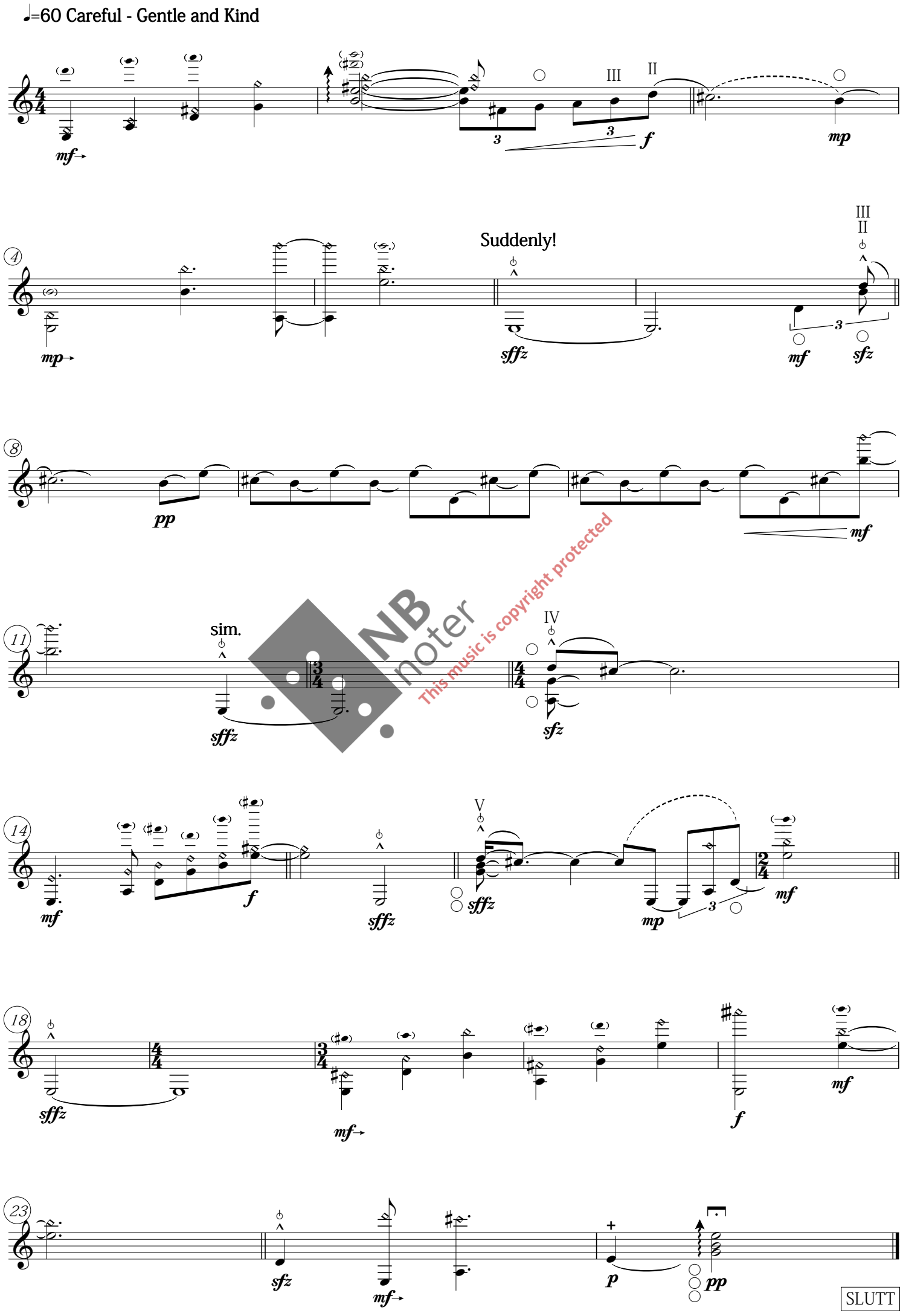
XII (c)



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