

Eclectifunk

For Solo Classical Guitar
June 2008

Preface

For Students of Solo Classical Guitar
Composed June 2008

Duration 2 - 3 mins. (depending on level of student)
Accidentals last for the duration of the bar.

The guitar will sound 1 octave below the written score.

Notes to Instrumental Teachers:

This composition has been created as a means of introducing the developing guitarist (particularly young players 12 - 16 years) to a sound-world outside of the usual diet of Sor, Carcassi, Carrulli, Tarrega, wonderful and all as that music is. The idea of a "one fits all" composition that can be made flexible enough to be approached by elementary, intermediate and advanced players struck me as a marvellous idea. Flexible tempi markings are provided in order that the piece may be performed at manageable speeds whilst still being effective musically. Chord voicings have again been chosen to take advantage of open strings, which are extremely sonorous whilst at the same time not too taxing for the elementary player. Only natural harmonics are used and these notes are all found on adjacent strings in the same fret or close to one another. Frequent metre changes and uneven metres offer students an opportunity to engage with one of the most important technical skills required of the interpreter of contemporary music. Notes and figures marked **(Opt.)** may be omitted from the performance by players studying at an elementary level.

Played at the slowest marked tempo without the optional percussive hits or string scratches (see below) the piece will offer elementary to intermediate students the opportunity to develop an expressive approach in articulating a single line in the bass as well as improving the player's ability to balance simple chord voicings. The scoring, sometimes high on the neck of the guitar, develops note recognition high on the fingerboard and allows the student to explore the different timbral possibilities available in this area of the instrument while taking advantage of the low string tension at this part of the fingerboard. The higher string tension in the first position can be a major source of fatigue to young hands. Played at the fastest marked tempo, as written and including all optional notes, this piece will also offer the most advanced players a substantial challenge.

Notes on Notation:

The **flexible tempo** markings permit performance of the piece at any tempo within the marked region. Players may start learning the piece at the lowest tempo marking and gradually work the piece up to speed, but it may also be performed well and considered complete at this slower tempo. Performing music is not an olympic sport! Advice on tempo should be sought by the student from his/her instrumental teacher. **Numbers enclosed in a circle** beside a note head indicate the string used. Other **numbers beside a notehead** indicate finger.

The **natural harmonics** are achieved in the usual way, touching the string over the fret wire and releasing as the note is plucked with the right hand. **Roman numerals** indicate the fret position.

Cross head notes marked **Tambore** are played by striking the strings with the side of the thumb near the bridge.

The circular symbol with the stroke through it over the low A in the example to the right indicates **Bartok or "Snap" pizzicato**.

Cross head notes marked **H.T.** require that the player strikes (hits) the table (top) of the instrument to create a percussive sound. Many different percussion sounds can be found on the instrument and the student is encouraged to experiment in this respect.

The **Scratch** sound is notated as a note head with a line through it and is created by scraping the right hand thumb nail along the open string indicated. No actual note is required.

The **Pizz** marking is an indication to dampen the strings with the side of the right hand at the bridge as the notes are plucked. This creates a muted sound.

The image shows several examples of musical notation for guitar techniques. At the top, a tempo marking '♩ = 80 - 130' is shown. Below it, a staff with a natural harmonic marked 'XII' is shown. Further down, a staff with a 'Tambore' marking is shown. Below that, a staff with a circular symbol with a stroke through it over the low A string is shown. Next, a staff with an 'H.T.' marking is shown. Below that, a staff with a 'scratch' marking is shown. Finally, a staff with a 'pizz' marking is shown.

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Guitar $\text{♩} = 80 - 130$ **7/8** **3/8** **4/4** **scratch (Opt.)**

Gtr. **7/8** **3/8** **4/4** **Scratch (Opt.)**

Gtr. **7/8** **6/8** **4/4** **molto rit.** **Scratch (Opt.) pizz.** **7/8**

Gtr. **7/8** **3/8** **7/8** **4/4** **ord.** **7/8** **XII** **laissez vibrer**

Gtr. **7/8** **4/4** **7/8** **19 (emerging from harmonics)** **mf** **f**

Gtr. **4/4** **rit.** **9/8** **26**

H.T. (Opt.)

mf

f

ff

sul tasto VII XII

ord.

laissez vibrer

32 **molto accel.** ♩ = 80

Gtr. 32-36: Musical notation for guitar, measures 32-36. Includes a 7/8 time signature and a 4-measure rest.

37 **H.T. rit.**

Gtr. 37-42: Musical notation for guitar, measures 37-42. Includes a 7/8 time signature, a half rest, and a 4-measure rest. Dynamics include *ff*.

43 ♩ = 80 - 130 **Tambore (Opt.)** **4/4** **scratch (Opt.)**

Gtr. 43-46: Musical notation for guitar, measures 43-46. Includes a 7/8 time signature, a 4-measure rest, and a 4/4 time signature. Dynamics include *ff*.

47 **Tambore (Opt.)** **4/4** **Scratch (Opt.)**

Gtr. 47-50: Musical notation for guitar, measures 47-50. Includes a 7/8 time signature, a 4-measure rest, and a 4/4 time signature.

51 **Tambore (Opt.)** **6/8** **molto rit.**

Gtr. 51-54: Musical notation for guitar, measures 51-54. Includes a 7/8 time signature, a 6-measure rest, and a 6/8 time signature.

55 ♩ = 50 **Very Slowly** **as fast as possible** **molto rit.** **6** **6** **6** **6**

Gtr. 55-58: Musical notation for guitar, measures 55-58. Includes a 4/4 time signature, a 4-measure rest, a *p* dynamic, and the lyrics "a m i a m i". Ends with **FINE**.