



Clemens Gadenstätter

# Studies for a portrait

*for electric guitar*

The studies were written on the invitation of Yaron Deutsch  
as part of the Darmstadt Summer Course 2018 guitar class,  
presenting 12 new etudes for guitar solo

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### *Studies for a portrait*

for electric guitar  
(2018)

### General instructions

The piece consists of parts (A,B,C,D) and intermissions (1-3). Each part can be played alone (as an etude). Two parts can be played together, connected by an intermission (A – intermission 1 – B or B – intermission 2 – C etc.). Three parts can be played together in the same manner. All four parts can be played together with all 3 intermissions.

For each version there are special indications at the end of each piece (f.e. „da capo al fine with fade out“ if C is played alone or B – intermission 2 – C are played etc.).

### Playing instructions

The piece is a study in polyphonic use of all 4 extremities and therefore a study in movement: physical, musical and especially a study in sound-triggered perceptive sensations.

The first stave is for the right hand, the 2nd for the left hand, the 2 lower staves for right and left foot (on expression pedals).

#### Right hand:

The right hand throughout has a bottleneck (or something alike) in the hand.

The notation shows the region between the first pickup (the first after the end of the fingerboard – this is usually around the pitch of e1/E4 on the lowest string) up an octave (e2/E5 on the 6th string), the h2/B5 is usually the highest possible pitch before the bridge.

The bottleneck (BN) functions as a moveable and flexible bridge. The right hand presses the BN on the string at the place indicated and moves the BN as indicated in glissandis, vibrato, articulated glissandi (with accents), „clicks“ (strokes with the BN on the strings) and in some moments the BN plucks the strings (as usually done with a plectrum) – for notations see below.

The BN either affects all strings (white squares) or only the given strings (black squares with the strings named above or below the stave).

The middle strings 2,3,4, or 3,4,5 are used alone: for this a not too long BN might be more practicable.

#### Left Hand:

The left hand throughout is used in a tapping mode (except the normally plugged note). For the tapping to be heard clearly and strong there is a Boost (or any other device with the same effect) required. Bends and Glissandi are differentiated (see notation); ad lib. fingerplay within a fingering to be played as much as possible without changing the position of the hand.

Left hand also has to dampen strings (most of the time with the first finger in barré). It is crucial that you let ring only the strings „in use“, either by the left or by the BN with the right hand.

If the strings are ringing too loud when not „in use“, or when the ringing strings are drowning the tapped ones, one could help with a slight cotton ribbon at the nut. This ribbon should not be too strong in its damping but should help to create a transparent and clearly understandable sound.

In general the resulting pitches should be – thus the pitches of the left hand are altered by the BN as a flexible bridge – as clearly understandable as possible! This also regarding the electronic devices, pedals etc.

When clicking with BN and tapping is simultaneously used mind that the volumes of both actions should be at the same level (for the ear): both actions should be clear!

#### Right and left foot – expression/volume-pedals, sound-effects:

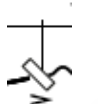
The movement of the feet is notated in the way that up = open, down = closed. The notation is of course approximate, adjust the rhythms and the speed of opening/closing to the sound-transition to be very clear and musically of strong effect.

The effects are notated as suggestions and as general sound descriptions. It is crucial that each player finds his / her sound for the pieces and, if played as a whole, for the piece as a whole. The sound should be blending within the intermissions, the „pedal-cadenzas“ are the space for the effects to sound as the sound transisting-system of the piece.

**BN positions:**



perpendicular to the strings



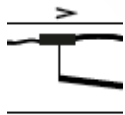
Turned higher string towards the bridge, lower in direction of the fingerboard (the chord sounding - BN to the bridge - comes near to a chord built of 5ths and 4ths - of course with detuned alterations etc.)



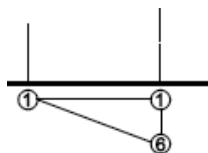
Turned lower strings to the bridge, higher strings in direction of the fingerboard (the chord sounding - BN to the bridge - comes near to a major-chord-of course with detuned alterations etc.)



BN affects all strings



BN effects groups of strings or single strings



Transition from single/group of strings to all strings (and other way round)



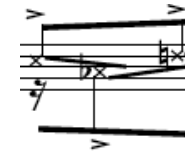
„frets“ for the BN position (might be marked)



open strings (with or without accents)



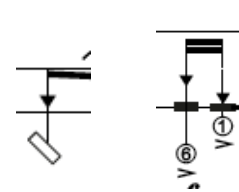
damp strings



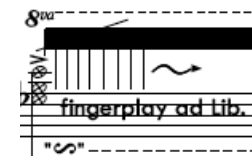
glissando over frets



bending



„clicks“ / strokes with bottleneck



irregular/fast fingerplay ad lib. notes

# Study 1

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♩ ≈ 76

**Bridge**

Bottleneck R.H. (e2), pickup (e1)

Rotating + Gliss. legato accents rotate: etc.

Boost - high level! general sound: loud, very near, every detail to be well projected

2/4

Electric Guitar L.H. (2, 5) - r.h.

"whipping" mart. bend trwm Gliss. vibr. bend trwm vibr. molto (nearly bending)

mf ff hold barré as long as possible sfz molto marcato sfz sffz poss.

Filter-like extreme wah-wah Pedal 1

granulous distortion + ring modulation [as4 ≈ 416 Hz] Pedal 2

6

R.H. (e1)

repeat ad lib. click! poco Gliss. vibr. sfz p (intense!) (in legato)

L.H. upper string: Gliss lower string: bend p sub. 5 bend irregularly mpz p molto mpz intense vibr. 1/4

Pedal 1 Pedal 2

11

repeat ad lib.

R.H. (h2), (e2), (e1)

"sfz" sharp rotation accents (in legato)

poco marc.

clicks

legato-accents

(p) pp ff sfz--- "sfz" (in legato)

L.H. 1 (intense vibr.) 2 3 4 barre - damping 1 2 bend Gliss. 4

ff sfz sffz mfz

Ped. 1

Ped. 2

17

**Pesante** strings "open": "normal" chords, clearly understandable

R.H. rotate. Gliss. legato static

(h2), (e2), (e1)

dim.

ff "VI"

open with accent

ff (non troppo)

sfz

L.H. 4 bend 3 3 3 3 4 bend. + Gliss. 2 slight bending vibr. 3 (-to keep strings resonating!) 2 4

ff sub. hold barré as long as possible ff (molto)

Ped. 1

Ped. 2

22

vibr. vertical to strings "whipping" *pp* *fz* repeat ad lib.

rotate - poco marc. *mpz* (in legato)

*sfz* *sub niente!*

*sfz* *ff* *p* *pp* *poco a poco cresc.*

4/4 mart. bend Gliss. 3/4 1/4 2/4 4/4

Ped. 1

Ped. 2

*a*

27

*cresc.* *ff* *ff molto cresc.*

attaca Intermezzo 1 (AB)

*poco a poco cresc.*

3/4 2/4 1/4

Ped. 1

Ped. 2

≈ 1'15"

# Intermezzo 1

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Boost (as always)  
R.M. - as4 (416 Hz)  
soft shadow sound  
  
sculpt sound ad Lib.  
as a transitory one  
between A and B

33

"Solo" →

R.H. (h2), (e2), (e1)

"III" *sfz*

*ff*

① ⑥

fingerplay ad Lib. - dense

"III" *ff*

"ff"

③ fast, edgy, irregular Gliss.  
⑥

L.H. 4/4

*sfz* poss.

*ff* marc.

3 4

38

(as before)

open strings with accents

R.H. (h2), (e2), (e1)

"IV" *sfz* (click)

"VII" *sfz* (click)

"VIII" *sfz* "ff" (irregular!)

*sfz*

*sfz* "ff"

"VIII" sim.

"III" sim.

L.H. 2/4

3 4

44

② ⑤

① ⑥

R.H. (h2), (e2), (e1)

"XI" *ff*

"III"

*sfz*

*sfz*

"sfz"

poss. *fff*

r.h. + l.h. as close together as possible

Gliss. (+vibr.) possibile

L.H. 3/4

*ff* molto

(possibile damp ①+⑥)

bend + Gliss. irregular + go as high as possible

vibr. poss.

*sfz*

sim.

cresc. poss. (ev. Vol.-Ped.)