The Flying Eastman Suite for Solo Guitar

(Virtuosity #3)

Chao-Jan Chang

2012

(Version 1.0)

The Flying Eastman Suite for Solo Guitar

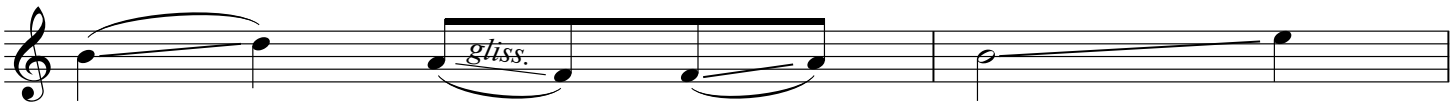
(Virtuosity #3)

I. Messenger	(≒ 5:35)
II. Flying Man	(≒ 4:55)
III. Meditator	(≒ 7:00)
IV. Warrior	(≒ 4:05)
V. Song of the Wanderer	(≒ 4:35)

* The piece is also part of the series works for solo instruments under the name "Virtuosity".

Instrumentation

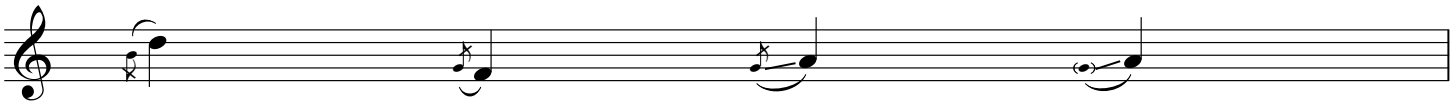
1) Glissando



Glissando, slide from first note to 2nd one.

Glissando (without a slur),
but plunk the 2nd note after glissando.

2) Grace Note



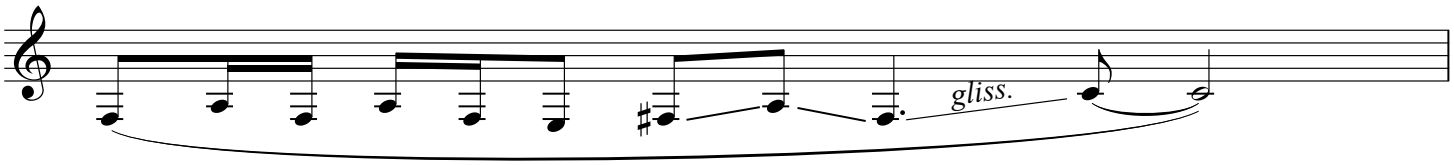
Hammer-on

Pull-off

Grace note glissando

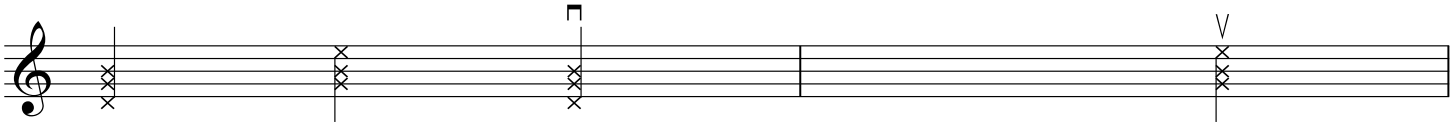
Same as previous but much faster
(usually the grace note has a stronger accent)

3) Phrasing



When there is a slur, unless it's clearly a phrasing mark, the line should be plunked only the first note and use hammer-on, pull-off, glissando to perform the rest notes on the same string.

4) Special Techniques



Right hand's 3 fingers strike on the strings and stop on them
to create a percussive sound. Strings could be muted or not muted by left fingers.
(It could be done with 3 fingers plus thumb. The sound will be similar, though slightly more bass)

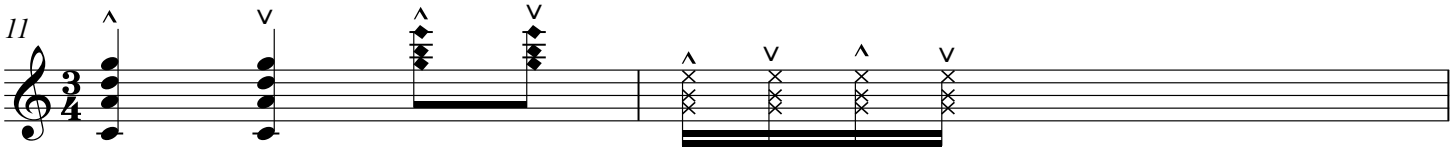
Same as left, but up stroke
(Strings must be muted.)

* The notes only suggest strings, and their actually pitches are not important since left fingers could lightly hold or mute on certain frets.

Tapping, left hand's finger tap on string
to produce the note.

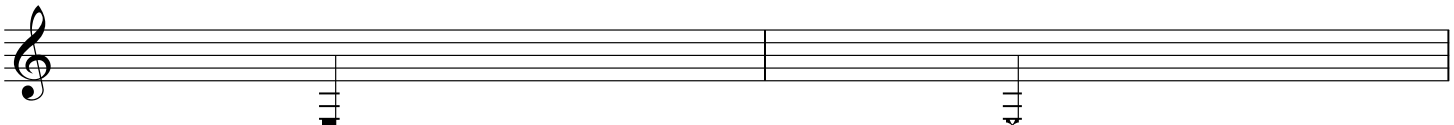
Same as left, but the rest 2 notes are
produce by pull-off and hammer-on techniques.

Right hand's fingers tapping



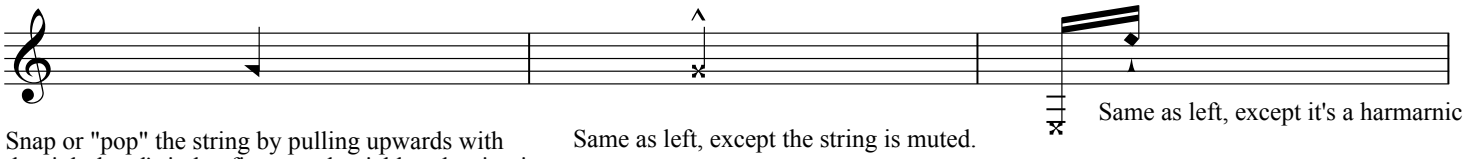
One-finger rasgueo,
index finger down stroke and upstroke
(Other strings must be muted.)

Same as left, but strings are muted.
(It doesn't matter which stringes are stroked. However, it's possible to create different accents and tones by stroke on higher or lower strings, or even different positions.)



Strike or "slap the string with the right-hand thumb."

Same as left, except the string is muted.

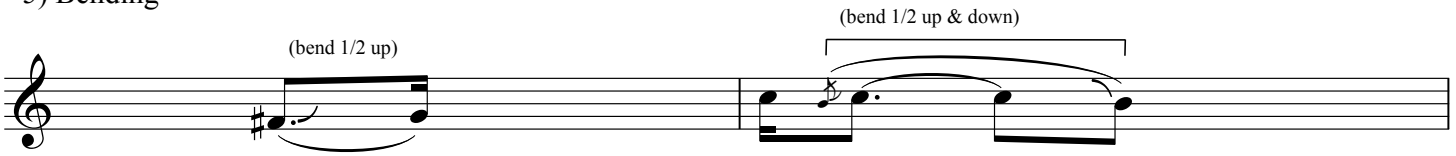


Snap or "pop" the string by pulling upwards with the right hand's index finger and quickly releasing it.

Same as left, except the string is muted.

Same as left, except it's a harmarnic

5) Bending



Bend up half step to the target note G, which has a clear duration

Bend up half step to from the grace note and bend down (each note has a clear duration)

6) Abbreviations

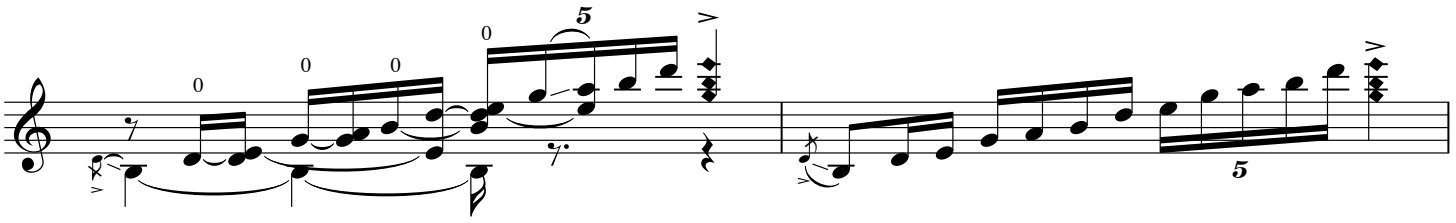
vib. = vibrato

a.h. = artificial harmonics (or natural harmonics performed by right hand)

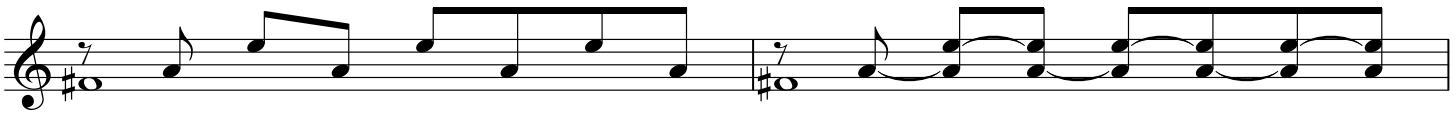
7) Notes duration:

1) Because clarity, sonority, voice independence and open-string resonance effect are very important elements in this piece, notes are "mostly" notated as exact durations.

2) The following left example (3rd movement measure 77) could be notated like the right one, but it will not show clear duration of each note.

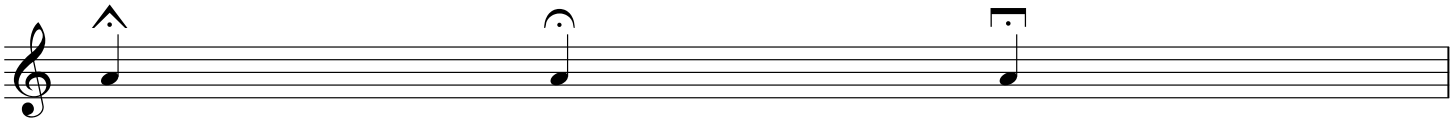


3) However, things like chord arpeggios are notated in a simpler way.
For example, the following (first movement 1st bar) should be performed like the right, but the notation is clearly not necessary.



4) Because of the nature of complex notation and the above reasons, it's important to CAREFULLY EXAM EACH NOTE"S DURATION and make sure to mute unnecessary sustains or resonances.

8) Fermatas

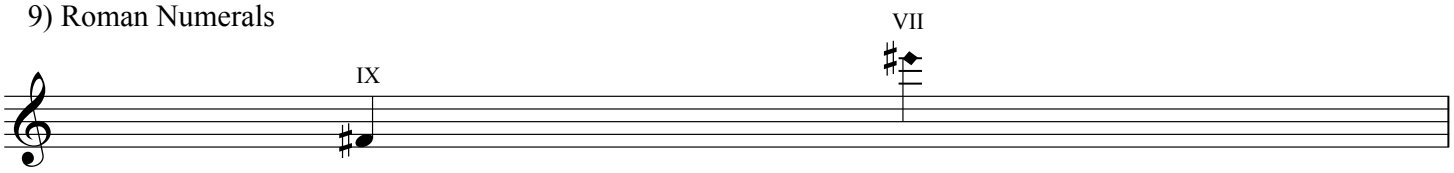


Shorter than regular fermata

Regular fermata

Longer than regular fermata

9) Roman Numerals



A Roman numeral is written above (or near) a certain note to indicate the fret's number.
(It is not for indicating where the index finger should be.)

10) Arrows ----------→

Arrows indicate smooth transitions between states, such as vibrato range change, techniques, tone morphing.....etc.

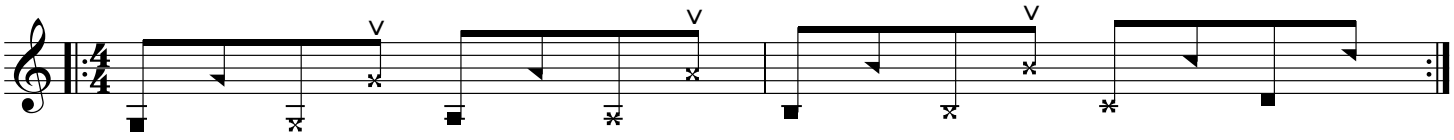
Performance Notes

1) Original score and guitar TAB are provided in the end. However, the fingerings are just suggestions.

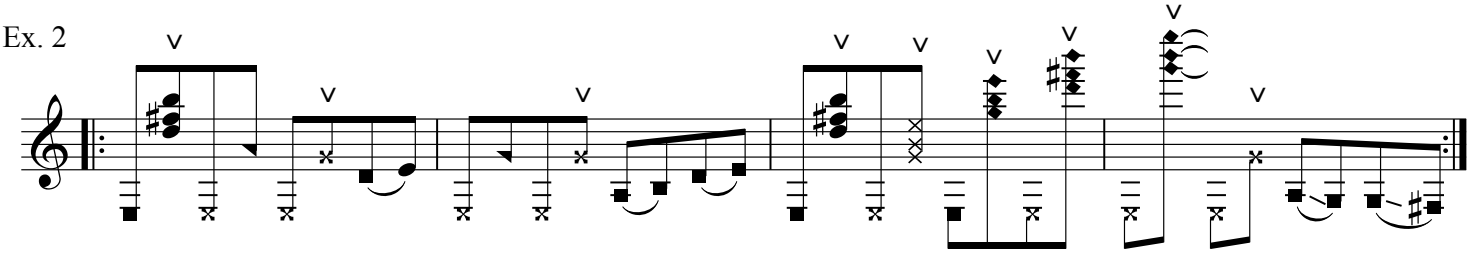
2) The music of 3rd movement's mm. 1-49 is very eastern and suggests a hint of monophonic music. It's important to pay attention to the ornaments of each note. However, a guitarist may try different ornamentations as well.

5) There are few rhythmic sections of the 4th movement are in flamenco style guitar. The right hand fingerings are listed above the notes, but guitarists could try different fingerings as well as different accents.

6) The slap and strike techniques in the 3rd movement are originally from electric bass guitar and are also adopted by some guitarists.



Ex. 2



Recording Suggestions

1) Spaced pair, ORTF or variations of these two stereo recording techniques can be applied to record this guitar piece. Because phase issues are a concern and guitar body is small, the 2 microphones shouldn't be too widely spreaded.

2) The stereo microphones should be placed close to the guitar roughly 3 to 4.5 feet to capture the full sound of the guitar. Unless for capturing extra reverb and room sounds, standard classical music concert recording distance is too far for this piece and should be avoided. 2 cardioid microphones may be the right choice, but often 2 omnidirectional microphones would give a better performance, because of its sonic qualities and lack of proximity effect when placed closer to the source. Depend on the room and the guitar sound, an engineer should choose the polar patterns, test the microphones position and distance very carefully.

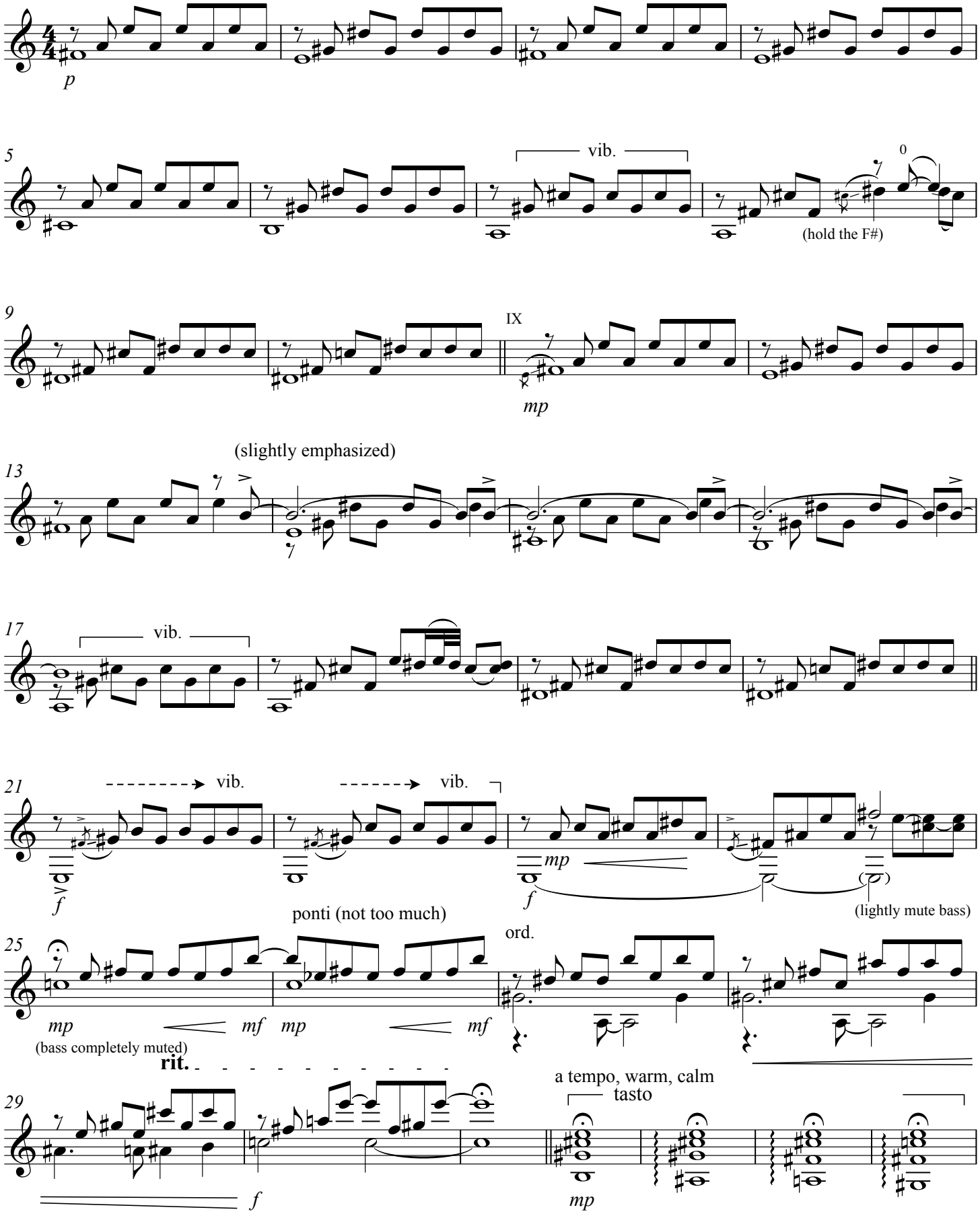
3) A 2 - 2.5 seconds digital reverb should be added in post processing. EQ and volume changes could be applied as well to achieve the best sound quality and expressions without being sounding unnatural. It is also very important to consider the balance between each movement for the best listening experience!

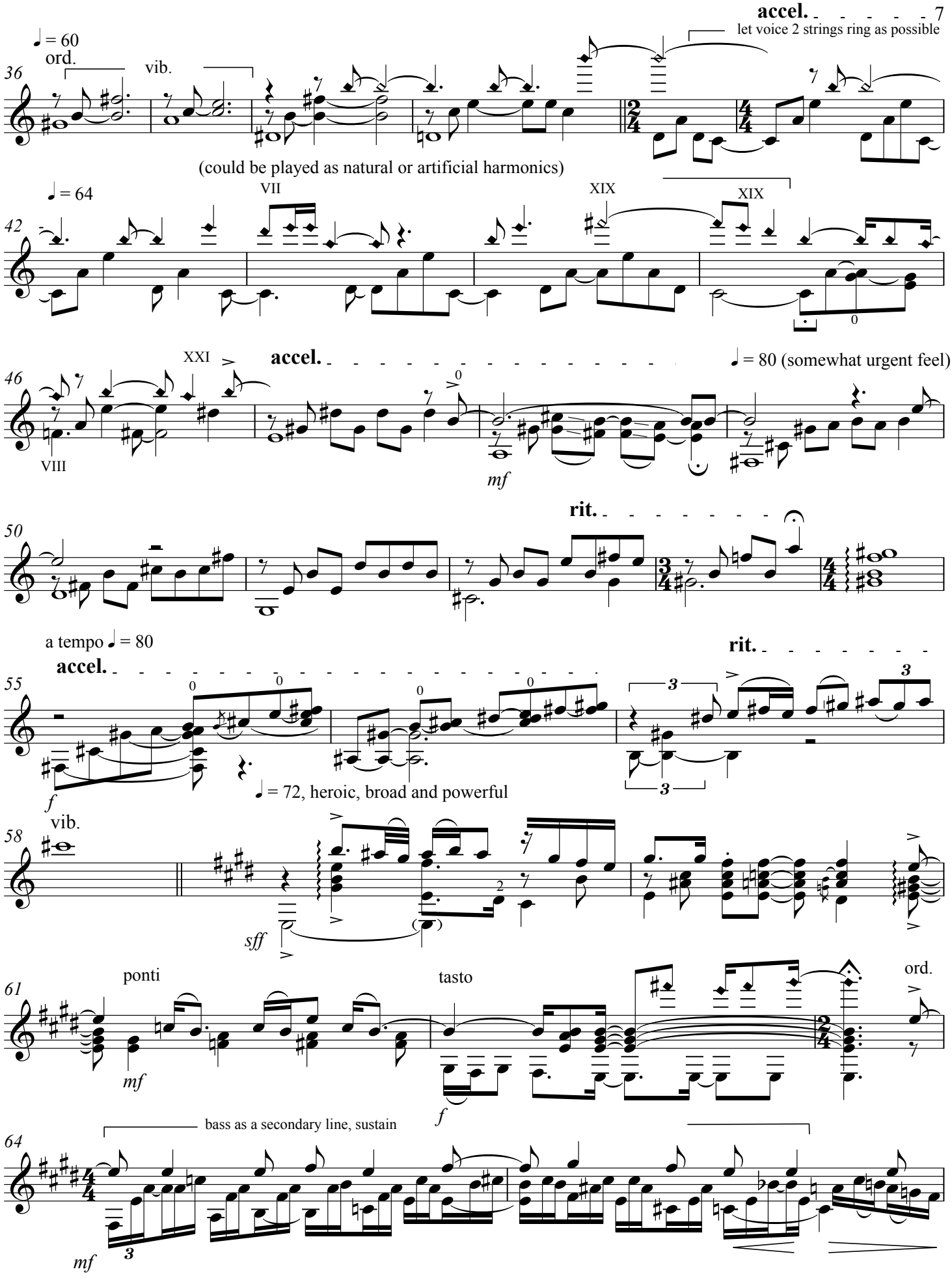
The Flying Eastman Suite for Solo Guitar

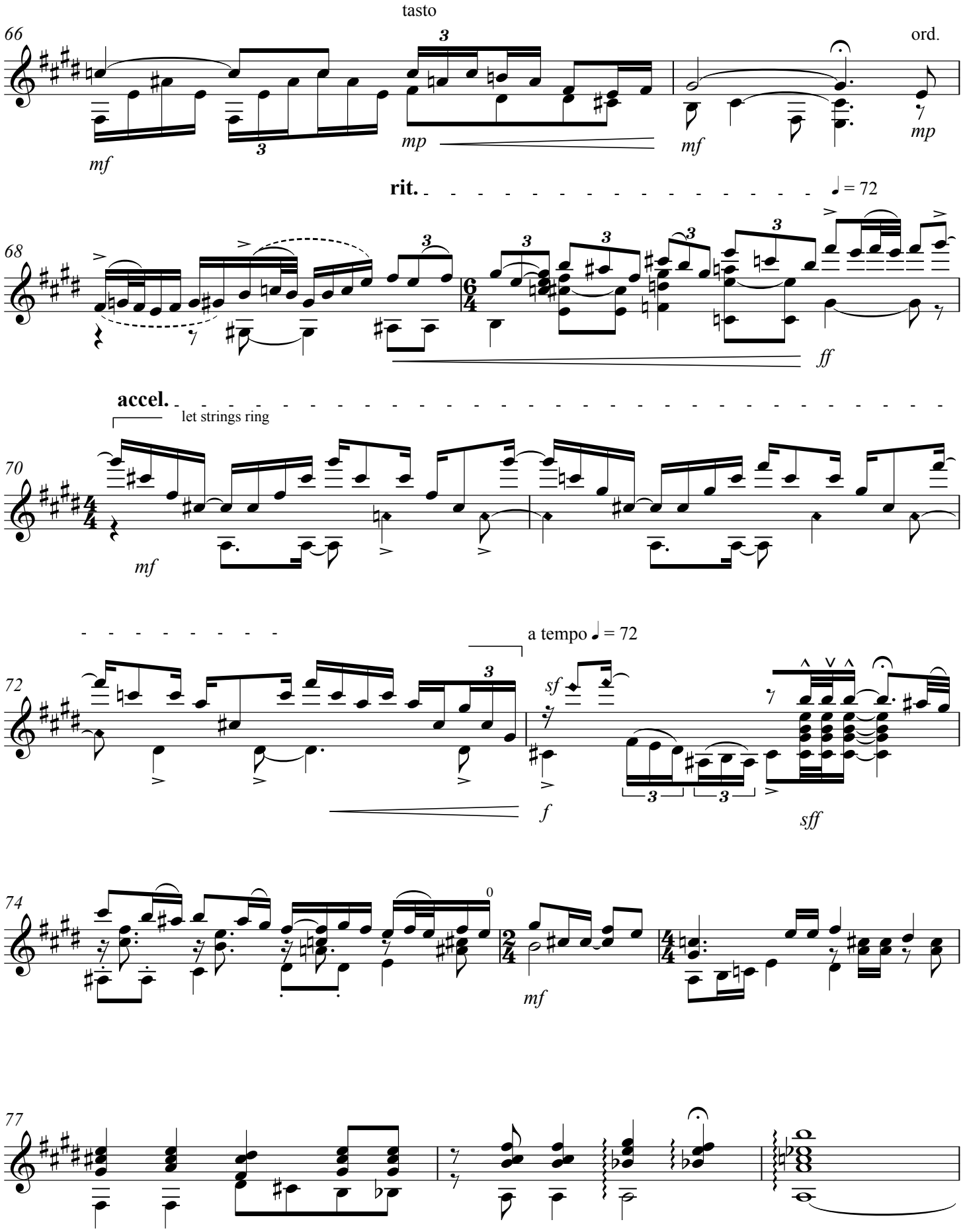
I. Messenger

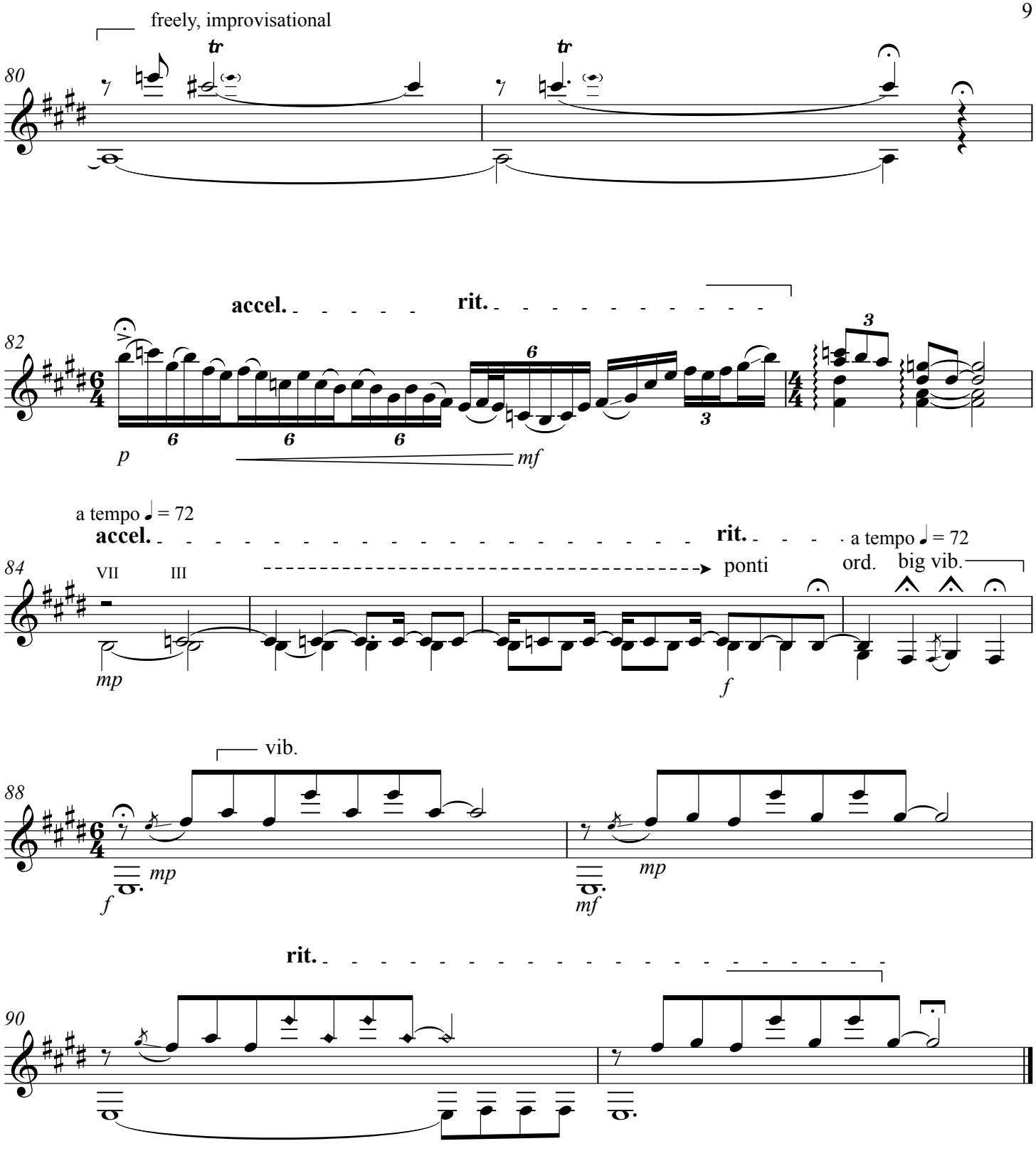
Chao-Jan Chang (張超然)

Adagieto ♩ = 72, dreaming atmosphere, warm




accel.
let voice 2 strings ring as possible
♩ = 60
ord.
36
vib.
(could be played as natural or artificial harmonics)
♩ = 64
VII
XIX
XIX
42
XXI
accel.
♩ = 80 (somewhat urgent feel)
46
VIII
mf
rit.
50
a tempo ♩ = 80
accel.
rit.
55
f
♩ = 72, heroic, broad and powerful
vib.
58
sff
ponti
tasto
ord.
61
mf
f
bass as a secondary line, sustain
64
mf


tasto
66
ord.
mf
mp
mf
mp
rit.
♩ = 72
68
ff
accel.
let strings ring
70
mf
a tempo ♩ = 72
72
sf
f
sff
74
0
mf
77



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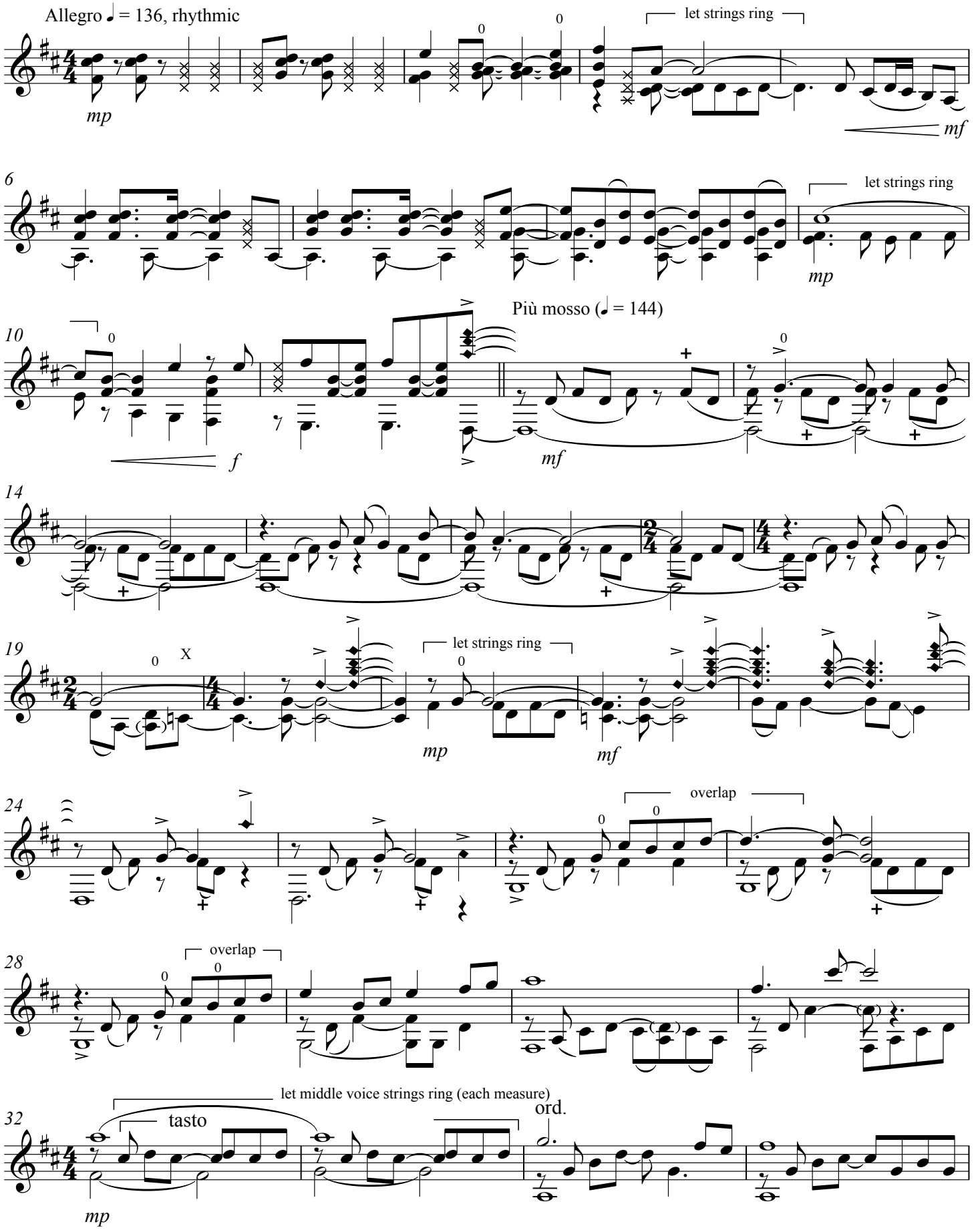
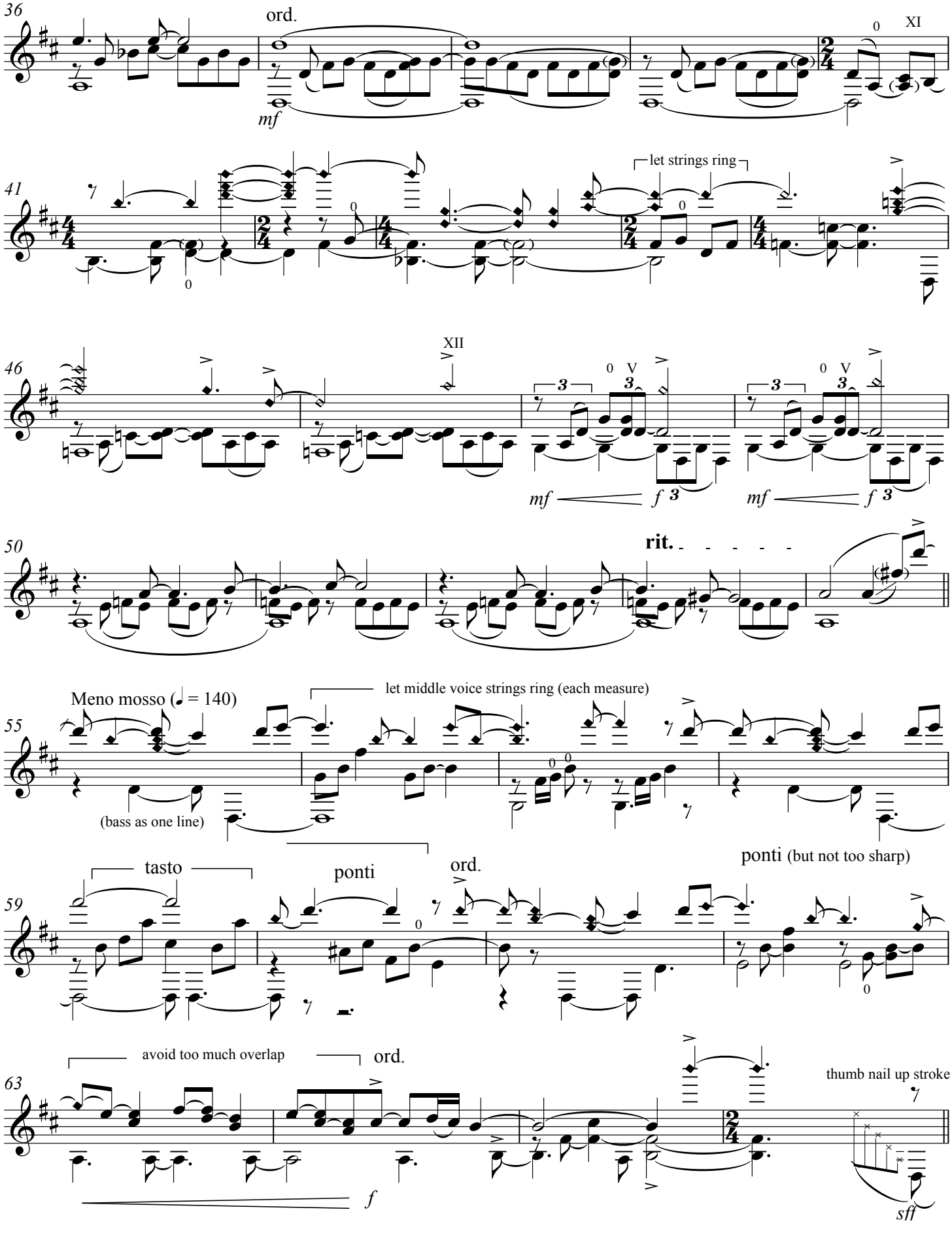
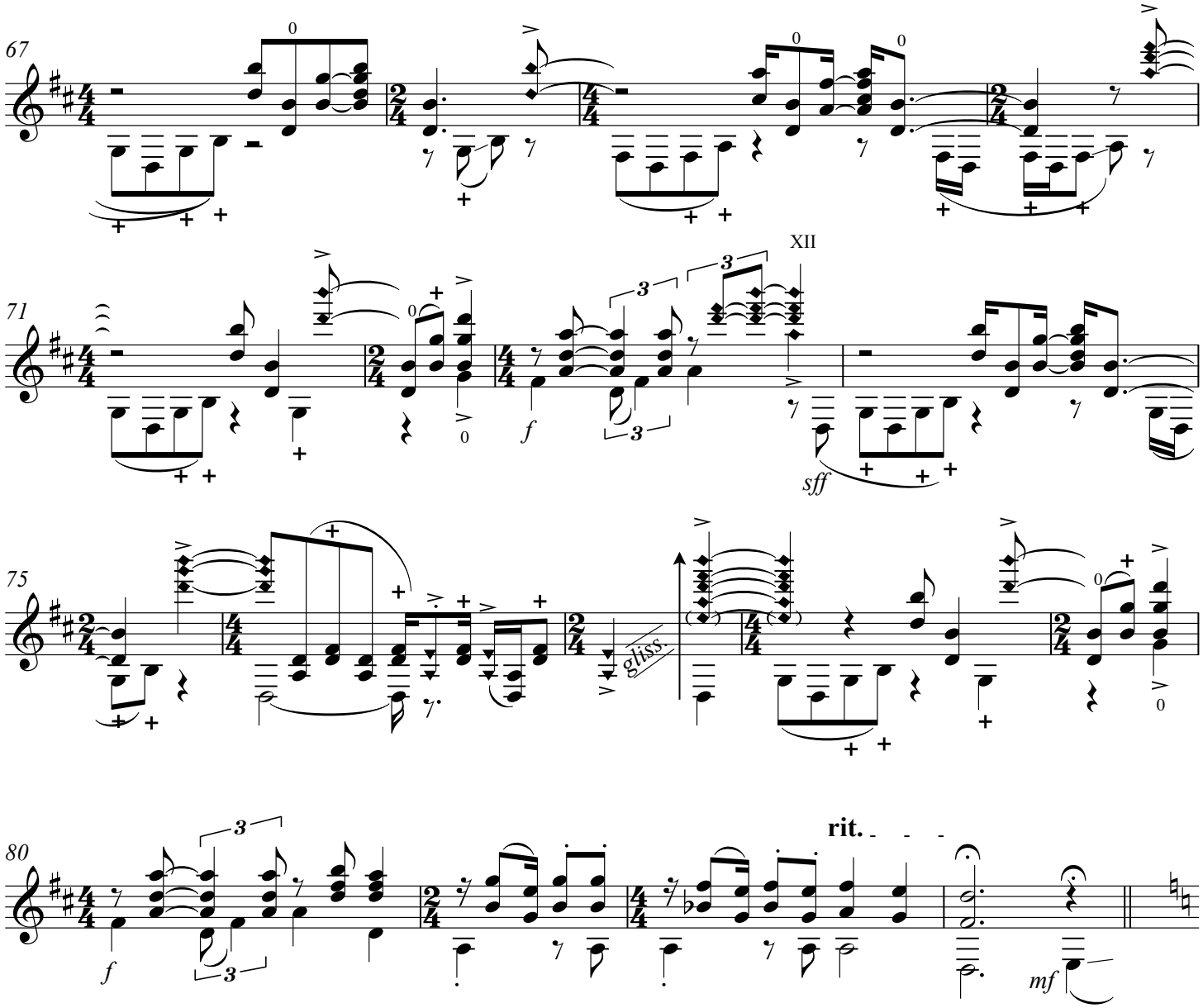
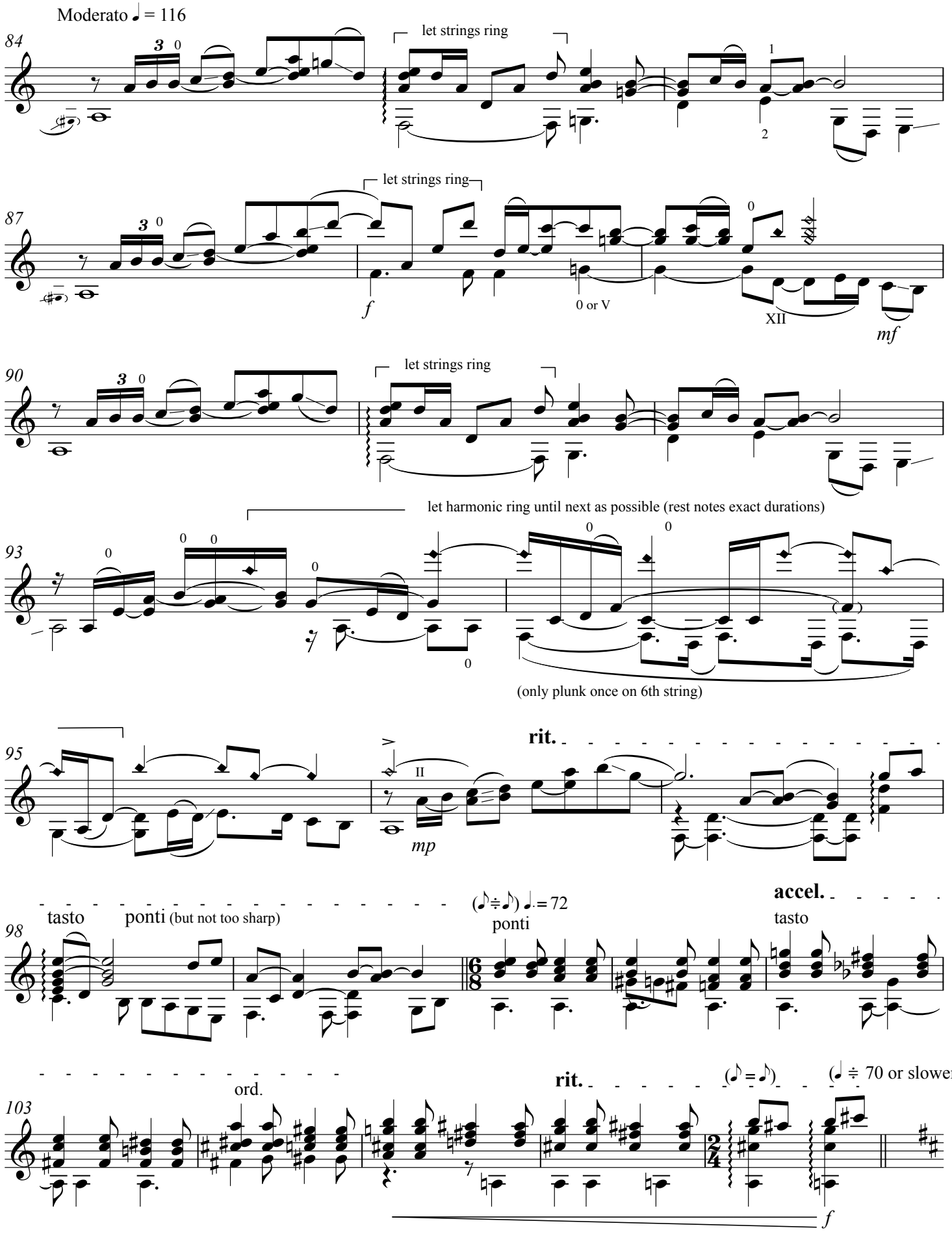
(6th String = D)

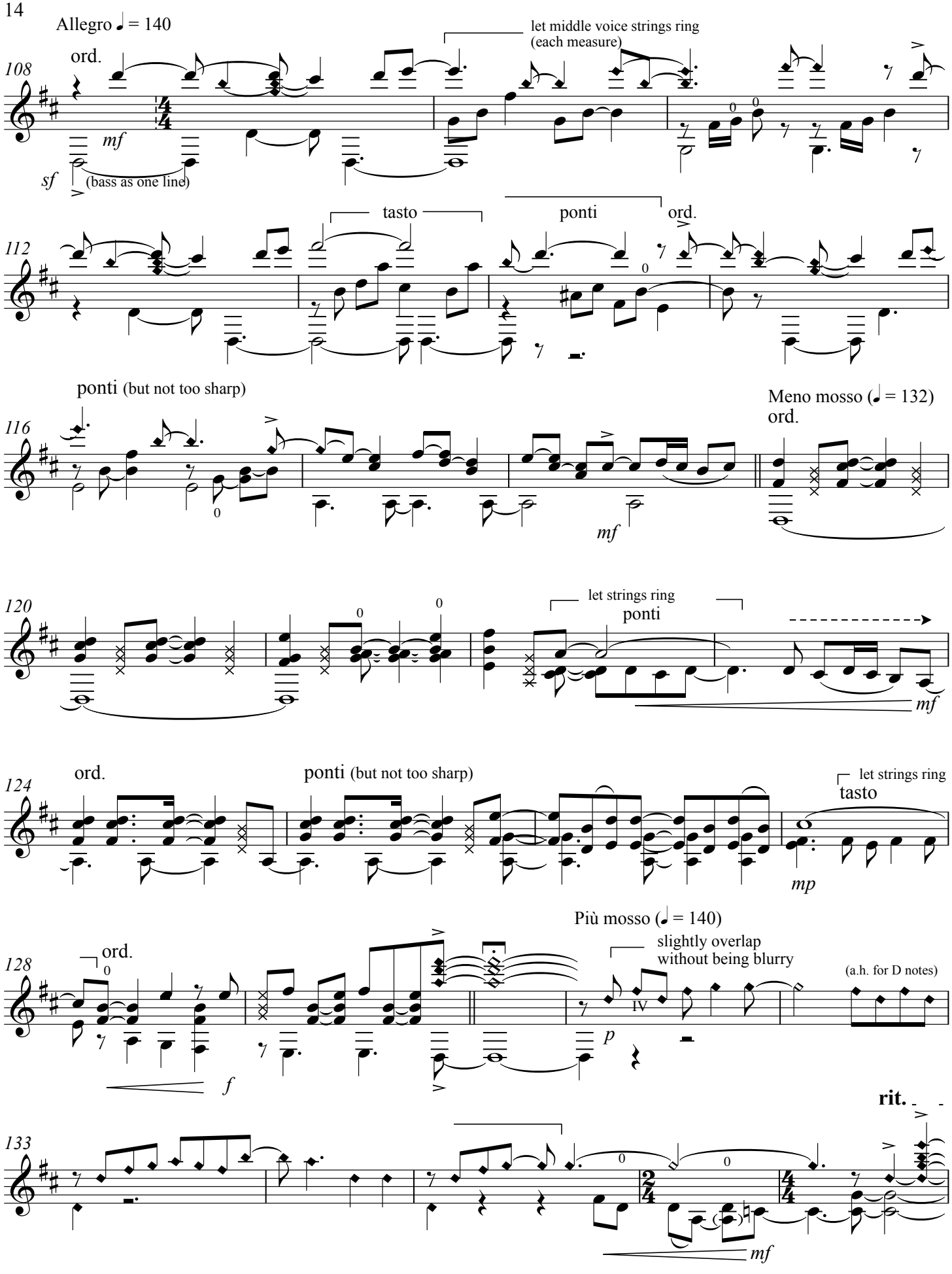
II. Flying Man

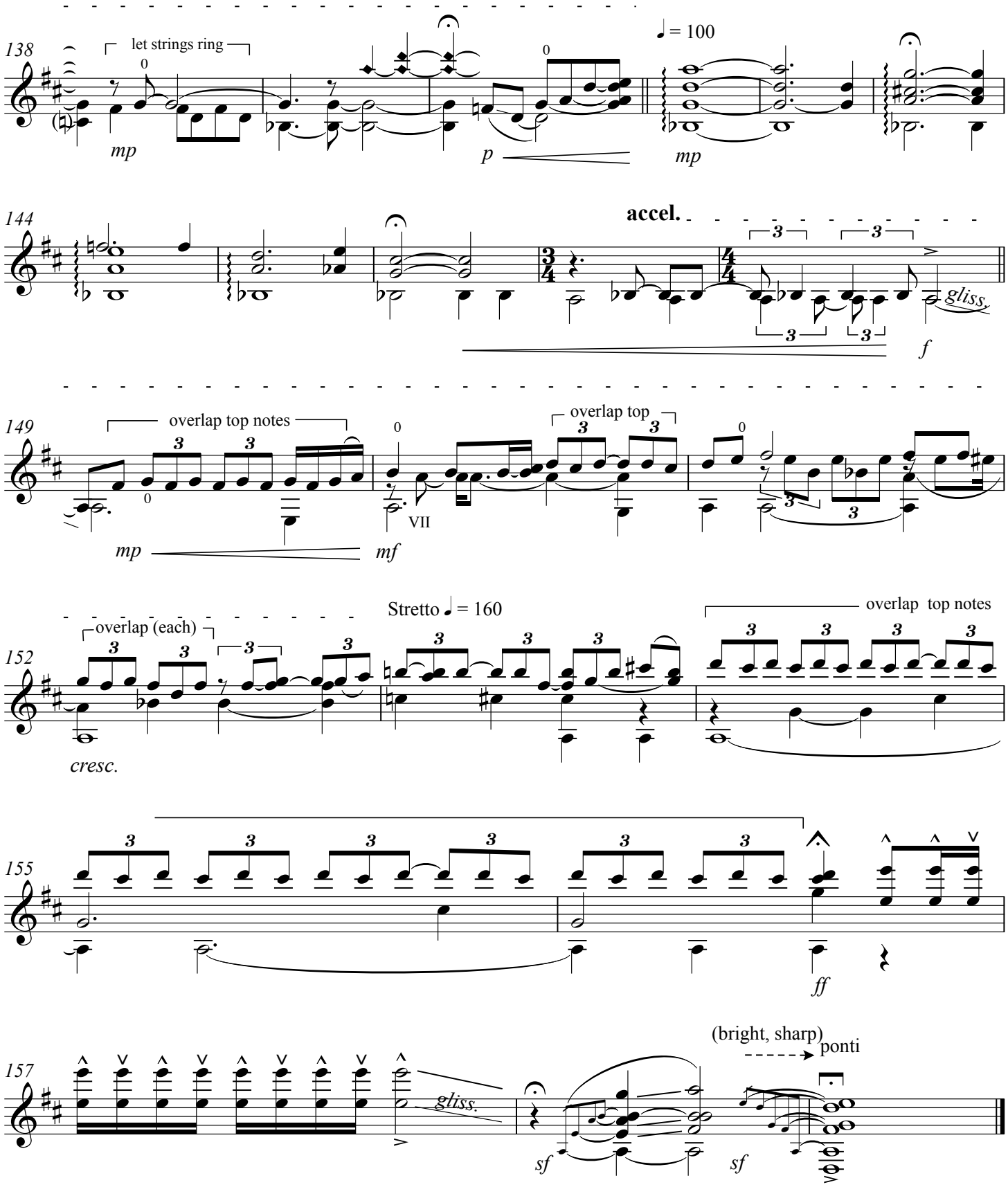



36
ord.
mf
0
XI
41
let strings ring
0
0
46
XII
0 V
3
mf
f 3
50
rit.
Meno mosso (♩ = 140)
55
let middle voice strings ring (each measure)
(bass as one line)
ponti (but not too sharp)
59
tasto
ponti
ord.
63
avoid too much overlap
ord.
thumb nail up stroke
f
sff


67
71
XII
f
sff
75
gliss.
80
f
rit.
mf


Moderato ♩ = 116
84
let strings ring
1
2
87
let strings ring
f
0 or V
XII
mf
90
let strings ring
93
let harmonic ring until next as possible (rest notes exact durations)
(only plunk once on 6th string)
95
rit.
II
mp
98
tasto
ponti (but not too sharp)
(♪÷♪) ♩. = 72
ponti
accel.
tasto
103
ord.
rit.
(♪ = ♪)
(♩ ÷ 70 or slower)
f


Allegro ♩ = 140
ord.
let middle voice strings ring
(each measure)
108
mf
sf
(bass as one line)
tasto
ponti
ord.
112
ponti (but not too sharp)
Meno mosso (♩ = 132)
ord.
116
mf
let strings ring
ponti
120
mf
ord.
ponti (but not too sharp)
let strings ring
tasto
124
mp
Più mosso (♩ = 140)
ord.
slightly overlap
without being blurry
(a.h. for D notes)
128
f
p
rit.
133
mf



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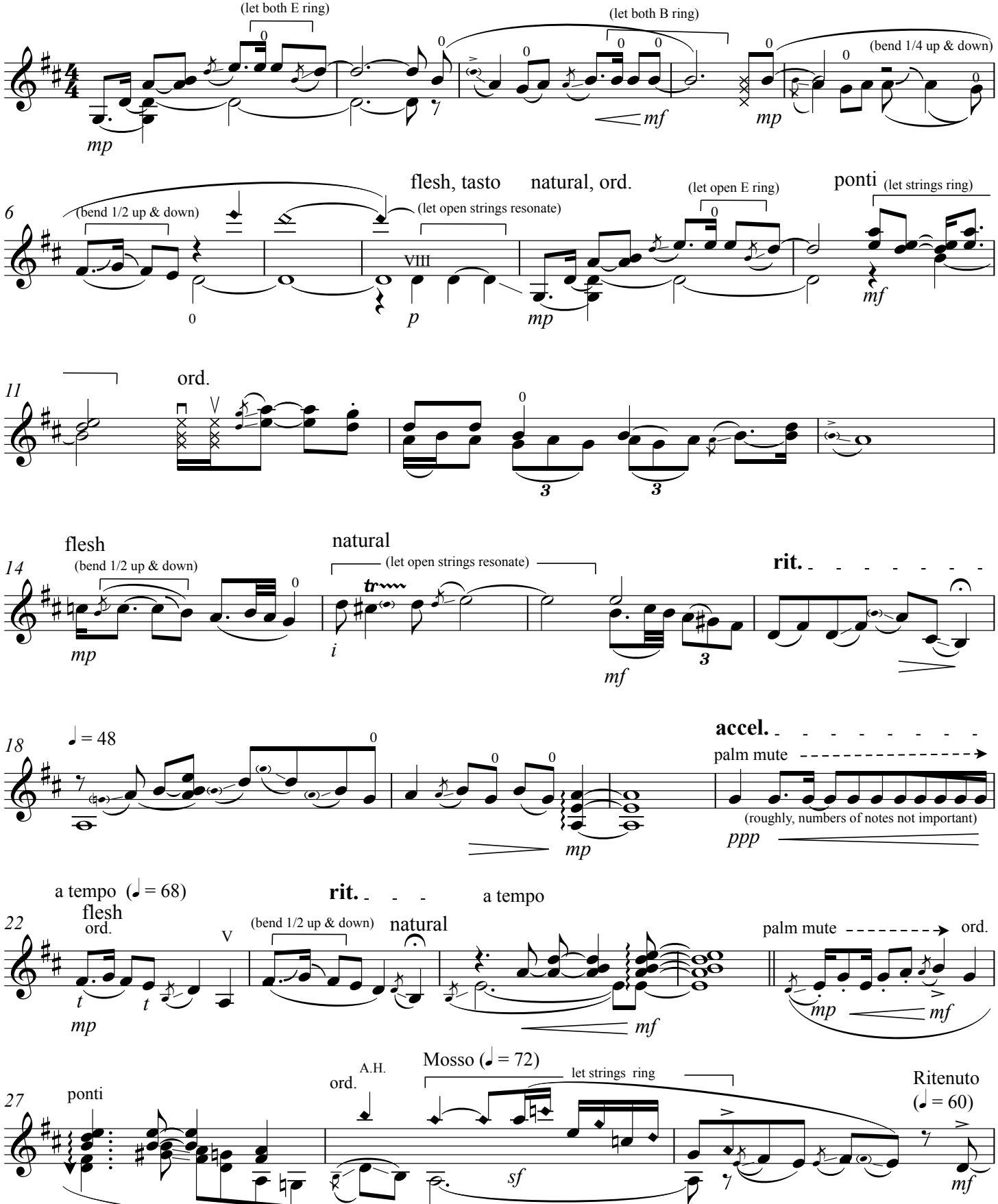
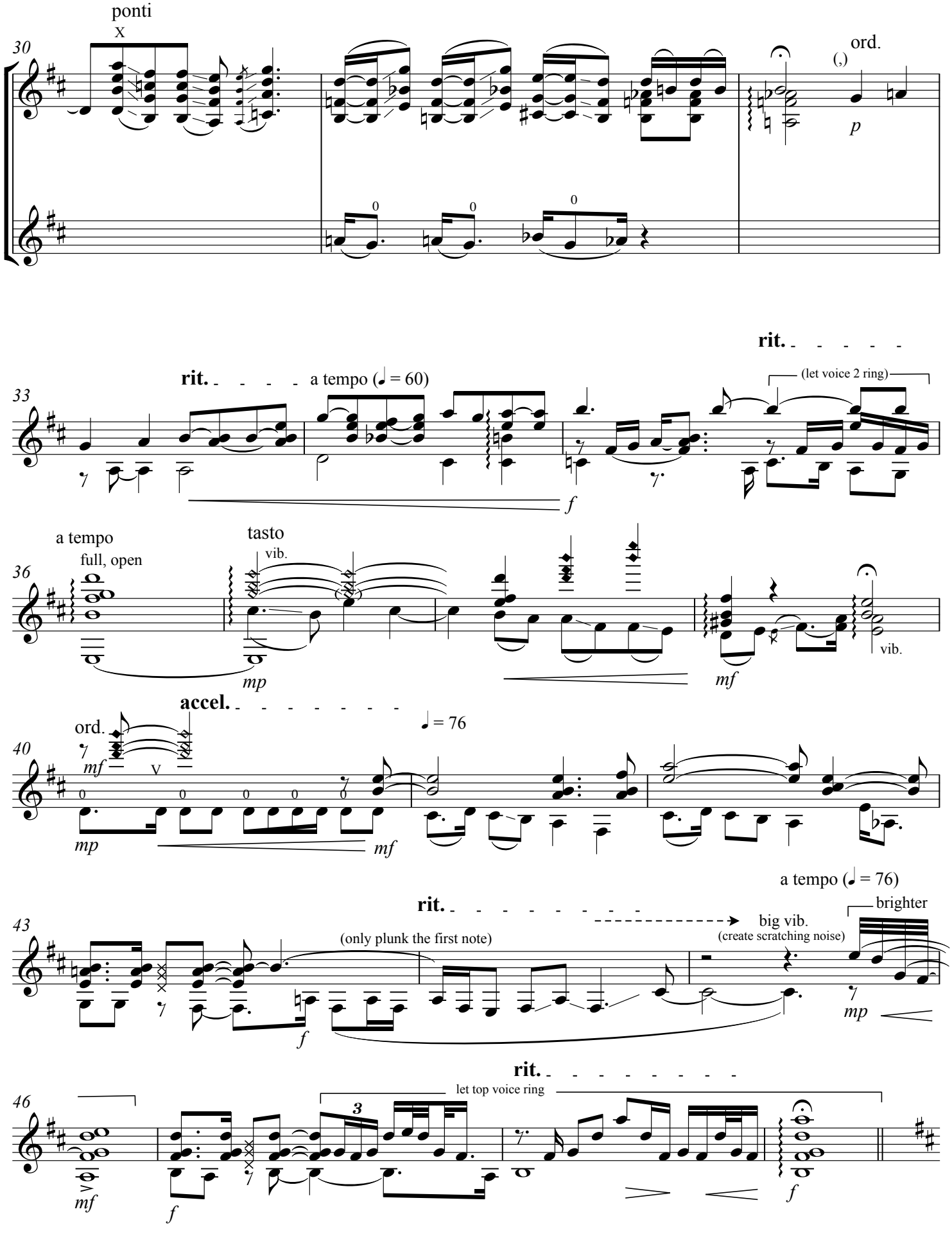
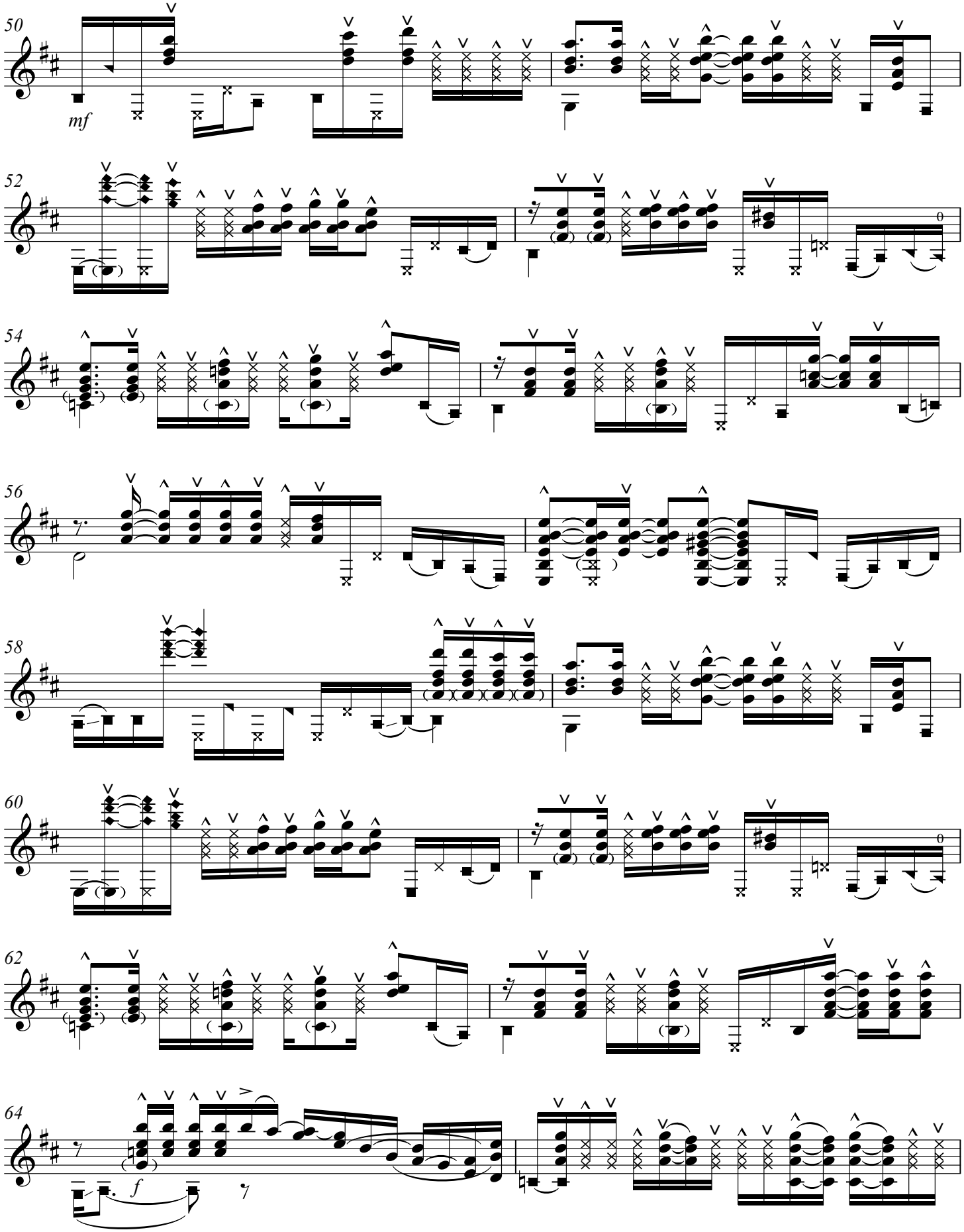
16 **(6th String = E)**

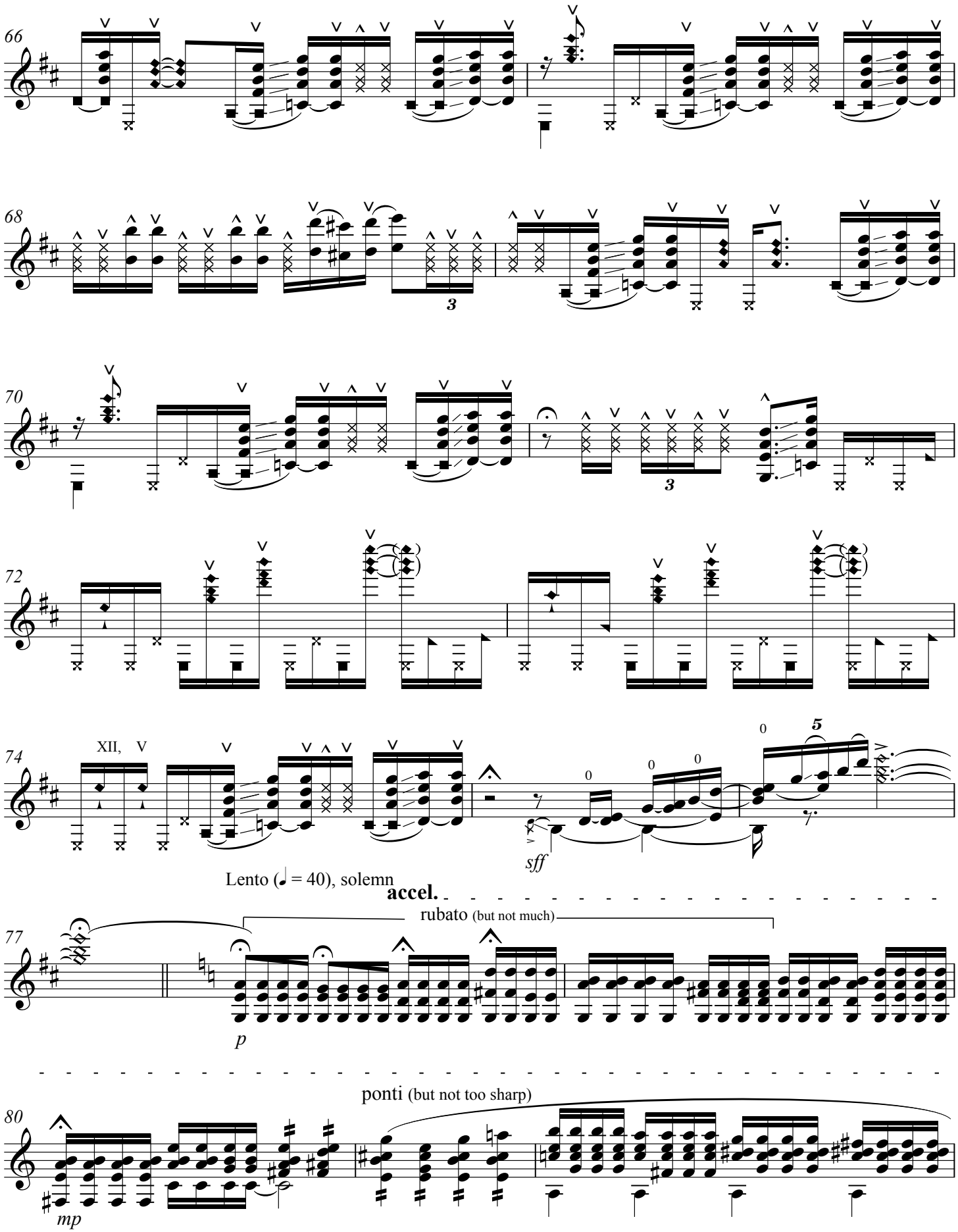
Adagio (♩ = 68), broadly, spatial,
dynamic freely with great varieties of free articulations and expressions




ponti
ord.
rit.
a tempo (♩ = 60)
(let voice 2 ring)
a tempo
full, open
tasto
vib.
accel.
ord.
♩ = 76
a tempo (♩ = 76)
brighter
(only plunk the first note)
big vib.
(create scratching noise)
let top voice ring

Allegro moderato (♩ = 112- 120), funky, rhythmic (dynamic expression more freely)




66
68
3
70
3
72
74
XII, V
0
0
0
0
5
sff
Lento (♩ = 40), solemn
accel.
rubato (but not much)
77
p
ponti (but not too sharp)
80
mp

tasto

Andante ♩ = 76

83

mf

p

rit.

85

f

a tempo (♩ = 76)

87

ord.

mp

91

mf

with great emotion

94

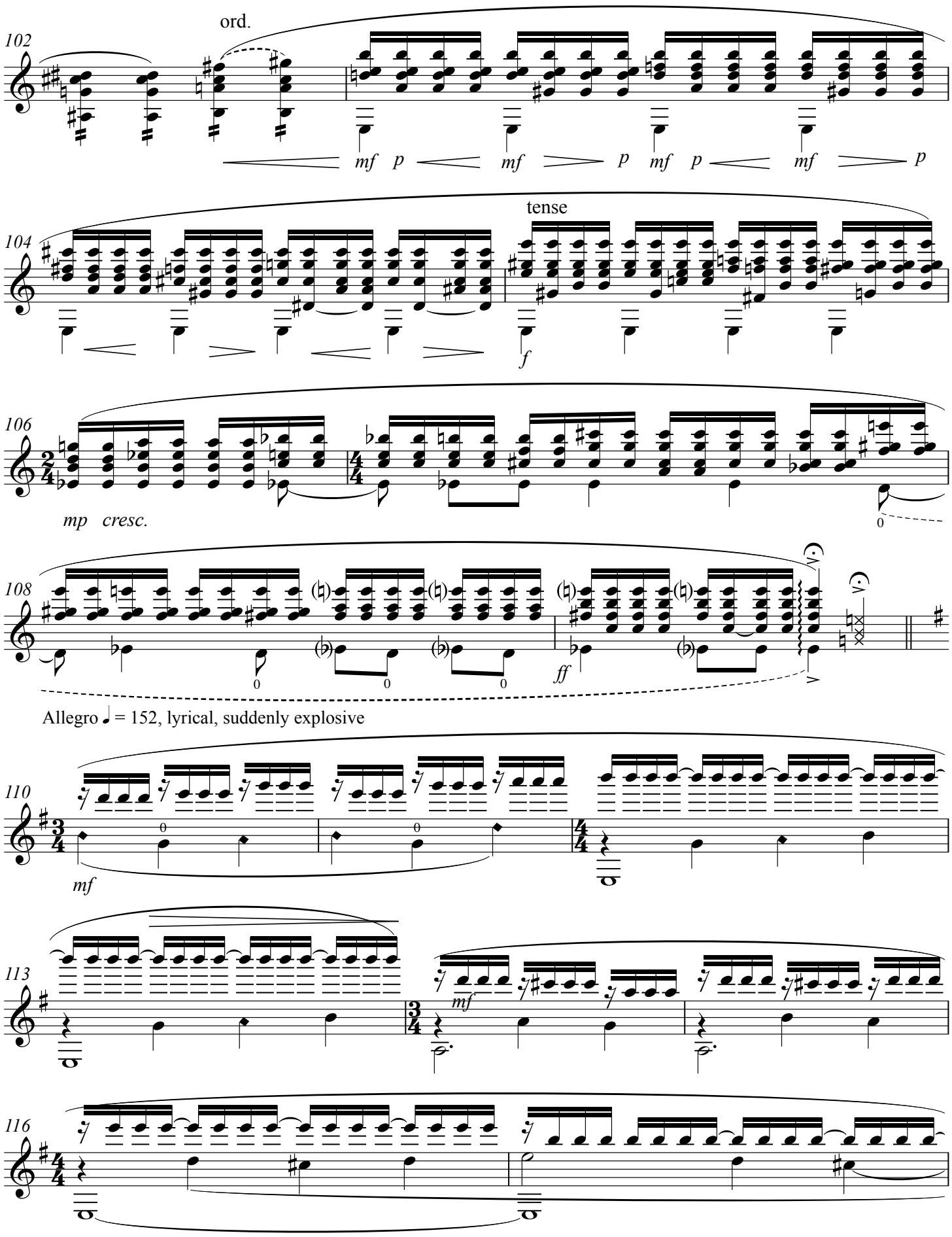
ff

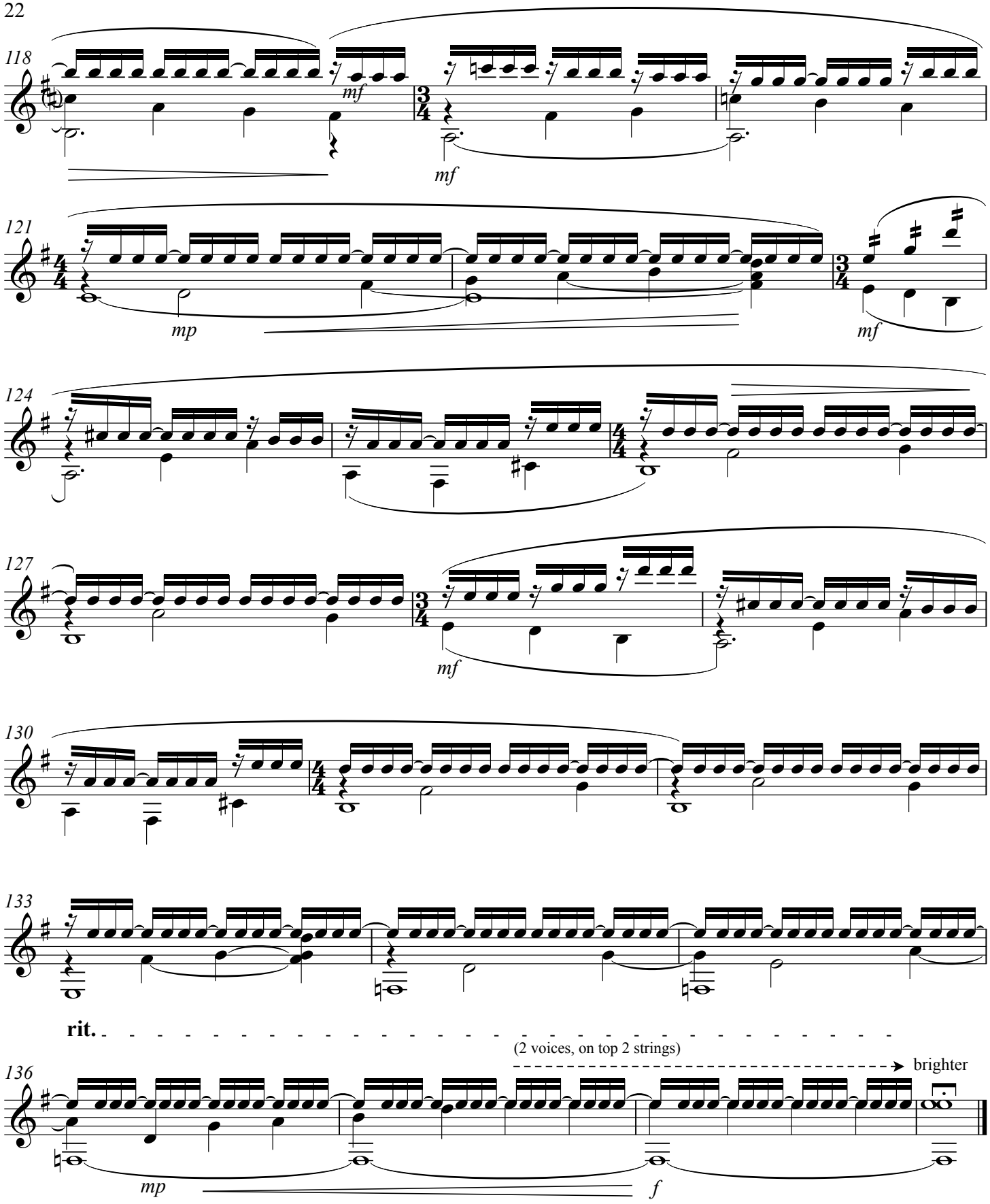
97

tasto

ponti

mp


ord.
102
mf p mf p mf p mf p
tense
104
f
106
mp cresc.
108
ff
Allegro ♩ = 152, lyrical, suddenly explosive
110
mf
113
mf
116



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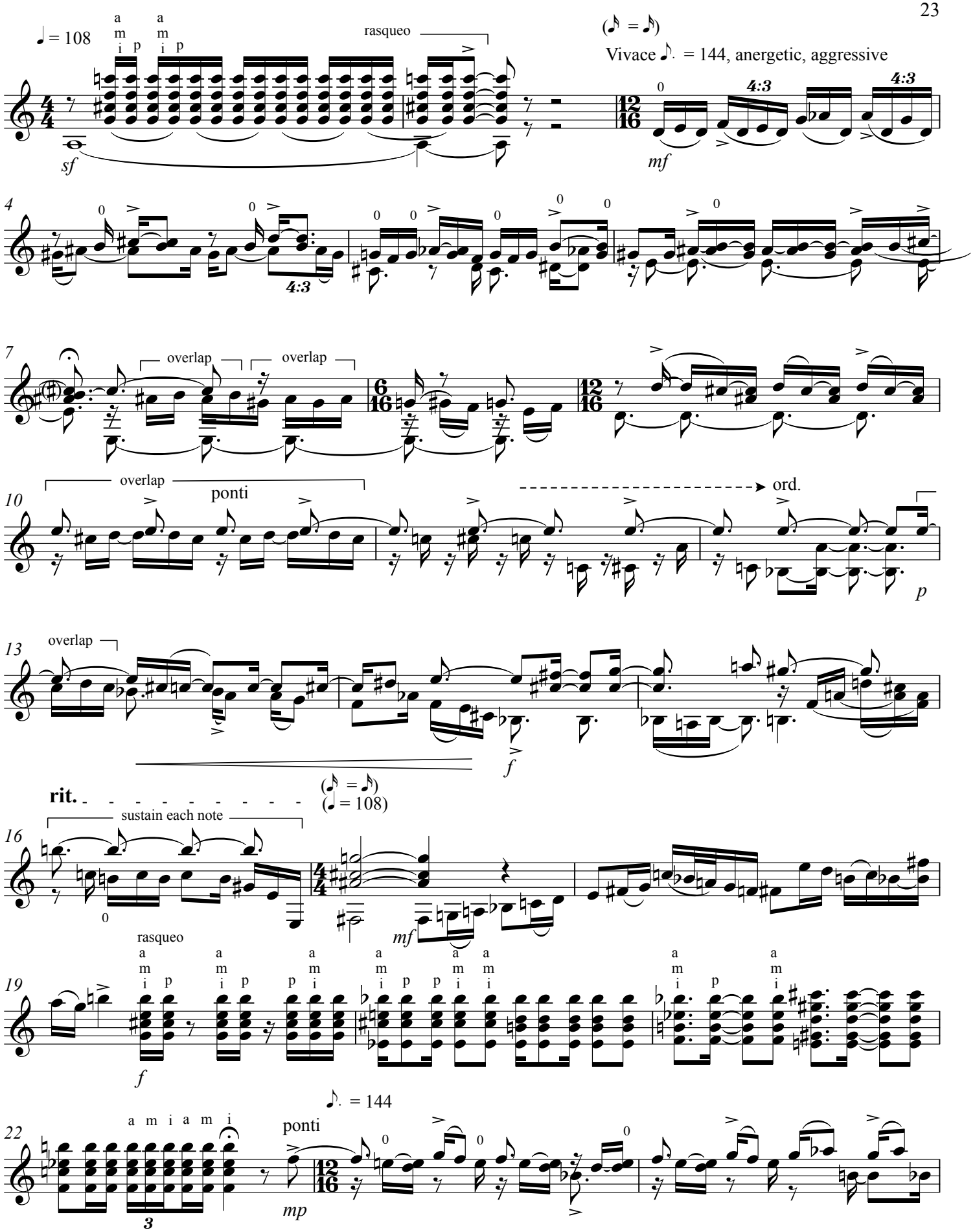
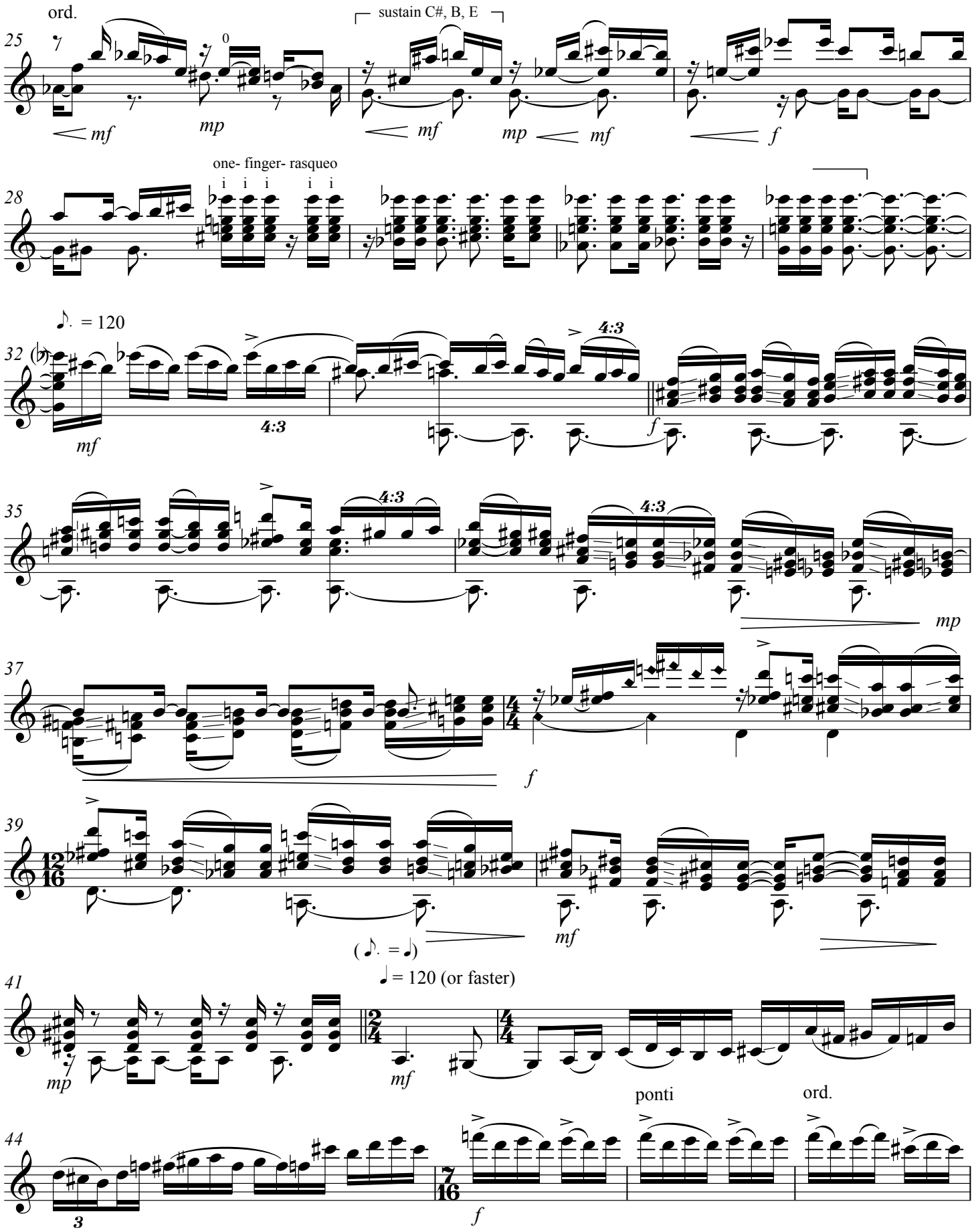
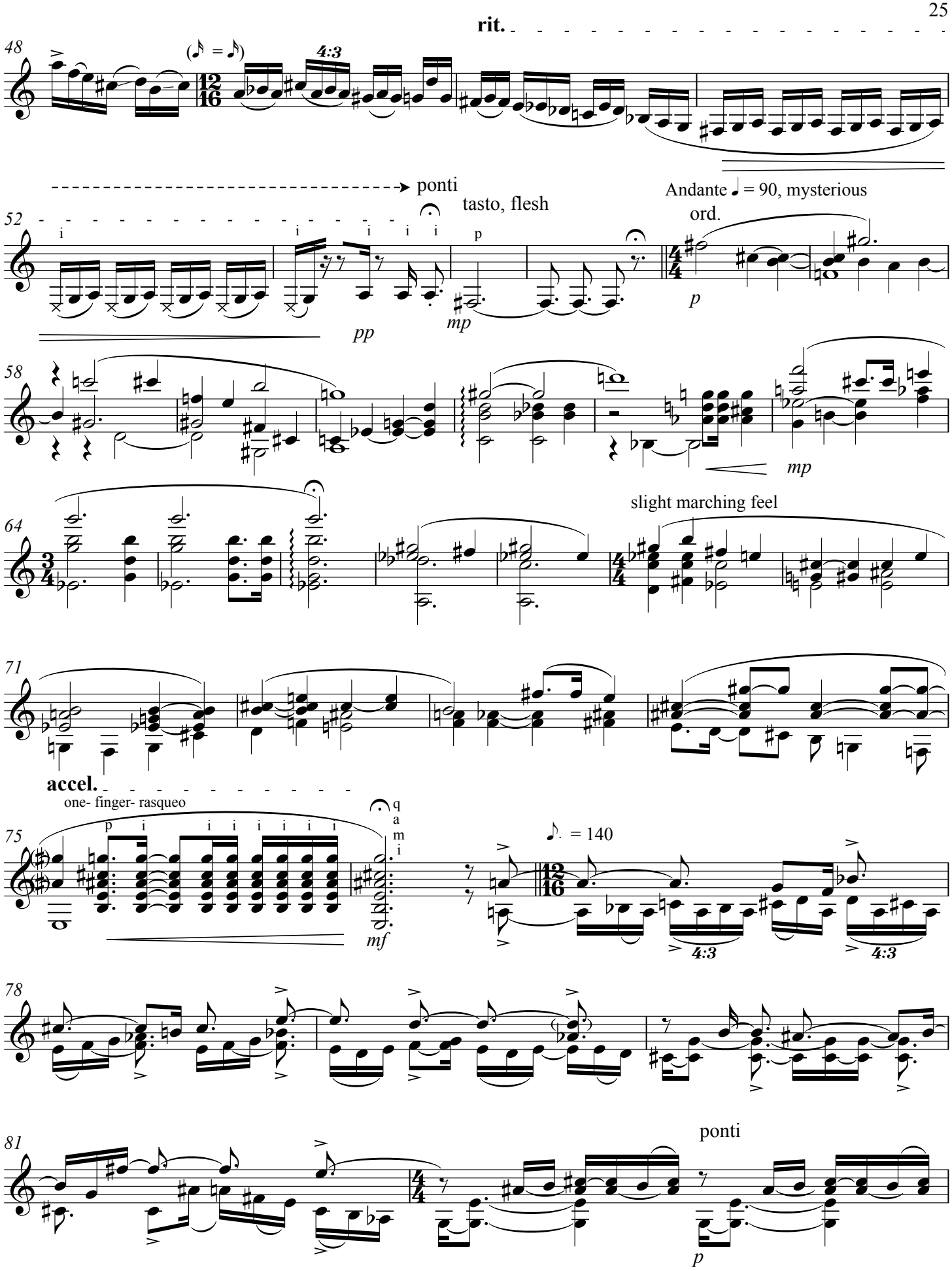
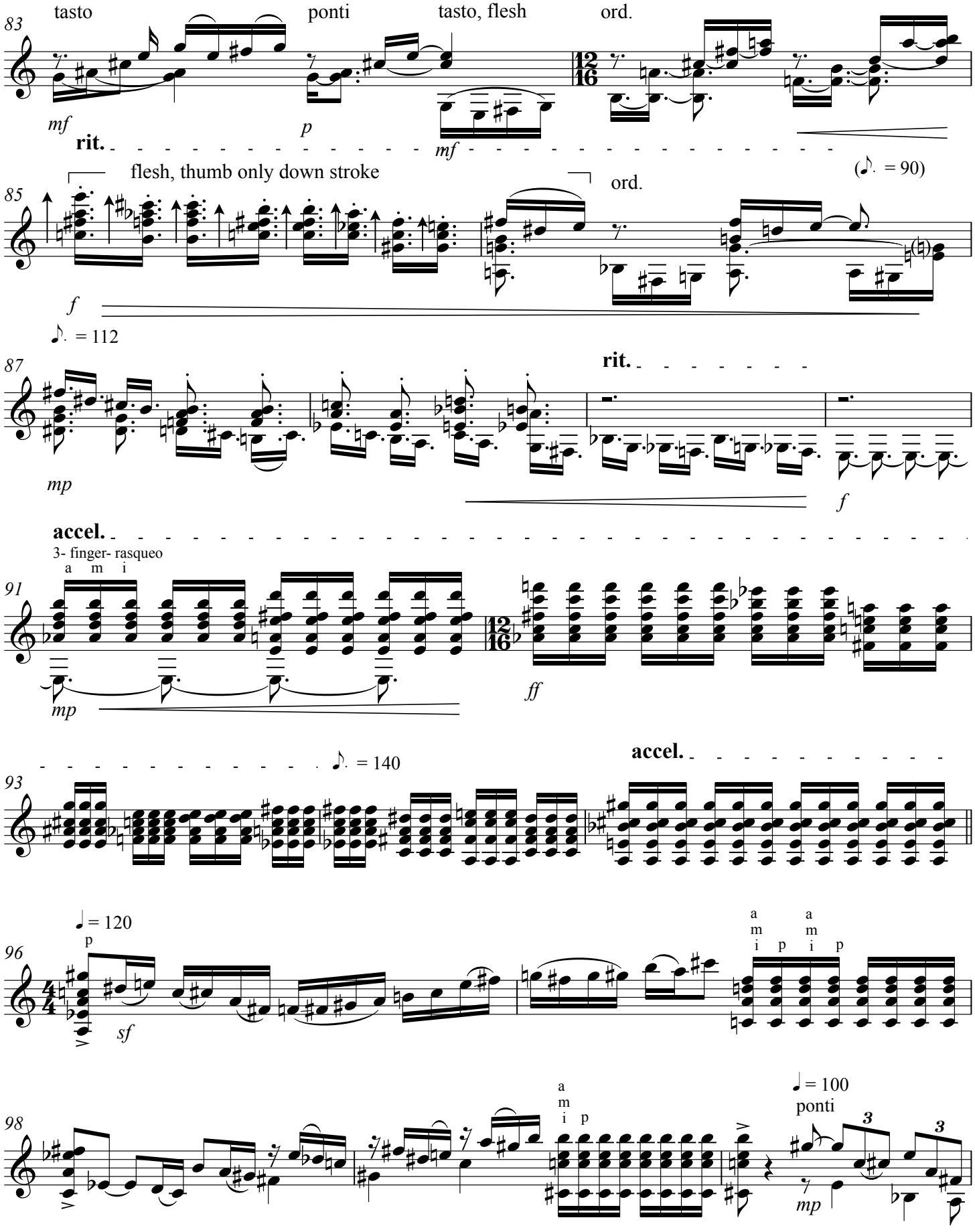
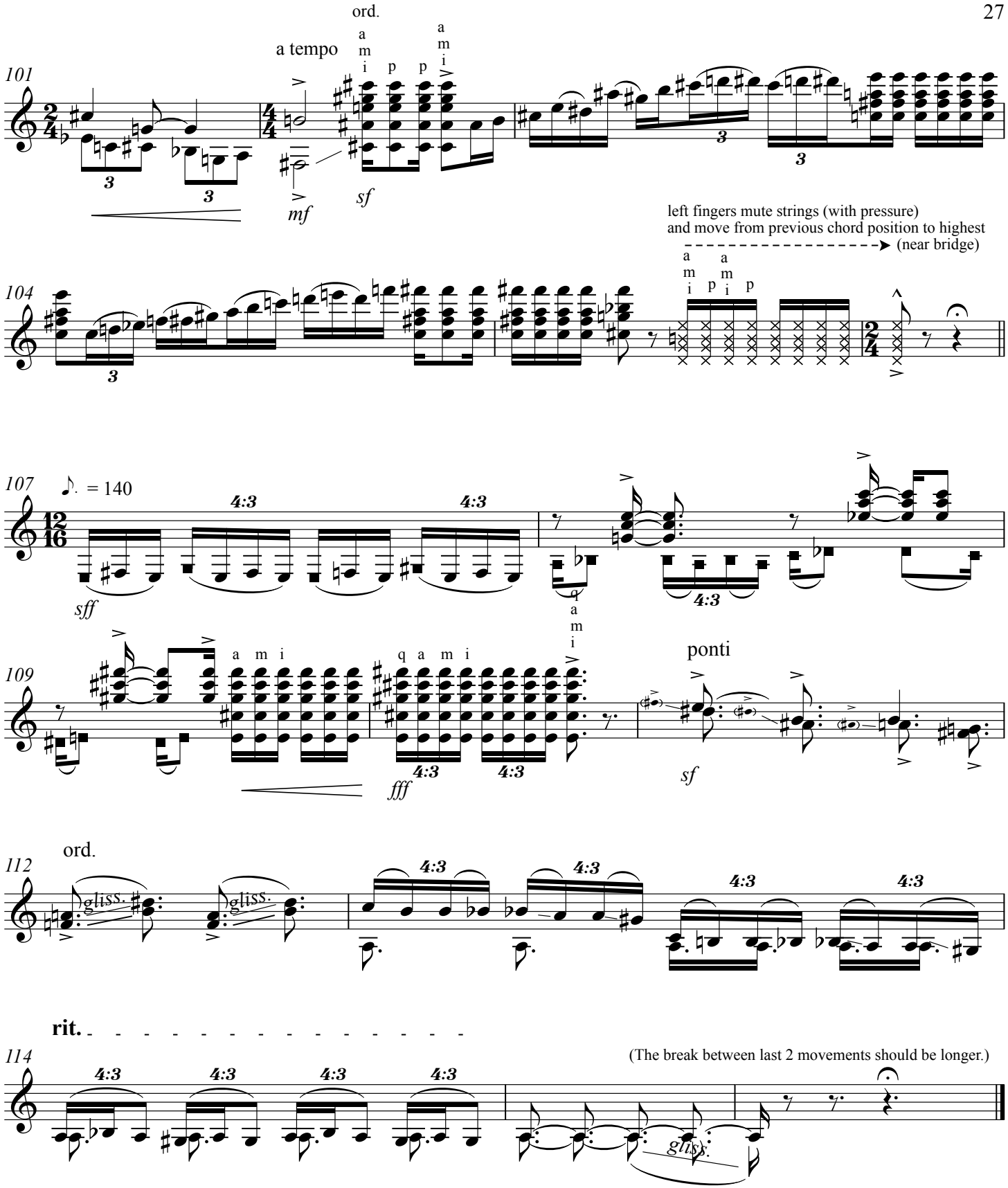

♩ = 108
a a
m m
i p i p
rasqueo
sf
(♪ = ♪)
Vivace ♪. = 144, anergetic, aggressive
mf
4:3
4:3
4
4:3
7
overlap
overlap
10
overlap
ponti
ord.
p
13
overlap
f
(♪ = ♪)
(♩ = 108)
rit.
16
sustain each note
mf
19
rasqueo
f
22
♪. = 144
a m i a m i
ponti
3
mp


ord.
sustain C#, B, E
25
mf
mp
mf
mp
mf
f
one- finger- rasqueo
i i i i i i
28
♪. = 120
32
mf
4:3
4:3
f
35
4:3
4:3
mp
37
f
39
mf
(♪. = 𝅗𝅥)
41
♩ = 120 (or faster)
mp
mf
ponti
ord.
44
3
f


rit.
48
(♪ = ♪)
4:3
52
ponti
tasto, flesh
Andante ♩ = 90, mysterious
ord.
pp
mp
p
58
mp
64
slight marching feel
71
accel.
75
one- finger- rasqueo
q
a
m
i
mf
♪. = 140
4:3
4:3
78
81
ponti
p


83
tasto
ponti
tasto, flesh
ord.
mf
p
rit.
mf
flesh, thumb only down stroke
ord.
(♪. = 90)
85
f
♪. = 112
87
rit.
mp
f
accel.
3- finger- rasqueo
a m i
91
mp
ff
accel.
♪. = 140
93
♩ = 120
p
96
sf
a m i p a m i p
98
a m i p
♩ = 100
ponti
mp



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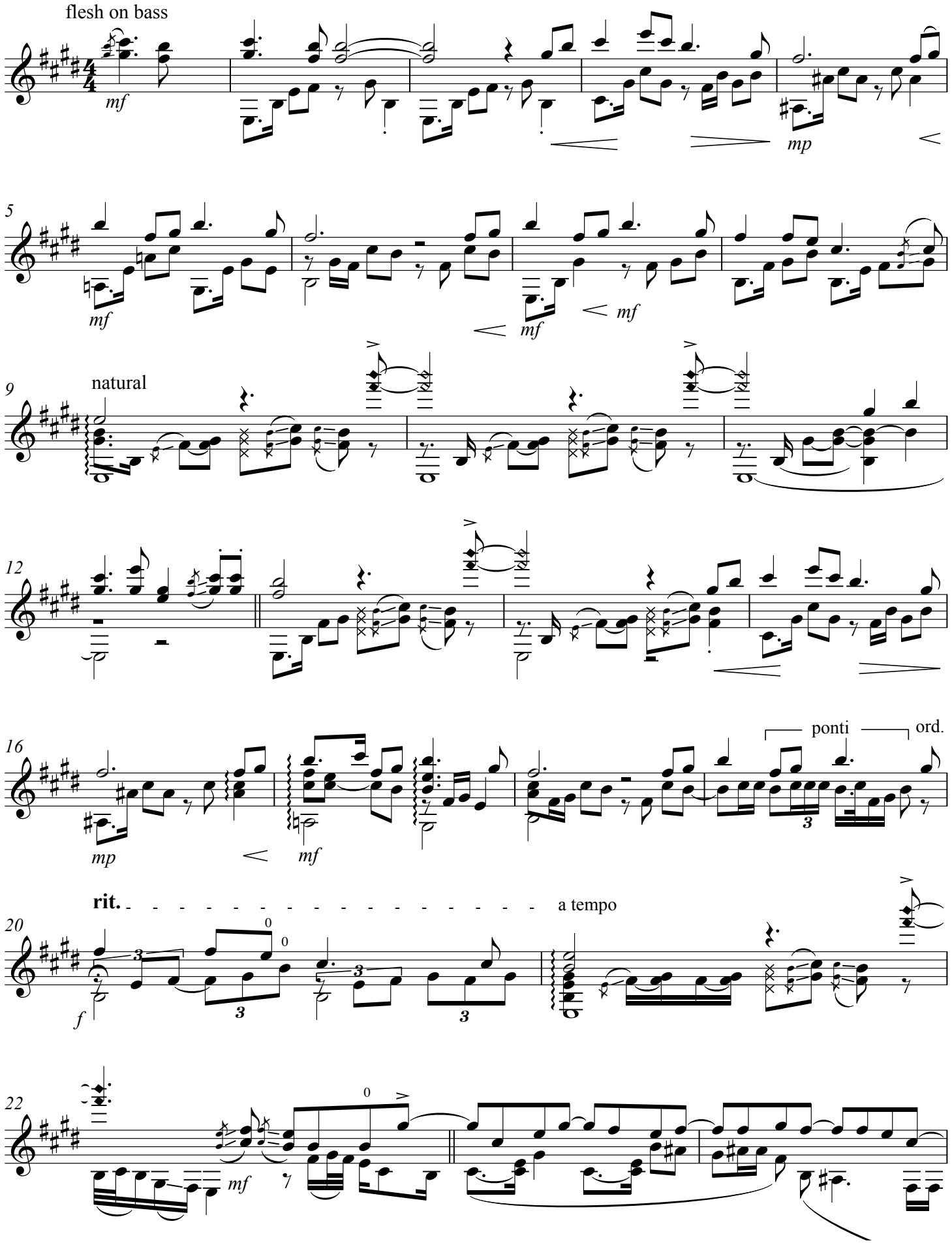
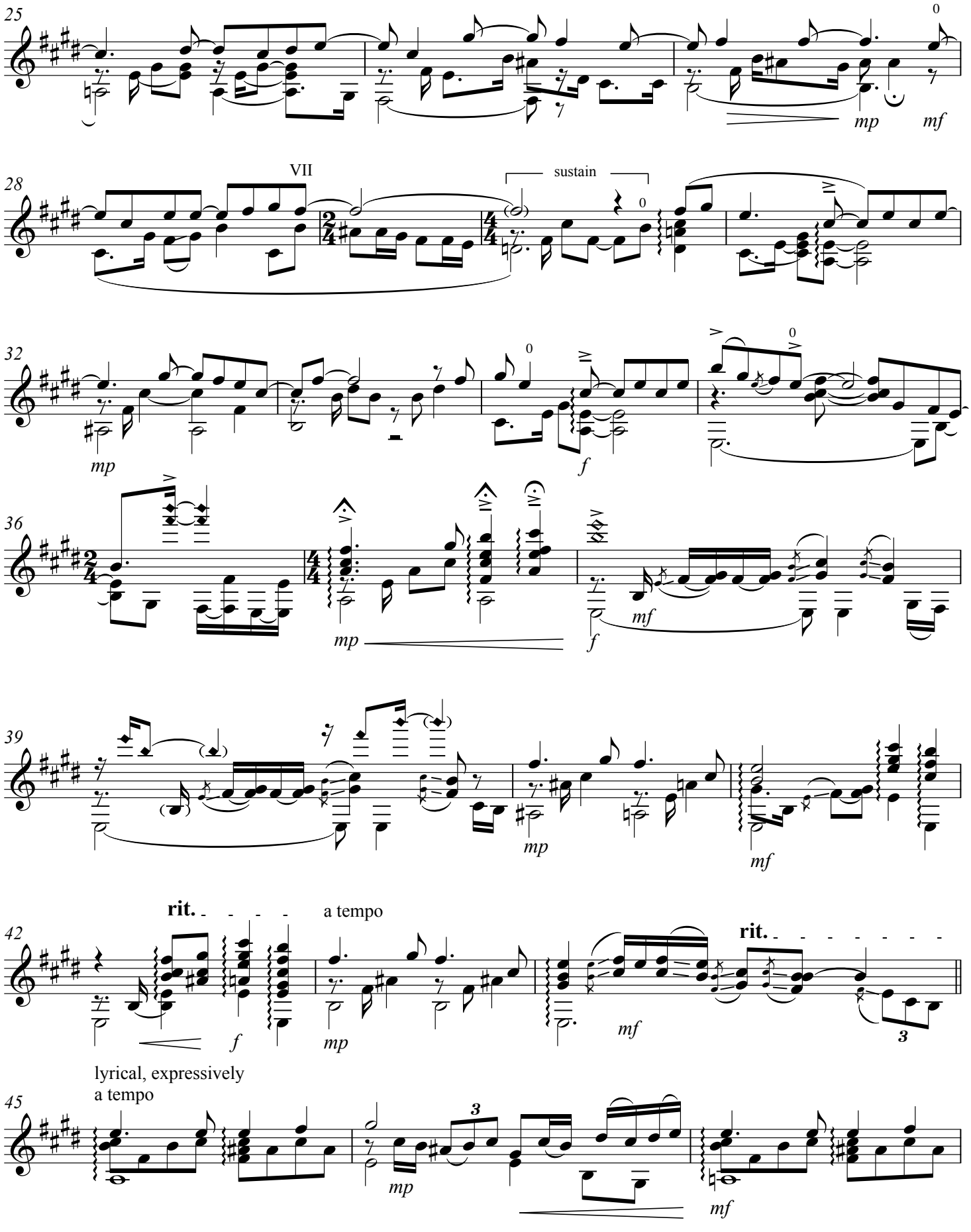
V. Song of the Wanderer

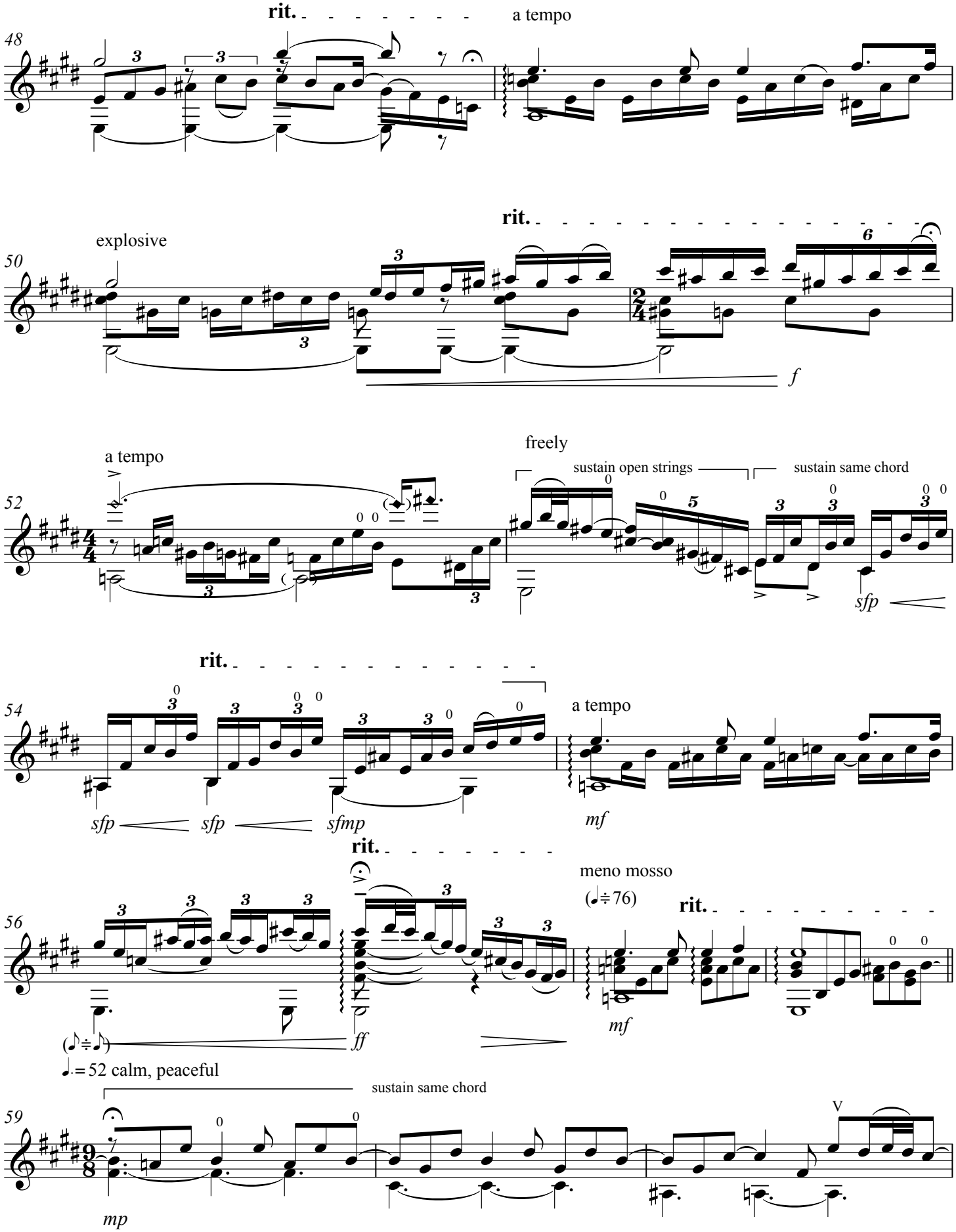
28

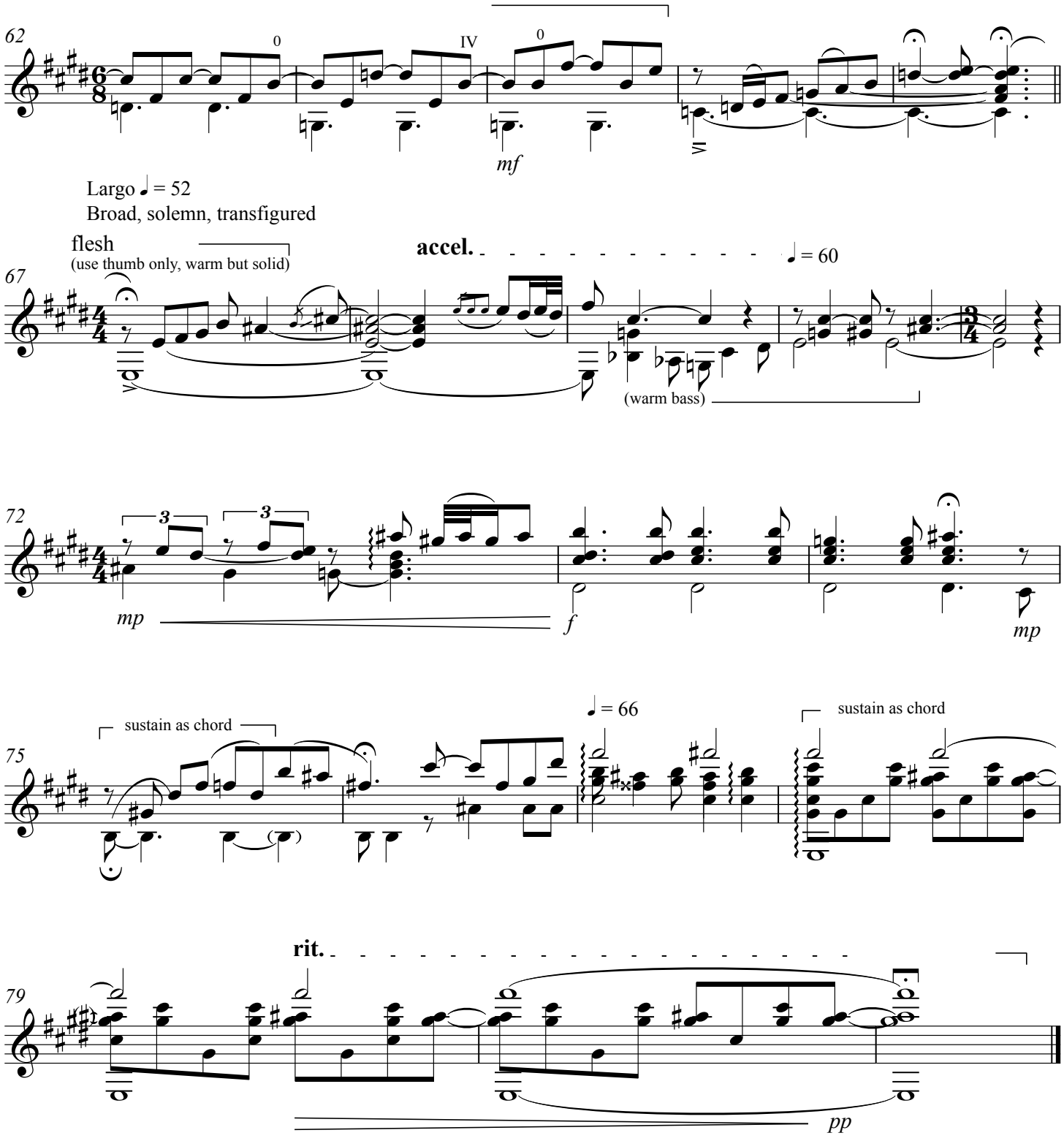
Quasi andante ♩ = 80, rhythmic and melodic contrast

flesh on bass




25
mp
mf
28
VII
sustain
32
mp
f
36
mp
f
mf
39
mp
mf
42
rit.
a tempo
f
mp
mf
rit.
lyrical, expressively
a tempo
45
mp
mf


rit.
a tempo
48
explosive
rit.
50
f
a tempo
freely
sustain open strings
sustain same chord
52
sfp
rit.
54
sfp
sfp
sfmp
a tempo
mf
rit.
meno mosso
(♩÷76)
rit.
56
(♪÷♪)
ff
mf
♩.=52 calm, peaceful
sustain same chord
59
V
mp



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