

MATTHEW GROUSE

Etude

for electric guitar

(2018)

Score version

Etude – *Pressed Steel*

for electric guitar

(2018)

Accidentals in unmetered sections:

An accidental holds good for the duration of a system and 'resets' on the next line. An accidental only applies to the pitch at which it is written. Each additional octave requires a further accidental.

Tuning:



On the 'playing version' of the score, the sounding pitches are not indicated. Instead, transposed / fingered pitches are used throughout. As a result, it is important NOT to deviate from the string indications at any point.

A 'score version' of the piece will be provided, which includes a separate, small staff for sounding pitches.

Amp settings / FX presets:

The player should model their sound on the preset descriptions below, however, specific amp settings; reverb and distortion models; EQ and compression settings, and tone dial levels are not prescribed and are at the player's discretion.

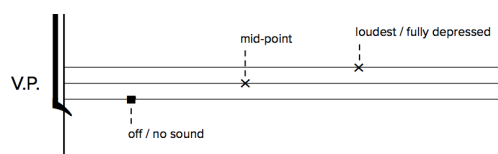
FX Preset 1 (ethereal):

- . Large room reverb, ca. 7 secs reverb time
- . Chorus (Rate: 40 Hz, Depth: 10ms, Mix: 20%)
- . Mild distortion to pronounce sound (not crunchy)

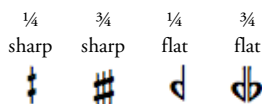
FX Preset 2 (pronounced, with bite):

- . Little to no reverb
- . Medium distortion (crunchy but not obscuring pitches too much)

Volume pedal:



Non-standard notation:



. Quartertones are notated in the following way:

. Roman numerals refer to fret numbers while circled numbers refer to string numbers

. For tapping, wherever there are two voices: stems up = right hand / stems down = left hand.

. The following notehead indicates to tap the notated fret with the edge of the plectrum:

. The following notehead in parenthesis directs the player to slide to an approximately high point:

Duration: ca. 3'

Etude

for electric guitar

'Pressed Steel'

Matthew Grouse (b.1996)

with freedom

FX preset 1 (long reverb; chorus; mild distortion)

Always bridge pickup selected

plectrum trilling (using the edge of the plectrum)
vary and ad lib. the speed of the plectrum trilling

Electric Guitar

Scordatura 1

Volume Pedal

Sounding pitches

① ca. 7" ca. 2" ca. 3" ca. 2" ca. 3"

pp legato, sostenuto (ad lib. occasional short dim. and cresc. w / pick, dynamics should range from pp - mf)

(subtle and regular dips in volume. poco ad lib. speed using the graphic for guidance)

place the edge of the plectrum at the notated fret, in the space between the two strings and rapidly shake side to side

V.P.

Sounding

ca. 2" ca. 3" ca. 2" ca. 3" ca. 7"

p *fff*

both voices

Sounding

ca. 6"

plectrum trilling (stems up R.H., stems down L.H.)

keep the interval between hands constant as you gliss.

p *mf* *fff*

gliss.

XXIV

XXII

♩ = ca. 124, abrupt

FX preset 2 (barely any reverb; medium crunchy distortion)

tapping and sliding with fingers

(R.H. stems up, L.H. stems down)

each slide should take the full duration of the starting note

The first system of music features a guitar part on a treble clef staff and a 'Sounding' part on a bass clef staff. The guitar part includes fret numbers (VII, V, VIII, VIII, VIII), fingerings (3, 3, 4, 4, 2, 3), and techniques like bends and *sfz*. The 'Sounding' part shows the resulting sound with stems up for the right hand and stems down for the left hand.

The second system continues the piece with guitar and 'Sounding' parts. Fret numbers include VI, VIII, III, IX, and XII. Fingerings are 1, 3, 4, 5, 2, 3, 4, 5, 1, 4, 6. Techniques like bends and *sfz* are indicated. The 'Sounding' part shows the audio output with stems up and down.

The third system of music shows guitar and 'Sounding' parts. Fret numbers include VIII, V, VIII, VIII, II, and VII. Fingerings are 5, 4, 4, 3, 4, 3, 5. Techniques like bends and *sfz* are used. The 'Sounding' part shows the audio output with stems up and down.

The fourth system of music features guitar and 'Sounding' parts. Fret numbers include VIII, VI, VIII, III, XV, and VIII. Fingerings are 2, 4, 1, 3, 4, 3, 4, 3, 2, 4, 3, 5. Techniques like bends and *sfz* are indicated. The 'Sounding' part shows the audio output with stems up and down.

① ④ ③ ② ④ ① ④

V III XV VIII III

bend bend bend

sfz *sfz* *sfz*

③ ② ⑤ ③ ⑤

Sounding

rit.

don't audibly release the pitch of each bend

① ③ ② ④ ② ④

V VIII IV VII

bend bend bend bend

Sounding

♩ = ca. 70 *molto accel.*

(♩ = ca. 180) ♩ = ca. 140

tapping *sempre*

let ring-----|

② ④

⑥ ③

p ----- *fff*

3 3 3 3

Sounding

right hand *accel.* until aligning at beat 4

ca. 6"

bend (only ② with R.H.)

③ ③ ③ ③

p ----- *fff*

Sounding

Prickly

7 **ff** (bend creates sounding unison) **bend 1/4** ④ ③ ② ③

Sounding

11 **mp sub.** (sim.) **bend 1/4** ④ ③ ② ③ **pp** **accel.** ④ ③ ② ③ ⑤ **sffz**

Sounding

14 **ff** **♩ = ca. 140** **♩ = ca. 200** **bend** ⑤

Sounding

molto rubato (range from ♩ = 130 - ♩ = 180)

16 **p sub.** ④ ③ ② ③ ① ② ③ ④

Sounding

ff **bend** **pre-bend and release** **p sub.** ④ ③ ④ ③ ② ③

Sounding

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with four groups of triplets, each marked with a circled '4' above it. The lower staff is in bass clef and contains a bass line with triplets, each marked with a circled '3' below it. The dynamic marking *ff* is placed between the staves. Both staves conclude with a long note marked 'bend'.

a bit faster,
molto rubato (range from ♩ = 145 - ♩ = 200)

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with six groups of triplets, each marked with a circled '4' above it. The lower staff is in bass clef and contains a bass line with triplets, each marked with a circled '3' below it. The dynamic marking *ff* is placed at the beginning of the upper staff. The system ends with a double bar line.

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with three groups of triplets, each marked with a circled '4' above it. The lower staff is in bass clef and contains a bass line with triplets, each marked with a circled '3' below it. The dynamic markings *mp*, *ff sub.*, and *ff* are placed between the staves. Both staves conclude with a long note marked 'bend'.

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with five groups of triplets, each marked with a circled '4' above it. The lower staff is in bass clef and contains a bass line with triplets, each marked with a circled '3' below it. The system ends with a double bar line and a long note marked 'bend' on both staves.

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with six groups of triplets, each marked with a circled '4' above it. The lower staff is in bass clef and contains a bass line with triplets, each marked with a circled '3' below it. The dynamic markings *mp* and *ff sub.* are placed between the staves. Both staves conclude with a long note marked 'bend'.

6

④
ff ② ③ ① ② ③ ④
mp
 ⑤
ff sub.
 bend

Sounding

④
ff ② ③ ① ② ① ② ③ ④
 pre-bend and release
 bend

Sounding

molto rit. . . . = ca. 124, with some freedom

④
 ② ③ ① ② ③ ④
fff
 bend
 bend
 3
 bend
 bend
 3

Sounding

④
 ⑤
 bend
 bend
 bend
 pre-bend and release
 bend
 bend
 bend
 bend

Sounding

rit. . . . ca. 6"

very slow bend with both hands
(bend in opposite directions)

hold until
all sound
has died

⑤
 ④
 ③
 bend
 bend
 bend
 bend

Sounding