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COLLINS

Open

a collection of guitar ensemble pieces for beginning, intermediate, and advanced-level players

Performance Notes:

NATURAL HARMONICS: (optional) The natural harmonics at mm 1-2, and mm 48-54 are located over the twelfth fret (exactly atop the metal fret strip). The harmonics are sounded by plucking the strings with the right hand, while ever-so-lightly touching them at the 12th fret with fingers of the left hand. Another option: the harmonics may be played by the instructor, if students are not confident doing it.

PALM MUTE (P.M.): the palm of the right hand is used to mute strings.
The right hand palm is positioned close to the bridge, and laid lightly upon the strings to be plucked.

GOLPE: to tap the body of the guitar with one of the fingers of the right hand.

ARPEGGIOS: rolled chords.
Arpeggios are rolled chords, proceeding from low-to-high (6th to 1st string).

Program Notes:

24/7

I composed *24/7* for my beginning guitar class to perform at Hartnell College's "Spring Extravaganza" program in March, 2014. My entry-level class was invited to perform at the event, and despite serious reservations, I accepted the offer.

I was unable to find any beginning-level guitar ensemble repertoire and decided to compose something that my students might be able to learn in six weeks. Most of my students were still getting a feel for the instrument, and nearly all were deciphering music notation for the first time in their lives.

24/7 is written for the guitar's six open strings, and thus requires only one hand, for finger-picking, strumming, and tapping. The skill level of the piece was modeled after the challenges normally encountered in open-string exercises.

The work was composed to accomplish four pedagogical objectives:

- Improve the student's visual recognition of open string notation
- Develop finger-picking accuracy in diverse configurations
- Experience ensemble performance; listening to and coordinating with others
- Develop concentration to perform for an extended duration (3.5 minutes)

24/7 is an anytime drive that passes through different environs, even "off-roading" at times. It is powered tirelessly by the chugging succession of the subterranean strings, E, A, and D.

24/7 is dedicated to Steve Ettinger, to whom the work's inception and inspiration is credited.



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24/7
to Steve Ettinger

On Open Strings

Philip Collins (BMI)

♩ = 112

The musical score is arranged in three systems. The first system features three guitar staves (Guitar I, II, and III) and three percussion staves (I, II, and III). The guitar parts are written in 4/4 time, with a key signature of one flat (Bb). They consist of rhythmic patterns of eighth and sixteenth notes, often with triplets. The percussion parts feature a steady eighth-note pattern. Dynamics range from *mp* to *f*. The second system continues the guitar and percussion parts, with dynamics reaching *ff*. The third system shows the guitar parts continuing with some melodic movement, while the percussion remains rhythmic. Dynamics are marked *mf* and *f*. A large watermark 'SAMPLE' is visible across the score.

Program Notes:

froggr I & II were originally hatched as a single creation, and they were premiered that way, at the Hartnell College “Musical Extravaganza,” March 20, 2015. But as with the female frog’s fertile egg, froggr split into two. Hardly maternal twins, though.

froggr I: by land chronicles a dry and dusty trek by an army of frogs. “Army” is the term herpetologists use when referring to a group of frogs. A gentle pronouncement with harmonics begin the piece. The moist-ringing bell tones pour from high to low, settling into the guitar’s lower recesses and ultimately upon the lowest open string; number 6. The “Big-E.”

From there, a dotted-rhythm motif is introduced, a short gesture not too unlike a frog hop. Such hopping rhythms carry the piece, through vast dry territories of unyielding heat; ultimately leading to the pond’s shore. Along the way, sweet-toned episodes – as introduced at the beginning – resurface. Like sonic oasis’s, they offer pools of resonance that refresh the troops and incentivize them to resume their epic trek for a place to swim.

froggr II: by water takes off at the shoreline, where froggr I ends. The score is marked to be played “swimmingly” because the music is believed to occur exclusively in the water.

The ancestral dream-trail

Across sleepless sands and dry riverbeds.

Hopping...

neither happy or hopeful.

over asphalt, mountaintops and dale,

Hop, hippity-hop.

Aquatic instincts prevail!

KERPLOP!!!

froggr I: by land

♩ = 96

Guitar I

XII
a m i p m i

5 a m i m i p p

P.M.-----| 10 P.M.-----|

mf *f* *mf*

* harmonics optional, ossia open strings

Guitar II

a m i m a m i m i p

P.M.-----|

mf *f* *mf*

Guitar III

m i p

mf *f* *mf*

I.

P.M.-----| 15 normale a p m i m m i p i a m p i 20 m i m p i

f *mp* *sf* *mp* *p* *mp* *mf*

II.

P.M.-----| normale a p m i m m i p i a m i m i m p i

f *mp* *mf* *mp* *p* *mp* *mf*

III.

P.M.-----| normale

mp *mf* *mp* *p* *mf*

froggr II: by water

♩.-56
swimmingly, with gusto

Guitar I *p mi p mi* 5 L.V. *f* *p* *f*

Guitar II *i p m* L.V. *mf* *f* *p* *f*

Guitar III *a p* *f* *p* *f*

10 *folding in* *a mi m* *m i p i* *a p mi p* 15 *awakened* 20

I *mf* *f* *mp*

II *mf* *a m i p i p i m* *f* *mp*

III *mf* *a m i p i* *f* *p* *sim.* *mp*

25 *a p mi p*

I *f* *mf* *mf*

II *f* *mf*

III *f* *mf*