

Shredhaus

for amplified classical guitar

Christopher Fisher-Lochhead

Shredhaus [2012] for amplified classical guitar dedicated to Jesse Langen

The materials for *Shredhaus* are drawn from the techniques and gestural vocabulary of virtuoso rock guitar playing. Those gestures, so bound up with implications of power and sexual potency in their original context, become fragile and vulnerable when deprived of the electric guitar's sustain. *Shredhaus* seeks to highlight the delicacy of these techniques and thus to expose a fraught underside to the guitar hero persona.

Shredhaus was premiered by Jesse Langen at the Internationale Ferienkurse für Neue Musik in Darmstadt on July 28, 2012.

A full demo recording is available to stream at <http://www.cflmusic.com/works/shredhaus/>

Tuning and Preparation

The instrument is tuned in the following manner:



The instrument should be muted by sticking a rolled up piece of vinyl matting under the strings right up against the bridge. It should be thick enough to dampen almost all vibration.

Technique and Notation

The top two (small) staves indicate the sounding pitches, regardless of the technique employed. The bottom system (either one or two staves) indicates the performer's action. Any given notehead corresponds to the fret that would yield the indicated pitch when played with conventional guitar technique, with the exception of the microtonally tuned strings, in which case the indicated pitches are adjusted upwards to fit 12ET. Music notated on one staff is to be played using conventional guitar technique and notation. Music notated on two staves is to be played using the "tapping" technique.

"Tapping": the action of the performer's hands are prescribed individually (the top staff corresponding to the right hand, the bottom staff corresponding to the left hand). The following noteheads are used:

- | | | | |
|---|-------------------------------------|---|------------------------|
| ● | tap string* | ⊕ | damp strings with palm |
| ○ | release finger | ⊖ | snap pizz |
| ⊗ | pluck string | | |
| ◇ | touch string with harmonic pressure | | |

*if a sustain is indicated following a tap, hold your finger down until the release is indicated. If no sustain is indicated, release the finger as soon as the next notehead appears.

Amplification

The guitar should be amplified in performance, preferably with two microphones. One microphone should be aimed at the upper neck of the guitar while the other should be pointed at the spot where the neck meets the body.

By simultaneously amplifying the neck of the guitar and muting the strings at the bridge, the instrument's fundamental prioritization of string lengths is subverted. The vibrating segments of string between the guitarist's fingers and the pegs can now be heard, as can the percussive taps of the fingers and the sibilant friction of skin rubbing across metal.

for Jesse Langen
Shredhaus

Chris Fisher-Lochhead

$\text{♩} = \text{c. } 72$
4/4 *exclamatory*

3/4 **3/4** **3/8** pSP **3/8**

f *bend* *rub* *bend* *bend* *sf*

3/8 *brusque* **3/4** **2/4** (buzz ok) **3/4**

ff *mp* *short* *f* *ff*

bend *curt* *mf*

3/4 **3/4** pSP **4/4** (only bottom three strings) *a little furtive* **2/4**

sf *f* *mp* *rub* *mp*

15

6 7 3 3 5

accel. $\text{♩} = 90$ driving 3 5

4/4 3/4

(mute top three strings)

ff *f*

(strum muted strings without pitch)

17

3 7 3

pSP SP 7 3

f *pp* *mp* *p*

rub non dim.

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