

for Deborah Creamer

GOTHICA: BOOK OF SPOOKS AND SPECTRES

for solo Classical Guitar by Phillip Houghton

✦ the entire work requires a capo attached to the 3rd fret

- 1 The Old Spanish Castle is Full of Vampires, Sleeping (to Max Schrek, Bela Lugosi)
- 2 Deathless Deep... She Wanders as a Mist (to Emily Bronte)
- 3 The Gates That Hold King Kong (a choral for an unseen presence)
- 4 JUJU (to Jimi Hendrix, Muddy Waters, Miles Davis, John Coltrane, B.B King)
- 5 Werewolf (to Lon Chaney Jr, the only decent werewolf Hollywood produced)
- 6 Spell (to the White Witch of Yonder)
- 7 Zombie (to Boris Karloff, and all zombies and economic rationalists everywhere)
- 8 They, of the Half-Light (to Chopin, Liszt, Poe, Rossetti, Mary Shelley)
- 9 Headhunter (to the shrunken-head zombie in the waiting room scene in the film 'Beetlejuice')
- 10 Faerie (to all good and sweet things ... to innocence ... to my baby son, Ethan)

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✦ please refrain from making illegal photocopies of this work.


Programme notes

Ever since I was a kid, I've loved the supernatural — a world we can't seem to get our minds around, as it is around us!... a primeval world of raw instinct, chaos, mystery, the unknown. To get a fix on it, we turn it into myth and think of it as the "dark side" of Nature. But I believe it is simply Nature itself and part of ourselves: fantastical, beautiful, dangerous. Something beyond "clock-time" and reason, that the mechanistic world would have driven out of us — but for those who hear the silent roar. These pieces come from that place. They may be 10 movements of one big (20 min) solo, or they may be mixed and matched in any order and amount — I'll leave that to the performer to decide. While the pieces range in difficulty from approx. grades 4 or 5 (ie N°2) to 7 or 8 (ie N°9) the challenge rests in the colour, texture and dynamic in the music: the atmosphere; the feel. I hope they're fun! 'Gothica' is dedicated to Deborah Creamer.

— Phil Houghton  Sept. 2002

Performance notes

Please attach a capo to 3rd fret, as the entire work was conceived with this sonority in mind. The notation has been transposed down a minor 3rd for easy reading (that is, just read it as if the capo wasn't there!).
U = thumb; LH = left hand; RH = right hand; LV = let vibrate (sustain); § (placed above note) = a heavy pronounced fast vibrato — occurs mostly in N°4 JUJU... by the way, if your mojo isn't working you need a juju (a magic charm);  (only in N°5) = pull/bend the note in & out of pitch. The effect is like a "sick, wide vibrato" or blues bend & works best if string is pulled/bent to & from the treble side of the neck;

 = the strings to be rolled in the space between the nut and the capo. A "grink" sound will result;

Natural harmonics are found at the arm (fret) of the string indicated to be used. Sometimes the fingered note won't match the resulting harmonic, but don't worry! — just follow the arm indication (ie see N°1, 2nd last bar).