Nolan Krell

Ten Compulsory Figures
for guitar
2020

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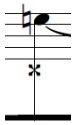
Performance directions:

This piece uses two notational systems: standard descriptive notation, and tablature (prescriptive) notation.

In the standard notation, the following symbols and abbreviations are employed:

pizz. = palm mute

 = when in a stem, this x indicates and attack on the described fret.

String numbers are indicated in circled numbers.
Numbers in boxes indicate the approximate duration of a measure.
Natural harmonics always indicate their fret position and string number.

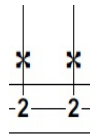
Right hand positions (from bridge to neck):
msp = molto sul pont.
sp = sul pont.
psp = poco sul pont.
ord = ordinario
pst = poco sul tasto
st = sul tasto
mst = molto sul tasto

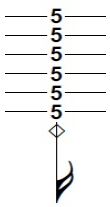
In number V, the “bowed pick” technique asked for requires the performer to hold a plectrum on its long side so that the edge makes contact with the string. The performer then strums/bows the pick perpendicular to the string so that there is a tiny, rough, sustained pitch from the instrument.

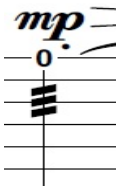
The tablature notation uses two staves. The top staff represents the right hand and the bottom staff represents the left. Each has six lines indicating the six strings (lowest string on the bottom, highest string on the top). It prescribes which string and which fret to play with little account for the sounding outcome.

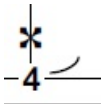
There are four kinds of attacks in the tablature system that are delineated by the stems of the notes.

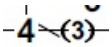
If there is no symbol on the stem, the fret should be pressed silently (as in a normal note). If the fret is 0, the indicated string is plucked.


= as above but the fret should be attacked so you can hear the pitch(s) of the fret.


= utilize harmonic pressure above the indicated fret.


= tremolo (as fast as possible)

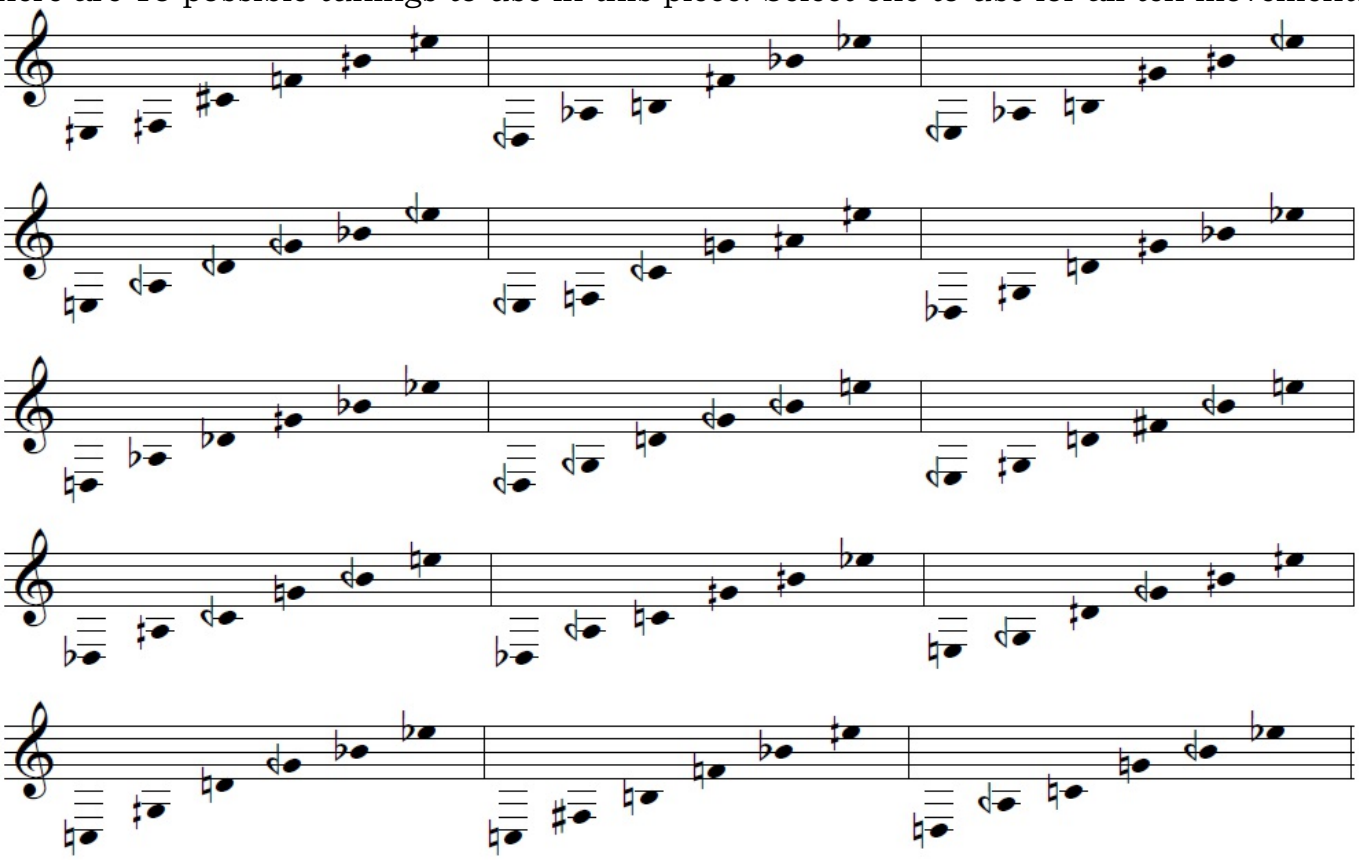

= bend


= gliss.

= mute

In number III, the tablature measure is mostly silent. It is prescribed movement with slight deviations which create some sound/noise.

Tuning:
There are 15 possible tunings to use in this piece. Select one to use for all ten movements.



The movements in this piece should never be programmed concurrently. There should always be space between them filled with other works, silence, extreme distance of time, etc.

Total approximate duration of written music: 4’00”

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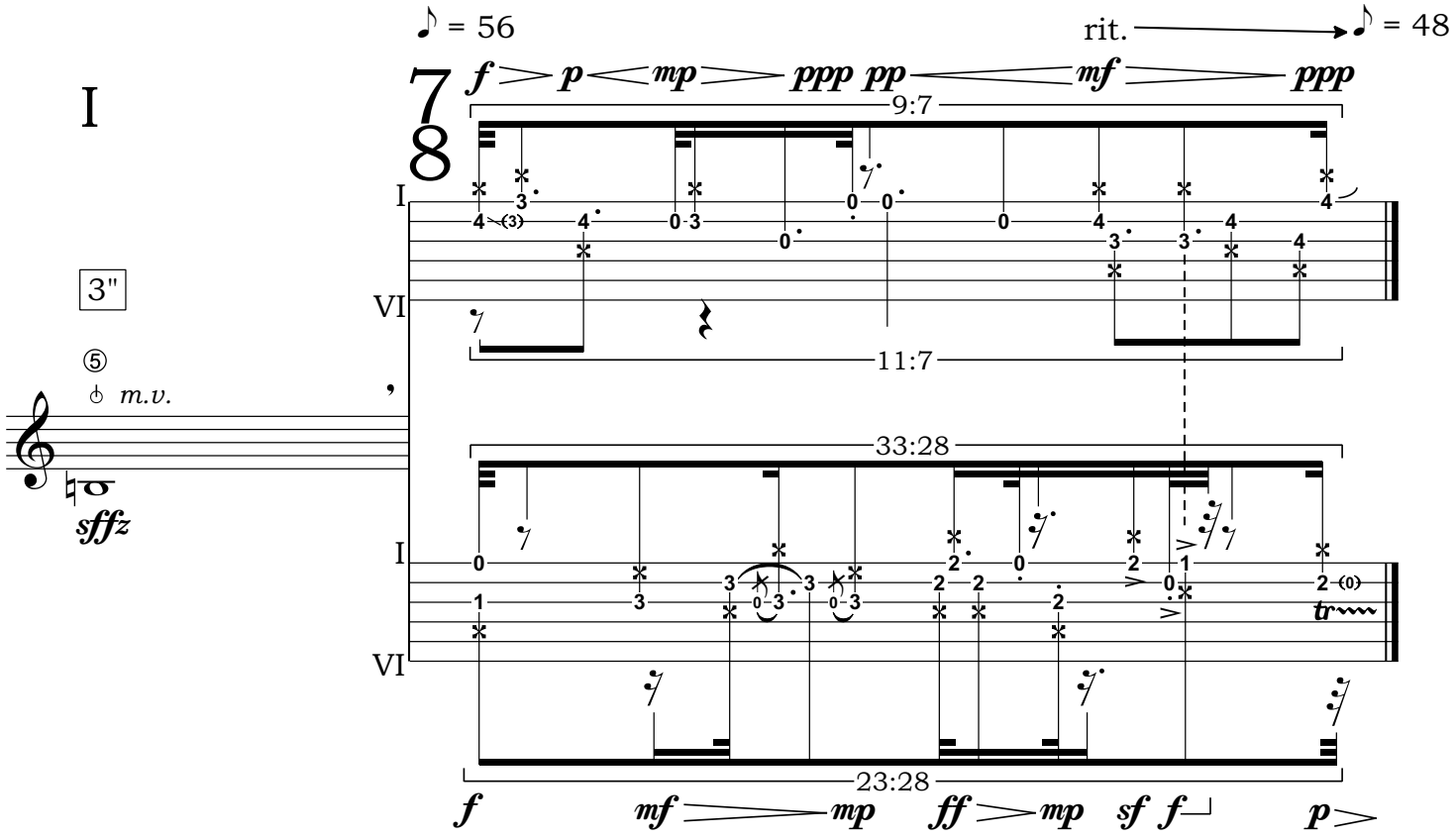
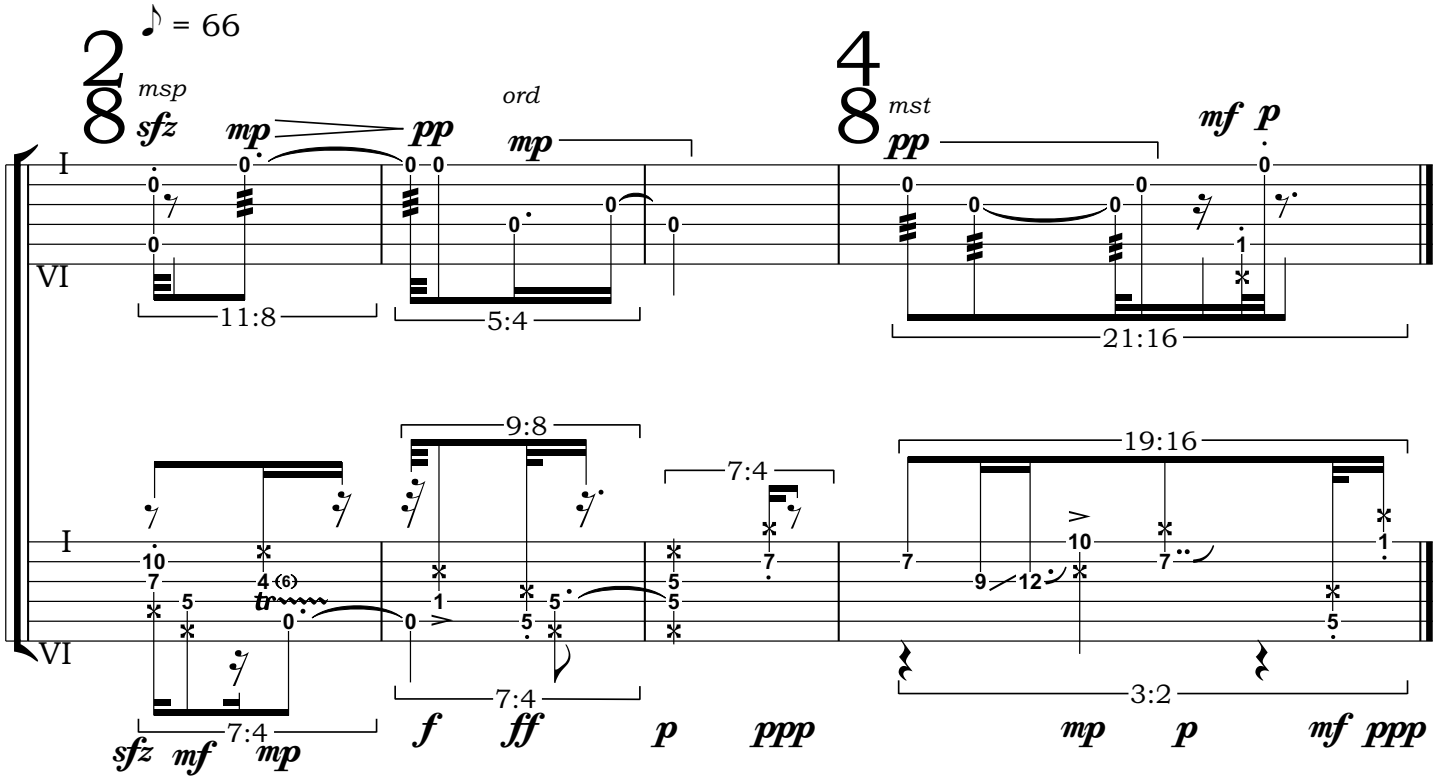
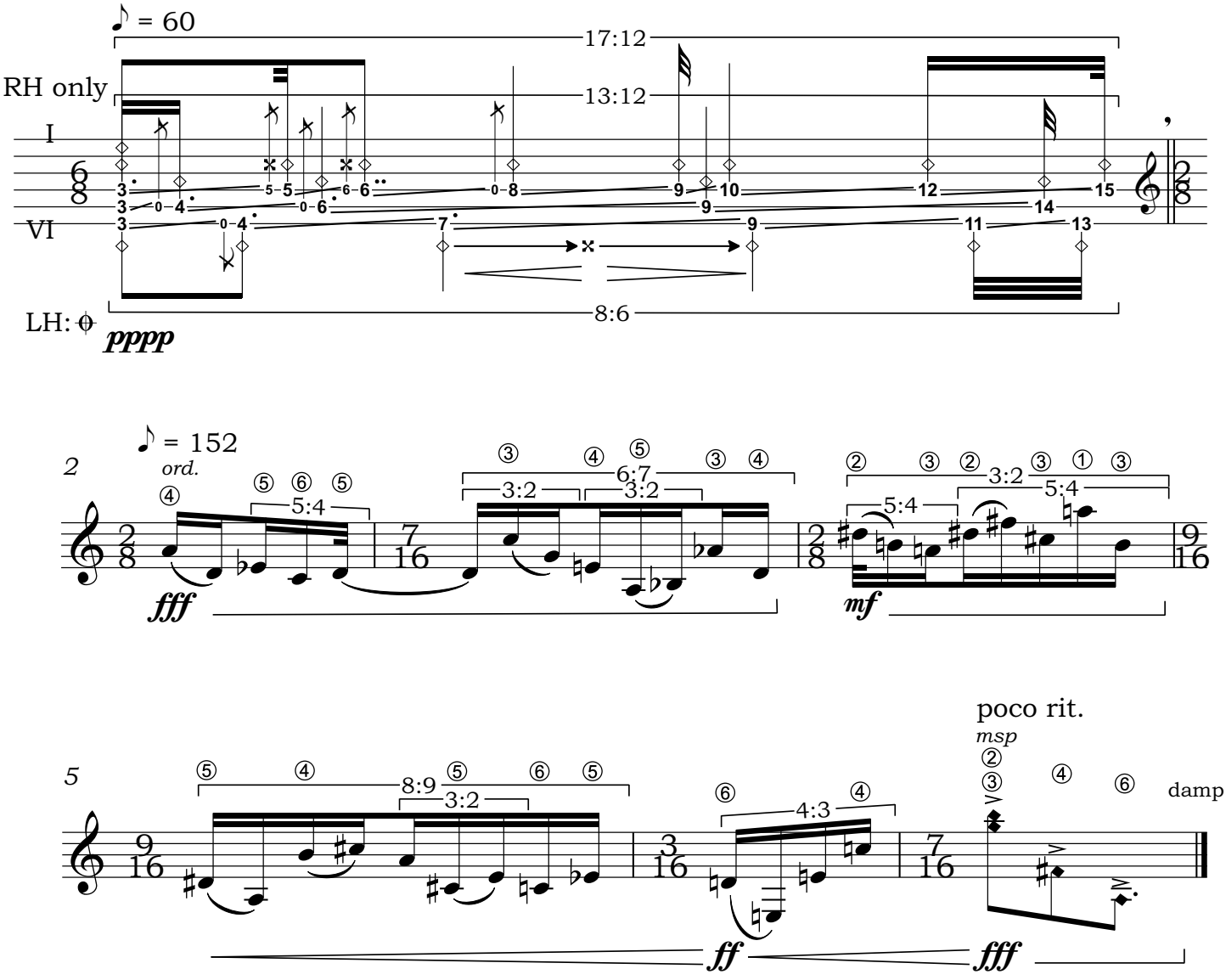
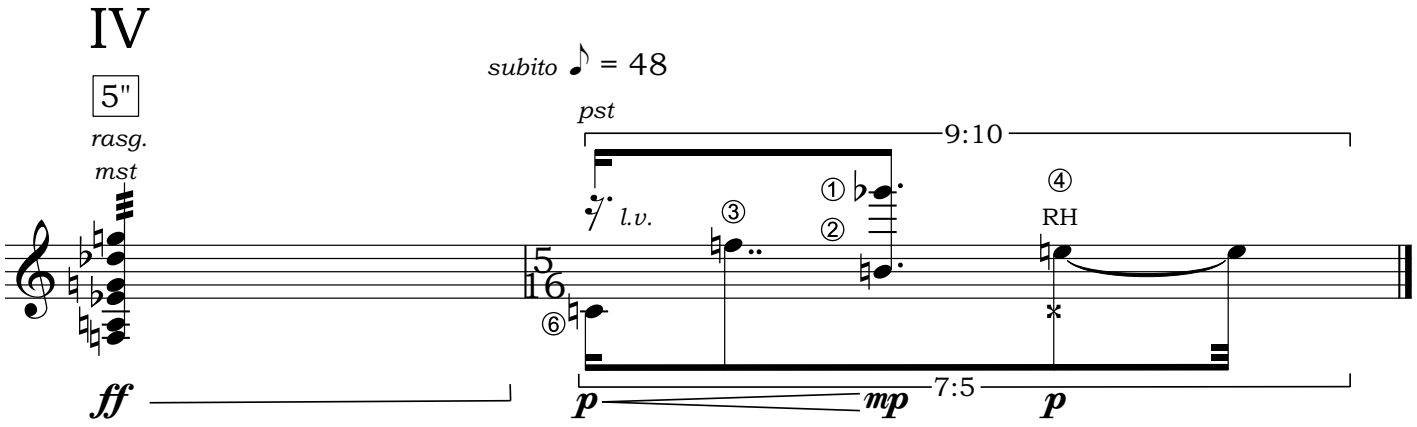


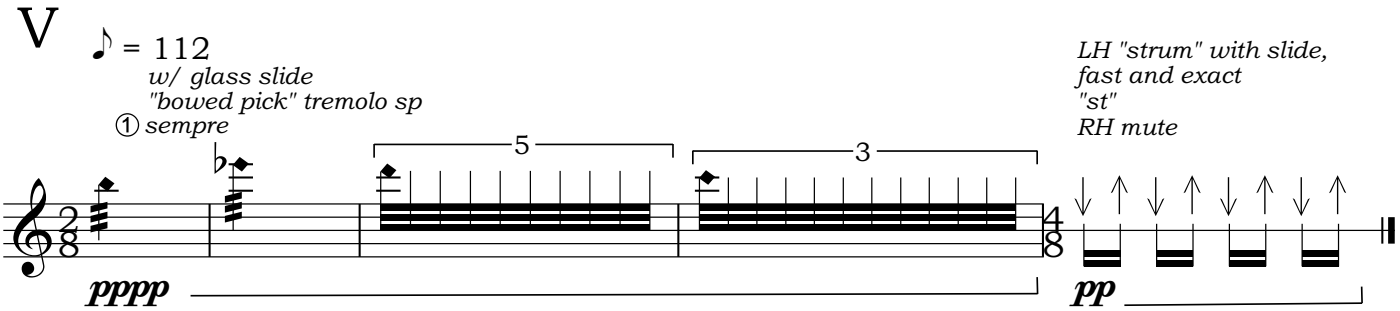
II

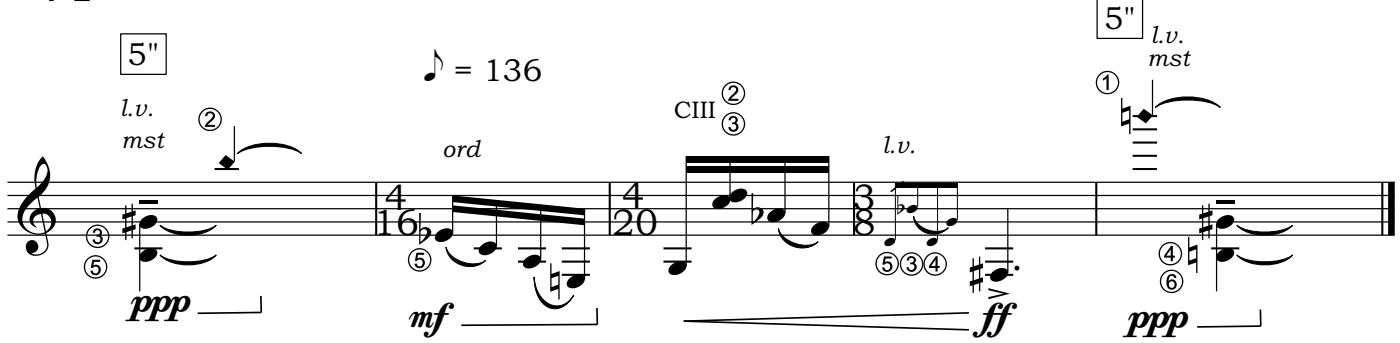

♪ = 66
msp
sfz
mp
pp
ord
mp
mst
pp
mf
p
I
VI
11:8
5:4
21:16
9:8
7:4
19:16
tr
(6)
7:4
3:2
sfz
mf
mp
f
ff
p
ppp
mp
p
mf
ppp

III

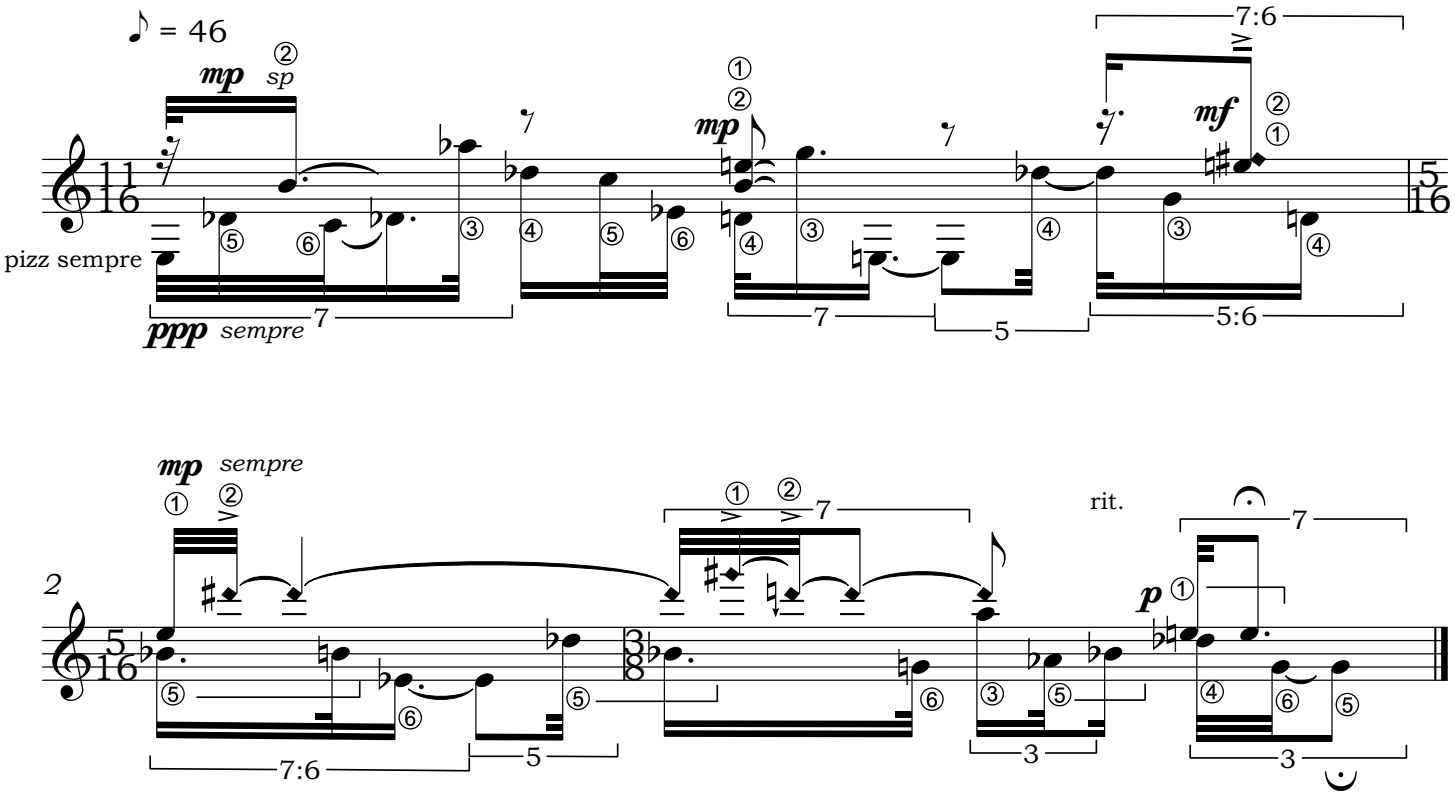

♪ = 60
17:12
13:12
RH only
I
VI
LH:
8:6
pppp
2
♪ = 152
ord.
5:4
6:7
3:2
3:2
5:4
3:2
5:4
fff
mf
5
8:9
3:2
4:3
poco rit.
msp
damp
ff
fff


IV
5"
rasg.
mst
subito ♪ = 48
pst
9:10
l.v.
RH
ff
p
mp
7:5
p

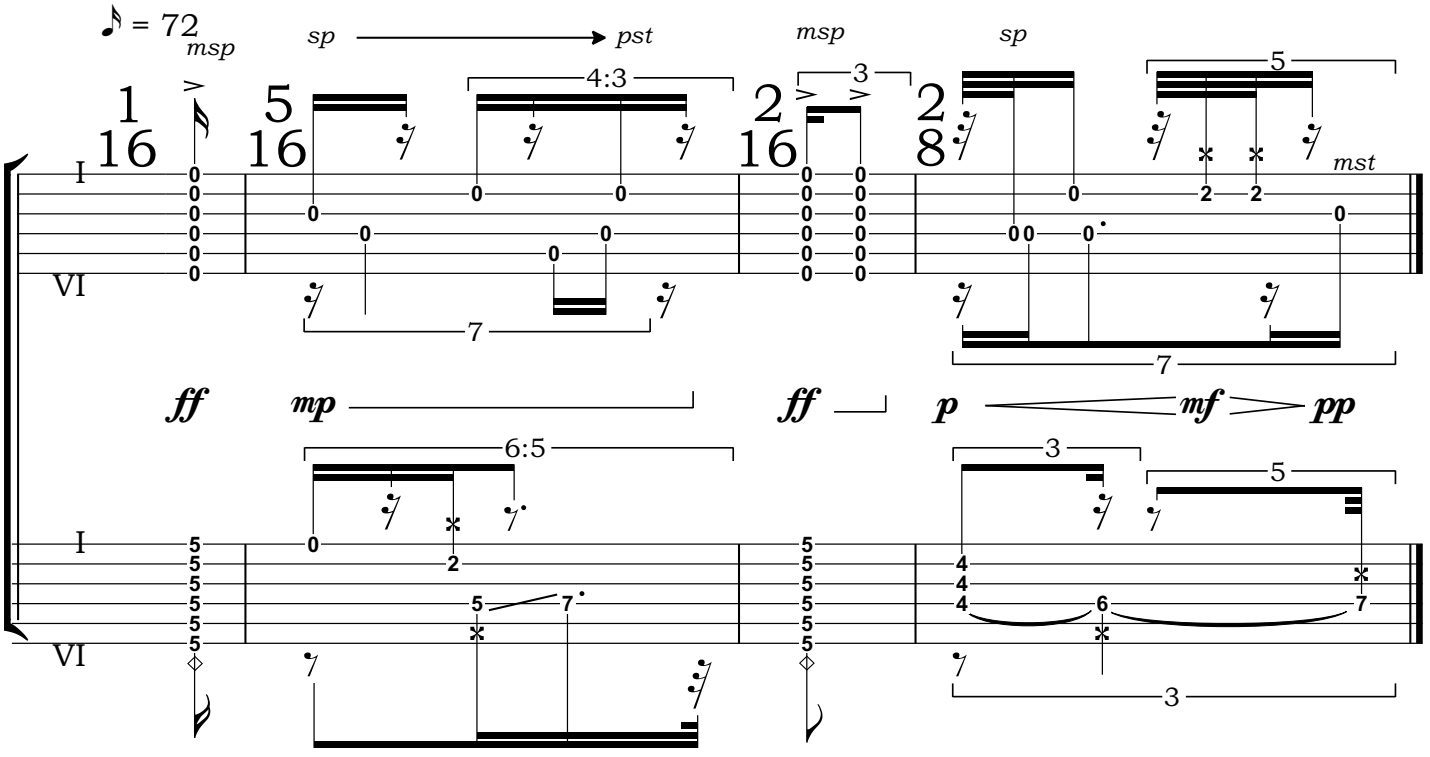

V
♪ = 112
w/ glass slide
"bowed pick" tremolo sp
① sempre
5
3
LH "strum" with slide,
fast and exact
"st"
RH mute
pppp
pp


VI
5"
l.v.
mst
♪ = 136
ord
CIII
l.v.
5"
l.v.
mst
ppp
mf
ff
ppp

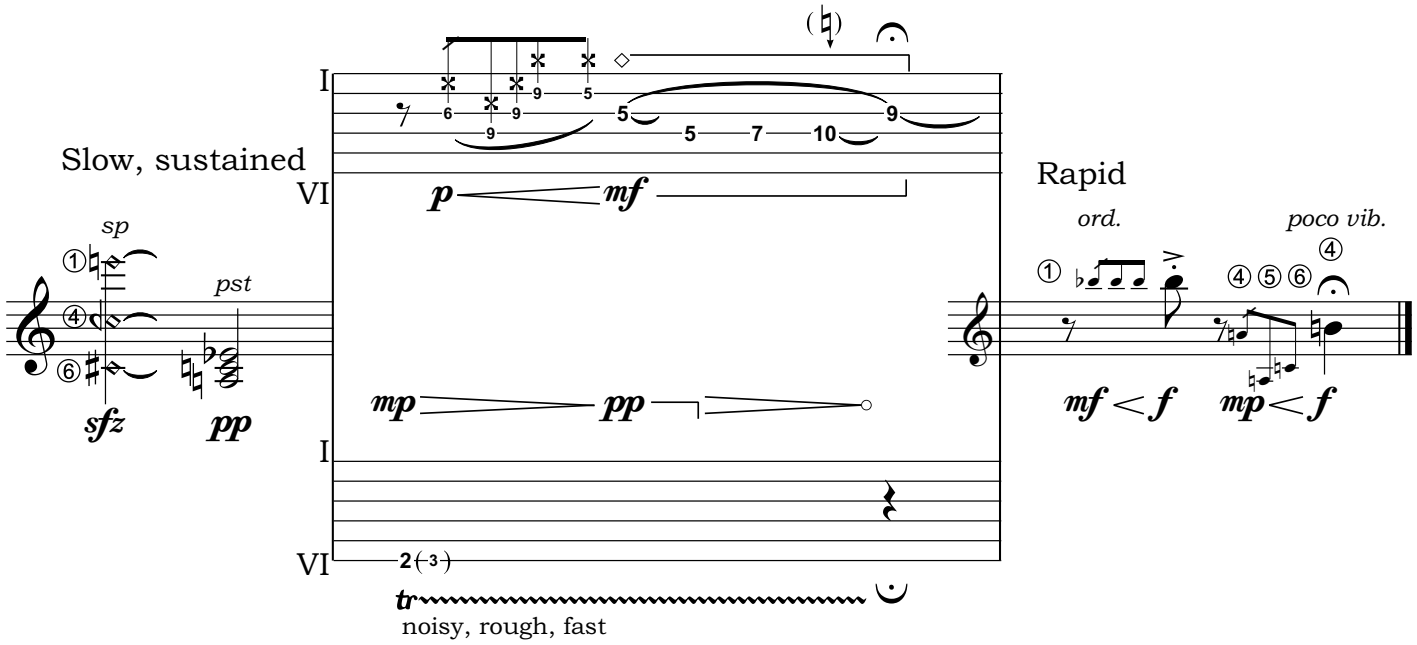
VII


♪ = 46
mp sp
mp
mf
7:6
pizz sempre
ppp sempre
7
7
5
5:6
mp sempre
7
rit.
7
p
7:6
5
3
3

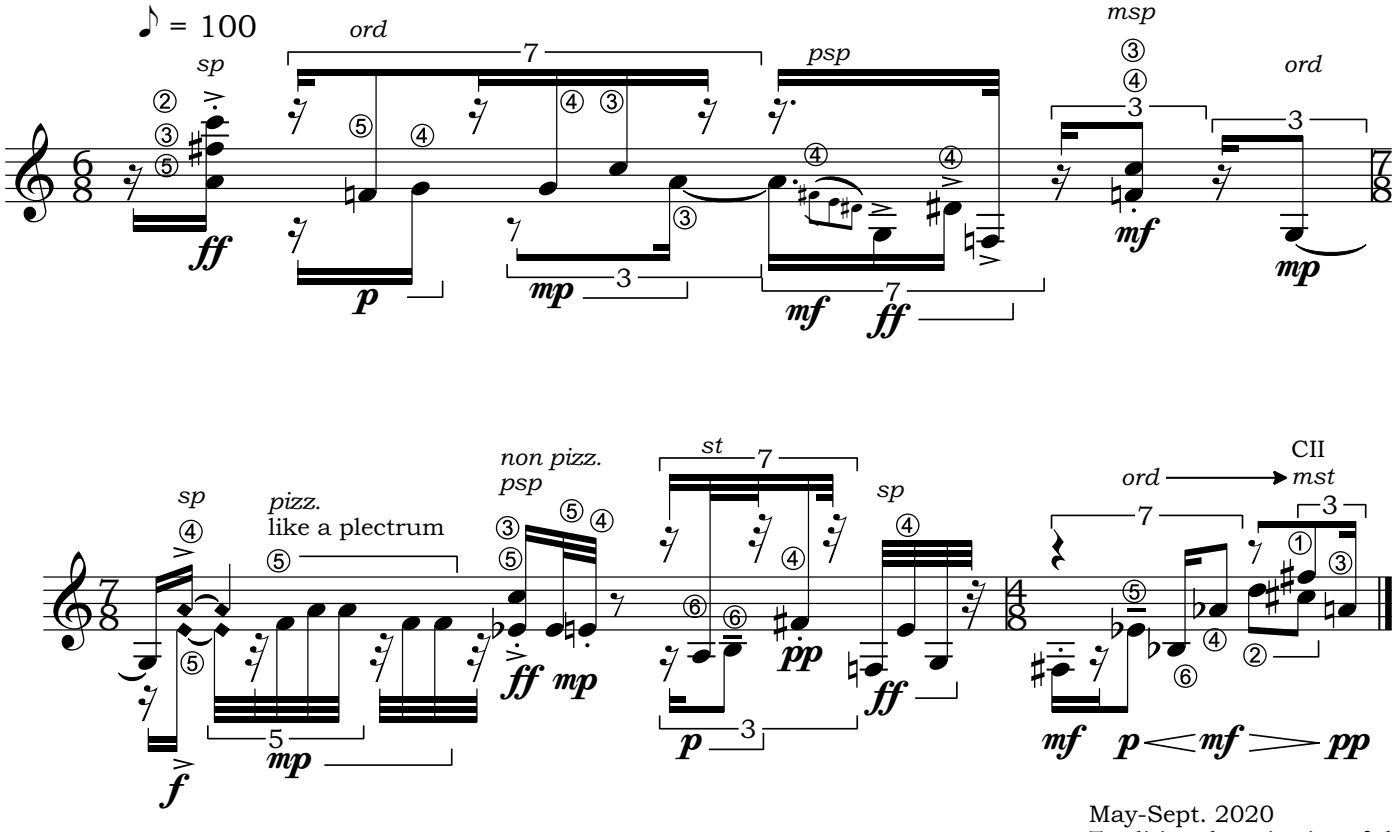
VIII


♪ = 72
msp
sp
pst
4:3
msp
3
sp
5
mst
I
VI
7
7
ff
mp
ff
p
mf
pp
6:5
3
5
3

IX



X



May-Sept. 2020
Traditional territories of the
Lekwungen-speaking peoples
(Victoria, BC)