

Nara

for solo hexaphonic electric guitar

Olly Sellwood
2017

for Ben Jameson

Set-up Instructions

The guitar should be tuned in the following way:

String 6 = E2

String 5 = B2

String 4 = D#3

String 3 = E3

String 2 = C4

String 1 = F4

Six amplifiers (of any make/model, although of similar power) should be placed around the performer at similar distances and equally spaced. There should be enough space for some of the audience to sit/stand between the amplifiers and the performer, although this may not be possible. The amplifiers should be set up to produce similar sounds and volumes (before the effects pedals are switched on).

The following pedals are required:

Pedal 1 = Freeze Pedal

Pedal 2 = Delay Pedal (delay time between 100ms + 500 ms)

Pedal 3 = Reverb Pedal (reverb amount between 1s + 5s)

Pedal 4 = Freeze Pedal

Pedal 5 = Delay Pedal (delay time between 100ms + 500 ms)

Pedal 6 = Reverb Pedal (reverb amount between 1s + 5s)

Hexaphonic Guitar output 1 (E2) into Freeze Pedal into Amp 1

Hexaphonic Guitar output 2 (B3) into Delay Pedal into Amp 2

Hexaphonic Guitar output 3 (D#3) into Reverb Pedal into Amp 3

Hexaphonic Guitar output 4 (E3) into Freeze Pedal into Amp 4

Hexaphonic Guitar output 5 (B4) into Delay Pedal into Amp 5

Hexaphonic Guitar output 6 (C4) into Reverb Pedal into Amp 6

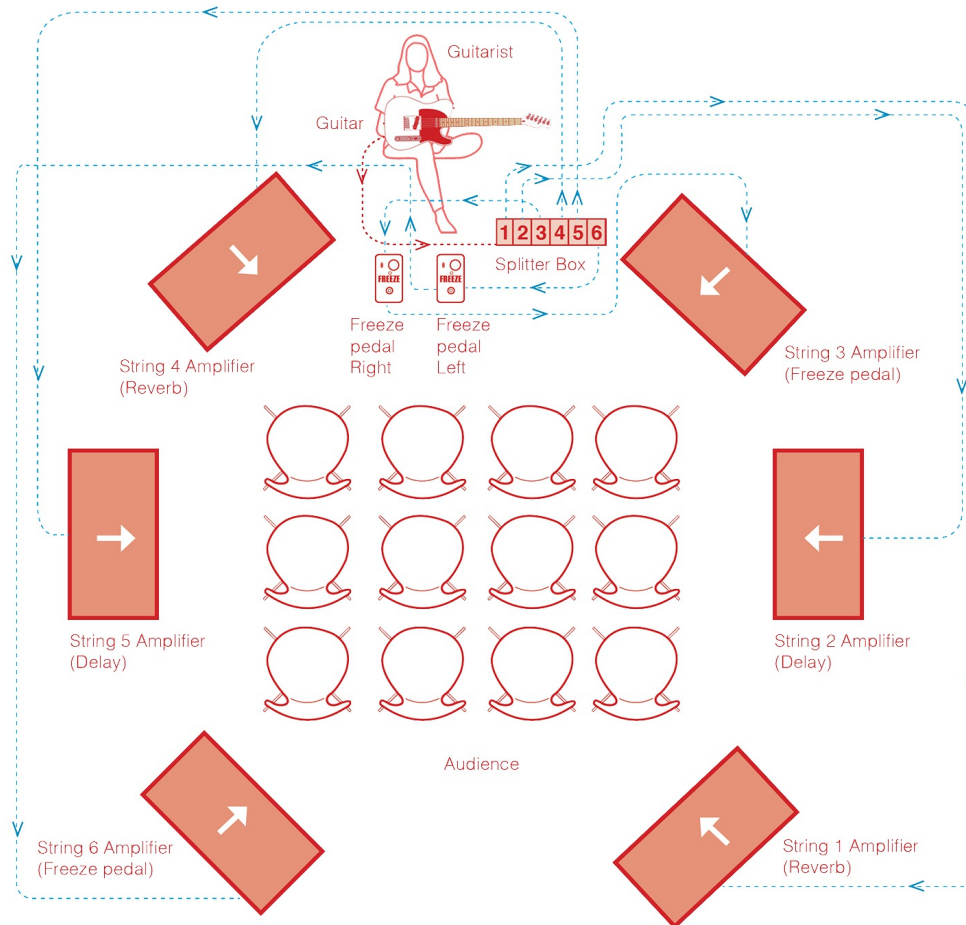
Both Freeze Pedals should be set to 'Latch' and the output volume should match the dry volume of the guitar. The Delay Pedal into Amp 2 should be repeat more slowly than the Delay Pedal into Amp 5. Both Delay Pedals should have a long regeneration/feedback amount.

Both Reverb Pedals should be set with a long reverb time.

The freeze pedal mechanism should be audible and may need to be amplified in larger venues.

Bars 72 - 113 played with the addition of a banjo pick on the left hand to pluck the strings behind the nut.

Stage Set-up



Information about the Hexaphonic Guitar

The hexaphonic guitar is a standard electric guitar but with a pick up replaced with a hexaphonic pick up. The hexaphonic pick up enables each string to have a separate output.

More information can be found at <http://www.ubertar.com/hexaphonic/>

Performance Instructions

The performer should sit in order to use the two freeze pedals most effectively.

The freeze pedals are notated to indicate the length of activation. Pedal 1 (on the low E string is on the lowest line of the staff.

They will need to be switched on at the start of the note and off at the end. These actions should be rhythmic accurate as the operation of the pedal will produce sound.

The precise moment that the pedal should be switched on to best capture the note will require some experimentation. The sound should be as similar as the played note as possible.

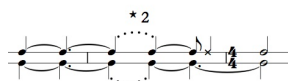
The notation shows the sound produced by the scodatura effect. The tablature shows where on the guitar the notes should be played.



Harmonics are notated by showing which fret to place your hand



The harmonic is unstable and will produce an unspecified pitch



Pedals marked with a dotted slur line shouldn't be switched off at the end of the note; the freeze sound should run into the new freeze sound



Notes shown as an 'x' are played on the string behind the nut on the headstock of the guitar, or by the bridge if needed during faster passages

♩ = 110
In strict time
with a plectrum

Hexaphonic Guitar

Hexaphonic Guitar

Freeze Pedals

pedals marked with an 'x' notehead shouldn't freeze any sound

* 1

H. Gtr.

H. Gtr.

Ped.

* 2

H. Gtr.

H. Gtr.

Ped.

* 1: harmonic - fret indicated by the number

* 2: don't switch pedal off, only switch on at the new note

18

H. Gtr. *mp* *f* *mp* *slowly*

H. Gtr. T A B

Ped.

24

H. Gtr. *f* *a tempo*

H. Gtr. T A B

Ped.

30

H. Gtr. *mp* *f* *mp* *slowly*

H. Gtr. T A B

Ped.

36

H. Gtr. *a tempo* *heavy palm mute on staccato notes* * 5

H. Gtr. T A B

Ped.

* 3: the harmonic is unstable and will produce an unspecified pitch

* 4: play behind the nut

* 5: play the string and then bend the note a quarter note sharper

slowly

a tempo

44

H. Gtr.

H. Gtr.

Ped.

52

H. Gtr.

H. Gtr.

Ped.

58

slowly

H. Gtr.

H. Gtr.

Ped.

67

a tempo

heavy palm mute on staccato notes until bar 113

H. Gtr.

H. Gtr.

Ped.

74

H. Gtr. *mp*

H. Gtr.

Ped.

78

H. Gtr. *mf*

H. Gtr.

Ped.

85

H. Gtr.

H. Gtr.

Ped.

91

H. Gtr. * 6

H. Gtr.

Ped.

* 6: played with the addition of a banjo pick on the left hand to pluck the strings behind the nut. All notes marked (?).

97

H. Gtr. *f*

H. Gtr. T A B

Ped.

101

H. Gtr. *ff*

H. Gtr. T A B

Ped.

x 4

x 4

x 4

105

H. Gtr. *fff*

H. Gtr. T A B

Ped.

Reduce dynamic at the start of each repeat.
The final repeat should be as quiet as is physically possible.

109

H. Gtr. *ff* (first time only)

H. Gtr. T A B

Ped.

x 8

x 8

x 8

113 $\text{♩} = 60$

H. Gtr.

H. Gtr.

Ped.

120

H. Gtr.

H. Gtr.

Ped.

127

H. Gtr.

H. Gtr.

Ped.

133

H. Gtr.

H. Gtr.

Ped.

139

H. Gtr.

H. Gtr.

T
A
B

Ped.

147

H. Gtr.

H. Gtr.

T
A
B

Ped.

154

H. Gtr.

H. Gtr.

T
A
B

Ped.

pp