vampyr!

BASIC EQUIPMENT:

AreaI «Roch style electric guitar, equipped with a vibrato tail-piece (indispensable!), and played imperatively with a plectrum.

A fuzz pedal imitating fhe saturation effect of a valve amplifier.

A volume pedal.

An amplifier.

OPTIONS:

A stereo flanger for a slight «chorus» and spatial effect.

A second amplifier for the stereo.

TYPE OF SOUND REQUIRED:

The desired sound is rather like that of the solo guitar as played by Carlos San tana, Erfc Clapfon i!tc.

It fs more a question of achieving the saturation effect of a valve amplifier than areai fuzz which lS too close to mere noise. The pitches should therefore be quite clearly discernible. This 111eansholding back 011 saturation in order toavoid parasite noises and unwelc0111e resonances. Nonetheless the compression effect should be retained thus enabling tlle notes to be held sufficiently long.

Tlze indicated fingerings and plectrum strokes should be respected asfar as possible: they are there not simply to facilitate play but to carry an important part of the required musicaleffect as well as fo give tlle requisite pllrasing.

All tlle same, despite (or because of) al! these subtleties, tlte player should pllt into Vampyr! ali the energy of rock music and t/tat includes t/te appropriate nllmber of decibels!

OTHER, OPTIONAL GUITARS:

In the second part of tlle piece tlle guitar solo may be accompanied either by one or more electric guitars of the same type, or by a bass guitar, or by both types toge/her. This reinforces tlle sonority but is not indispensable.

PERFORMANCE NOTES

GJ *Glissando witl! lite vibrato tailpiece. Idem each time a similar formula appears.*

[B *Play these formulae half dampened in order fa emphasize fhe rhythm. The sound Ilowel'er should not be dry; it should continue to resonate.*

~ C+ *and* G+ *should be fingered on the neck, thougll these pitclles will not actually be heard as tlle attack* is *made* during *tlle glissando with the vibrato tailpiece.*

[II *A real glissando this limè!*

~ *Sounds half dampened by tlle left hand.*

[!] *Pull on the string.*

W *A very abrupt attack in the indicated rllythm while stili glissando. Because of the cllords tlle indicated pitches ShOllld not really be perceptible (tlle noise effect of tlle fuzz).*

[E] *A ttack in tlle resonallce as discreetly as possible (glissando with tlle plectrum, at first* 011 *just tlle sixth string, then on the fifth and sixth togetller). Very slow glissando.*

[II *Accelerando towards the end of the glissando and end by touching lightly on fhe indicated harmonics (sliglltly lower than the real note on account of tlle arrow)* without reattacking. *The scraping of fhe plectrwn should in this way be transformed il1tOa harmonic resonance.*

DJ *A ttack fhe harmonics with the plectrum. The other notes are to be obtained by hitting with tlle left Ila,nd.*

SYMBOLS

: 1/4 tone above ì *obtained either with the vibrato tail-piece*
or by pulling on the string
: 3/4 fone above f *(choose fhe simplest method in relation to the contextJ*

~ - - - -., *: Raise ali tlle notes to be found under the dotted quarter-tone Une bypulling on the vibrato tail-piecè.*

: Very slightly lower.

: lIarmonics: the lozanges indicate the fingering and not the sounded pitch.

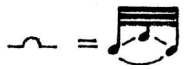
● *: With less stress than a narmalnote, but more than for a harmonic in arder to obtain a hollow half stifled tone-colour (quit the note at file moment of attack).*

: Dry, dampened, with the palm of the hand 011 *the bridge.*

9 *: Bartok pizzicato (pluck fhe stril1g very vigorously with a finger so fhat* **il** *rebounds againshhe neckJ.*

m *: Attack with tlle middle finger* o[*the right hand.*

: Rit with the left hand.

 *: Ornament obtained by pulling on file stringo*

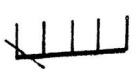
: With the vibrato tail-piece.

gl *: Glissando on the string, not with the tail-piece.*

: Glissando by scraping the plectrum on a low wound stringo

: Accelerando.

: Rallentando.

 *: Very fast, but poco rubato.*

, *: Slight, very short hiatus.*

r - - - -Rep.% *: Repeat lhe fragment indicated by the dotted Une between* 3 *and* 6 *times.*

: Pauses: Slzort, medium, long.

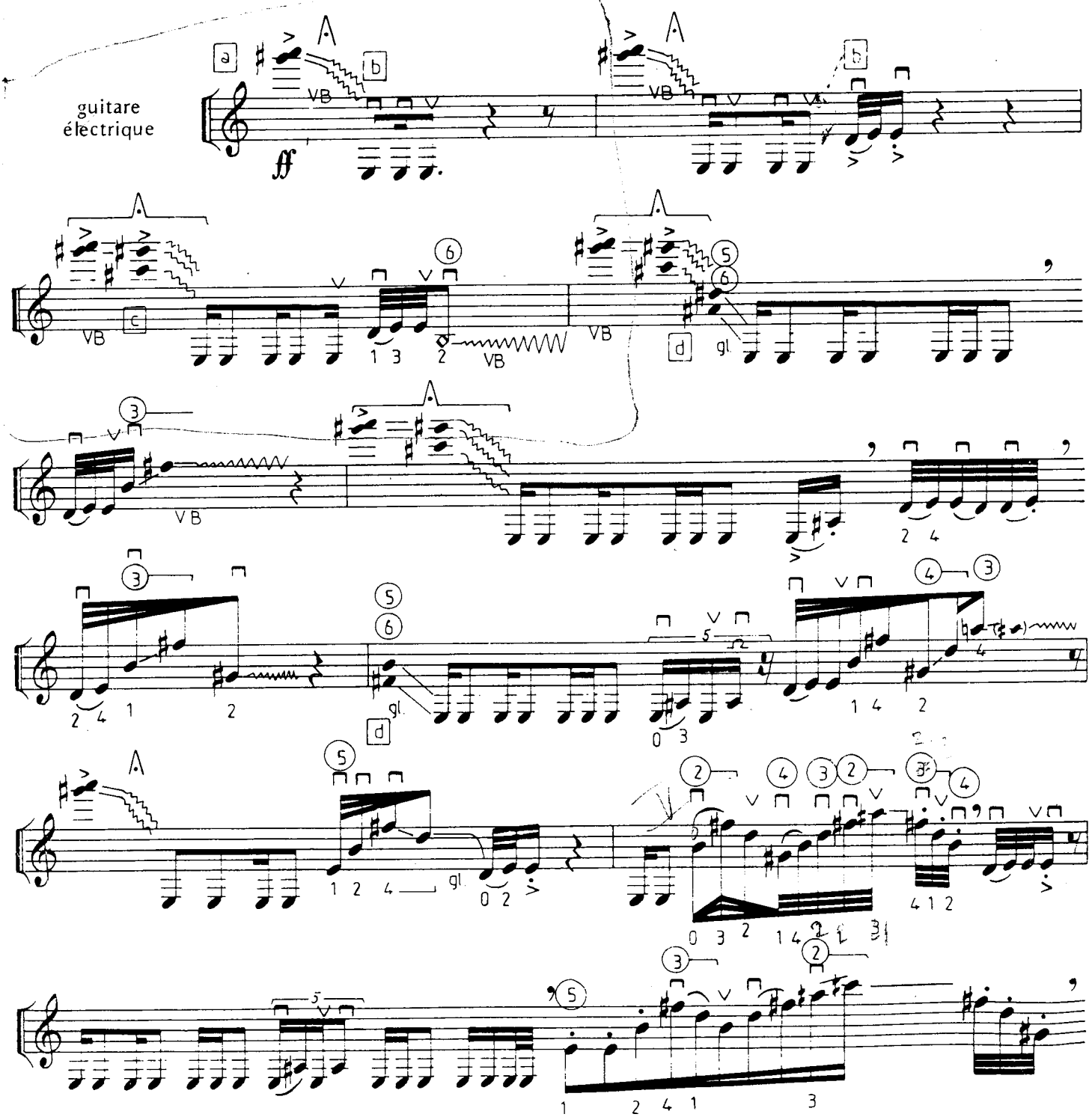
wampyr !

BANK 7 deux aa
input vol digital

Doigtés : Claude Pavy

Tristan MURAIL

guitare
électrique



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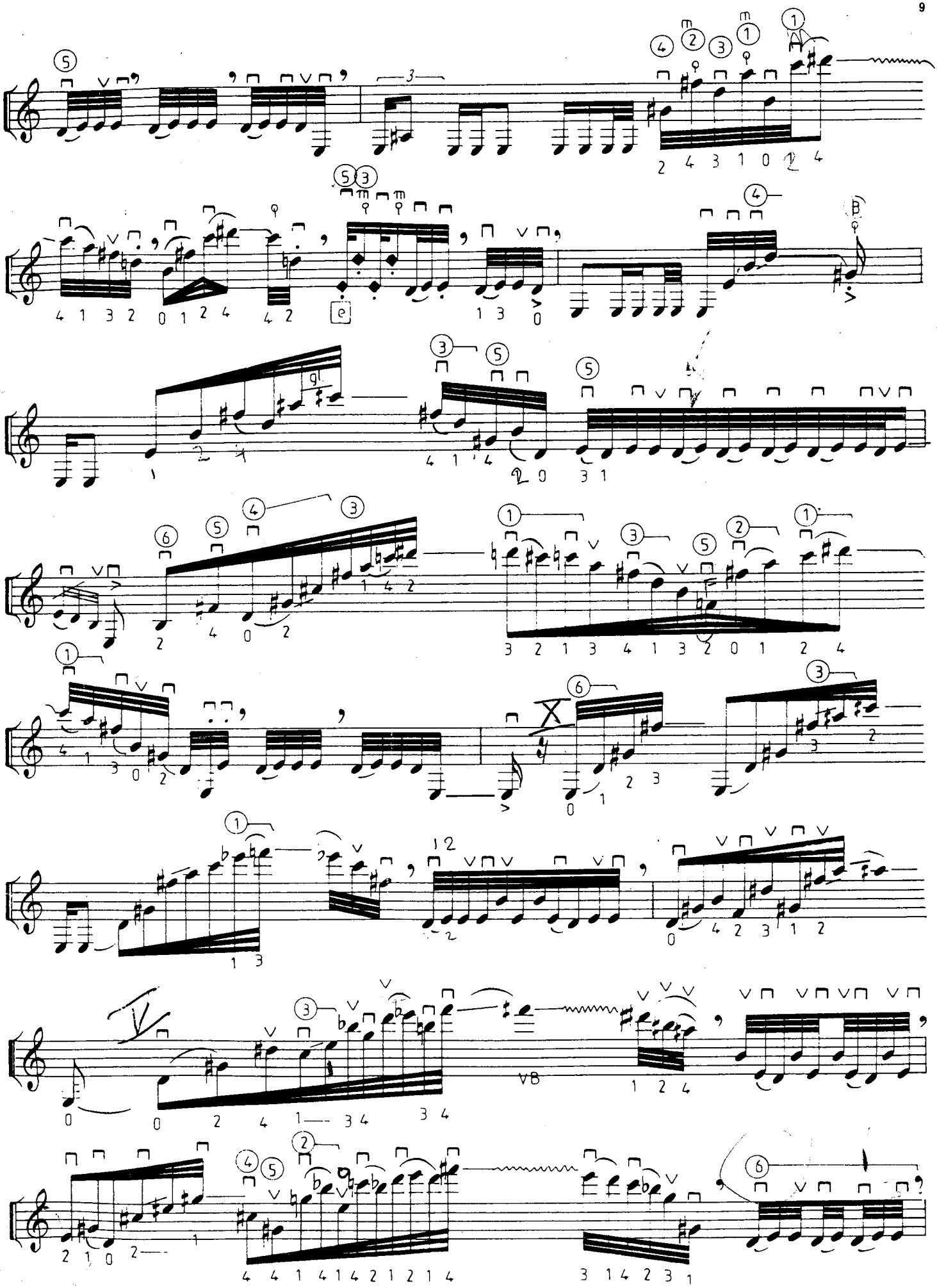

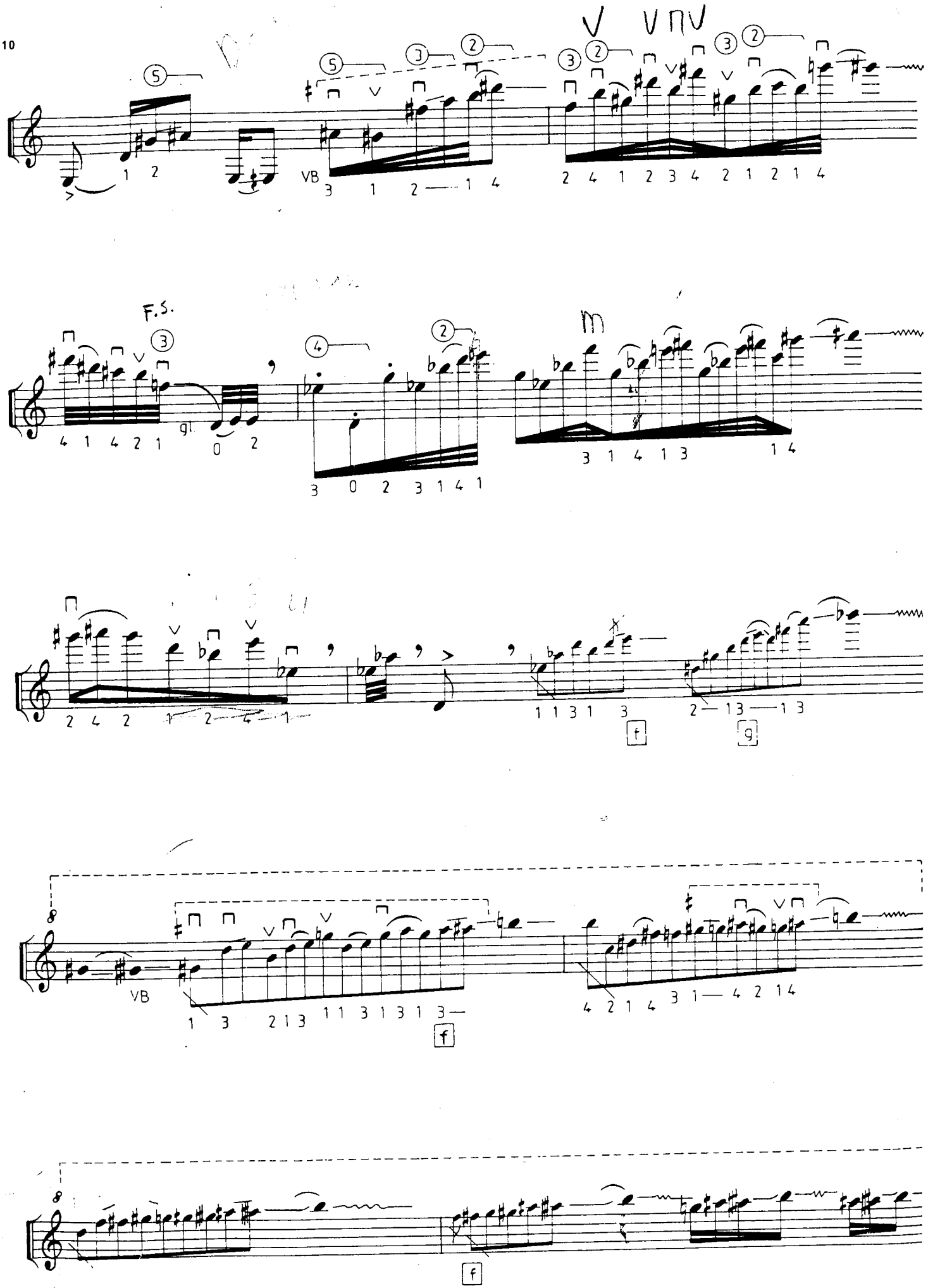
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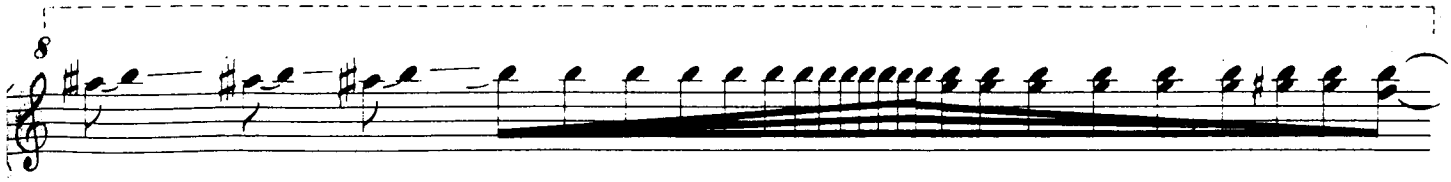

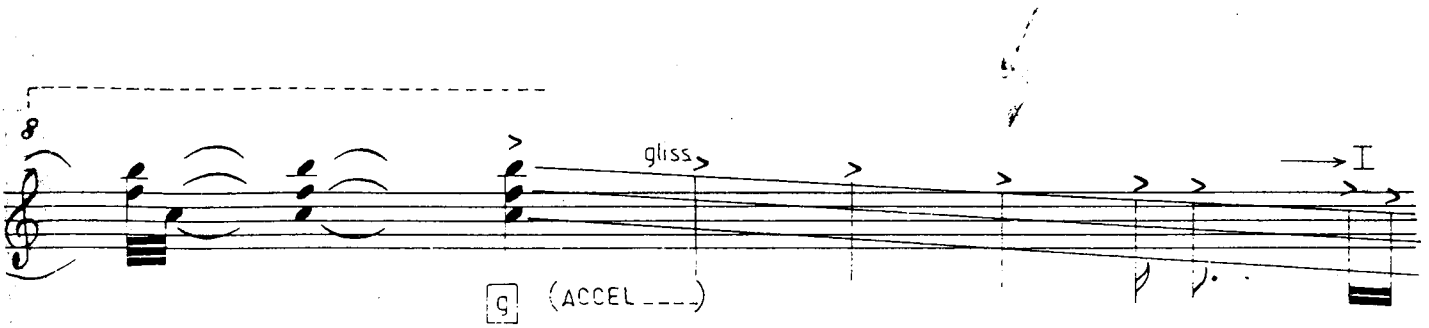
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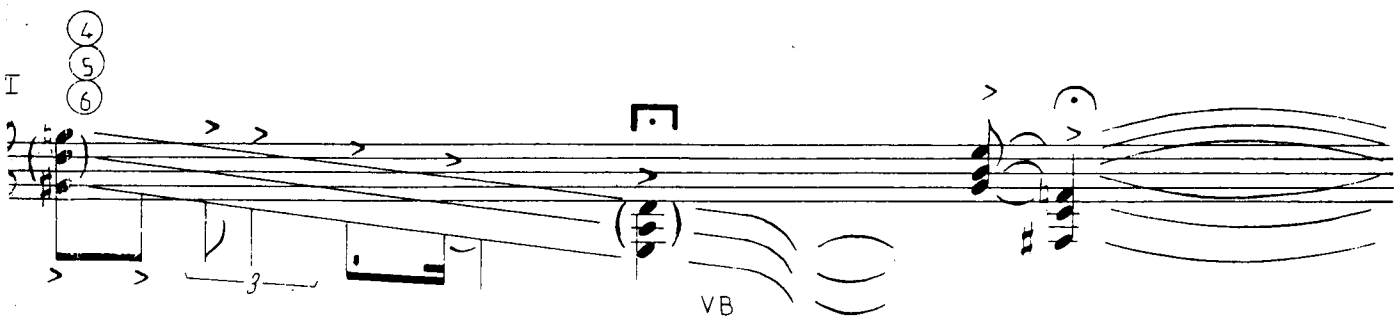
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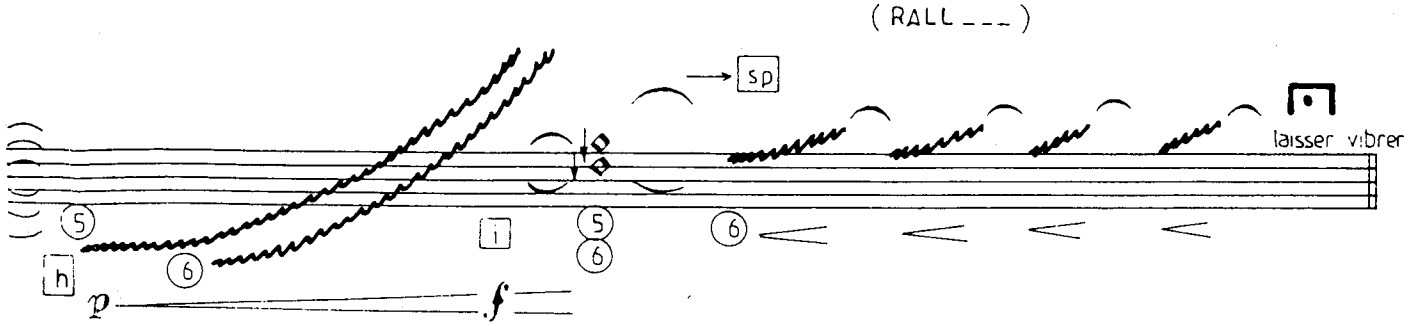
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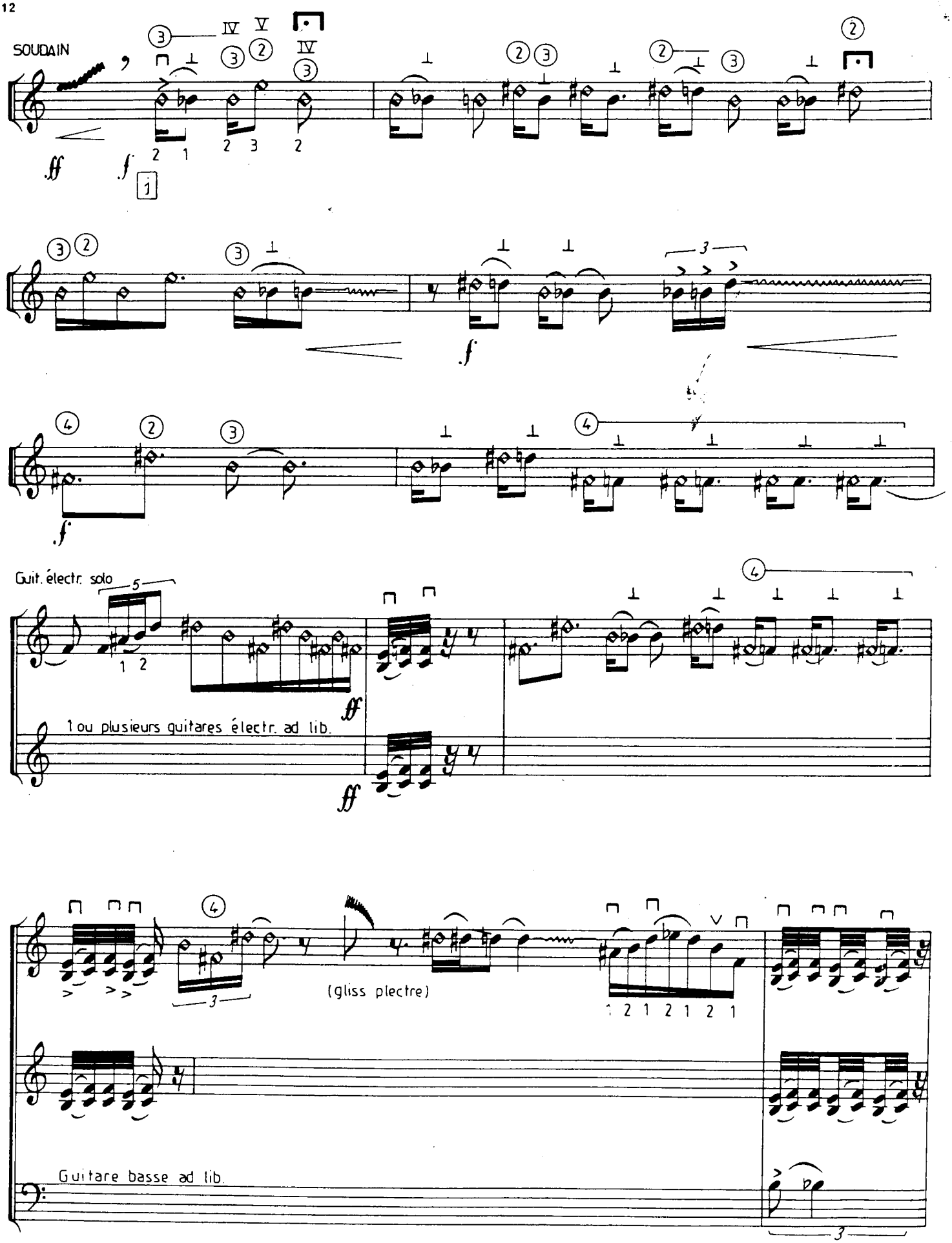
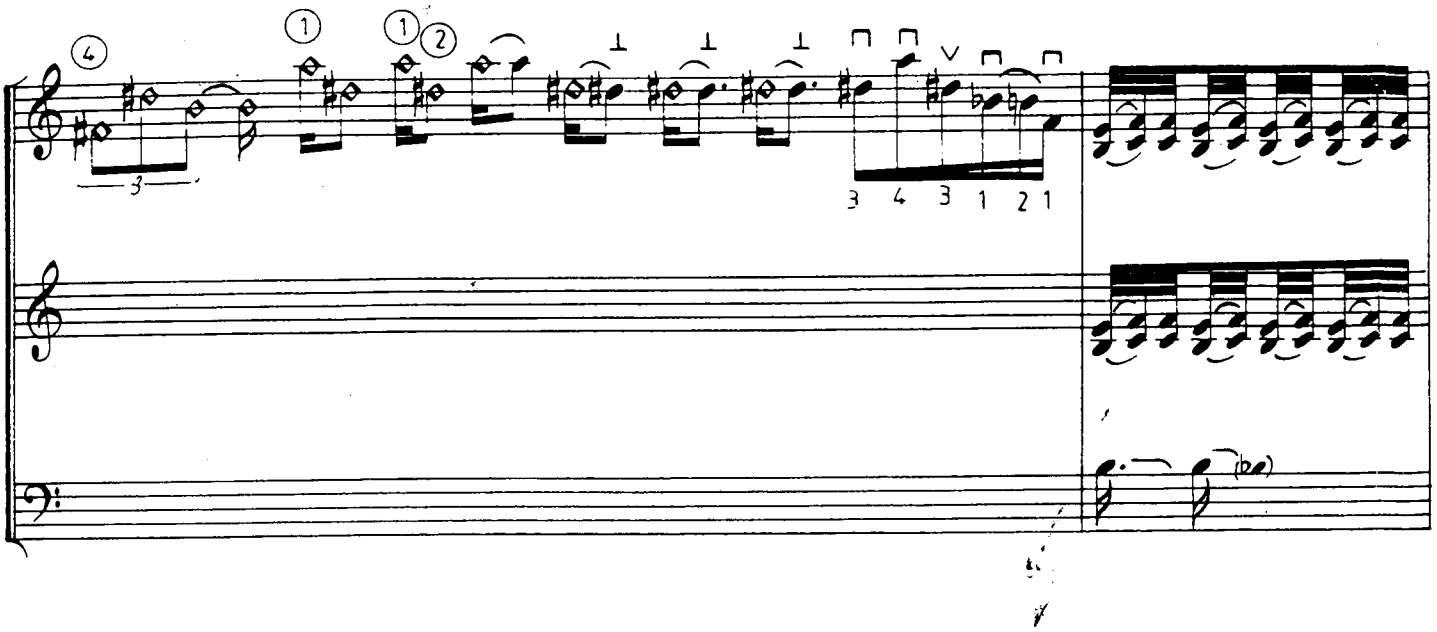
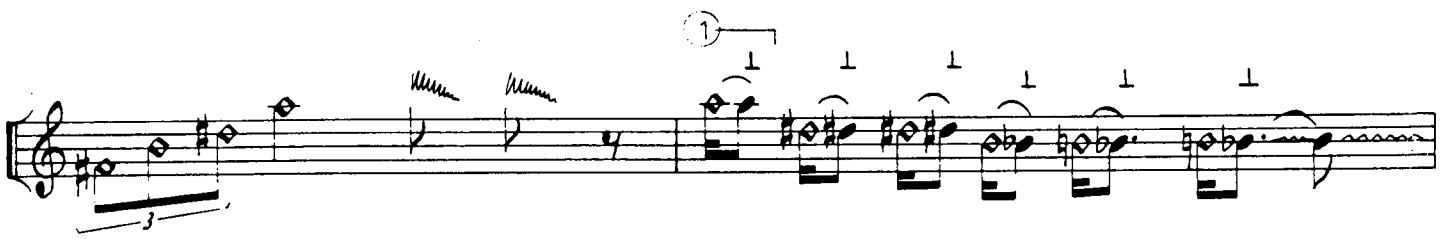
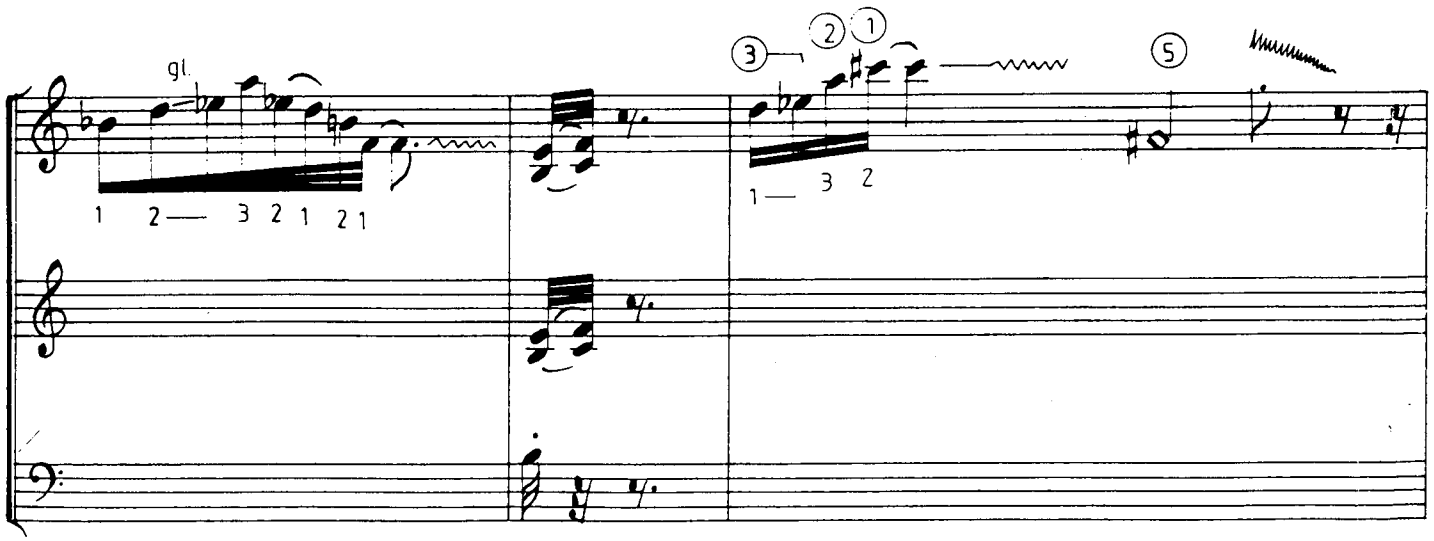
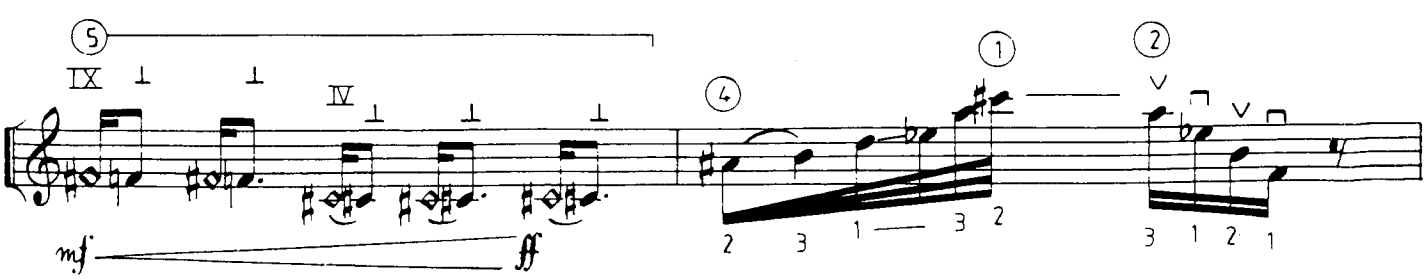
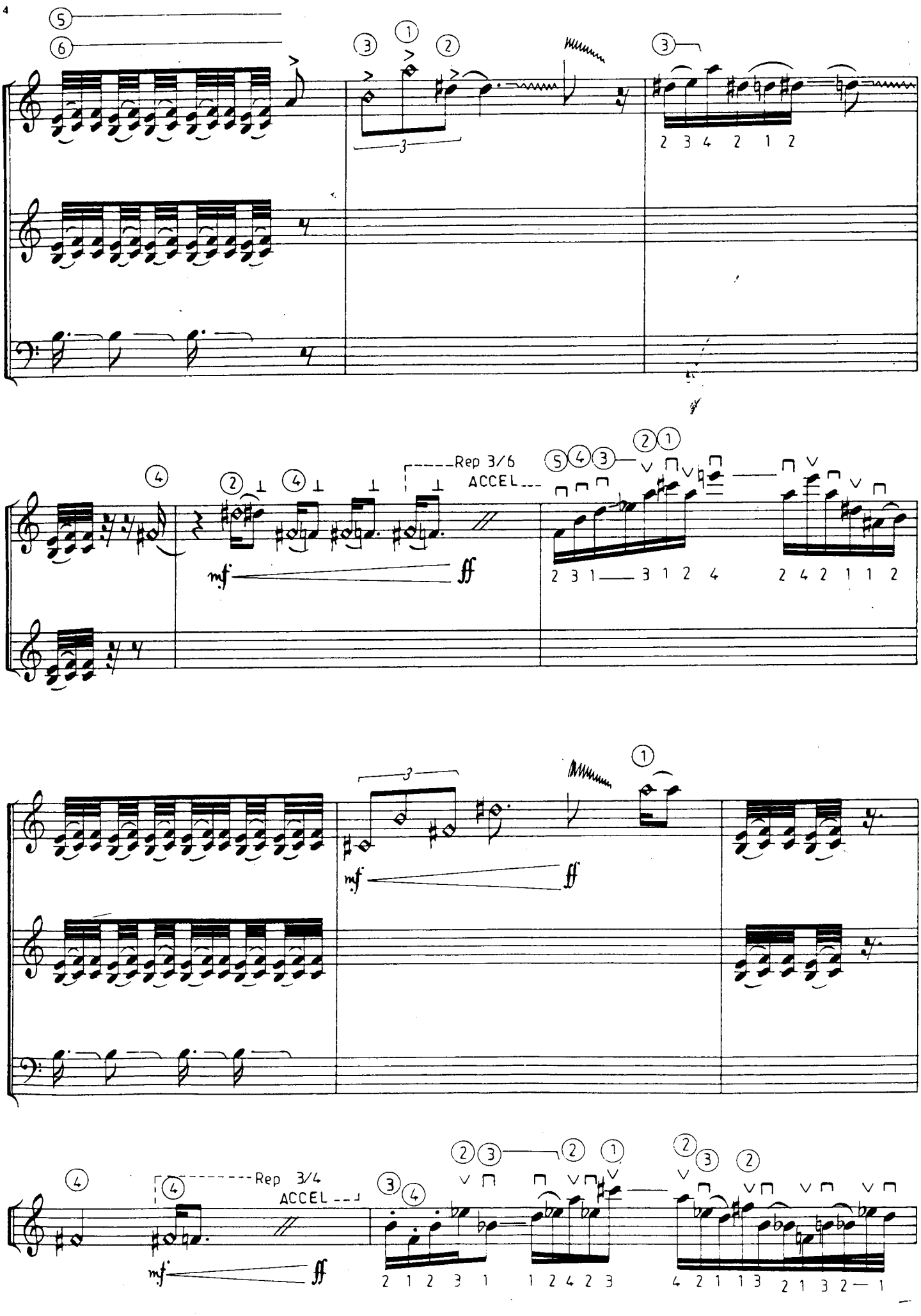

SOUDAIN
Guit. électr. solo
1 ou plusieurs guitares électr. ad lib.
(gliss plectre)
Guitare basse ad lib.







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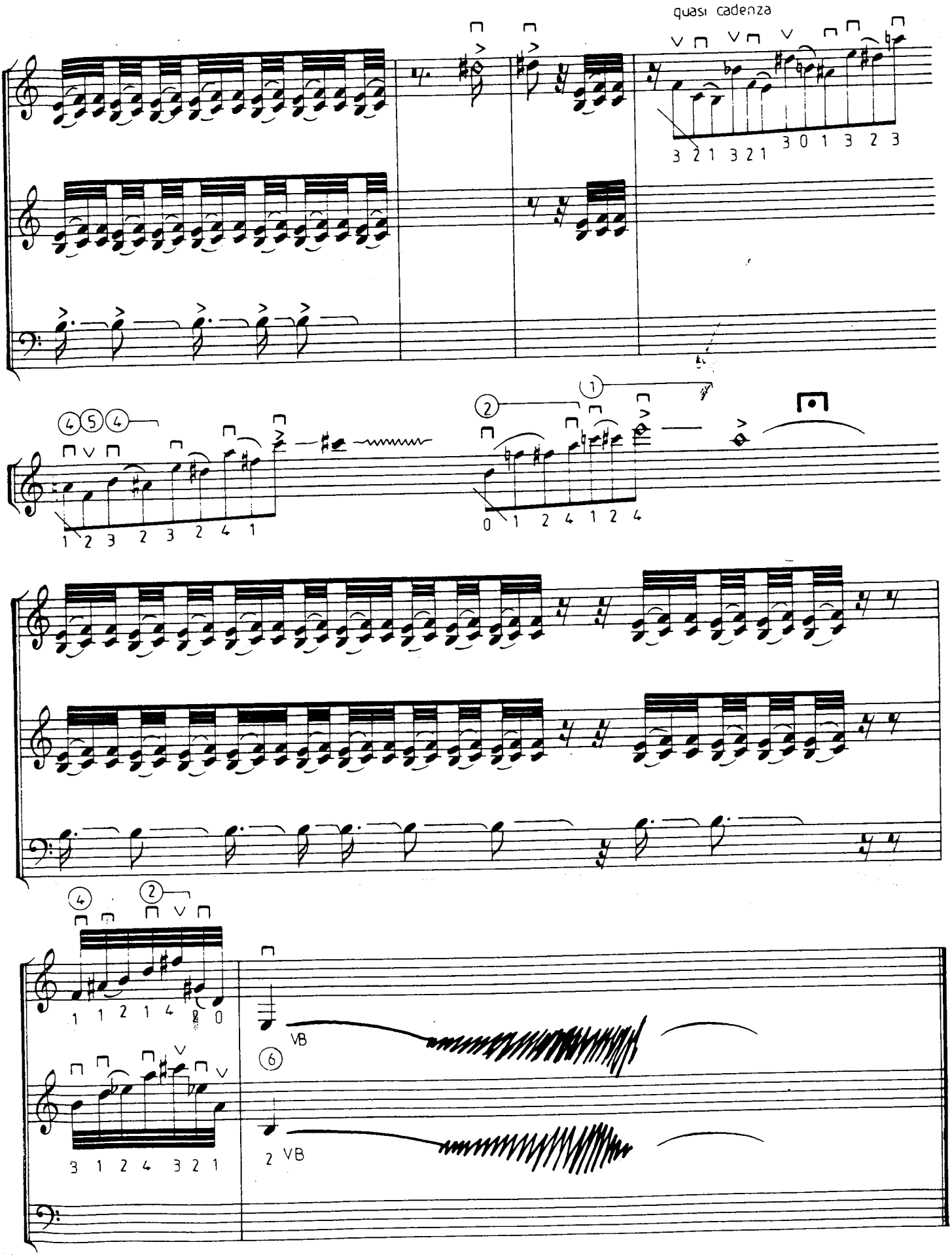

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