

Wolf Man Edwards

Chains

for solo guitar and electronics
commissioned by, and written for, Adrian Verdejo

2020

Chains (for electric guitar, electronics, & soloist)

written for Adrian Verdejo

WOLF Edwards

2020

Section 1

tempo: 1" = $\text{J} = 54$

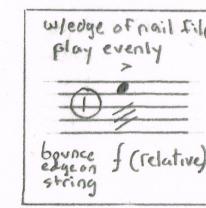
- * Amplification volume will vary from space to space
- * Octave pedals should be used in a subtle fashion, i.e. to emphasize upper and lower partials.
- * delay and reverb used to the performers taste.
- * effects are used to make the guitar sound "big", "atmospheric", "other-worldly"



octave pedal (low)

- * in "section 1": a volume pedal maybe used to enhance intensities
use octave pedals

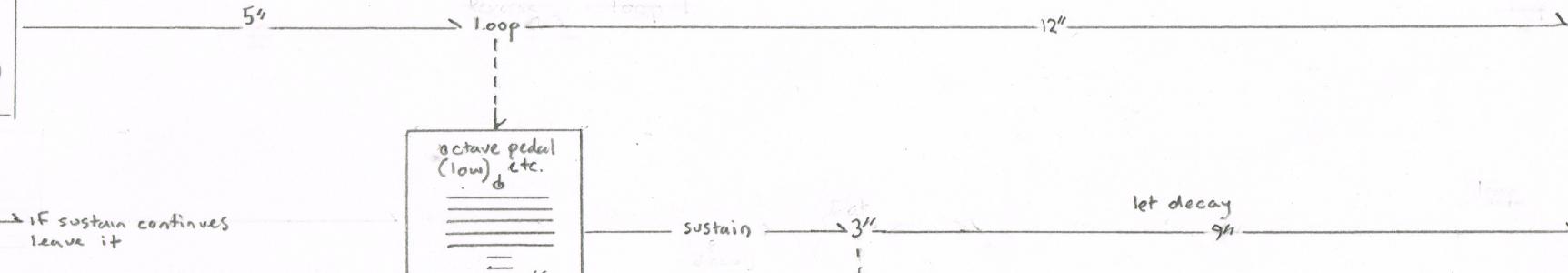
octave pedal (high)



5"

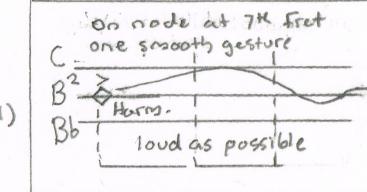
loop

12"



notes:
 * always ensure, once the piece begins, that there is an uninterrupted field of sound.
 * sustain material for as long as possible throughout the work
 (if octave differentiation fails B is a good "I")

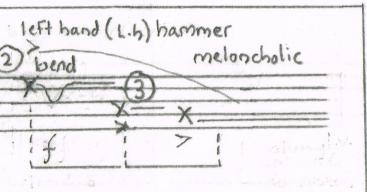
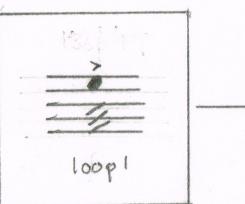
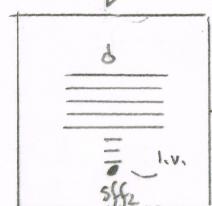
right hand
w/slide (metal)



recording
loop and slide

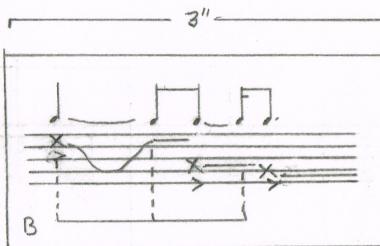
17"

x15"

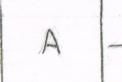


allow G to sustain

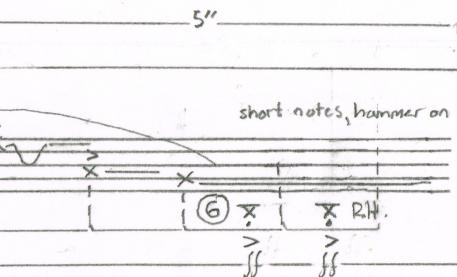
5"



3"

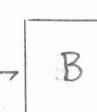


4"

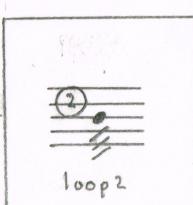


5"

x2



4"



continue → leave

metal slide

loop (reverse)

4"

bounce edge of metal file on open string

3

1.V.

harmonics

VII

use nail file

#2

③

XIV

1.V.

loop 1 & 2

Continued

w/distortion

♩ = 108

Low octave pedal only

Palm mute

aggressive

record trem. bar

start on downbeat

play reverse loop

***this bar is the "looped" section written out for clarification**

♩ = 54

distortion off

high octave pedal only

record fast even tremolo w/pick

1. Slayer - band

Loop x 3

at tempo 1" = ♩ = 54

4"

end loop

Fast

mp

C.

mm 8-9

loop x 3

hammer/pull (fast)

fluid "Trill"

A mp

layered trill section

elegant, light feel

end loop

B

fast

mp

"Trill"

record w/ A

LOOP

A & B

trills

Stop Loops

1 & 2

//

stop loops

1 & 2

//

Section

ff ————— pppp

J=102 ca w/rubato

quasi trill.

trem bar

Bf art.

Loop C

6"

6"

6"

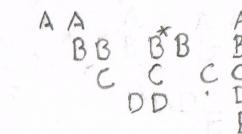
Loop into next section

looping map for next section:

A A
B B *B B A
C C C C B
D D D D
E E

*note: performer must always be playing one part, i.e. on the fifty repetition, the performer would have already recorded all parts. They must therefore choose to replay B, C, or D performer's choice

looping map for next section:



*note: performers must always be playing one part, i.e. on the fifth repetition, the performer would have already recorded all parts. They must therefore choose to replay B, C, or D performer's choice

A

B

C

D

E

Bar w/ slide and gliss up and neck. Slide towards bridge whenever possible.

played as a grace note to downbeat of next bar.
Sync w/ similar accented grace notes, i.e end of A & C

(a) played alone then layer (b) and then (c)
repeat process w/ (d) (e) and (f)

$\int = 54 \text{ cm}$

IV
V
VI

g) P122.

octave pedal (upper octave); subtle
Natural Harmonics
let ring

XXX

mf

all harmonics on different strings

Natural harmonics w/octave pedal (upper octave)

5 # \diamond $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

8 $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

(4) P122

2 $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

8: $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

8: $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

1.5 $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

16 $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

32 $\# \diamond$ $\# \diamond$ $\# \diamond$ $\# \diamond$

i) w/octave pedal (lower octave)

IV
V
VI

P122

octd.
v p.m.
IV

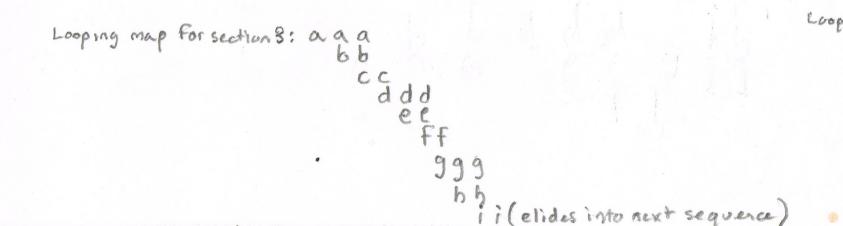
dive bar

mp

VII B string (on open A string) A (This section will be looped 3 times, i.e. performed once and looped twice so as to overlap w/ micro-tonal bending w/ trem. bar)

Trem Bar

Octave pedal (lower octave): subtle



$\text{f} = 24 \text{ ca.}$

hammer w/ bends chorus | Pizz.

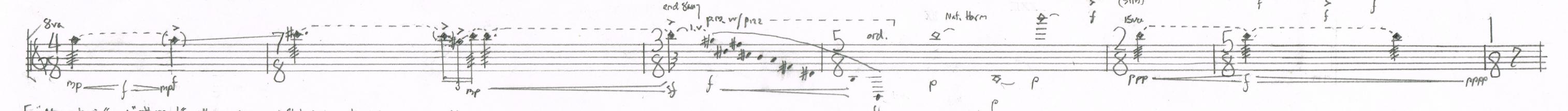
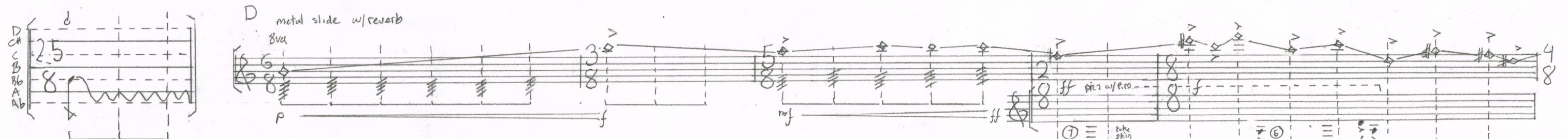
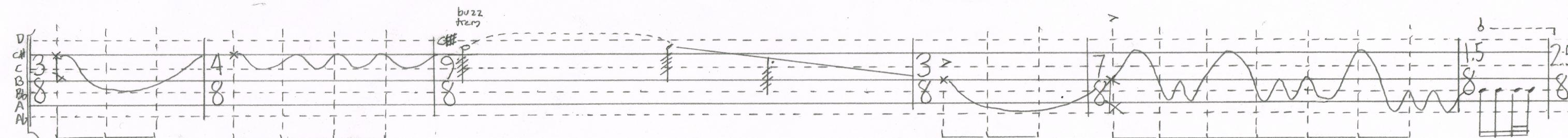
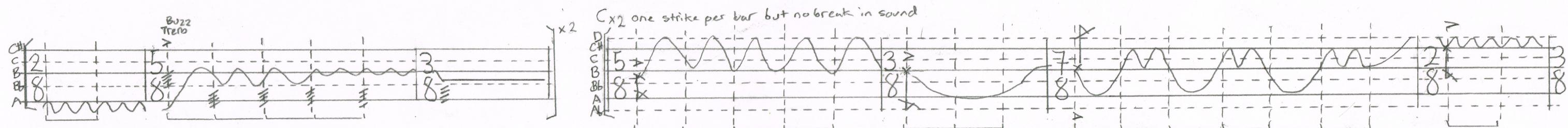
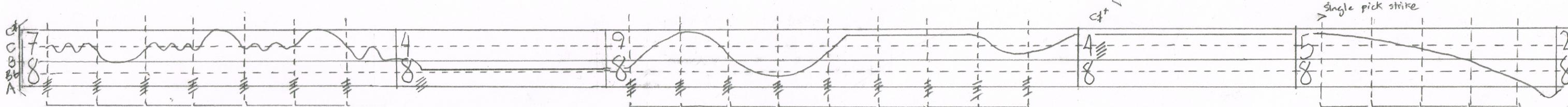
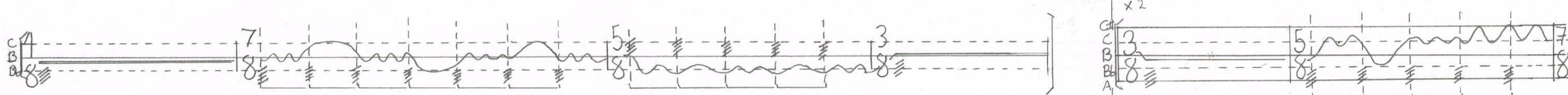
VII

ff

hold

"i" was somewhere
around here

then B, C and D etc.



E "Atmospheric" and "ethereal" all sounds are left to ring out as long as possible and whenever possible

Effects and time in this section is performers choice. the D loop will end somewhere in its midst.

