

Christopher Best

Echoes of a Lost Music

for electric guitar

and Boss DD-20 digital delay pedal

2009 (revised 2013)

INTRODUCTION

Echoes of a Lost Music was written at the request of New Zealand guitarist Matthew Marshall for his Spring Season tour 2009. It was commissioned specifically to explore the creative possibilities of the Boss DD-20 Digital Delay.

GUITAR TUNING

Because each string of the guitar has its own microtonal tuning it is essential that the notes be played on the correct string. For this reason a guitar tablature stave is included above the standard stave. As its purpose is only to indicate the string and fret number, no other information other than rhythm is included on this stave.

The lowest string is tuned down to a concert D.

The A string is tuned a $\frac{1}{6}$ tone flat (-33 cents).

The D string is tuned a $\frac{1}{4}$ tone flat (-50 cents).

The G string is tuned to concert pitch.

The B string is tuned a $\frac{1}{6}$ tone flat (-33 cents).

The top E string is tuned a $\frac{1}{4}$ tone flat (-50 cents).

An MP3 tuning file may be downloaded for free from <https://chrisbestmusic.com/works/echoes-lost-music> but for a concert situation there is a quicker and easier way to re-tune:

- Tune down the lowest string to a D. The G string can be left untouched.
- Tune the higher D string by comparing both the G on its 5th fret and G# on its 6th fret with the open G string. The pitch of the G string should lie equidistant from both (+/-50 cents).
- Tune the top E string to be in tune with the D string.
- Confirm the E tuning by comparing with both the D# on the 8th fret of the G string and the E on the 9th fret. The pitch of the E string should lie equidistant from both (+/-50 cents).
- Tune the A string so that the D on its 5th fret is a shade sharper than the open D string (17 cents). Check the A also against the A on the 7th fret of the lowest string. This should give a noticeably sharper interval (33 cents).
- Tune the B string to be in tune with the A string.
- Confirm the B tuning by checking that the E on its 5th fret is a shade sharper than the open E string (17 cents). Check the B also against the B on the 4th fret of the G string. This should give a noticeably sharper interval (33 cents).
- Try this technique a few times in rehearsal and compare the results with the tuning Sound file. This way the tuning by ear method will soon become quick and accurate.

DURATION

Duration is not fixed, but is likely to be around 30 minutes.

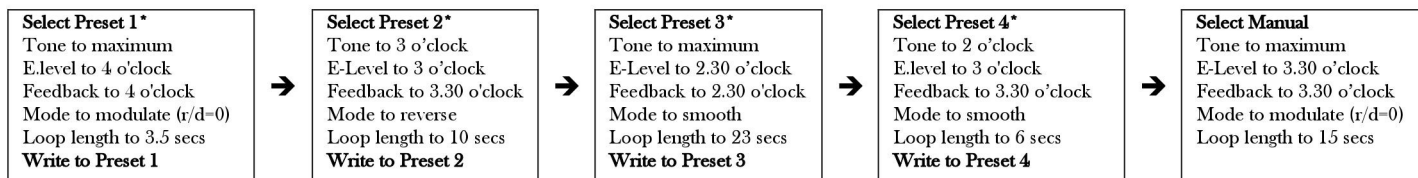
SET-UP

STEP 1: Setting up Output and Pedal modes

- Set to Pedal Mode 1 (see manual p.29)
- Set to Output Mode 2 (A:DIR/B:FX) (see manual p.30)

STEP 2: programming the DD-20

- Make sure that The Boss DD-20 on/off light is lit, then programme the device in the following sequence:



*To ensure the DD-20 stores these settings correctly when programming, it is advisable to turn each control fully clockwise and then fully anticlockwise before bringing it to the right setting. This overrides the device's feature of only recognising *changes* to the currently stored settings.

Please note also that the above settings may need slightly adjusting. Feedback and E.Level in particular, being set only by eye without reference to any digital read-out on the display, may require some experimentation during rehearsal. E.Level may need reducing if the sound from the DD-20 becomes over-loaded and distorted. However this is also linked to the feedback setting (the greater the feedback, the more likely the DD-20 will accumulate sound and distort). It should therefore be adjusted in conjunction with the feedback settings:

Manual - reduce Feedback (and E.Level) if:

- The reverse sound at (rehearsal figure) A swamps the live sound.
- The E-Bow at B cannot easily penetrate the texture.
- The sound has become distorted by C.

Preset 2 - reduce Feedback (and E.Level) if:

- The sound between F and G becomes distorted.

Preset 2 - reduce Feedback (and E.Level) if:

- The music from H to J, when returning on the DD-20, has not died away by L.

Preset 4 - reduce Feedback (and E.Level) if:

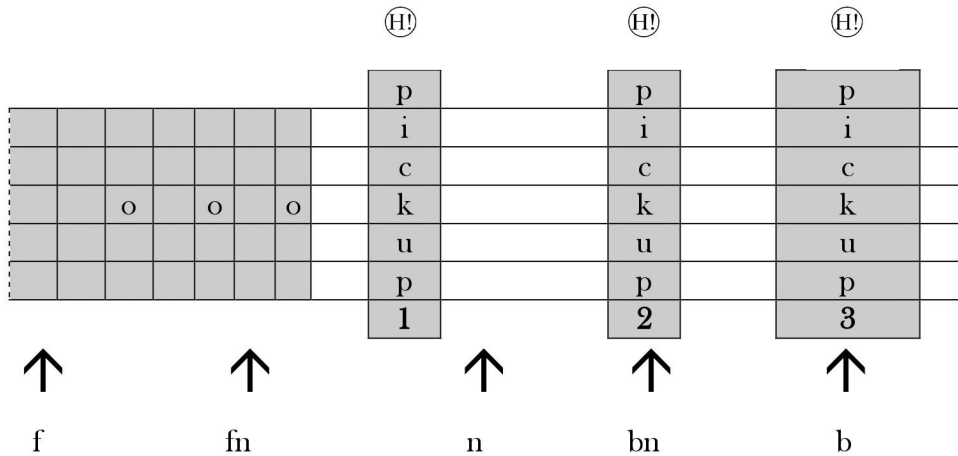
- The music from M does not balance with that preceding it and there is too much sound to affect a convincing fade out with the E.Level control at the end.

STEP 3: Positioning and routing

- Output A (guitar) and Output B (loop) should be sent to separate mixer channels and panned **very slightly** left and right. The signal should then be enhanced with a rich (but not excessively reverberant) hall-type reverb (the reverb should be panned hard left and right). Ideally the speakers would be placed to either side of, and fairly close to, the performer, but avoiding any risk of feedback.
- The Boss DD-20 should be placed on a low surface just to the performer's left, enabling the right hand to play while the left can operate the controls. The pedal should have adequate freedom of movement (not impeded by leads etc) so that it can be picked up and placed on the floor for foot operation and returned during the performance.

SET UP IS NOW COMPLETE

KEY TO SYMBOLS



RIGHT HAND

- n Normal right-hand playing position between fret board and bridge (see diagram).
 f (f13) Play over the fret board (*sul tasto*) (see diagram), (a number indicates over which fret).
 fn Between f and n (see diagram).
 b Play close to the bridge (*sul pont*) (see diagram).
 bn Between b and n (see diagram).
 f---->b (etc) Move smoothly from one position to the other. The interim positions may not always be shown.
 p Thumb
 i First finger
 m Second finger
 a Third finger
 l Fourth finger (used rarely)

LEFT HAND

- T Thumb
 1 First finger
 2 Second finger
 3 Third finger
 4 Fourth finger
 h Hammer on.



Inflect each note up and down by increasing and immediately decreasing left hand finger pressure on the string as the note is plucked.


E-BOW

Generally, the strings should be damped with the right hand while placing the E-Bow, to avoid any contact sound. This may not be necessary when there is already plenty going on.

- * When the E-Bow is slid along the strings (e.g. from bridge to fret board) there will be two soft accompanying glissandi (caused by the adjacent strings along which the E-bow is travelling). Normally these should be minimised, but when the passage is marked with the asterisk, they can be brought out more audibly.

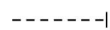
Ⓜ Hotspot. The point directly over the active pickup(s) where the sound is loudest (this may be towards the fret board or near the bridge depending upon which pickups are being used - see diagram).

Ⓜ- Stop slightly short of the hotspot to avoid the distinctive sudden sharp accent.

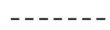
 Buzzing sound created by allowing the inner channel of the E-Bow to lightly touch the vibrating string by slightly increasing pressure (the larger the symbol, the more extreme the buzzing).



Let the E-Bow hover over the string so that it only just vibrates.



Allow to ring on after removing the E-Bow, but damp (with palm, or by releasing left hand if buzzing can be avoided) before replacing E-Bow.



The string can be left to ring on (next E-Bow placement does not use this string).

GENERAL



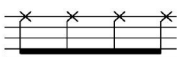
Cues taken from the DD-20 track. Respond as soon as the cue note (or phrase) is heard.



Wait a little before responding to the cue.



Continues in the same manner.



Shows rhythm only, pitch not relevant to giving the required cueing information.

SECTIONS IN PROPORTIONAL NOTATION



Note head gives pitch only (though white notes are longer than black). Duration is governed by the length of the beam, sometimes also indicated by the number of seconds.



A series of bends and releases indicating the duration and extent of each bend.



A single bend indicating duration (the extent may be shown in a box above).

Echoes of a Lost Music

for Matthew Marshall

Christopher Best
2009 revised 2013

DD-20 set to MANUAL + TAP	GUITAR Pickup: 3 Vol: 6.5
---------------------------------	---------------------------------

Electric Guitar (Tablature)

Electric Guitar (Stave notation)

Cue Line (DD-20)

Tab.

E. Gtr.

Cue

wait for 'fattening' of sound before bending (slow beating)

bend rather more (fast beating)

bend even more (discernable new pitch)

Tab.

E. Gtr.

Cue

catch the C# from DD-20 before it dies away

slow vibrato (accel vibrato) → fast vibrato

finish before vibrato returns on DD-20

enter during slow vibrato

Tab.

E. Gtr.

Cue

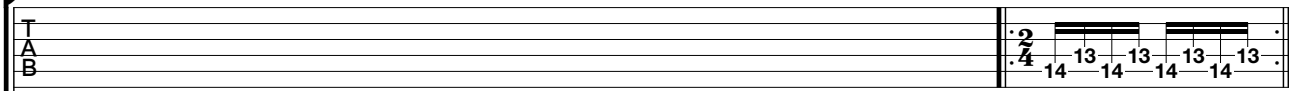
A

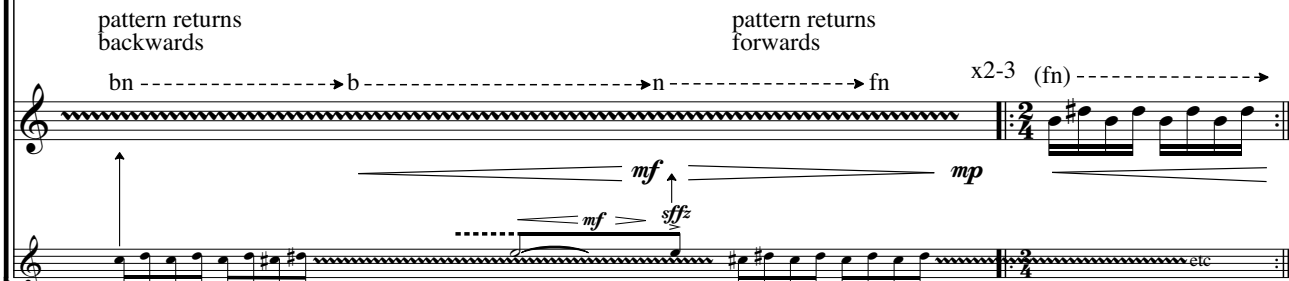
♩ = 60

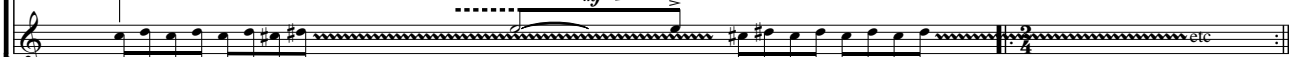
DD-20 MODE to REVERSE

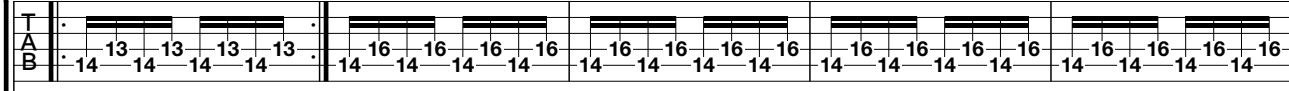
E-BOW to OFF


Plucked

Tab. 

E. Gtr. 

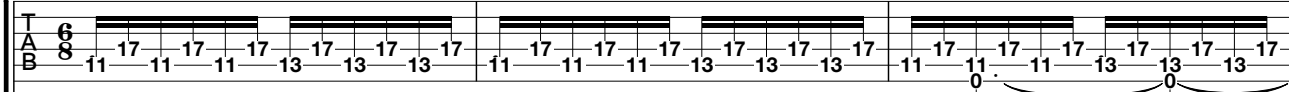
Cue 

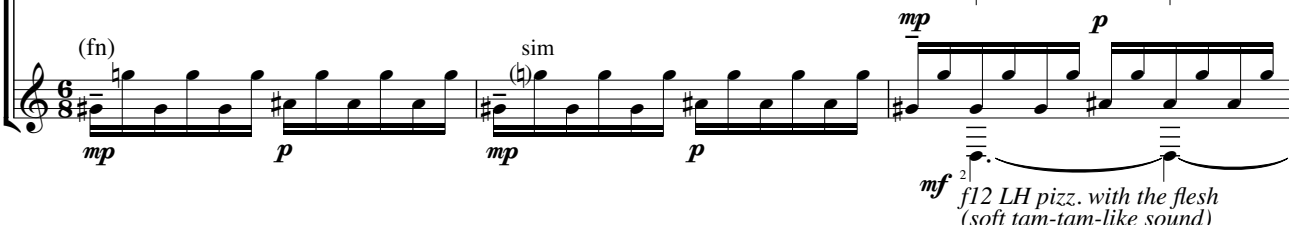
Tab. 

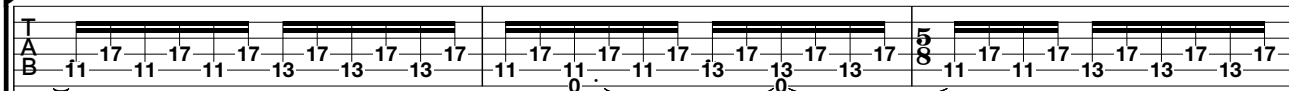
E. Gtr. 


Tab. 

E. Gtr. 

Tab. 

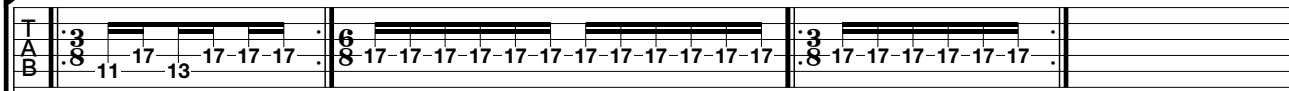
E. Gtr. 

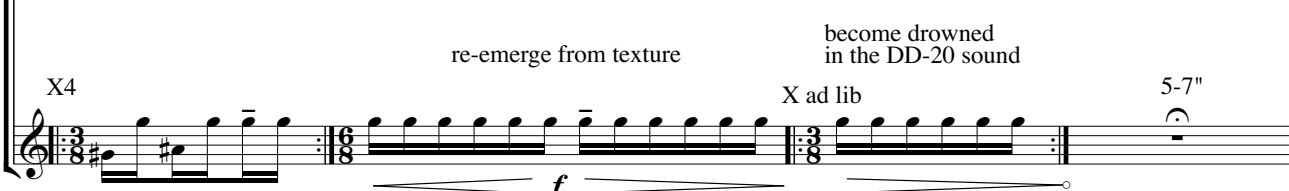
Tab. 

E. Gtr. 

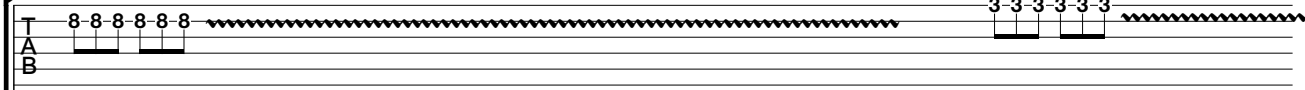
Tab. 

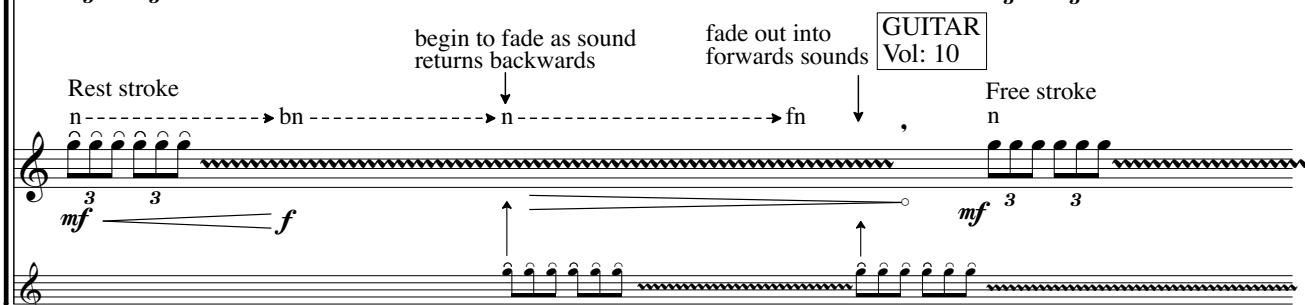
E. Gtr. 


Tab. 

E. Gtr. 

re-emerge from texture become drowned in the DD-20 sound

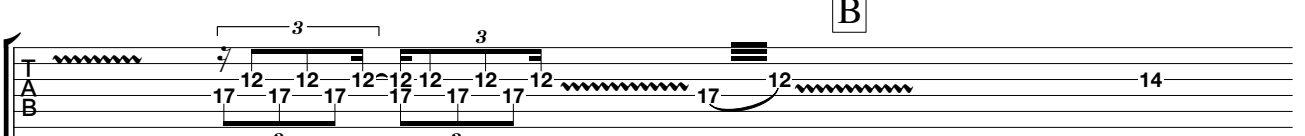
Tab. 

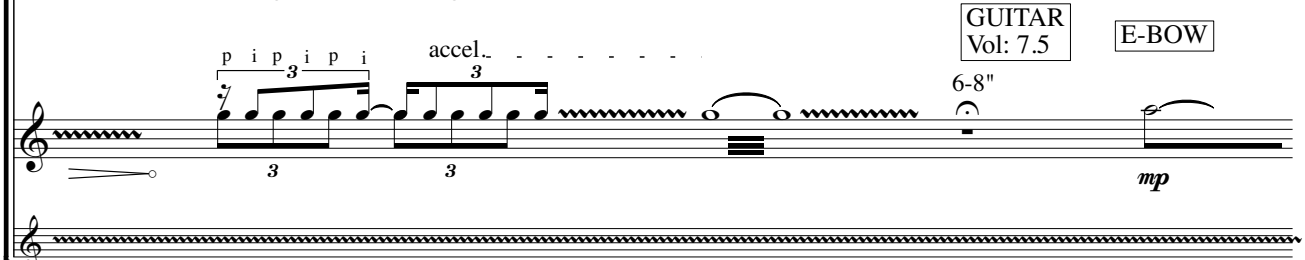
E. Gtr. 

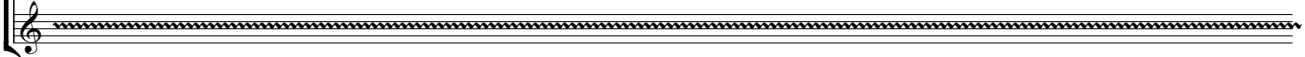
Cue 

Rest stroke begin to fade as sound returns backwards fade out into forwards sounds Free stroke

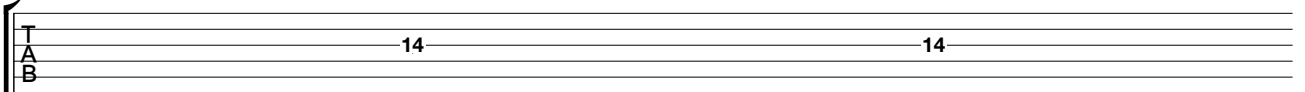
GUITAR Vol: 10

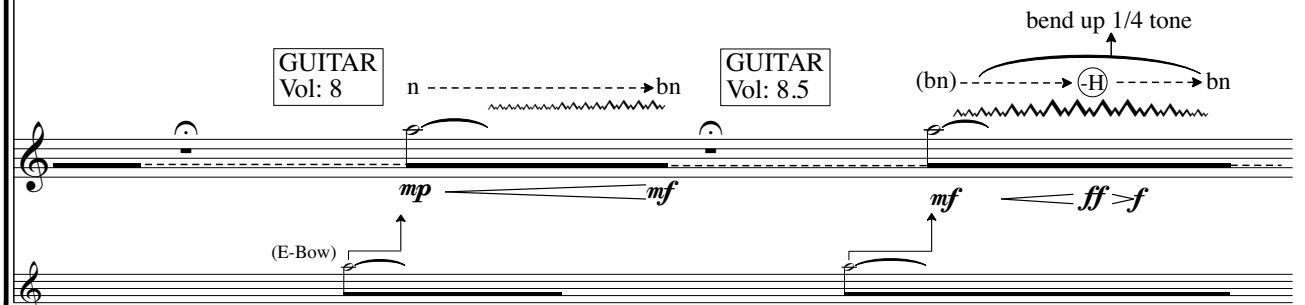
Tab. 

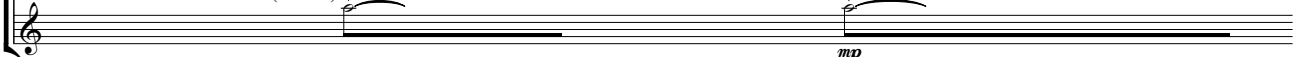
E. Gtr. 

Cue 

GUITAR Vol: 7.5 E-BOW

Tab. 

E. Gtr. 

Cue 

GUITAR Vol: 8 GUITAR Vol: 8.5

Tab. T A B 2 6

DD-20 Right pedal TAP

DD-20 Right pedal TAP

E. Gtr. *poco più f* *mp*

Cue

Tab. T A B 8

E-BOW to OFF

GUITAR Vol: 6

E. Gtr. *p* c.5"

Cue

E

Tab. T A B 3-3-3-3-3-3-3-3-3-3(3-3) 3-3-3-3-3-3-3-3-3-3(3-3-3)

Plucked tempo and number of reiterations ad lib bend up 1/4 tone imitate previous (with variation) sim

E. Gtr. *p* *p* c.4"

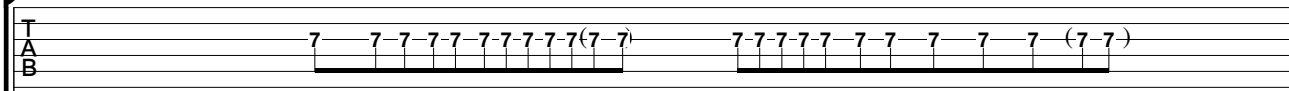
Cue *p*


Tab. T A B 6-6-6-6-6-6(6-6) 6-6-6-6-6-6-6(6-6-6)

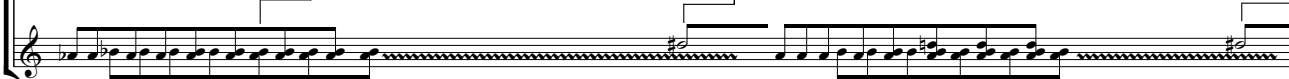
anticipate next entry (use D# on DD-20 as guide) sim sim

E. Gtr. *p* *p*

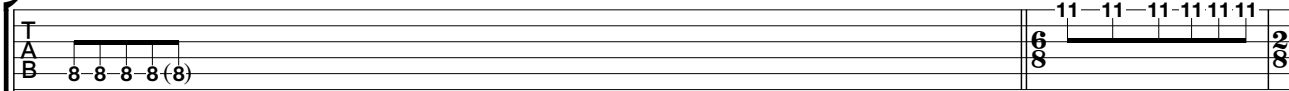
Cue

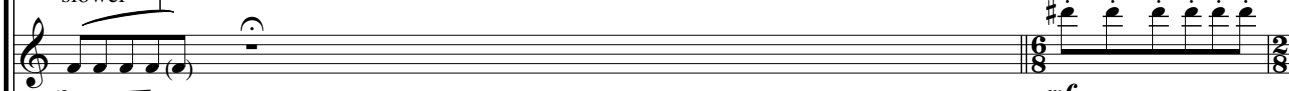
Tab. 

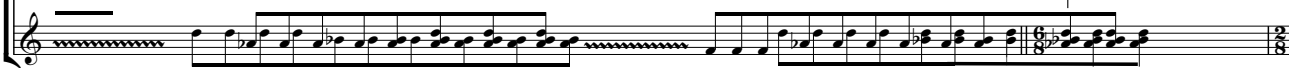
E. Gtr. 

Cue 

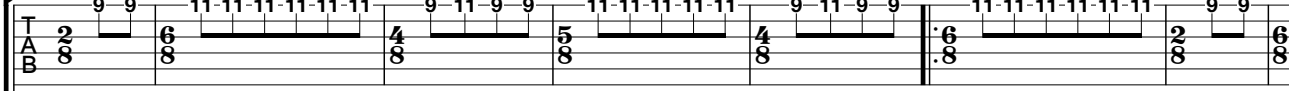
wait for all previous entries
mf
sim
imitate previous (with variation). Anticipate all previous entries (use D# on DD-20 as guide)
mf
c.3"
c.1"


Tab. 

E. Gtr. 

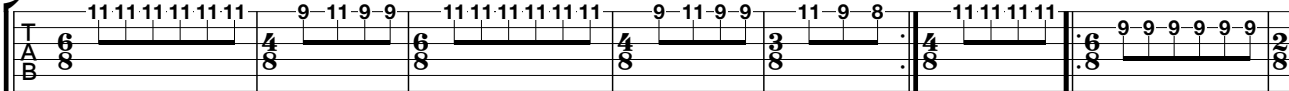
Cue 


anticipate all previous entries
slower
p
sim
Place DD-20 on floor
GUITAR Vol: 7
DD-20 Right pedal TAP
mf
All parts in

Tab. 

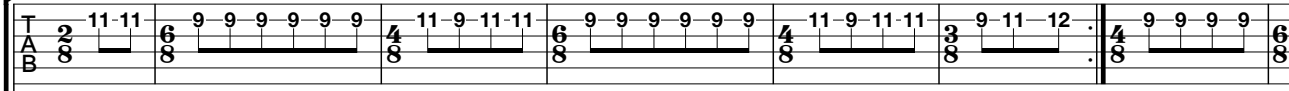
E. Gtr. 


DD-20 Right pedal TAP
x3

Tab. 

E. Gtr. 

x3
mf

Tab. 

E. Gtr. 

mf > mf > p sim > > > > > mf

Tab.

E. Gtr.

Tab.

E. Gtr.

Tab.

E. Gtr.

Tab.

E. Gtr.

Tab.

E. Gtr.

G Meno mosso (rubato)
♩ = c.60 (freely)

Tab.

E. Gtr.

E-BOW

c10-12"

mf

Tab.

E. Gtr.

DD-20 Left Pedal to OFF

E-BOW to harmonic

GUITAR Pickup 1 Vol: 7

between n and fn

f gritty sound

Tab.

E. Gtr.

DD-20 Left Pedal to ON

E-BOW to normal

GUITAR Pickups 3&4 Vol: 10

mf

sitar-like sound

H

Tab.

E. Gtr.

GUITAR Vol: 8

DD-20 Press PRESET 2

E-BOW to OFF

Plucked

note should be well looped and have emerged from the texture before dying away

become the dominant note

become the dominant note

sim

p

ppp

mp

pp

mf

Cue

Tab.

E. Gtr.

Tab.

E. Gtr.

Tab.

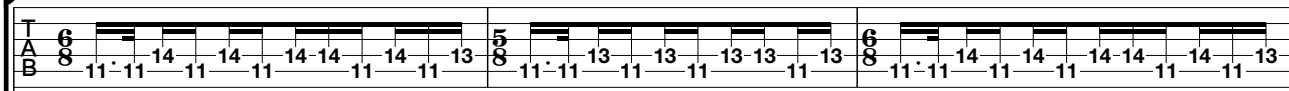

E. Gtr.

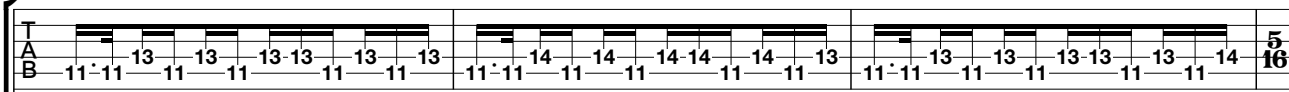
Tab.



E. Gtr.

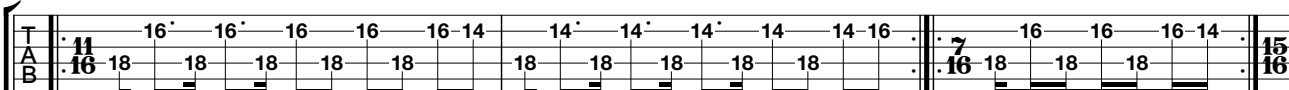

Tab.



E. Gtr.

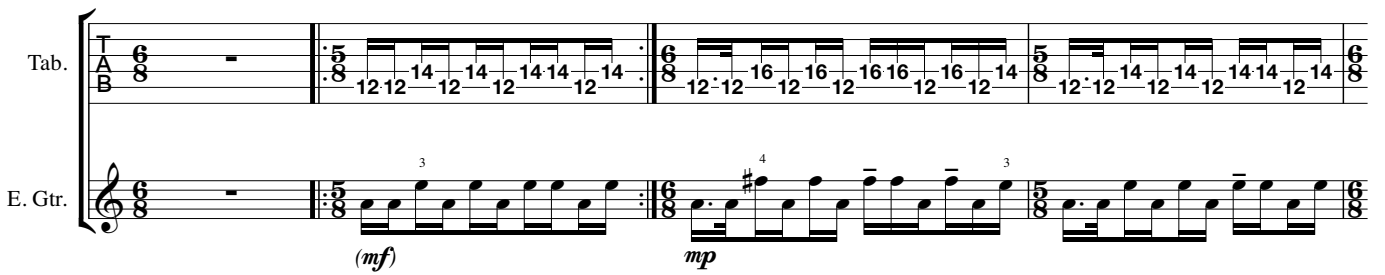
Tab. 
E. Gtr. 
mf

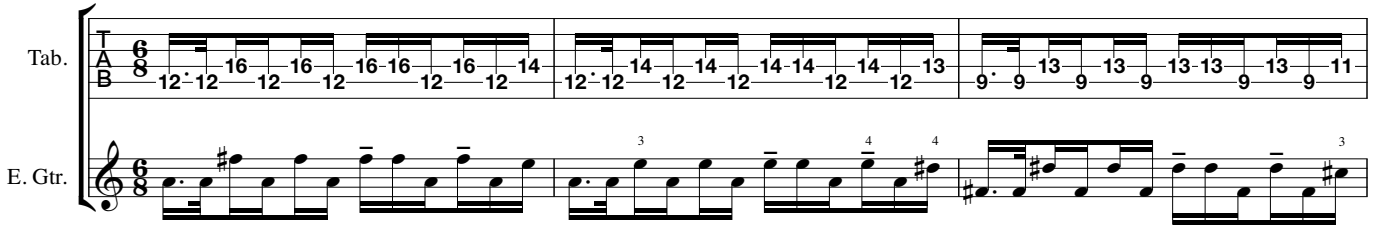
Tab. 
E. Gtr. 
mf

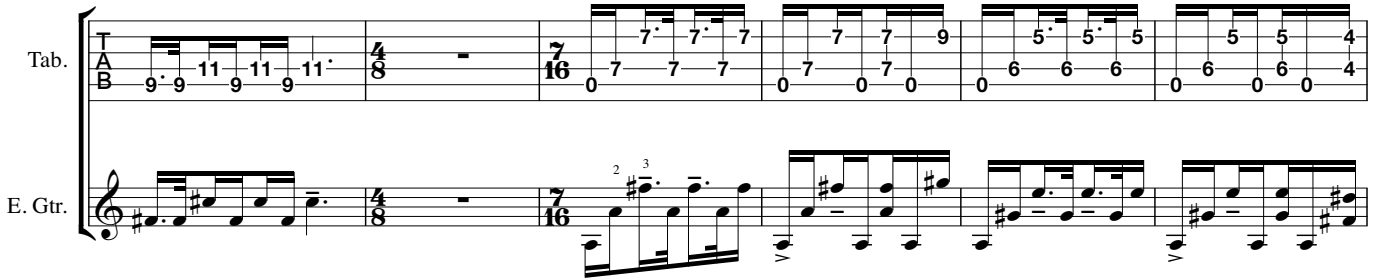
Tab. 
E. Gtr. 
mf

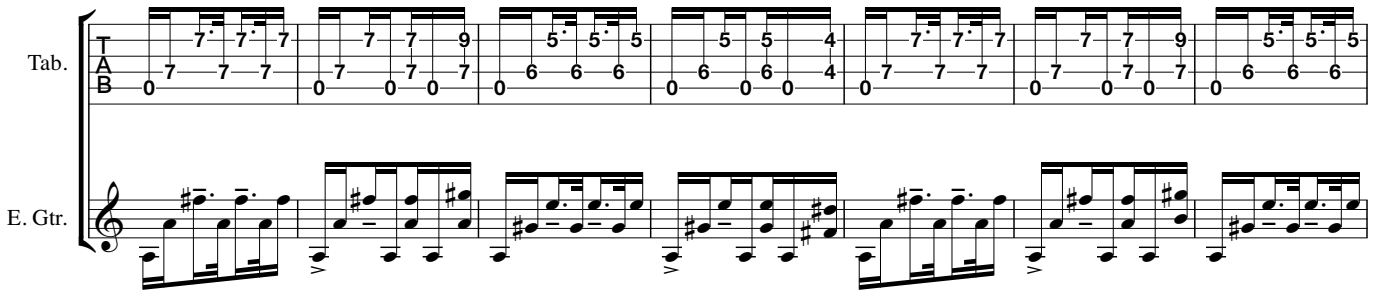
Tab. 
E. Gtr. 
mf

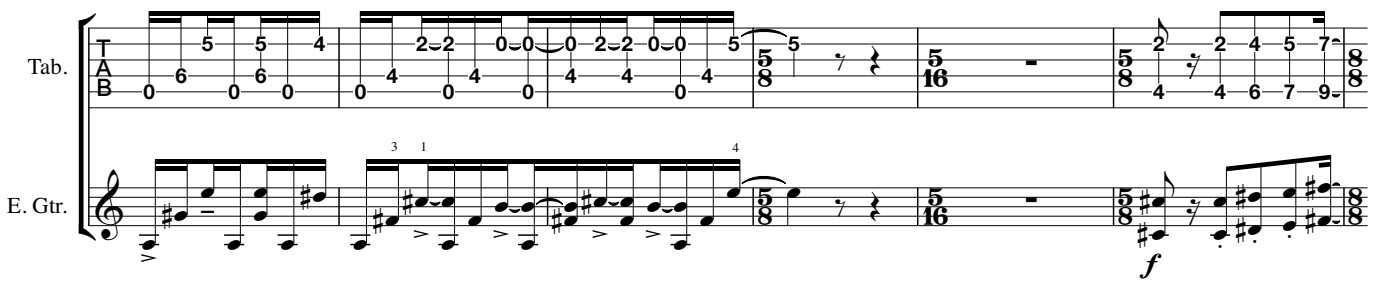
Tab. 
E. Gtr. 
mf

Tab. 

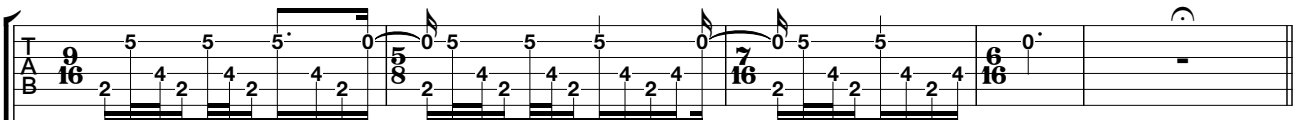

Tab. 

Tab. 

Tab. 

Tab. 

Tab. 

Tab. 
E. Gtr. 

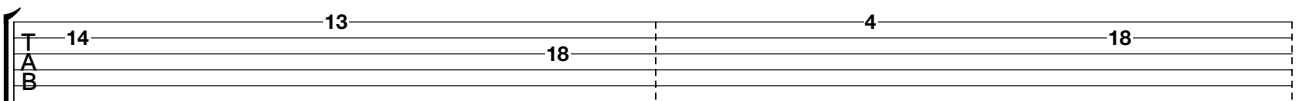

p

Return DD-20 to stool or chair

DD-20 FEEDBACK Down to 1.30

GUITAR Pickup: 1 Vol: 6


L

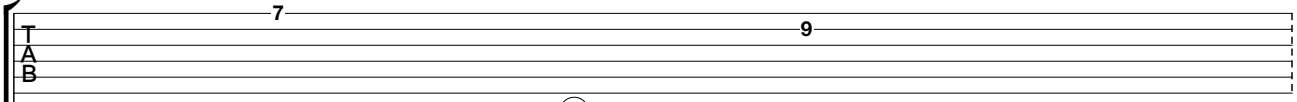
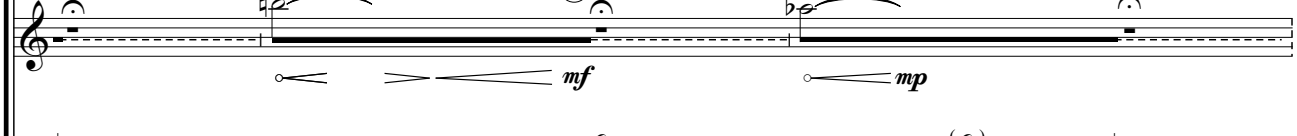
Tab. 
E. Gtr. 

E-BOW c.10" c.10" sim

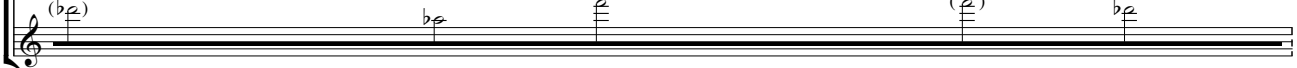
DD-20 FEEDBACK down to 1 o'clock

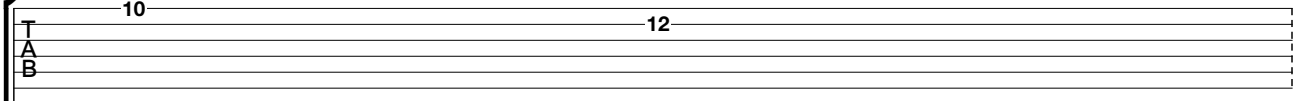
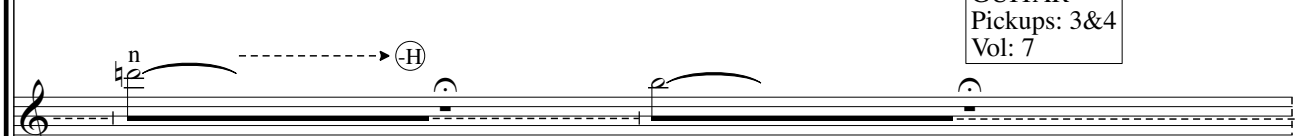
mp *mf* *mp* *mp* *mf* *mp*

Cue 

Tab. 
E. Gtr. 

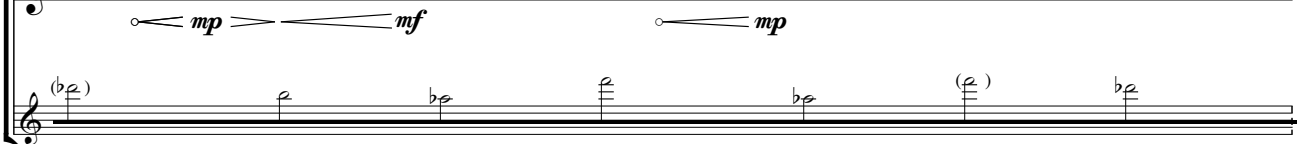
mf *mp*

Cue 

Tab. 
E. Gtr. 

GUITAR Pickups: 3&4 Vol: 7

mp *mf* *mp*

Cue 

Tab. 15

4 9

E. Gtr. *p*

Cue

wait for Ab before playing
f15 -----*-----> f20

wait for D \sharp before playing

play before F \sharp on DD-20 finishes
n-----*-----> f15

M

Tab. 18

9 19 18 16

E. Gtr. *mp*

Cue

DD-20 Press PRESET 4

ensure note is looped
c.15-16"

sim sempre

GUITAR Vol: 5

Tab. 7

9 18 15

E. Gtr. *f*

Cue

GUITAR Vol: 4

f13----->f17

etc

Tab. 0

0 0

E. Gtr. *pp*

Cue

DD-20 Left pedal to OFF

slowly bring out fundamental
n----->f13

DD-20 slowly fade E.LEVEL to 1.00pm

DD-20 Slowly fade E.LEVEL to 0 while sustaining note

DD-20 to MANUAL

GUITAR Fade volume slowly to 0

pp just enough to sustain

...unique sonorities and an engaging sound world... a major opus in terms both of its evocative musical content and its duration, ...representing an important contribution to the body of music for low flutes...

Will Sleath (flautist) **'Fragilities'**

... 'How Great, How Fall'n' created a lot of interest from both audience and performers alike. [It] was exactly the type of new music that JAM prides itself on supporting...

Edward Armitage, Chairman John Armitage Memorial Concert Series

...An idiosyncratic blend of stylistic types- Gamelan/folk...the music comes across vividly...

SPNM Reading panel **'Dolya Nash Krai'**

... 'Playfall' is a mature and powerful work, able to portray the dark shadows of loss that can unexpectedly creep into even the most joyful moments in life...

Dance Europe

... 'Night Walking' impressed me because it combined lightness and warmth. Here was proof that contemporary music can succeed on all fronts; it required concentration but was also exhilarating...

Artistic Director SPNM

... 'Another Kind of Air' is courageous in its simplicity and deserves to be heard...The sharp focus of the thematic material combines with the transparent medium to make for a piece that proclaims an unambiguous space...

SPNM Reading panel

...This is lovely music for dance and it develops in a delightful way... I particularly liked the pizzicato section...

(composer Howard Skempton) **'Life Before Birth'**

...The piano command is impressive... the pieces make a satisfying arch in terms of mood...

SPNM Reading panel, **'Then Again...'**

... 'Triaphony' showed competence in the handling of a difficult medium... the climax to the third movement was highly effective...

Cambridge Evening Telegraph

...Best has previously written, with verve, for traditional forces... ['Cue-Play-Review'] seemed so clearly bound up with human responses... but the finale to this concert was his electronic tape 'From Steel to Stone'. In the darkened studio, its shifting layers made a shapely and animating effect.

Nottingham Evening Post

Christopher Best is a freelance composer based in the South West of England writing mostly concert, dance and acousmatic music. Commissions have included works for the Fisarchi Ensemble of Florence, the Malta Philharmonic Orchestra, Emilyn Claid and Company, Scottish Dance Theatre, Bimba Dance Theatre and Jamaican National Dance. Works have been especially written for ensembles including Aquarius, Jane's Minstrels, Kokoro, the choir of Selwyn College Cambridge and Onyx Brass, plus a host of distinguished soloists. Chris's compositions have received widespread critical acclaim and been performed and broadcast internationally.

Recent output includes; *Clarion Song* for trumpet and organ; *'Odes and Episodes'* and *'Echoes of a Lost Music'*, both for electric guitar; *'They Fall, They Dance'* for flute and string quartet; *'Scending'* for flutes and accordion and *'Fragilities'* for flutes and cello. A more comprehensive list of compositions can be found at: www.chrisbestmusic.com/works

Since 2010 Chris has held a senior lectureship in music composition at Falmouth University, having formerly been Reader in music composition at Dartington College of Arts in Devon. He has taught extensively throughout the UK and abroad, and co-directed residential music and dance exchanges in Devon, London and Madrid.

For further information, scores, parts and recordings visit composer's website:

www.chrisbestmusic.com