

commissioned by Barry and Sally Childs-Helton

Chants for Peace (with Drones)

for fretless bass guitar, live electronics, and fixed media

Frank Felice

Drones

Effect

Reverse delay w/reverb, Pitch shift ON | Pitch shift OFF | Delay OFF | Volume pedal 1 swells | Pitch shift ON | Volume swell delay w/reverb, Pitch shift OFF | Delay OFF, Pitch shift OFF | Hard digital delay w/reverb, Pitch shift OFF | Pitch shift ON | Volume pedal 2 OFF

Bass

ff Slow, active glissandi - listen to the delay..... | *p* Add single, and dual long tones using the indicated mode - not too many notes - listen to the delays/reverb - utilize the space | gradually employ more and more of the *Agnus Dei* material | *f* | *ff* | *mp* | *n*. Various natural harmonics G-nat, A-nat, D-nat, sporadic E-nat., moving from lowest to higher pitches.....

Mode: Dorian | Mixolydian | Dorian

Live electronics must accomplish these tasks using either a patch in Max/msp (or Pure Data) or with pedals/FX hardware that contain :

- switchable pitch shifting 2 octaves higher than played note
- switchable 250 ms delay with reversed attacks, med. feedback repeats
- switchable 250 ms delay with volume swells fade in, med. feedback repeats
- switchable 200 ms hard (digital) delay with a large number of feedback repeats (the delays must be able to continue the release envelope after being switched off)
- a reverb unit, with a very large room (cathedral) setting, 25% wet
- 1 volume pedal set first into the chain
- 1 volume pedal set last in the signal chain

Signal Flow:

bass guitar > Volume pedal 1 > Pitch shifter > Delay 1 > reverb > Volume pedal 2 > amplifier
 Delay 2
 Delay 3

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na no-bis pa-cem.

The main musical material the bassist uses for this piece is the *Agnus Dei* chant provided on this score - this chant is not to be performed in its entirety; rather, notes, motives, snippets, and small diads from it can be played through the delays, repeated, riffed, held, and slid from one note to another to make up the body of this piece.

Strict modal diatonicism should be employed at all times except for those places where glissandi are employed. Occasional double and triple stops are encouraged. All registers of the instrument should be used.

Listen to the spirit of the drones - occasionally NOT playing anything is the best option; Silence can be a virtue.

Play with, rather than against the delays.

Fixed media recordings exist in two channel, 5.1, and 8.1 (4 stereo pairs) versions and may be obtained from Mad Italian Bros. Ink Publishing