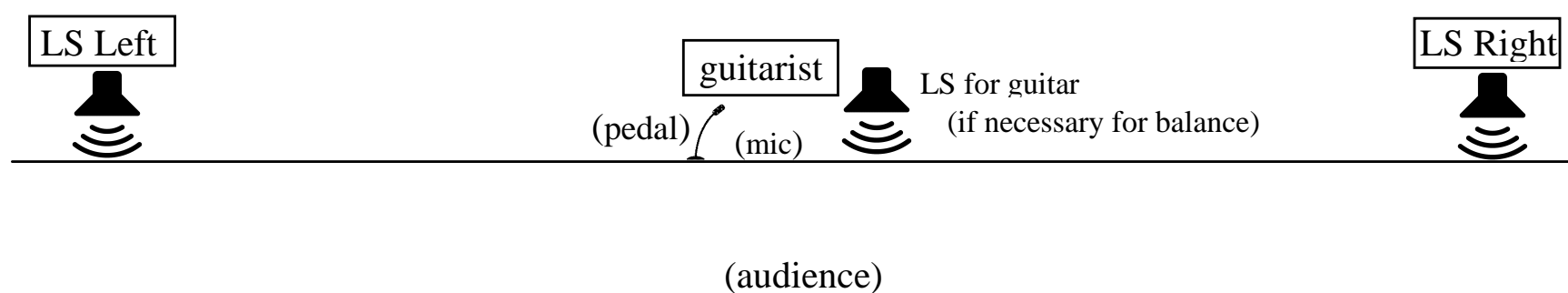


Jukka Tiensuu:
Daydreams (2016)
for guitar and electronics

Electronics required: MAX/MSP program (maxpatch available from the composer), MIDI-pedal to change program, suitable microphones and P/A (stereo).

Setup (the loudspeakers wide away from the guitarist, directed to the audience):



Performance note

Guitarist The guitar sound (projected from its own loudspeaker only) is *slightly* amplified (type "large hall") and reverberated throughout the piece. Close miking with a DPA 4000 series or alike is recommended, but other high standard solutions such as L.R.Baggs M80 activ, magnetic soundhole pickupsystem are acceptable. The electronic sound (e.g. program [2]) and the delayed guitar (program [6]) should be at the same level as the (amplified) live guitar. The live guitar is heard only from the center loudspeaker, the stereo channels are panned *extremely* left and right. The loudspeakers are placed (sideways) as far of the player as reasonable, to create an illusion of three guitars (and to reduce the danger of feedback), but not disturbingly close to the audience.

Tuning: a' = 440 Hz. Tune ⑤ to 110 Hz then ① to a perfect twelfth with it (=330 Hz). Tune ②, ③ and ⑥ to a perfect minor triad with ①, then ④ to a perfect fourth with ⑤. (N.B. the resulting fourth ④-③ will be "unpleasantly" wide).

Tempo: During program [2] the tempo must be exactly 96 (used on the "tape" part b.64-138). For other programs the player may choose slightly different tempi than indicated, but they would the delay values in the MAX patch would then have to be changed accordingly, and the player must keep the new tempo steady for exact synchronization with the delayed sounds.

Notation

Glissandi (with slide b. 148-199) start immediately and go on for the full length of the note (no "portamento"). Position the slide a little above/below the required starting pitch and start moving it a little bit before you pluck. I.e. always pluck while already sliding.

~~~~ Excessively wide, slowish *vibrato*. Traditional *vibrato* on long notes and expressive passages are recommended, except on the last (microtonal) section of the piece, where *no vibrato* should be used.

#<sup>♯</sup> a quarter-tone sharp and flat respectively. At the end section of the piece these are mainly reminders for pitches played on the (de-tuned) ⑥ and ④. On the other strings, quarter-tones are performed by stretching the string. All accidentals apply till the end of the bar (although they are occasionally repeated for clarity and to facilitate reading) and any accidental, including a micro-tonal one, cancels the previous one.

. *staccati* are relative, i.e. somewhat longer on longer note values.

– *tenuto* sign is used mainly to remind that the duration of the note in question is played to its *full* value.

L.V. Let strings vibrate as long as possible. L.V. is cancelled by *ord.* or a written pause or caesura (?).

◇ Most harmonics are on open strings. The string and fret position are given, but the resulting pitch - thus being redundant - is not. It is recommended to play the harmonics *sul pont.* whenever convenient.

# Daydreams

for Guitar and electronics

Jukka Tiensuu 2016

1 **1** *L.V. sempre* *mp poco cresc.* *mf* *ff*

8 *mp* *poco cresc.* *mf* *ff*

12 *mf* *p* *f* *ord.*

27 *meno f* *f* *f (secco)*

35 *meno f* *mp* *f* *meno f* *ord.* *mp*

45 *p* *mp* **2**

54 *p* *mp*

64 *pp* *mp* *p* *"tape" Right: 3p*

73 *mp* *mf* *6*

81 *L.V.* *(ord.)* *ppp* *mp* *L.V.* *(ord.)* *(mp)*

89 *3* *3*

97

106

114

121

128

133

140

take slide L.V. (ord.)

*p* *mp*

3 program on repeat only (Delays à 3/16 L -6 dB, II -9 dB)

*poco f*

151

5 VII

*meno f* *poco f*

161

*poco f*

162

1 VII

2 VII

*mf* *mf* *p* *poco f* *p*

172

8va

Loco

8va

*poco f* *mp* *poco f* *mf* *mp* *mf* *mp* *più f*

181

XII 6 XII 5 XII 4

L.V. (slide pos.: VIII - VII - V)

4 (Delays OFF, add Rev) Loco

*meno f* *p(p)* *f*

191

6

(poco rall.)

put slide away ord. (less rev.)

5

*p(p)* *meno f* *mp* *più f* *meno f* *mp* *pp*

203 ~104 Whimsically

Musical staff 203-211. Dynamics: *mf*, *f*, *meno f*. Performance markings: *più appassionato*. Includes triplets and slurs.

Musical staff 212-219. Dynamics: *mf*, *(mp)*, *f secco*, *mp*, *f secco*. Performance markings: *6* (Delays à 1/4). Includes triplets and slurs.

Musical staff 220-227. Dynamics: *meno f*, *ff secco*. Performance markings: *6*, *5*. Includes triplets and slurs.

Musical staff 228-235. Dynamics: *mp*, *f*, *mf*, *mp*, *pp poco dim.*. Performance markings: *(stretch)*. Includes triplets and slurs.

Musical staff 236-242. Dynamics: *ff*, *meno f*, *ff secco*, *meno f*, *ff*, *meno f*, *ff secco*. Performance markings: *L.V.*, *3*, *6*. Includes triplets and slurs.

Musical staff 243-250. Dynamics: *ff secco*, *f*, *ff secco*, *f*. Performance markings: *3*, *6*. Includes triplets and slurs.

Musical staff 251-258. Dynamics: *meno f*, *ff*, *meno ff*, *f*, *ff secco*. Performance markings: *L.V. sempre*, *5*, *6*. Includes triplets and slurs.

Musical staff 259-265. Dynamics: *ff secco*, *f robusto*, *(secco)*. Performance markings: *5*, *6*. Includes triplets and slurs.

Musical staff 266-270. Dynamics: *mf*, *mf*. Performance markings: *5*, *6*. Includes triplets and slurs.

Musical staff 271-275. Dynamics: *mf simile*. Performance markings: *3*. Includes triplets and slurs.

Musical staff 276-280. Dynamics: *fff*, *mf*, *ppp*, *mf*. Performance markings: *3*, *6*. Includes triplets and slurs.

Musical staff 281-286. Dynamics: *fff*, *mf*, *ppp*, *fff*, *mf*, *ppp*, *ff*. Performance markings: *3*. Includes triplets and slurs.

Musical staff 287-293. Dynamics: *f*, *mf*, *ppp*, *f*. Performance markings: *3*. Includes triplets and slurs.

Musical staff 294-300. Dynamics: *f*. Performance markings: *3*. Includes triplets and slurs.

Musical staff 301-307. Dynamics: *f*. Performance markings: *3*. Includes triplets and slurs.

300 *(strong accents)*  
*f secco*

305  
*ff* *f*

310

316  
*p* *ff* *f* *mp* *p* *pp* *ppp* *ff* *f*

320  
*ppp* *mp* *mf* *f* *mp* *ff* *f* *mf* *mp* *p* *pp* *ppp*

326  
*ff* *f* *mf* *mp* *p* *pp* *meno f*

333 *Loco*  
*mp* *meno f* *f* *f* *f* *7* *f* *mf*  
 (Delays OFF) (more REV)

341 *Enigmatically*  
*f* *mf* *f* *pp* *p* *pp* *ff* *mp* *p*

348 *(with tuning)* *L.V.* *(L.V. sempre)*  
*ff* *p* *f* *f* *mp* *f* *mp* *f* *mp* *f*

357 *L.V.*  
*mp* *ff* *mp* *ppp* *mp* *VII* *XII V VII* *VII* *VII* *mp* *mf*

367 *Kindly*  
*mp* *f* *pp* *mp*  
*(sample)* *L.V. sempre*

375  
*L.V. sempre* *mp*

382 *(slide)* *(L.V.)*  
*f* *p* *pp*