oddjob

for viola and electronics

Jukka Tiensuu 1995

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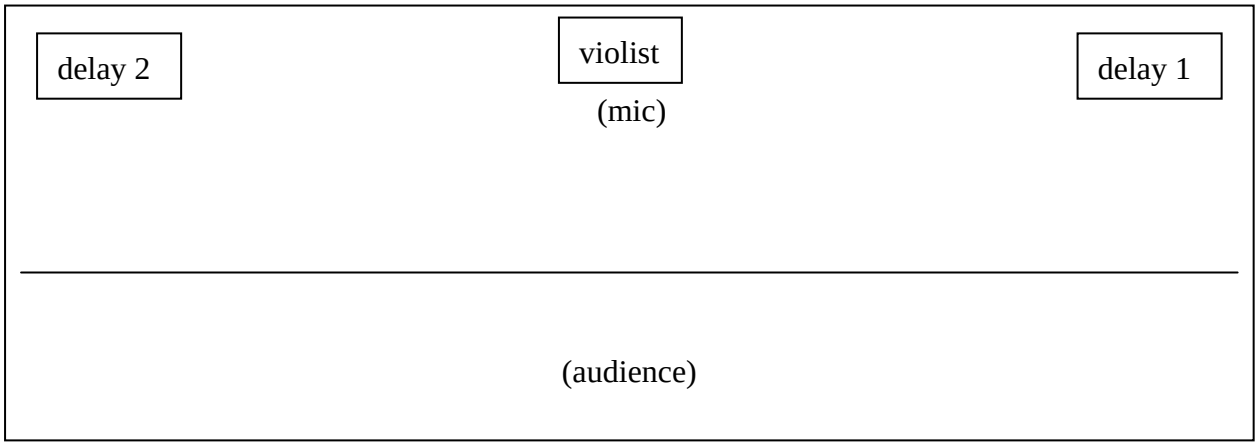
electronic setup:



violist The violist plays on rear part of the stage. It is amplified and reverberated to the level of both of the delayed signals and is panned to center. The loudspeakers are placed on middle stage, far enough from the violists microphone to avoid feedback, but not disturbingly close to the audience.

reverb. Type "large hall" (reverb time ca. 3" or slightly more) from the beginning till bar 65. Shorter/less reverberation ("large chamber") in bars 66-150, gradually more/longer reverberation in bars 151-165, then very long reverberation ("cathedral" ca. 6"-8") from bar 165 till the end. If the type of the reverberation cannot be changed during the performance, the proportional amount of dry and reverberated sound should be adjusted.

delay 1 Type "one-shot", i.e. 0% feedback. Panned right. From the end of bar 65 till bar 160 the duration of delay 1 is one quaver (i.e. ca. 833ms for MM.72, 790ms for MM.76, 714ms for MM.84, 690ms for MM.87, 625ms for MM.96 etc.), then gradually longer up to ca. 3" (and optionally slightly softer) at the end of the piece.

delay 2 Type "one-shot", i.e. 0% feedback. Panned left. From the end of bar 65 till bar 160 the duration of delay 2 is two quavers (i.e. twice the duration of delay 1), then gradually longer up to ca. 6" (and optionally slightly softer than delay 1) at the end of the piece.

With a two-channel delay device, one can also set the delays to equal length, then connect the output of delay 1 to the input of delay 2 (see diagram).

The overall result should be as close as possible to an illusion of three identical instruments playing a canon.

tempi can be slightly slower than indicated, but their mutual proportions should be retained.

notation:

↑ ↓ 1/8-tone up and down respectively

♯ 𝄲 1/4-tone up and down respectively

𝄬 3/4-tones down

glissando, always even - no "portamento"

exaggerated vibrato: slow...fast...slow (elsewhere play "non vibrato").

Jukka Tiensuu, Helsinki 11.03.95

Jukka Tiensuu: ***oddjob*** (1995)

Simple guide for the FX:

Both delays are set to one-shot (wet 100%, feedback 0%)

1. **Viola** is recorded (can be mono) and the (mono or monoed) signal is sent *as such* (i.e. no equalizing, filters, compressors or other corrections are used!) to:
- delay1
- reverb
- (from reverb) equally to both loudspeakers (resulting in **MID pan**)

2. Delayed signal (**output of delay1**) is then sent (as such) to:
- delay2
- reverb
- (from reverb) loudspeaker on the right (seen from the audience), resulting in **R pan**.

3. Signal from **delay2 output** is sent to:
- reverb
- (from reverb) the loudspeaker on the left (**L pan**)

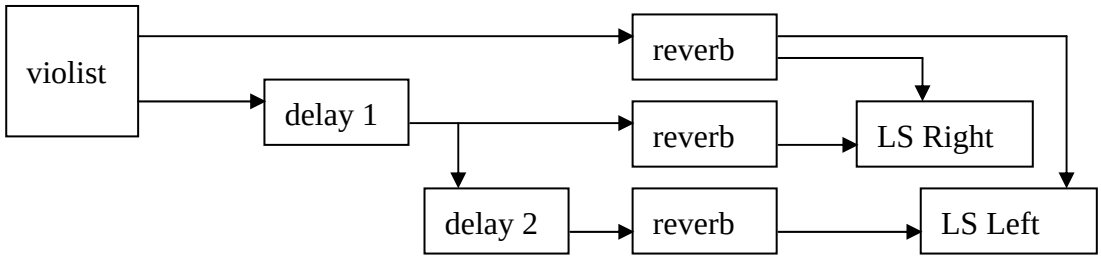
This results in three identical*) signals heard "in canon".

**) Identical in reverb and volume. Naturally, in a concert the (acoustic) viola is also heard directly, and the direct and delayed signals are slightly fed back from the loudspeakers to the mike, which cannot be avoided.*

The person responsible of the sound projection should make sure that the signal is not chopped or distorted during changes of the amount of the delay or reverb.

Also note, when choosing the delay device(s), that they *both* (i.e. both channels) should be able to delay the signal 3 seconds.

DIAGRAM: (all reverbs identical)



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+reverb.

1 ♩=84 **con ardore** *piu lento* *a tempo*

ff *mp* *f* *dim.* *ff* *mp*

9 *piu lento* *a tempo*

cresc. *ff* *dim.*

19

cresc.

25 *tr*

ff

29 (in tempo)

p *ff* *p* *ff* *pp* *ff* *pp* *p*

39

p *ff* *ppp* *ff* *ppp* *ff*

45

ppp *ff* *ppp*

49

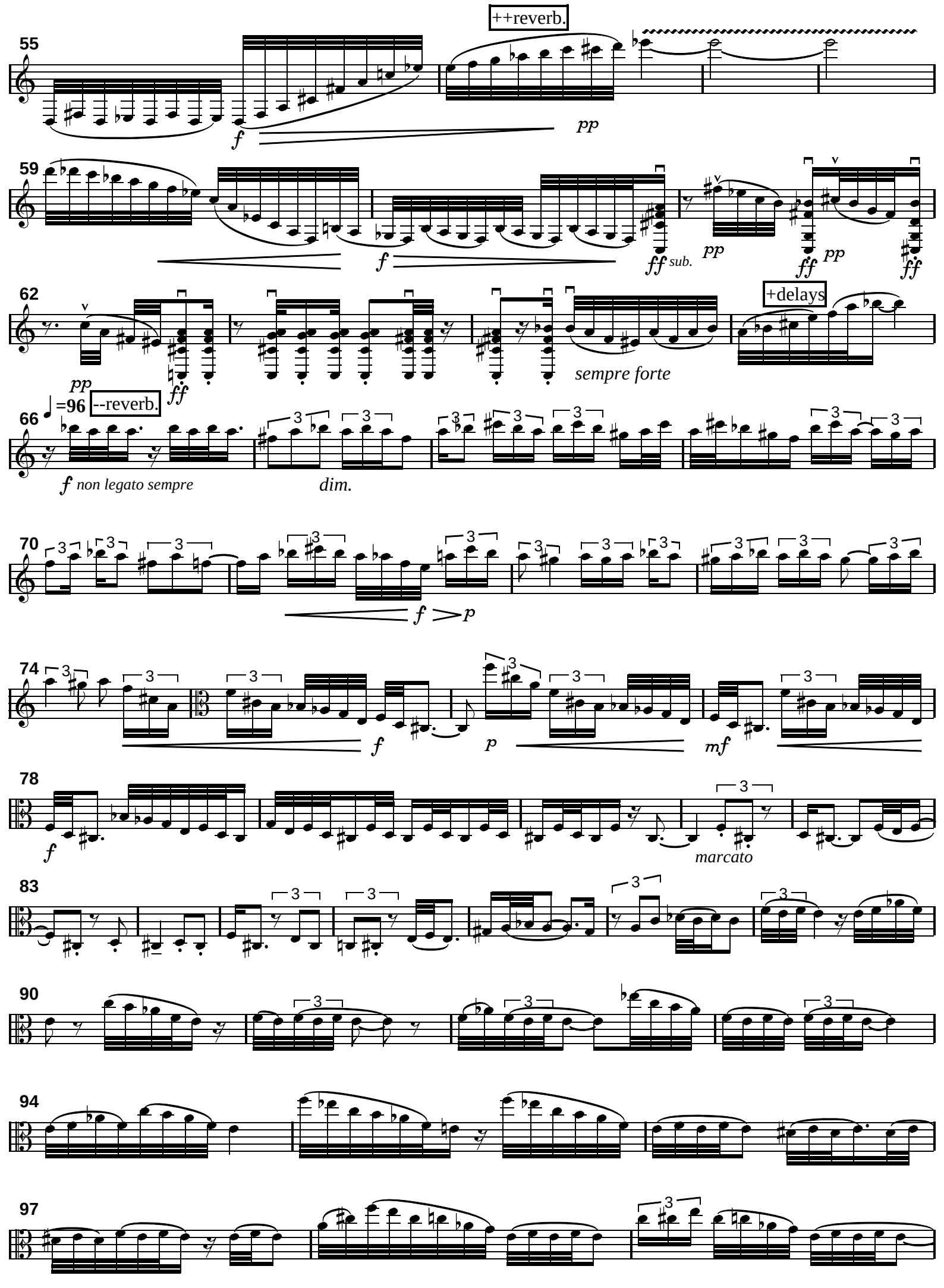
ff *ff* *pp* *ff* *pp*

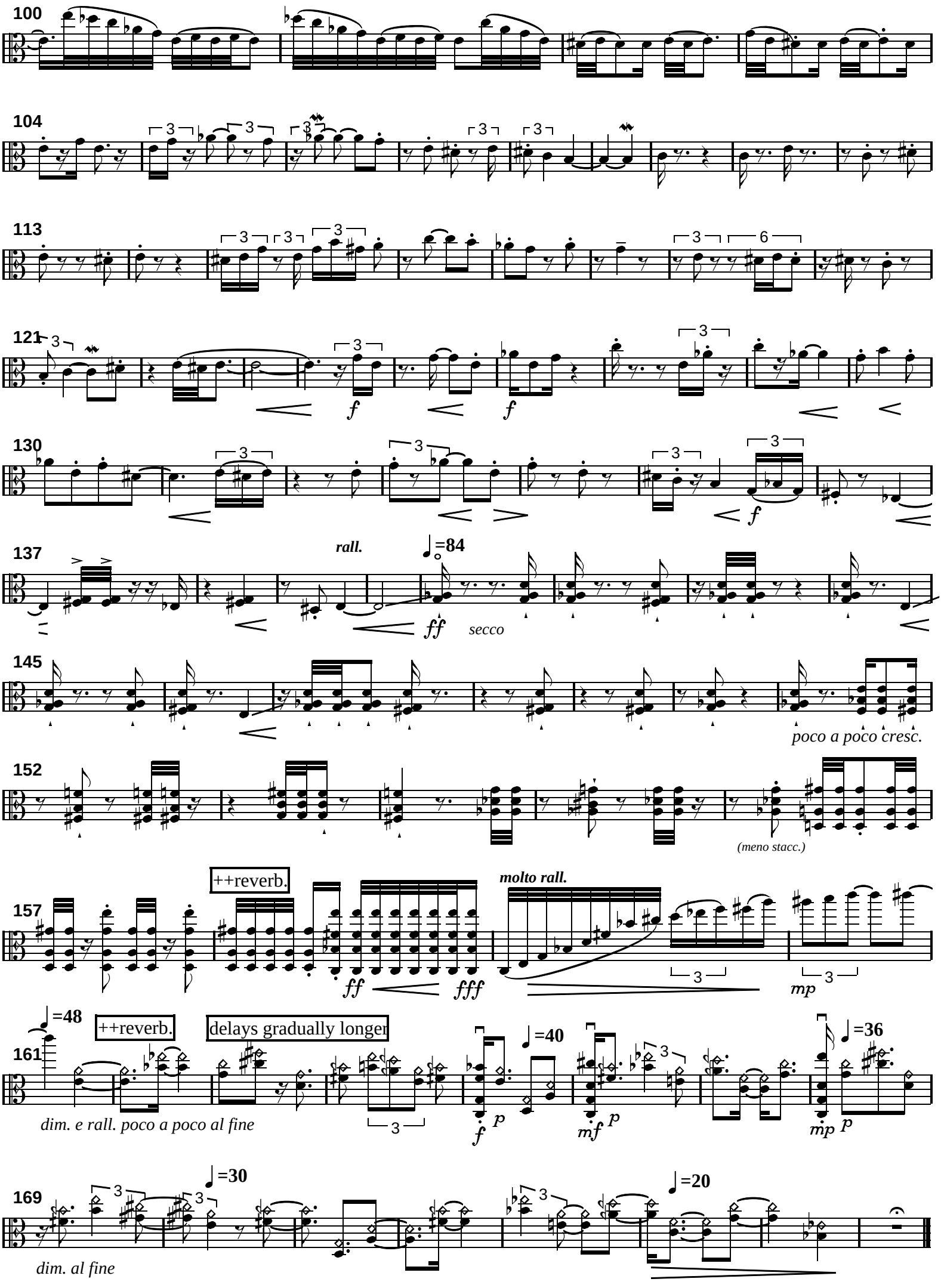
51

ff *dim. molto*

53

cresc.


55
++reverb.
f
pp
59
f
ff sub.
pp
ff
pp
ff
62
pp
ff
sempre forte
+delays
66
♩=96
--reverb.
f non legato sempre
dim.
70
f
p
74
f
p
mf
78
f
marcato
83
90
94
97


100
104
113
121
130
137
rall.
=84
ff
secco
145
poco a poco cresc.
152
(meno stacc.)
157
++reverb.
molto rall.
ff
fff
mp
161
=48
++reverb.
delays gradually longer
dim. e rall. poco a poco al fine
=40
=36
169
=30
=20
dim. al fine