oddjob

for cello and electronics

Jukka Tiensuu 1995

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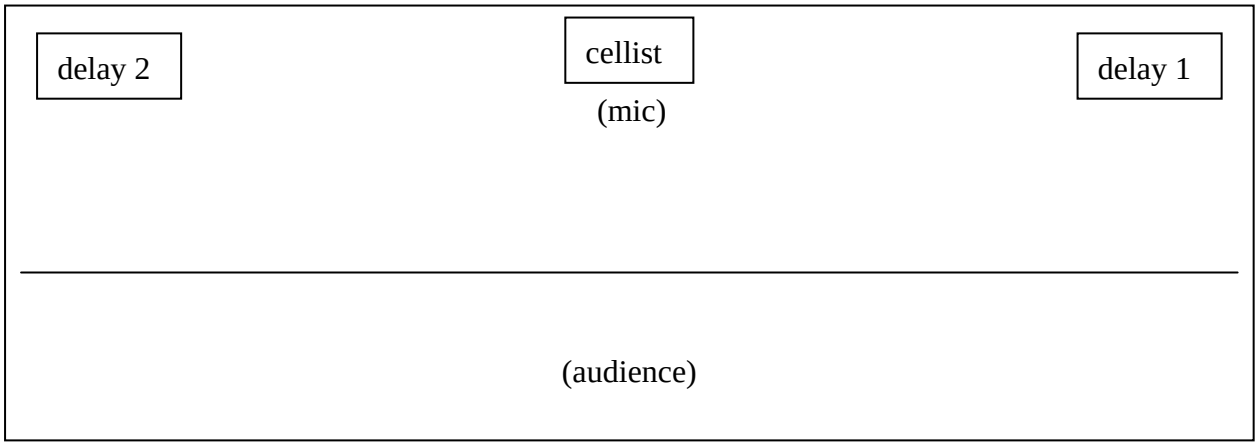
for

violoncello and electronics

electronic setup:



UPDATE: Instead of the FX devices you can use a Max/Msp-patch available from the composer.

cellist The cellist 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 cellists 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: ***oddjob*** (1995)

Simple guide for the FX:

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

1. **Cello** 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:
- reverb
- (from reverb) equally to both loudspeakers (resulting in **MID pan**)
- (from reverb) to delay1

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

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

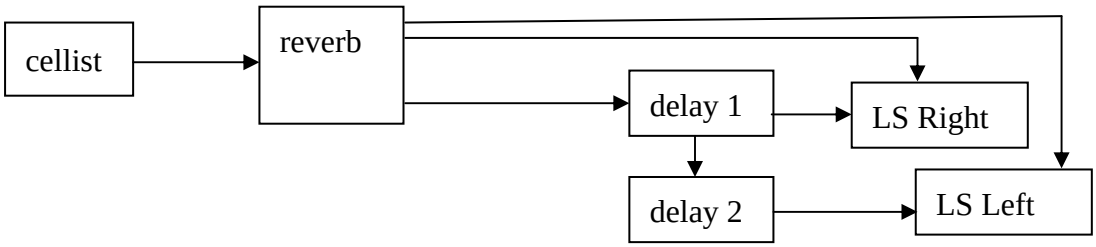
This results in three identical*) signals heard "in canon".

**) Identical in reverb and volume. Naturally, in a concert the (acoustic) cello 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, when choosing the delay device(s), note that they *both* (i.e. both channels) should be able to delay the signal for at least 3 seconds.

DIAGRAM:



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+reverb.

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

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

9 *piu lento* *a tempo*

mf *ff*

19

p

25

ff

30

p *ff* (in tempo) *p* *ff* *pp* *ff* *pp* *p*

40

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

45

ppp *ff* *ppp*

49

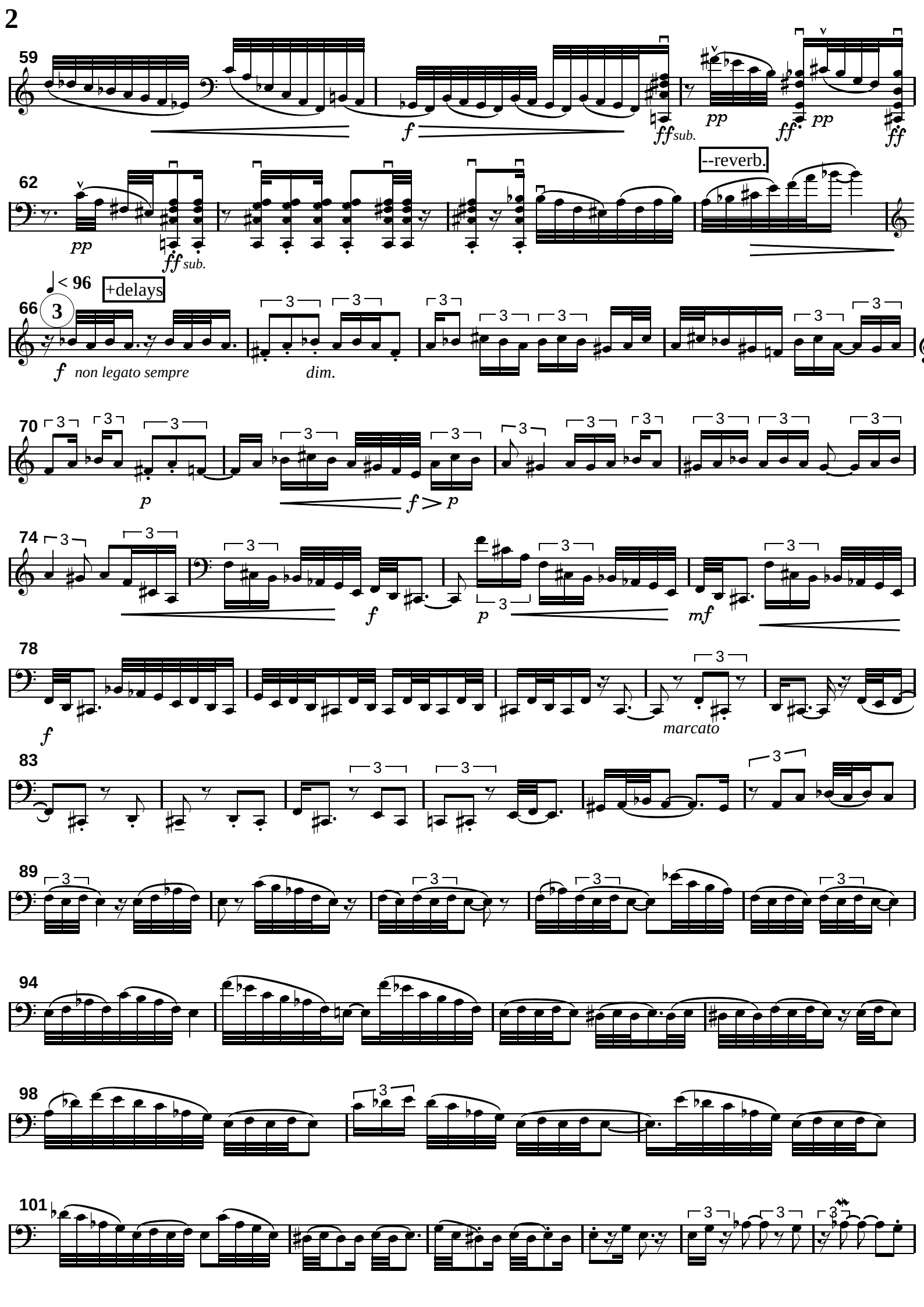
p *ff* *ff* *pp* *ff* *pp* *ff* *dim. molto*

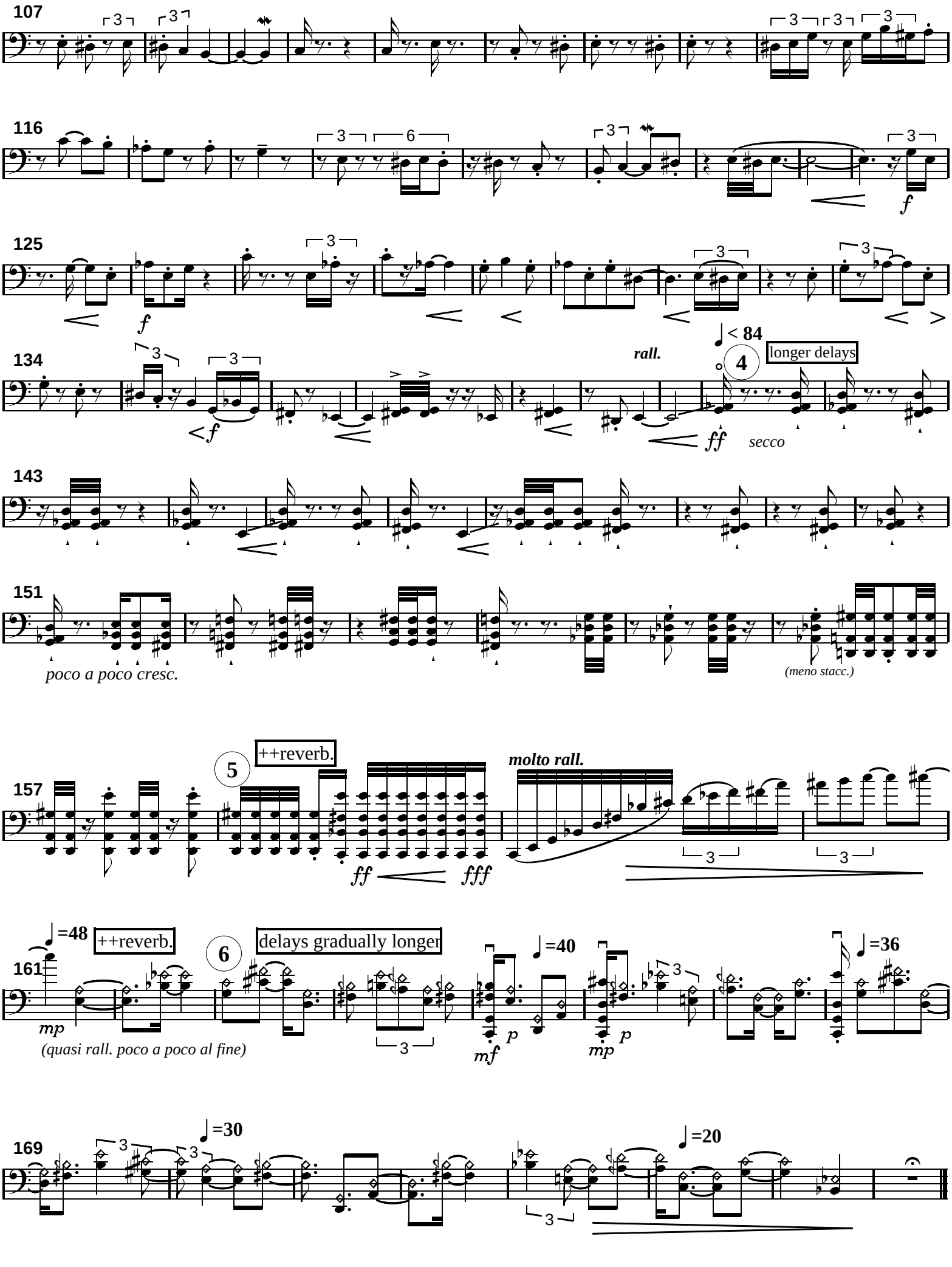
52

cresc.

55 2 ++reverb.

f *dim.* *pp*


59
f
ff sub.
pp
ff
pp
ff
62
pp
ff sub.
--reverb.
< 96
+delays
66
3
f non legato sempre
dim.
70
p
f > p
74
f
p
mf
78
f
marcato
83
89
94
98
101


107
116
125
134
143
151
157
161
169
rall.
♩< 84
4
longer delays
secco
poco a poco cresc.
(meno stacc.)
5
++reverb.
molto rall.
♩=48
++reverb.
6
delays gradually longer
♩=40
♩=36
(quasi rall. poco a poco al fine)
♩=30
♩=20