Mathieu Lacroix

Studie II - Nyctalope

For Solo Cello & Electronics

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This composition is for solo cello & a sound engineer working on the electronics. Both performers have their own system that should be interpreted in their own way. The tempo of the piece should be slow and free. There should generally speaking not be a very fixed pulse as in the standard music of the classical repertoire. The no-time sections mean that the performer should not view each bar as a set time, but as a system to play around and improvise.

The cello should be amplified using a clip-on condenser microphone such as the DPA4099. There should be no dry cello sound in the PA. Experiment with the PA placement for optimal sound blending. Optimally the PA should be behind the performer, forming an equidistant triangle.

The electronics and the cello should blend together in a pleasing manner that suits the room. The piece should always be performed with an adequate sound technician that can read music and follow a score as well as be a performer of the electronics. The effects used in this piece are a spectral delay and a digital distortion, both within the MaxMSP patch

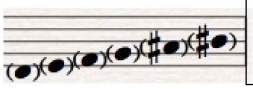
Equipment needed:
-This score
-The MaxMSP patch included with this score
-A good condenser clip-on microphone
-Two good quality speakers
-A good computer that runs OSX (for the max patch)
-A good soundcard with at least one pre-amp and two outputs

You can download the MaxMSP patch at www.mlacroix.com

Symbol Legend:

This means the amount of overpressure on the bow of the cello. In the absence of this symbol, the amount of pressure should be to the discretion of the performer.

This symbol means a non-pitched sound on the cello, normally done by either using too much or too little bow pressure



This is used in the context of improvisation, and it shows which notes can be used. The written pitches are not octave dependant