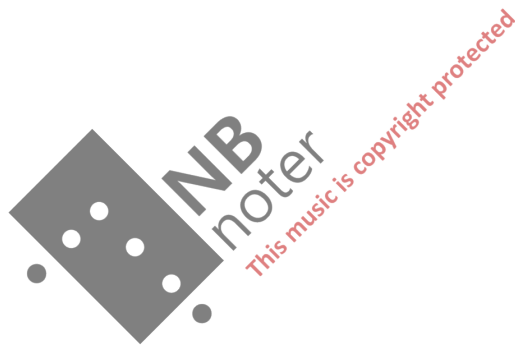
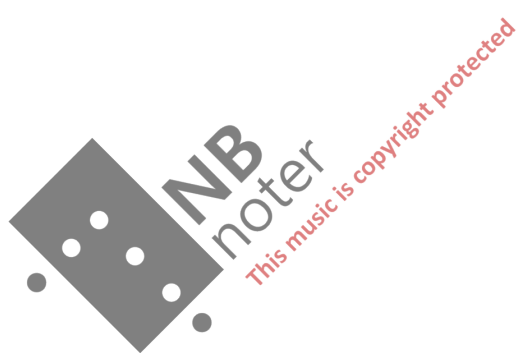


Mathieu Lacroix

Studie II - Nyctalope

For Solo Cello & Electronics





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For Solo Cello & Electronics

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.macroix.com

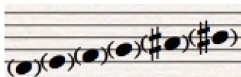
Symbol Legend:



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

A $\text{♩} = 59$ **Rubato & flowing**
sul G

Violoncello

mp

light delay

7

S.T. → N

S.P.

gliss.

distortion

mf

Vc.

Elec

12

S.T.

S.P.

S.T. 3

gliss.

delay

Vc.

Elec

17

S.P.

B

senza vibrato

flaut.

mp

delay + distortion

distortion

Vc.

Elec

23

mp

G is slowed down

Vc.

Elec

27

gliss.

mp

Vc.

Elec

31 *S.T.*

Vc. *f* distortion distortion + delay flaut.

Elec

37 **C** *S.P. Overpressure* *S.T.* flaut

Vc. *ff* Delay rings out

Elec delay

43 **D** **Improvise** play pizz *mp* *mf*

Vc.

Elec

46 **E** **Rubato & flowing** arco *S.P.* *ff* gliss.

Vc.

Elec

51 **F** *senza vibrato* *S.P.* *mp* 3 G & B are slowed down

Vc.

Elec

58 4 *N* *S.T.* *N* -----> *S.P.* *S.P.*

Vc. *mf* *gliss.* 3

Elec distortion

63 *G* *mf* *gliss.* *gliss.* *flaut* *mp* *senza vibrato*

Elec delay

69 *S.T.* *S.P.* *S.T.* *8va-* *f* <

Elec

All notes are slowed down except A

74 (8) *S.P.* 3

Vc. 3

Elec

77 *S.P.* *gliss.*

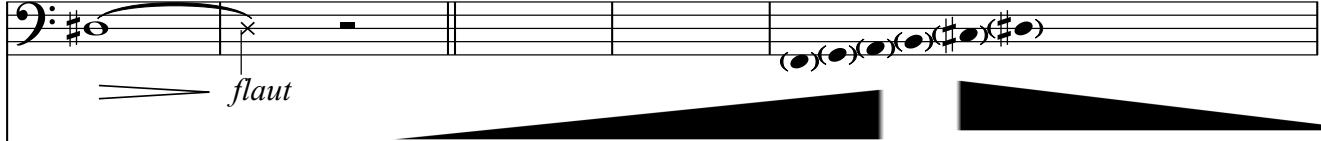
Vc. *gliss.*


Elec

H **Improvise**

non-pitched sounds improvise between pitched and non-pitched

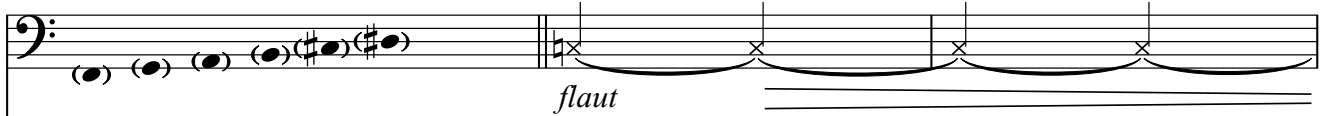
81

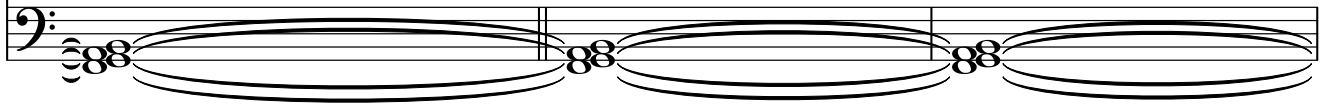
Vc. 

Elec 

Notes are not slowed down

86

Vc. 

Elec 

89

Let resonate until everything is silent

Vc. 

Elec 

