

Hans Tutschku

Shore

for oboe and live-electronics

(2007)

The live-electronics are realized as an Application (MacOSX PPC), based on the Max/MSP programming environment. It's a stand alone application which does not require any Max/MSP authorization nor any additional external library.

The electronic EVENTS are notated in the score and are triggered by the oboist with a MIDI pedal. The EVENT-numbers correspond with the measure numbers and are thus not chronological.

The score contains for each EVENT a brief description of the the triggered treatments.

The oboe will be amplified with two microphones.

The 2 channels of the electronics ar routet through the mixer to the 2 loudspeakers. The speakeres are also used for the amplification of the oboe.

The instrumentalist is operating a MIDI sustain pedal to change the EVENTS. One needs a small keyboard to convert the MIDI sustain pedal into MIDI messages.

The mix of the two microphones is routet through Aux 1 to the input 1 of the soundcard.

list of necessary gear:

2 microphones for oboe

2 loudspeakers + amplifiers

computer Macintosh (G4 PPC, 1.6 GHz with 1 GB internal memory)

sound card

MIDI interface

keyboard or other gear to convert the sustain pedal to MIDI

mixer with 2 microphone inputs, 2 line inputs, 1 Aux sends

On the CD-Rom is a folder "Shore app". Copy this folder to your hard disk and start the application "Shore".
 It's a stand alone application which does not require any Max/MSP authorization nor any additional external library.

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start path :

follow these steps before starting the piece

- choose your soundcard
- choose the input/output routing
- initialize and preload buffersounds by clicking on the green button

wait with step 4 until "buffer load complete!" appears in the Max window

- choose MIDI input for foot pedal
- choose polarity for MIDI pedal and test the pedal - no EVENT will be played yet monitor pedal activity
- connect MIDI pedal to EVENTS
- rewind to beginning of piece (DAC will be switched on automatically)
-

for Mac PPC - at least 1.5 GhZ, 1 MB internal memory

0 actual Event the next event can also be triggered by pressing the space bar

if the performer misses an EVENT, trigger it manually with the SPACE bar (this will deactivate his pedal for 3 seconds to avoid double triggering)

if the performer hit to many times and is ahead with EVENTS, deactivate his pedal with this toggle and wait till the music reached the actual EVENT, then switch the toggle on again

FOR REHEARSALS ONLY!!! Don't use this mechanism during performance, as it is switching the DAC off/on

prepare next event (will be triggered by next pedal)

1	6	9	16	17	24	25	32	34	39	45	66	67	69	72	77	80
83	88	92	97	101												
104	106	112	116	118	122	128	133	134	135	139						
144	150	154	159	160	164	172	175	180	189	195						

prepare last event again

all polys off stop sfplay

inputs
 outputs

After program start the following steps must be performed:

1. choose the sound card in DSP setup
2. choose the input channels and output channels depending on your sound card (channels 1+2 are used by default)
3. initialize - this loads the buffer sounds, wait until the buffers are ready (watch the text window)
4. choose the MIDI port for the pedal, choose it's polarity and test the pedal
5. connect the MIDI pedal to the EVENTS
6. rewind the EVENT list to the beginning of the piece
7. soundcheck

sound check to determine the Aux send levels from the mixer to the computer

depending on the types of microphones, the distance to the speakers and the acoustics of the hall, one might need to feed the microphones through a compressor before sending the signal to the computer.

choose EVENT 1

the dynamics of the oboe should control the intensity of the soundfile

choose EVENT 150

each note from the instrument should trigger a soundfile

REHEARSALS:

The actual EVENT number is shown in the upper center of the window. To jump to a certain EVENT during the rehearsal process, choose the EVENT number from the small boxes.

The patch will cut the sound and set all parameters for all treatments to reflect the state of the EVENT before the one to trigger. The chosen EVENT will be triggered upon the next MIDI pedal. This jumping method should only be used during rehearsals.

PERFORMANCE:

If the instrumentalist hits the MIDI pedal too many times and the electronics are in advance, the sound engineer should disconnect the MIDI Pedal connection in the patch until the next EVENT.

If the instrumentalist misses a pedal, the sound engineer can advance the electronics by hitting the space bar of the Macintosh keyboard

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commissioned by Ecole Nationale de Musique de Pays de Montbéliard (France)

Hans Tutschku - 2007

for Christian Schmitt

$\text{♩} = 66$

ob

pp *mp* *pp* *pp* *mp* *pp* *p* *mf* *pp*

irregular glissandi around the pitch

el

1 6 9

mic->env1->AM (sf1 a-daempfer 01) -> out+rev
mic->env1->AM (sf1 a-daempfer 02) -> out+rev

10

ob

Molto vib. irregular *non vib.*

fp *p* *mp* *pp* *ppp* *ppp* *ff* *ff*

7

el

16 17

mic->env1->AM (sf1 bisbigliando 01) -> out+rev
mic->env2->freeze->out
mic->reverb
mic -> env1 + yin -> AM (sf1 bisbigliando 01) -> out+rev
mic->env2->freeze->out

18

ob *p mp mf* $\langle \rangle$ *p mf f* *ff* $\langle \rangle$ *ff*

el (24) (25)

mic->reverb (20 sec) mic -> env1 + yin -> AM (sf1 bisbigliando 01) -> out+rev
buffer01 (env1) oboe multi -> out+reverb (20->5 sec)

27

ob *mp mf mp p ff fff* $\langle \rangle$ *p*

el (32)

mic->reverb (20 sec)

34

♩ = 90

ob *mf* $\langle \rangle$ *fp* $\langle \rangle$ *mf* $\langle \rangle$ *ff* *p* $\langle \rangle$ $\langle \rangle$

el (34) (39)

buffer01 (env1) figuren seq 2 -> out+reverb (20->1 sec)

40

ob *mf* *p* *ff* *fff* *pp* *pp* *ff* *f* *f*

el

sf1 montage-event1 -> out + reverb

(45)

46

ob *rubato* *p* *mp* *f* *mp* *ff* *p* *ff* *p*

el

51

ob *fff* *mp* *p* *ppp* *p* *mp* *f*

el

56

ob *mf* *p* *fp* *ff* *pp* *ff* *ppp*

el

62

ob *mf* *p* *fp* *ff* *pp* *ff* *ppp*

el

mic->reverb (20 sec)

buffer01 (env1) figuren seq 2 -> out+reverb (20->1 sec)

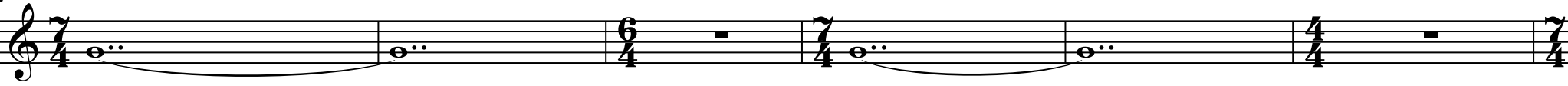
68

ob *p* *pp* *ff* *pp* *sfz fp*

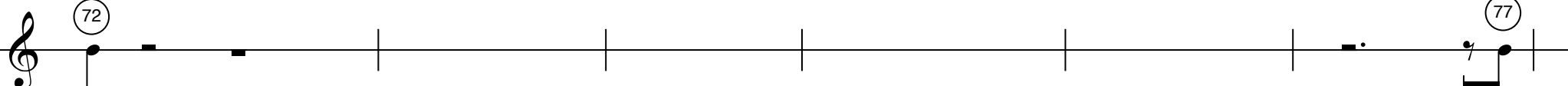
el

mic->reverb

72 $\text{♩} = 66$

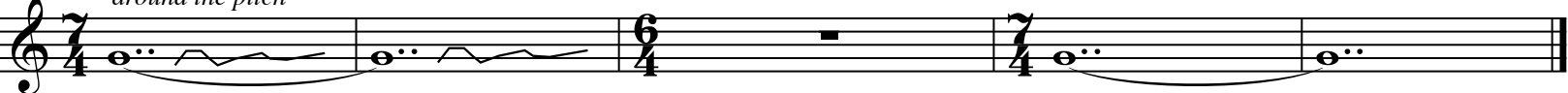
ob 

pp *mp* *pp* *pp* *mp* *pp*

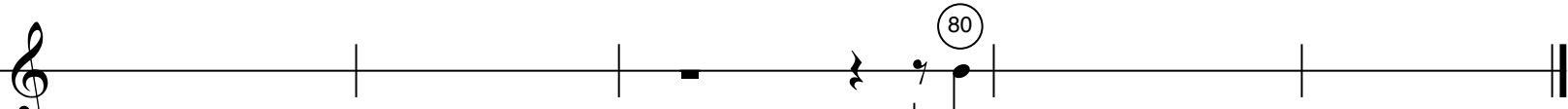
el 

mic->env1->AM (sf1 a-daempfer 01) -> out+rev mic->env1->AM (sf1 a-daempfer 02) -> out+rev

78 *irregular glissandi around the pitch*

ob 

p *mf* *pp* *pp* *mp* *pp*

el 

close input to reverb after 10 sec

part 2

♩ = 45

ob

p *mp* *p* *mp* *p* *mp* *mf* *f* *mf*

el

83 mic -> reverb
sf1 a+b+hall+reverse -> out
sf2 083-087-> out + reverb

88 sf2 089-091 -> out + reverb

90

ob

mp *p* *pp* *mp* *mf* *mp* *p* *pp*

el

92 sf2 092-096 -> out + reverb

97

ob

p *p* *mp* *mf* *f* *f*

el

pp *p* *mp* *mf* *f*

(97) (101)

sf2 097-100 -> out + reverb sf2 101-103 -> out + reverb

102

ob

ff *f* *mf* *p*

el

f *ff* *f* *p*

part 3

♩ = 66

ob *Molto vib. irrégulière* *non vib.* *Molto vib. irrégulière*

el

104 freeze (env2) -> out (during the whole 3rd part) sfplay1 104-sf

106 buf1 (env1) 106-buf

107-buf

112 sfplay2 112-sf

115 *non vib.*

ob *fp* *f* *mf* *mp* *ppp* *pppp* *pp* *mf*

el

116 sfplay1 116-sf

118 sfplay2 118-sf

122 123-buf 124-buf 125-buf

126

ob *ff* *p* *p* *pp* *ppp* *mp*

el

mf *ff* *ff* *p*

128 sfplay1 128-sf

133 sfplay2 133-sf

134 sfplay1 134-sf

Molto vib.
irrégulièrement non vib.

157

ob

f *ff* *p* *f*

mf *mp* *p* *mp*

el

159 160

sfplay1 159 sf 161 - buf 163 - buf

164

ob

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

el

164 172

sfplay2 164 sf 173 - buf 174 - buf

175

ob

mp *mf* *mp* *p* *ff* *fff* *f*

el

175 180

176 - buf sfplay1 180 sf

183

ob *f* *mf* *ff*

el

186

ob *mf* *mp* *mp* *f*

el

189

ob *mf* *mp* *p*

el

189 - buf

192 - buf

194 - buf
fade out

Genève, 18.1.2007