

Jukka Tiensuu

oddjob

for viola and electronics

1995



Music Finland

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for

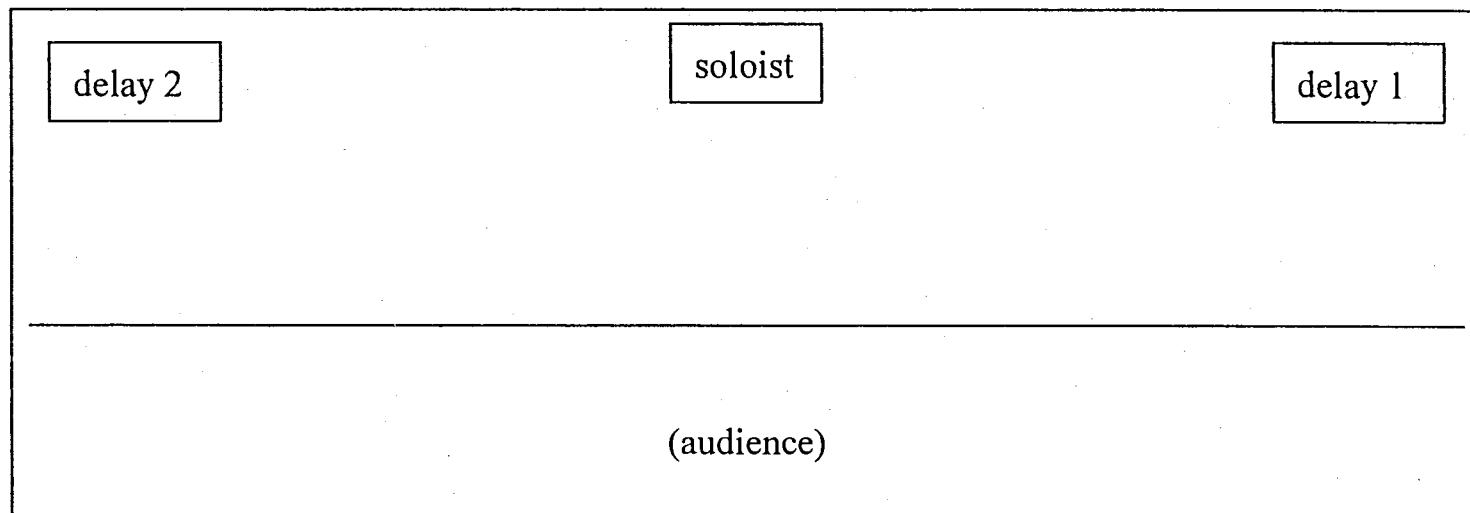
viola and electronics

Jukka Tiensuu 1995



oddjob
for
violin or viola or cello and electronics

electronic setup:



- soloist* The soloist 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. B The loud speakers are placed on middle stage, far enough from the soloists 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.
The overall result should be as close as possible to an illusion of three identical instruments playing a canon.

...or longer than indicated, but their mutual proportions should be retained.

vn respectively

respectively

vn - no "portamento"

vn - play "slow...fast...slow (elsewhere play "non vibrato").

Jukka Tiensuu, Helsinki 11.03.95



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= 84 con ardore

piu lento 5 *a tempo*

+ reverb. **ff** **mp** < > < **f** **dim.**

piu lento

10 **ff** **mp** <

15 *cresc.*

a tempo

20 *cresc.*

25

ff **dim.**

tr

30 **v** **p** **ff** **p** (in tempo) **ff** > **pp**

35

40 **p** < **ff** **ppp** **ff** **ppp**

ppp < **ff** **ppp**

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50

ff *ff > pp* *ff* *pp* *ff dim. molto*

cresc.

55

f dim. *pp* **reverb++**

60

f *ff* *pp* *ff pp ff*

65

pp *ff* *ff* *semre forte* **+ delays**

$\text{♩} = 96$

f non legato *ff* *ff* *dim.* *3* *3* *3* *3* *3* *3* *6*

reverb-

70

f > p *ff* *ff* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *cresc.*

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Musical score page 3, measures 80-85. The score consists of two staves. The top staff has measure numbers 80 and 85, dynamic markings $\square\ 3\ \square$, and a *marcato* instruction. The bottom staff has measure number 3, dynamic markings $\square\ 3\ \square$, and a tempo marking 90 .

Musical score page 3, measures 86-90. The score consists of two staves. Measure 86 has a dynamic marking $\square\ 3\ \square$. Measures 87-89 have dynamic markings $\square\ 3\ \square$ and a tempo marking 90 . Measure 90 has a dynamic marking $\square\ 3\ \square$.

Musical score page 3, measures 91-95. The score consists of two staves. Measures 91-94 have dynamic markings $\square\ 3\ \square$. Measure 95 has a dynamic marking $\square\ 95\ \square$.

Musical score page 3, measures 96-100. The score consists of two staves. Measures 96-99 have dynamic markings $\square\ 3\ \square$. Measure 100 has a dynamic marking $\square\ 3\ \square$.

Musical score page 3, measures 101-105. The score consists of two staves. Measures 101-104 have dynamic markings $\square\ 3\ \square$. Measure 105 has a dynamic marking $\square\ 3\ \square$.

Musical score page 3, measures 106-110. The score consists of two staves. Measures 106-109 have dynamic markings $\square\ 3\ \square$. Measure 110 has a dynamic marking $\square\ 110\ \square$.

Musical score page 3, measures 111-130. The score consists of two staves. Measures 111-114 have dynamic markings $\square\ 3\ \square$. Measures 115-118 have dynamic markings $\square\ 6\ \square$. Measures 119-122 have dynamic markings $\square\ 3\ \square$. Measures 123-126 have dynamic markings $\square\ 3\ \square$. Measures 127-130 have dynamic markings $\square\ 3\ \square$.

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A musical score for piano, page 135, featuring three staves of music. Measure 135 starts with a dynamic <3>. Measures 136 and 137 continue with dynamics <3>, <>>, <3>, <f>, <>>, >>, and <>. The score uses a mix of common and compound time signatures.

rall. ♩ = 84

140 ff secco

145

150

poco a poco cresc.

A musical score for orchestra, page 155, showing measures 155-156. The score consists of five staves. Measure 155 starts with a forte dynamic in common time. Measure 156 begins with a piano dynamic. The score includes various dynamics, articulations, and performance instructions.

reverb++

ff **ffff**

dim. e rall. poco a poco al fine

mp

delays ->

reverb++

F

THIS PAGE IS IN LOW C

f

170

f

171

172

173

174

ff

175

3

