transmission, interrupted

for cello & electronics

Preston Beebe

[transmission, interrupted]

Preston Beebe (2012)

program notes

transmission, interrupted is a piece for cello and electronics which was composed during the winter of 2012. Throughout the piece, the cellist records into a buffer, which is then manipulated and spatialized over the course of the piece. This piece can be described as a comprovisation, in that the cellist follows the score and triggers the electronics accordingly, yet there are certain moments where the performer is able to take liberties in the music. All of the electronics are captured and performed live.

software/ hardware

- MAC OS X
- Max/MSP 6 with ejies 3.1 <http://www.e--j.com/?page_id=76>
- audio interface with atleast 2-ins and 6-outs
- external monitor with stand
- contact microphone
- large diaphragm condensor microphone
- 3 foot triggers (logity UMI3 pedal)

initiating the patch

1. open transmission-interrupted.maxpat
2. in CLEF open transmission-interrupted (text document)
3. check connections and DSP matrix (command-2 & command-4)
4. check to make sure both pedals are sending signals
5. initiate patch with foot pedal (trigger 3)
6. start piece

performance notes

1. Sounding note is inbetween a note and a harmonic, with half finger pressure and strong bow pressure. Timbre should start with a gritty sound while morphing towards a clean sound.

2. Light expressive vibrato that slightly accelerates and decellerates. Record and overdub into buffer as written.

3. Notation is flexible, rather a guideline for sound gestures the performer can play. Performer is able to take liberties in the music and interact with the electronics as a duo. Final gesture is to be played exactly as written and should slide into the first pitch in the next event.

4. Restatement of pitches from event 1, but this time play it molto espressivo, sliding nervously to the pitches notated. Connect the final gesture into the rubbing event in one motion.

5. Rubbing should be around the bridge, wherever the fullest and loudest sound can be produced. Follow the shape of the graphics dynamically. The roll on the tailpiece should be as fast as possible with the pads of the index fingers, following dynamically. Pay close attention to the crossfade moving between gestures. Record into the buffer at the tailpiece section of this event as notated.

6. Slightly vary pitches, capture harmony ▲2 multiple times to build the sound.

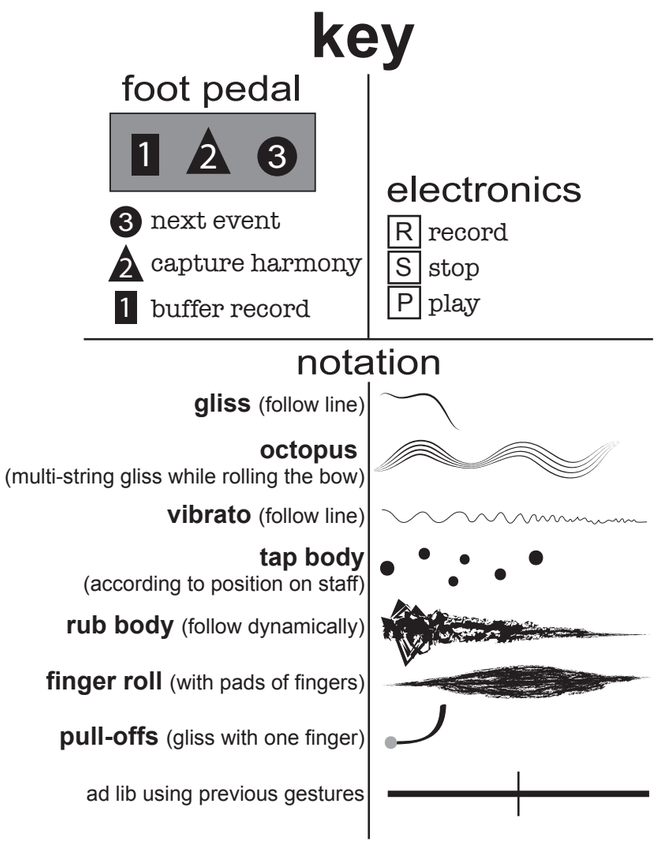
7. Slide of captured harmony in electronics, player glissandos downward as written into grains, which is triggered automatically after 3 seconds. The player's glissando should be connected as closely to the end of the electronics glissando as possible. For grains, follow notation accordingly. Both hands should be on the fingerboard for the pull-offs. increase dynamics and intensity until the end of the event!

8. Dont move at the beginning, ease into picking up the bow. Follow vibrato as indicated.

9. The octopus technique is played by placing a finger on each of the four strings while rolling the bow up and down on the strings while moving hand and finger positions. Connect into the vibrato section by slowing down very much.

10. Very slow and wide vibrato, accel to very fast vibrato. Continue capturing the high, medium, and low pitches of the vibrato. Capture about 3 times before the pitch changes. From the pitch changes, capture about 10 pitches as you glissando down to the final event.

11. Sneak hand below the bow and mute the strings. Hand follows the bow closely as the bow moves up the fingerboard. Fade out with the electronics.



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22”
[1_ringmod]

♩=60

3 1 start

1 stop

molto pont
normal

pp mf pp mf pp etc.

pitch

buffer.1 R cello > ringmod P

DSP cello > ringmod

mf

28”
[2_ringwater]

3

(record into buffer.2)

1 start 1 stop 1 overdub

1 playback

p mf p

p fp

buffer.2 R cello > ringmod O P S

buffer.3 R buffer.1 > munger S

DSP
- ringmod
- munger
- fft-filter

f

buffer.3 P

45”
[3_tangents]

3

cello

ricochet

ff

tap body

col legno battuto

tremolo

ricochet

tap

slow tremolo

ricochet

V harm norm 1 - ricochet

jete

buffer.1 S

buffer.2 S

buffer.3 S

mf

DSP
- ring-mod
- munger
- fft-filter

35”
[4_ringwater2]

connect

3

pp mf 3 pp mf

cello

fp fp f

6

3 3

pp

V harm norm 1 - ricochet

jete

buffer.1 P

buffer.2 P

buffer.3 P

DSP

30”
[5_rubbing]

3 10”
rub near bridge

sffz

10”

ca. 4”

1 start 1 stop

10”

roll on body

center

edge

roll on tailpiece

f

S

S

S

mf

buffer.4 R P jg-preset (1) (12)

p

DSP
- ring-mod
- jg-spectral delay
- fft-filter

buffer.5 R P

p

60”

[6_harmonize]

cello

slightly vary pitches (capture 2 many pitches)

capture harmony

buffer.2

buffer.4

buffer.5

buffer.6

buffer.1

buffer.7

[7_slide]

3”

gliss

[grains]

10” edge

taps

rubs

accel

10”

tailpiece

10”

accel, increasing notes

pull-offs

jg spec interpolation #2

buffer.3

[8_harmonics]

still

no vibrato

subtle vibrato

[9_octopus]

8vb

[10_vibrato]

20”

(capture 2 many pitches)

30” accel decel

30” (continue capturing 2 many pitches until fadeout)

[11_fadeout]

15”

sul tasto

mute