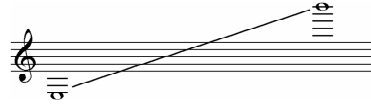


TECHNICAL REQUIREMENTS

PERFORMERS

Violoncello

Electric guitar (range (real sounding))



Technical assistant (sound engineer)

HARDWARE

For violoncello

- condenser microphone for amplification,
- stand, cables to effect module (processor) and mixer
- effect module or processor (reverberation) (*LEXICON*, *YAMAHA* preferred) operated by sound engineer

For Electric guitar

- high quality distortion pedales (tube recommended) plugged in the chain – light, medium and hard (still saving original sound quality) or any effect processor having these opportunities (*KORG*, *EDIROL* etc.)
- reverberation pedale or effect module in the chain (*LEXICON*, *YAMAHA* preferred) (may be operated by sound engineer)
- cables to mixer (stereo output recommended from reverberation effect module or pedale)

For Sound Engineer

- Multichannel Mixer
- violoncello – Mic input
- electric guitar – stereo input from effects (preferred)
- electronics (audio files) – stereo input
- Four (expanded stereo (LL+RR) recommended) or two loudspeakers
- Computer

Or

- 3CD players with autostop function
- cables

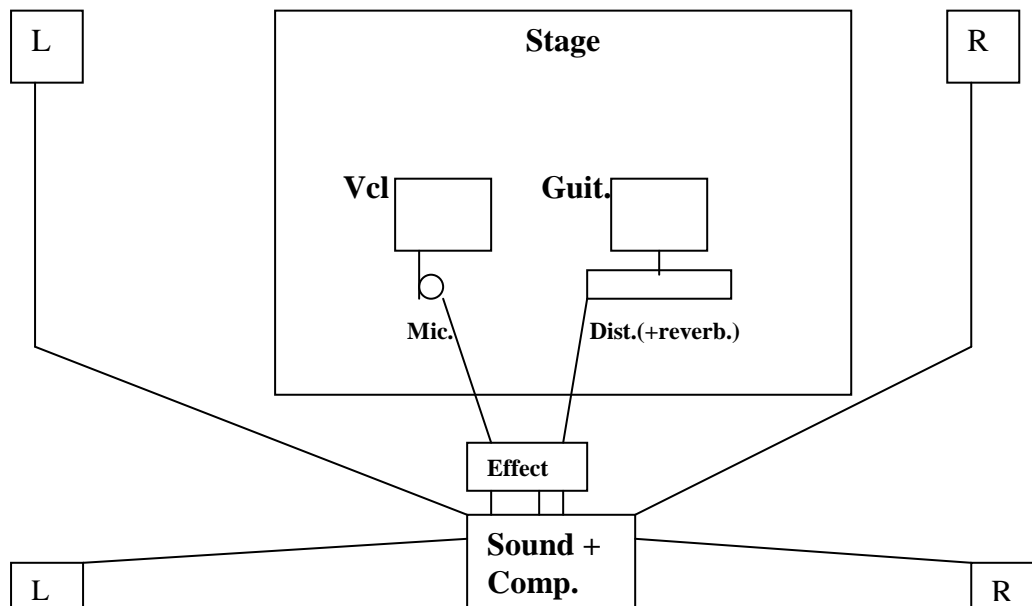
SOFTWARE AND PERFORMANCE OF ELECTRONICS

There are 10 separate audio tracks following and overlapping each other used in the piece. Numbers of the tapes are shown in the score. Person operating sound files must be precise when following score – files must be switched in precisely on the pitch indicated by arrow. Tapes are not just following each other (when one stops, second comes on) – they are partly overlapping.

Therefore there are two ways to perform electronic part of the piece

- 1) To use computer software allowing multiple overlapping performance of soundfiles
 - to construct patch in MaxMSP software allowing consecutive overlapping performance
 - to use SOUNDPLANT software, which defines each key of computer keyboard for separate sound file (like keys 1 to 10). It is free downloadable from www.soundplant.org
- 2) To copy audio files in two separate CD's and operate them by 3CD players like
 - CD1 – 1, 7, 10
 - CD2 – 2, 4, 6, 8
 - CD3 – 3, 5, 9

SETUP



NOTES FOR PERFORMANCE

General

Alteration signs refer to each pitch. If there is no call-back sign after the alteration, the alteration is called back in every case (that does not refer to breaklined and tied pitches)



- All the accents mean especially sharp accent on the beginning sound.
If an accent is put on the last sound in a tied pitch, the very end of the sound is accented.



- if the accent is written over the last tied note, there is accent on the very end of the last sound

sfz, sfz

- radically sharp accent in comparing with traditional accentation sign (<)

During the piece the same reverberation rate (effect) is used for violoncello and guitar. Recommended parameters are

Predelay – 0

Room size – 80 (from 100)

Reverberation time – 5 sec.

Mix – Dry 0.14 from 1.0

Common volume for amplified instruments and electronics – quite loud.

Guitar

Gradually wide vibrating

- expand rate of vibrating gradually by stretching strings on particular fret



- points direction of playing chords by right hand

Pure sound

Light distort.

- there are four types of effects used in the piece and pointed in the score. Colour, shape and individual graduations of the effects to choose is up to taste of performer according dynamics of the piece

More distort.

Power distort

All distortion effects are used together with reverberation effect

SCORE IS WRITTEN IN REAL PITCH