

# Cello\_Titan

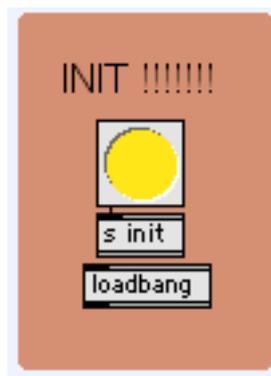
A piece for electric cello and maxMSP  
Or a piece for Ulrich Maiß. Written by KTToeplitz.  
In 2005  
Duration is around 8-10 minutes

## THE PATCH

\_\_\_ The bottom of the patch is for the "utilitarian" things:

1/ The INIT button - ESSENTIAL. Before playing the piece ALWAYS press init: when you first open the patch, the initialisation is supposed to be automatically made - however, CLIK on INIT, it can't hurt.....

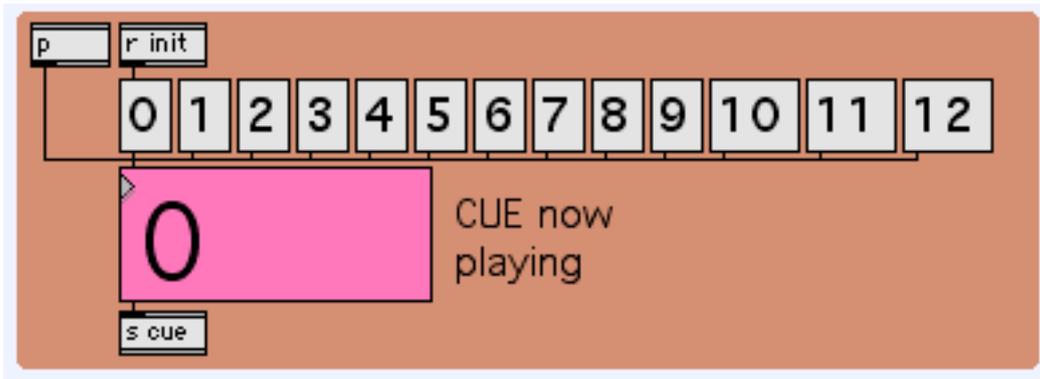
false start, whatever, doubt.... Clik INIT !!!!!



2/ The Audio Master section - of course you have to press the Speaker Icon to make it work. The "open" message, when clicked, opens the "DSP Status" (with the choice of sound card, buffer size etc). the master level fader is ready - you might want to adjust..... Or not.



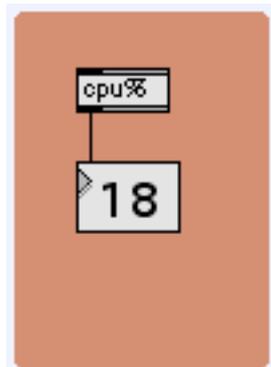
3/ the CUES display - tells you where you are in the piece.... YOU choose when you advance from one cue to the other: either by clicking (manually) on the white numbers, sequentially, pressing the TAB key on the mac to go to the next cue, or pressing the MIDI switch to go to the next cue (to be implemented on your set-up)



4/ and finally the Chronometer, tells you the absolute time - that's since you started CUE\_1 (that's the reason of the 1 number in the black box). Once started time does not stop - unless you press INIT, that is)

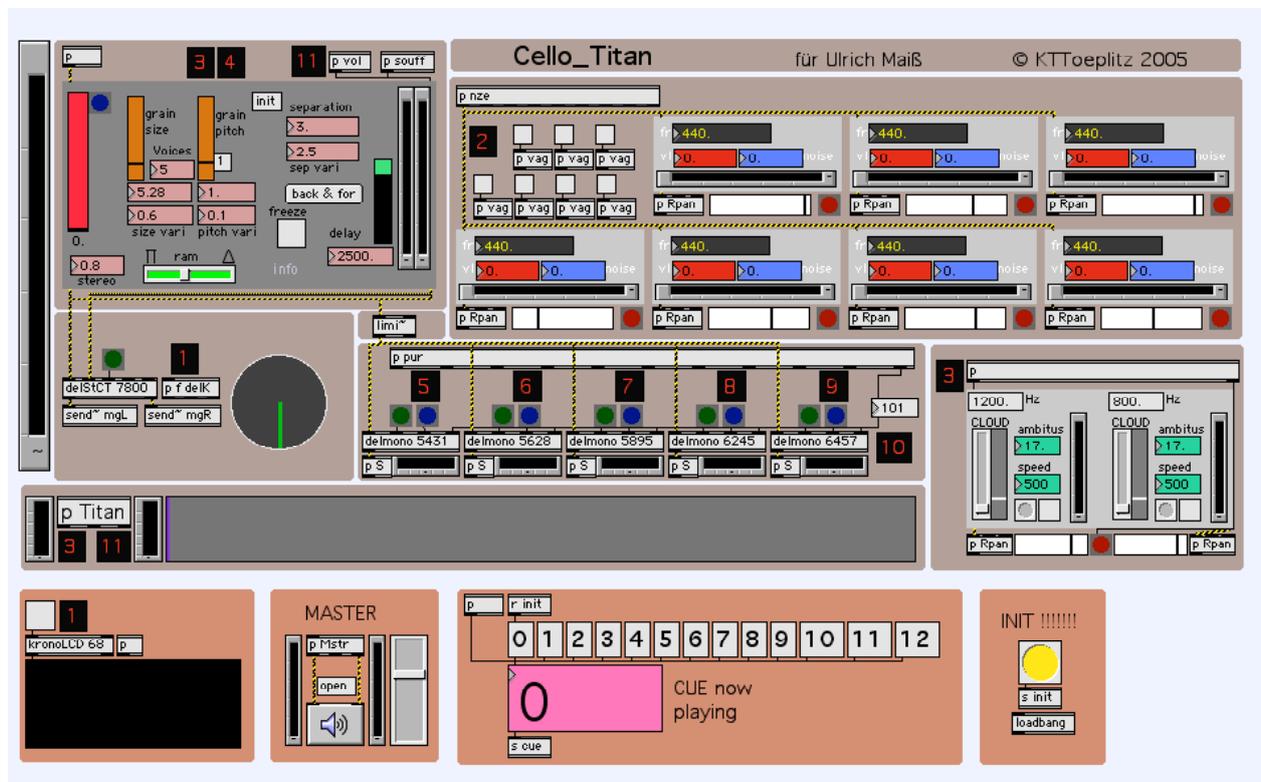


5/ and then of course the CPU charge... on My PowerBook it's at around 18%, will be more on yours... just hope not TOO much. Check it out



one more essential control: the Cello input to the patch (to be fine tuned on your set-up): the (mono) sound of your cello arrives at the adc~ (or input) number 1. On the tall bargraf on the left you see the entering signal. The RED slider will be connected to the (MIDI) volume controller (pedal) you use for outputting the cello signal from your pedals etc.. (same MIDI pedal controlling your effects AND the input to the patch)

at the right of it, the blue LED switches the Granular On and Off. Switch it ON and check the CPU%



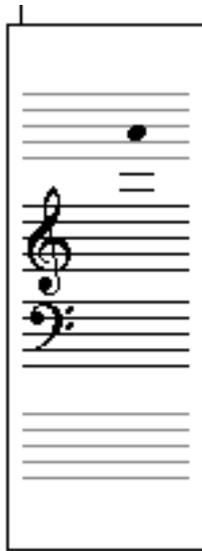
THE MUSIC

The music is for cello-and-Max - the 2 have to be really mixed - never never use the sound(s) made by the patch as a background for some sort of soloing. You play what the patch plays which plays you

You also have choice of your sound prior to the patch - i prefer a slightly (or very much!) distorted sound, to avoid all kind of chorus, phase etc, all of thos "cycling" effects. The "pitch" information is NOT important, be as much micro-tonal (or out of tune) as you will. Regions are essential however

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CUE 0 ready to play. From nothing (*ppp*) come long, slowly bowed notes around 1800Hz

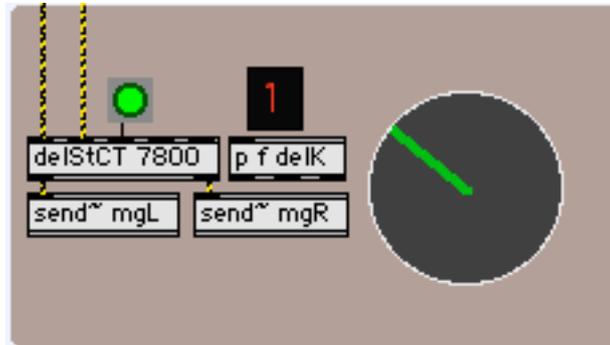


"around" meaning freely chosen in an ambitus no bigger than one tone. The notes are long (at around 8 - 10 seconds each, or more), very straight, NO vibrato at all

CUE 1 as soon as you want (feel stabilised), send CUE 1. the Timer starts

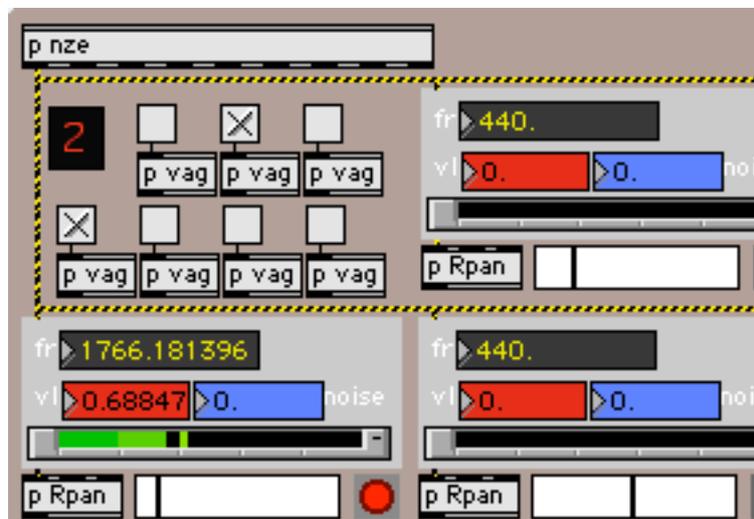


\_ 20 seconds later the stereo delay starts (green LED on). The length on the 2 sides of the delay are slightly different, and they are more at around 8 seconds. NO event (held note) can be shorter than 8 seconds !!! (if you do so there will be a "drop", meaning that the cyclicity will be heard - we want an "infinite" effect.... So all events have to be at least 10 seconds long. The spinning dial makes one revolution every 8 seconds, so it's an easy way to know that you waited long enough - at least one full circle..... The notes begin and end in silence - the volume pedal comes handy there....



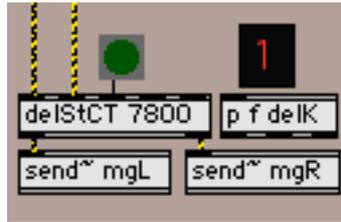
CUE 2 When you feel doing so (but at least at 1 minute), when the delayed notes start to make a "beating cluster" - send CUE2

\_ some (chosen at random) time later the "noisy generators" start - all playing notes around 1800Hz - each note has a fade-in, stabilisation, fade-out. Just like you. There are 7 generators, you clearly see which ones are playing (and which frequency). They also move slowly in the stereo space. After some time the generators also become more "noisy" - they live their life

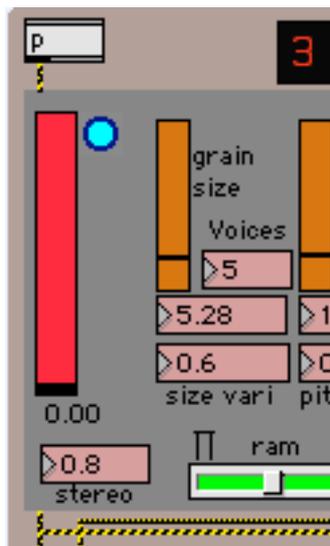


\_ once you feel that the delay AND the noise generators do what you were doing before, stop playing (volume pedal). Time for CUE3

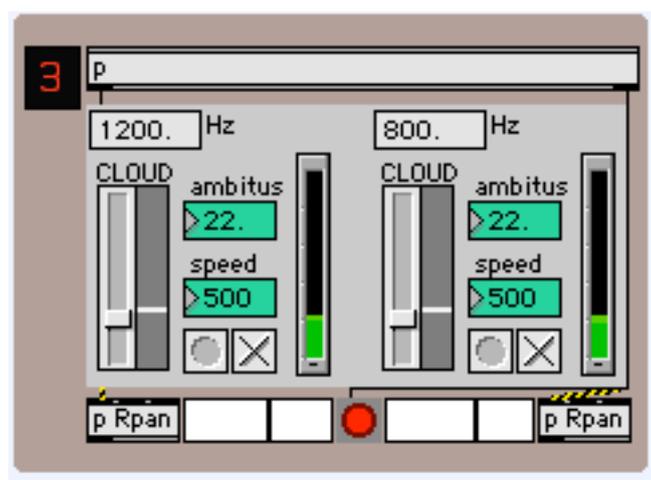
CUE 3 It stops the delay (LED off)



\_ and puts the Granular synth ON (blue LED on). With the Granular on, add some "breathing sound" - deep but non aggressive. (the strings are muted, close to the nut, and you bow with a very light bow chords - more than one string). Give it a "breathing" quality, both in timber as in time (slow breathing)



\_ 20 seconds afer CUE 3 new generators start to play, producing 2 "clouds" of noisy pitches centered around 1200Hz and 800Hz, they move, oscillate, change pitches, grow etc etc. Live their life

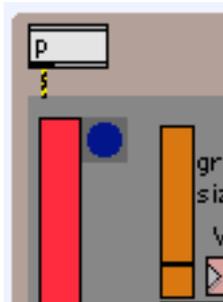


\_ 80 seconds after CUE 3 a new sound starts (named "anarC") - kind of orchestral sound. You can hear it, but also see it..... When it comes in, the breathing goes away (silences between breaths become longer and longer)

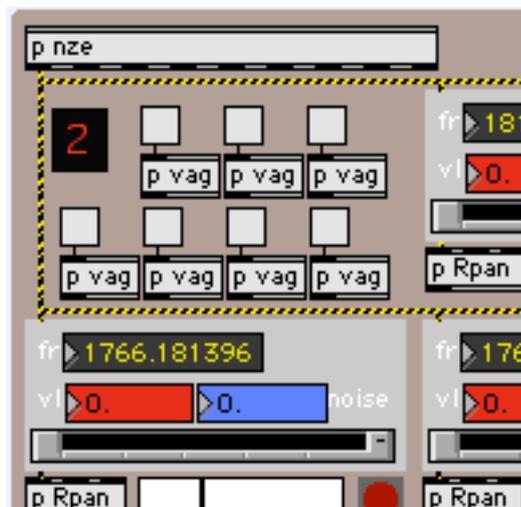


CUE 4 When the breathing stops, you send cue 4.

\_ It stops the granular (blue LED off)



\_ and after a time "calms down" and stops the first 7 generators



CUE 5 With a "clearer"cello sound (which fits with the "anarC" sound) choose a note in the 800 - 1200Hz ambitus

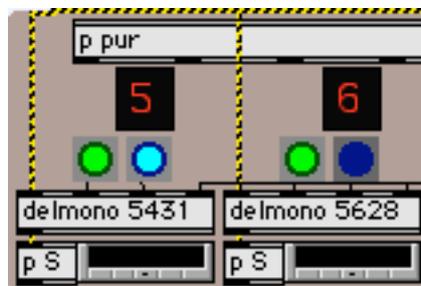


and play it first with a very quick bow tremolo which slows down, down, down and becomes a STRAIGHT (no vibrato) tone..... This action is recorded in a delay (green LED on)



CUE 6 Repeat this action (another note in the 800 - 1200Hz ambitus).

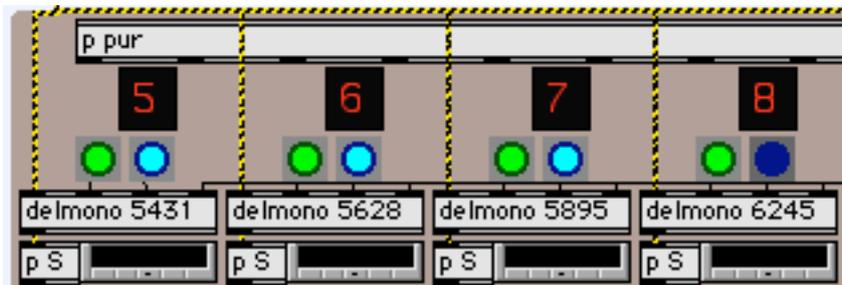
\_ The CUE6 puts the delay of CUE5 in "hold" (the new note does not get in, the held note loops). It also switches on the second delay (green LED on)



CUE 7 Repeat this action again



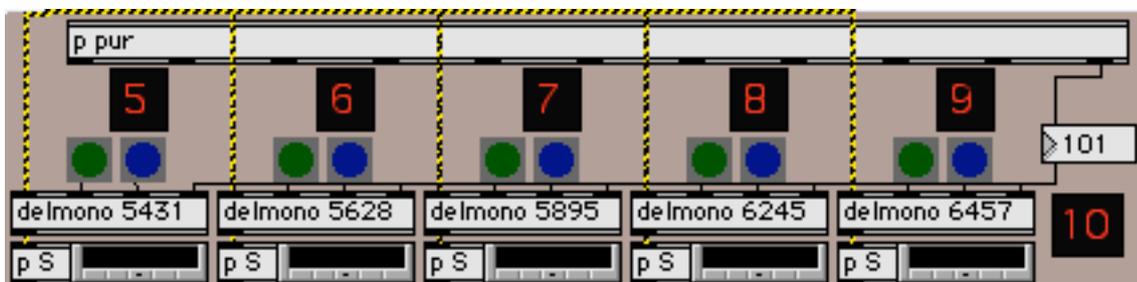
CUE 8 And again... Choose the notes so that the final 5 notes chord will have some interesting beating to it.... Every time you play the piece, choose a new chord. Microtonal of course.....



CUE 9 Repeat this action one more time...

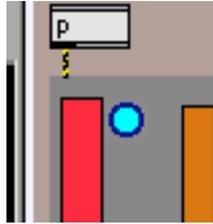


CUE 10 It switches off all "HOLD" and all Delays OFF - the resulting chord will fade out



CUE 11 Take some time of immobility before sending it.

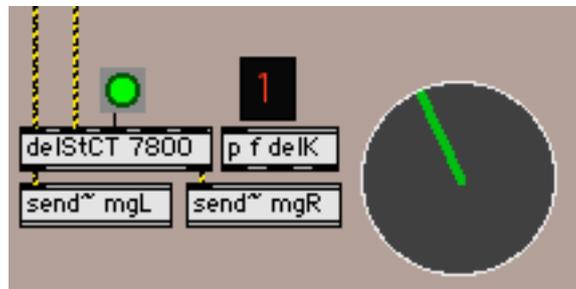
\_ CUE 11 switches the Granular synth ON (blue LED on). Start a low, menacing, deep note, which crescends quite fast (12 seconds)



\_ 12 seconds after CUE 11, the "TitanC" sound starts (it is the actual sound of Titan, the moon of Saturn). You can hear it, and you can see it. The purple bar gives you a visual indication of the remaining length of the sound



\_ 8 seconds later the 8 seconds looping delay starts.... Your LOW note starts to have a VERY slow, very wide vibrato, which actually is a slow microtonal glissando. Put at least 24 seconds (3 loops of the dial) of it in the delay - should create a low beating, nasty droning cluster



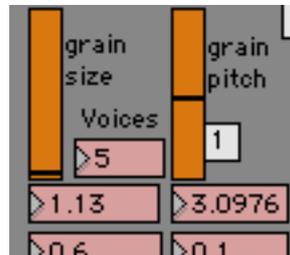
CUE 12 do not play when sending this one !!!!!

\_ CUE12 stops the recording in the delay (green LED off) - however the delay still plays



\_CUE 12 changes the Grain size and the grain pitch of the Granular Synth. With this new preset, try to find a very piercing, metallic sound, the sound of a train falling down, the sound of some mechanic, metallic engine, big old factory....

With this sound play a very slow melody (that's 2 or 3 notes..) like high overtones, howling at the moon.... Very long, aggressive tones. Really slow. No vibrato. One note after the other (no change of pitch, but note \_ silence \_ note)



\_ WATCH out the progression of the purple bar ( the "TitanC" sound) - you HAVE to stop at exactly the SAME time - a STRAIGHT CUT!!!!!!!!!



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Have fun

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