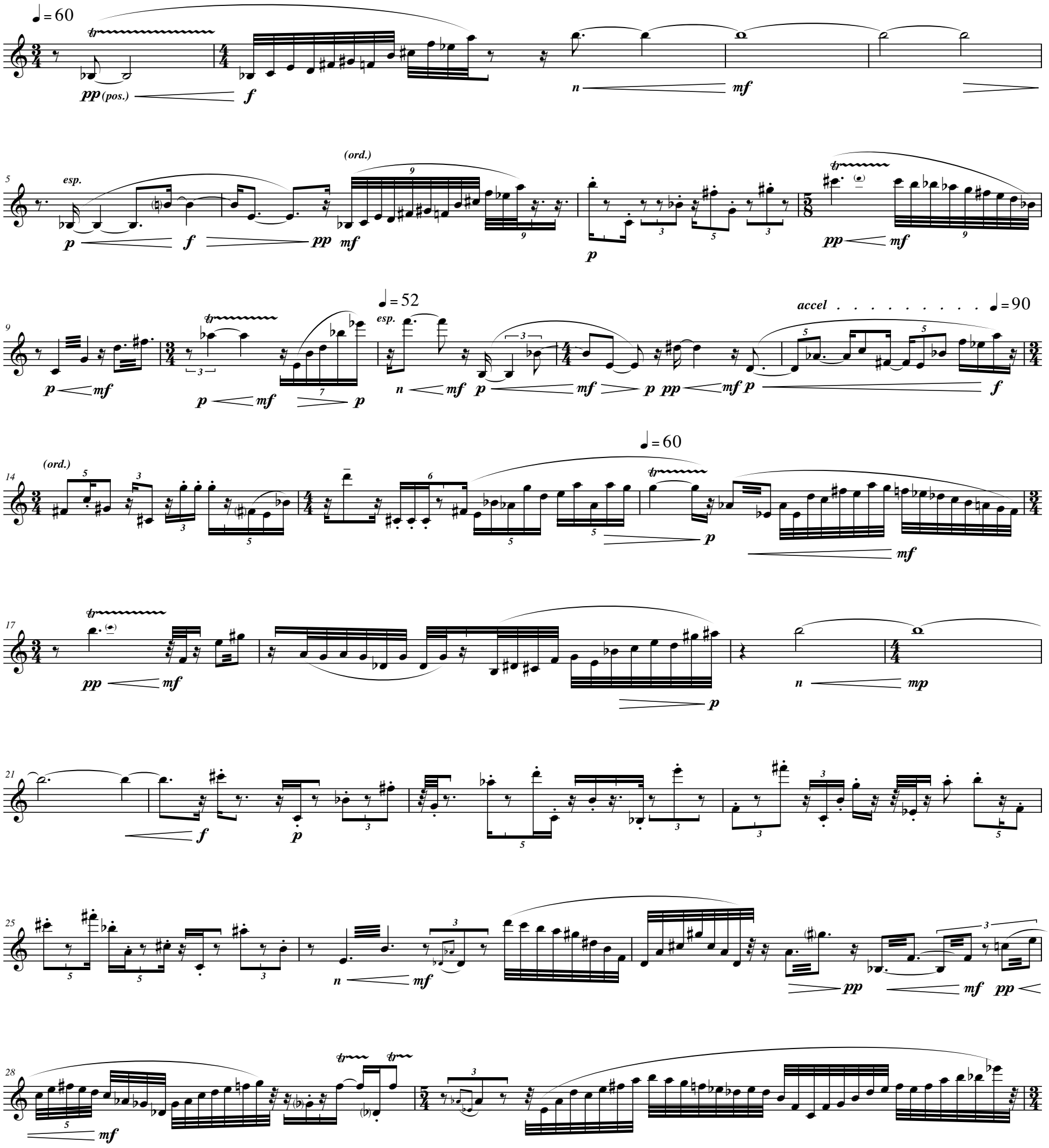
Solo Oboe with real-time
Digital Signal Processing

Nested Etudes

for oboe

Rand Steiger



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Nested Etudes
for oboe

30 ♩ = 52 *esp.* *accel* . . . . ♩ = 60 *(ord.)*
n *mf* *p*

34 *accel* . . . . . ♩ = 80 ♩ = 60
n *mp*

38 ♩ = 90
n *mp* *n* *mp* *n* *f*

accel . . . . ♩ = 60

42 ♩ = 52 *esp.*
n *f* *p* *mf* *pp* *mf*

46 *(ord.)*
pp *mf* *pp* *mf* *pp* *mf*

49 *esp.*
pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

52 ♩ = 90
f *pp* *f*

accel . . . . . ♩ = 120

55

58 ♩ = 60
pp *mf* *n* *mf* *n* *mf*

65
p mf p mf n mf

72
esp. (ord.) accel
p mf p n f mf p

(accel) ♩=90
76
mf pp f p f

79

82
♩=60
mf n mf

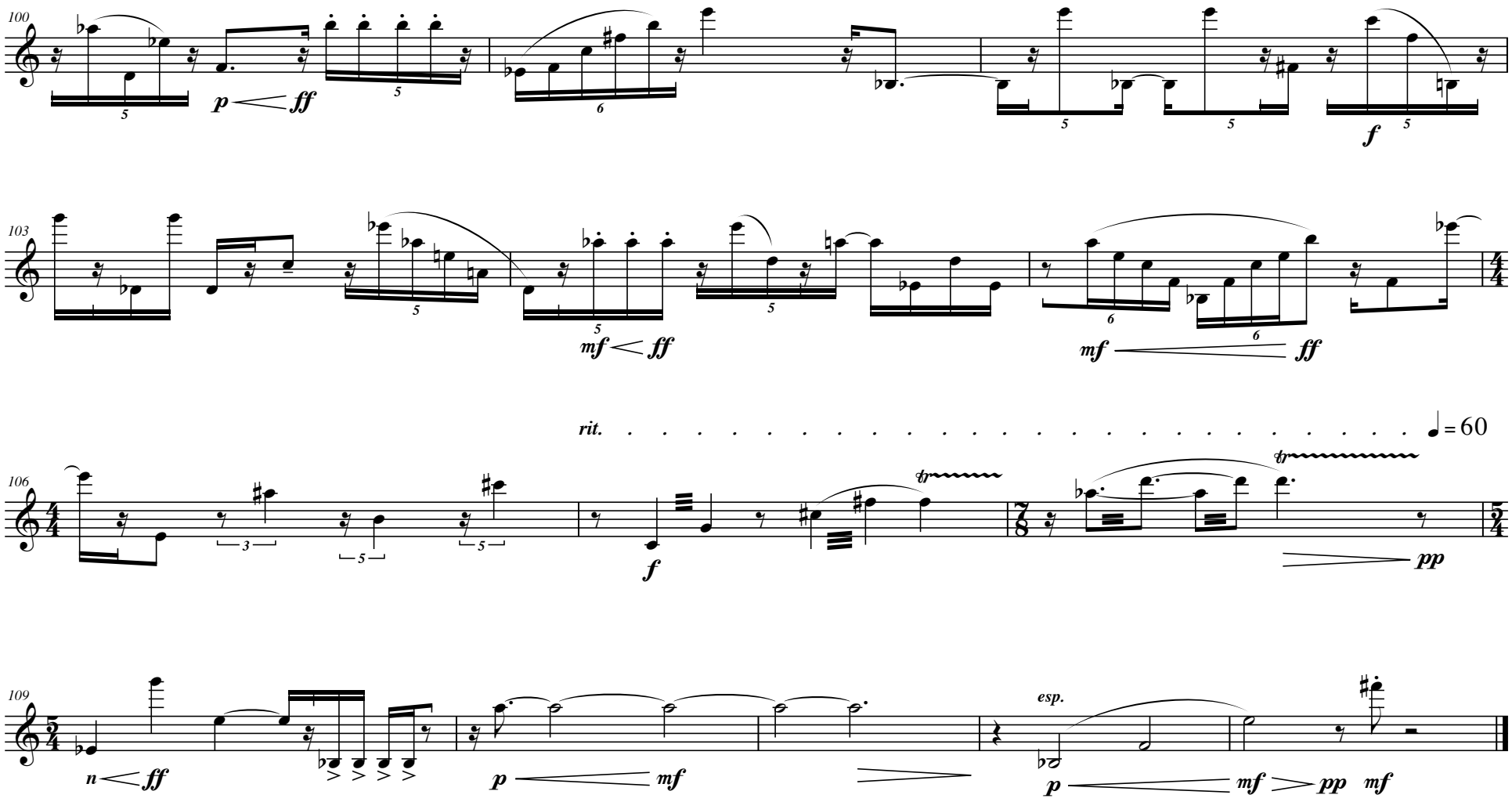
85
mf p mf p mf

87
esp. (ord.)
n mf pp n f p pp mf

92
p f pp mf pp

96
(ord.)
pp f p f p f

accel ♩=90
p ff



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Performance notes:

1) all trills are a whole step except where indicated otherwise

2) the dynamic ***n*** indicates niente

3) diminuendos without a destination dynamic indicate dim. to niente

4) all tremolos should be played as fast as possible, but no attemt should be made to have all tremolos at a uniform speed (some are difficult and will of course be slower)

Notes regarding electronics:

1) a hypercardioid mic should be attached to the instrument so as to get a strong signal without restricting the movement of the performer

2) this signal is then processed through a Apple laptop (with audio interface) running Max/MSP with a patch supplied by the composer. A stereo signal results that is then diffused through a pair of speakers set at the extreme right and left edge of the stage.

3) a series of cues are advanced in the patch by an operator pressing the space bar, or by the performer using a foot pedal.

4) all the sounds produced begin with the oboe, and are processed in various ways throughout the piece (including sptialization, delays, harmonizing, and ring modulation.)

Please direct all questions to the composer at this email address: rand@ucsd.edu