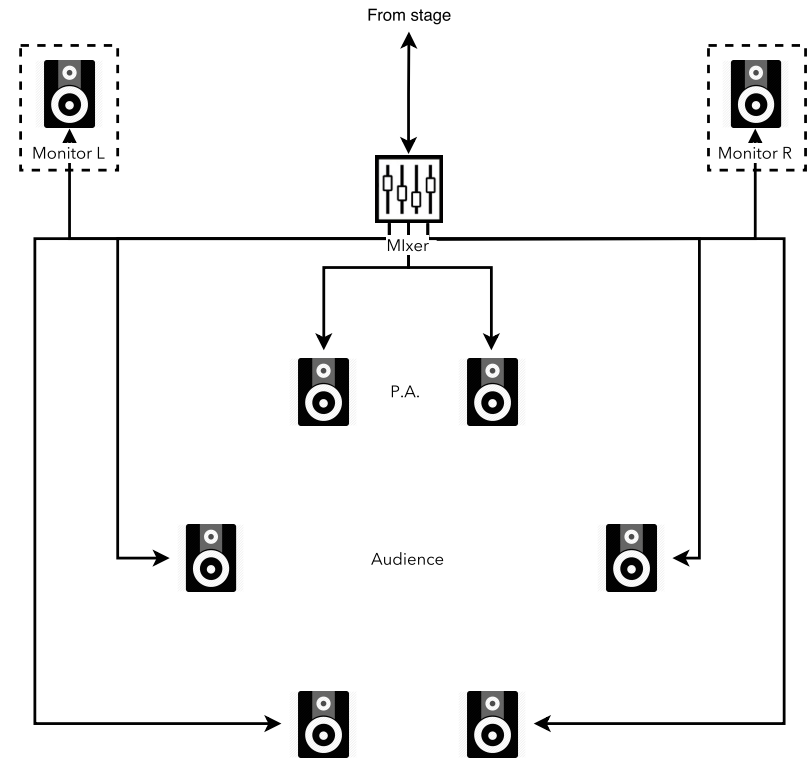
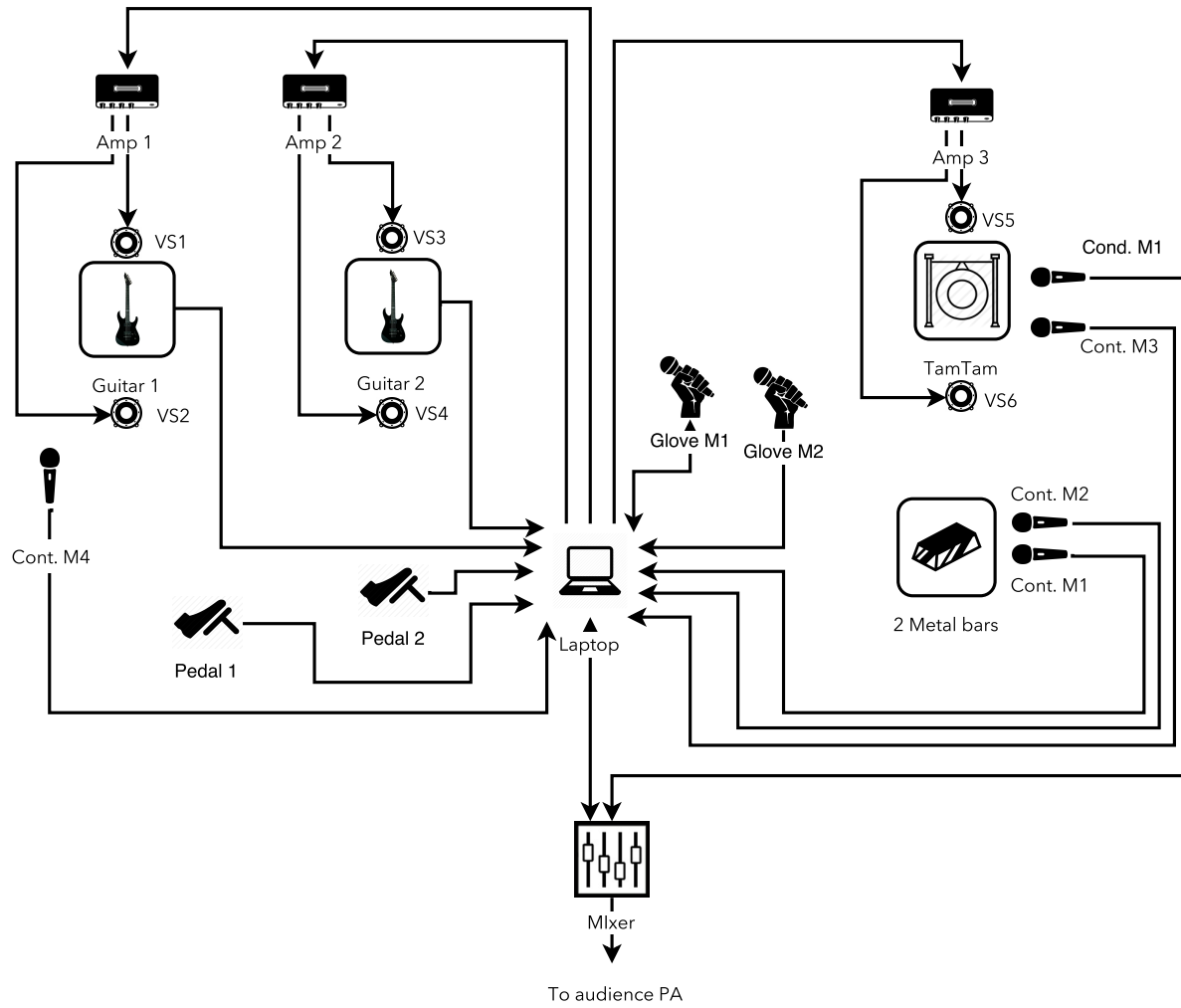


Andrea Mancianti

Autophagy II [Mikrophobie]

2016

Autophagy II - Stage plan



AUTOPHAGY II - MATERIALS

Guitars:

- 2 cheap electric guitars t- or st- style (single coils) - for ex Squier or Harley Bentley
- 1 midi interface with 2 pedal inputs- for ex <https://www.audiofront.net/MIDIExpression.php> or similar
- 2 midi expression/volume pedals - for ex M-Audio EX-P Expression Pedal

- 4 30W actuators - tectonic elements 30W TEAX32C30-4/B 32mm 4 Ohms
- 2 20W class T amplifiers - Lepai (or Lepy) LP-2020A+
- 4 short loudspeaker cables with blade connectors -
- 2 passive stereo DI boxes or 4 passive mono DI boxes - for ex Behringer Ultra-DI DI400P
- 4 TRS Jack to RCA adaptor cable or 2 mono TRS to stereo minijack adaptor cable

- 1 piezo contact microphone
- 3 passive or active DI boxes

- 12 alligator clips - <https://www.sanjosescientific.com/products/alligator-clips>
- 1 cd cover metal disc or similar light metallic disc
- 1 heavy metal disc
- 1 30-40 cm high, 3-4 mm diameter rough wooden stick
- 1 toy-glockenspiel metal bar
- 1 screwdriver

Percussions:

1 60" "Stockhausen" Paiste Tam

1 30W actuators - tectonic elements TEAX32C30-4/B 32mm 4 Ohms

1 bass shaker with heavy T-shape stand - Visaton BS130

Weights to keep the stand in place

2 long loudspeaker cables

2 miniature microphones - such as dpa or similar

2 custom glove-mic housing - on request

1 2 ch- power amp - Behringer EPQ304 or sim

1 condenser mic + stand - for ex AKG C1000 or similar

2 metal slabs ~30x30 or sim

1 percussions table

scraps of foam

various brushes (metal and other)

3 piezo contact microphones + blue tack

3 DI boxes

various metallic objects to hang on the tam frame (crotales, bells, rings, small tools etc)

1 light wire or heavy thread coil

various small metallic hooks to fit the tam frame upper bar

1 screwdriver

1 tibetan bowl or similar metal object

1 midi pedal

A

~30" - 60"

B

~4"

~10"

Dur.

Tam-tam

PiezoDrums

Pedal

El. Guitar 1

Open
Closed

El. Guitar 2

Open
Closed

Fx

FbTam

Tape

Wtrmrks

Either metal brush or an actual metal object scarped gently against the metal plate.

Side motion

In the beginning of the piece, G1 is tuned according to the tuning found to produce a wide and stable resonance of as many strings as possible.

1

2

3

!!! Wait for the ramp of the guitar to start the crescendo.

Strings view

I
II
III
IV
V
VI

In the beginning of the piece, G2 is completely detuned, so that strings vibration is prevented.

P.U. selector to mid

fast ----- slow ----- fast simile

with a metal object (coin or similar)

To To

pp -----

On the bridge pickup there is a piece of metal covering the magnets partly. (see picture.)

Strings view

I
II
III
IV
V
VI

un wtrmrk di qualche rec tam.

delay + macchina infernale Lite.

ff Tape 1: roaring sounds.

ff

C

~ 40"

~ 30"

2 Dur.

PD

Pedal

4 5 6 7

glove-mic

side motion

circular motion

Up to a level where the guitar starts resonating

With a long wooden stick entangled in the strings at the 12th fret height. Calmly move it perpendicularly to the strings, without allowing too much side movement.

Hit the stick with the hand and let it bounce.

Slide the stick towards the bridge without stopping the perpendicular motion..

E. Gtr.2

Fx

Fb

Tape

Wtrmrks

La macchina infernale si spegne dopo l'ultimo colpo.

tape rampetta

small actuator full on, large actuator half power

tape nuvola


PP

wtrmrk inizio

!!! Keep input level of glove-mics in ctrl. Variate the level to facilitate fb, but be ready to back off

D 7 10" 15" ~60" ~30" 13

Dur. With glove mics, try to keep it right on the verge of resonance. Never aggressive. !!! beware of possible piercing high-pitched sounds close to the rim!

T.t.  simile

PD *mp* *mp/mf* *slowly* *pp* *mp/mf*

Pedal 8 9 10 11 12

E. Gtr.1 As silently as possible, place paper clips on the strings. Extensively play with the paperclips, by adding, removing, repositioning and gently tapping on them.

E. Gtr.2 Quickly slide away the stick from the strings and let resonate. bridge pick up Take away the metal bar from the pick-up, by noisily sliding it. With the tip of a screw driver, tap on the metal bar attached to the bridge pick-up. Alternate long and short touches. It should produce clicks and long hissle. Try to follow a pattern pruced by the other guitars' feedback. Up to a level that there is no feedback yet, but it is ensured as soon as the tip of the screw-driver touches the metal bar.

Fx !!! Keep input level of glove-mics in ctrl. Variate the level to facilitate fb, but be ready to back off

Fb not filtered -----> high-pass filter + send guitar into Tam. not filtered high-pass filter -----> not filtered

Tape Tape Wtrmrk on piezoDrum1 muffled, on pD2 more sine. Tape di supporto con sine acuti e tam. Tape Wtrmrk on pD2 sine.

Wtrmrks *mp* *mp*

4 Dur. 10 **E** ~20" **F** ~30" 5"

MP

Pedal

13 14 15

let resonate

MI Lite

no filter. full on. receives from the hits on pDs.

Tape rumbles 2, che parte con rampa alla battuta prima.

mp !!! Beware watermark level could need adjusting!

let resonate

Sliding the screwdriver onto the portion of strings closer to the bridge

!!! Keep input level of glove-mics in ctrl. Variate the level to facilitate fb, but be ready to back off

Tape rampa

12 **G**

~ 30"/40"

~ 12"

Dur.

PD

Pedal

16

17



With the stem of the screw driver flat on the strings, on the side of the neck. Try to create a sense of continuity between the two sections.

Play with the speed of changes, allowing a bit of feedback to begin and suddenly kill it by sliding a bit to the side or diagonally.

E. Gtr.2

Fx

Fb

Tape

Wtrmrks

Delay + MI Lite
no filter, full on,
receives from the hits on pDs.

Tape rumbles 3

14 **H** ~20" ~10" ~40" / 60"

6 Dur.

PD

Pedal

18 19 20

Create a loose sense of pulse.

metal on metal heavy light heavy

heavy light heavy

Have the sixth string freely vibrating, keep it very instable.. add a pulse feeling with the pedal or tuning pegs. It is possible to use paperclips on the other strings.

Fx

Fb

Tape

Wtrmrks

wtrmrk molto grave su metallo.

!!! Beware watermark level could need adjusting!

enveloper + ritmo

small actuator full on, large actuator full on

Rhythm from the tam

~ 120" / 180"

~ 5"/6"

17

Dur.

T.t.

Pedal

E. Gtr.1

E. Gtr.2

Fx

Fb

Tape

Wtrmrks

sparse

continuous

Using the glove-microphones, try to construct clouds together with the guitars. Start from the centre (low frequencies) and explore further and further areas of the Tam (high freqs) !!! beware of high pircing sounds at the rim's height!!!

21

22

Free the sixth string from the paperclip, so it's free to vibrate. Slowly free the fifth string as well and play with beatings between the two low strings.

One by one free all the remaining strings. It is always possible to retune to a different pitch should some strings not resonate. It is also always possible to adjust the master out level from the amplifier

little by little tune up the fifth string. It is also possible to use paper clip and/or the tip of the LH fingers. Pressing on the string with the finger, mid neck length, might put that string into motion.

One by one tune up all the remaining strings. It is always possible to retune to a different pitch should some strings not resonate. It is also always possible to adjust the master out level from the amplifier

Play with the input volume of glove mics and the balance between actuators. Always keep feedback going, varying the balance slowly

The score consists of several staves: Dur. (Duration), T.t. (Tuning/Tone), Pedal, E. Gtr.1 (Electric Guitar 1), E. Gtr.2 (Electric Guitar 2), Fx (Effects), Fb (Feedback), Tape, and Wtrmrks (Watermarks). The T.t. staff shows a transition from 'sparse' to 'continuous' waveforms. The Pedal staff has two circled numbers, 21 and 22, marking specific points. The guitar staves show string activity with 'x' marks and horizontal lines, and include detailed performance instructions in text boxes. A large bracket at the top indicates a time range of ~120"/180".

8 Dur. 21 **J** ~6" ~80" ~60"

wood -----> metal

mf mp

listen to perceivable changes in the continuum of the guitar's drone as triggers to introduce rhythmic groups of notes. Start from the centre and explore the surface, progressively moving away from it.

As the level decreases, use different objects on the external surface of the tam to create a rattling, yet light texture. Try to leave space to the guitar slides.

Pedal

23 24 25

change the pick ups lever's position, to create a pulsing variation. Explore the different ways in which each position affect the feedback loop.

ff

Lay the heavier metal disc on the strings, alternating very slow slides to static moments.

change the pick ups lever's position, to create a pulsing variation. Explore the different ways in which each position affect the feedback loop.

ff

Make room for the other guitar's reduced sound mass.

Fx no filter. full on.

Fb

Tape Rhythmic patterns

Short disrupting element. Works as a signal.

Wtrmrks

24 **K** ~ 60" **L** ~ 60" **M** ~ 20"/30" **N** ~ 30" 9

Dur.

T.-t.

Pedal

E. Gtr.1

Fx

Fb

Tape

Wtrmrks

26

27

28

29

Suspend objects on the tam stand, so that they are free to rattle on its surface in different points, creating rhythmic patterns. Varyate the patterns by moving the objects' position and play on top of those rhythms.

Take the screwdriver and keeping the piezo mic in touch with it, press it against the Tam. Play with pressure, speed and position.

Use a bigger piece of metal + piezo against the Tam

Let the tam resonate

Play with metal objects on the magnets. Place a fragment of a low guitar string on the pu perpendicularly.

Remove the heavier metal disc, by slowly siling it away from the strings in the direction of the bridge.

Use the piezo mic close to the actuator, let it free to bounce, by holding it from the cable.

Slide the second metal disc in from the bridge's side.


Add the paperclips one by one to stop the strings' vibration. Adjust the pedal so that only high pitched delicate oscillations linger on.

filtro passa alti

simile

Sfz.

Sfz.

28  ~40" ~40"

10 Dur.

PD

Pedal

30 31 32

E. Gtr.1

E. Gtr.2

Fx

Fb

Tape

Wtrmrks

p *simile* *p*

Place a wooden stick in the centre of the light metal disc. Take the stick between index and thumb of one hand and slide down with a slow movement, creating friction. When one hand reaches the bottom of the stick, without stopping the motion of the other hand, it starts again from the top.

The pedal position might need to be adjusted to ensure a bouncy rumble.

Wtrmrk tam recordings.