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# Autophagy

[I am a recording instrument]

2015 (2023)

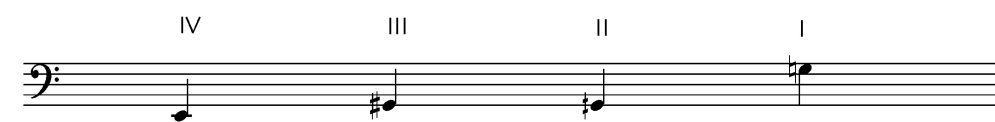
# Scordatura

E. Guitar



Musical notation for E. Guitar, showing six fret positions (VI, V, IV, III, II, I) with corresponding notes on a treble clef staff. The notes are: VI (F#), V (E), IV (D#), III (C#), II (B), and I (A).

Double Bass



Musical notation for Double Bass, showing four fret positions (IV, III, II, I) with corresponding notes on a bass clef staff. The notes are: IV (D), III (C#), II (B), and I (A).







4

45

3/4 4/4 5/4 4/4 3/4 2/4 9/4

BSax

*mp* *s. silence* *f* *s. PPP* *mf*

25 26

Mt

Wd

E.Gtr.

*pp* *s. silence* *pp* *IV* *V*

Cb.

*s. silence* *mf*

51

9/4 6/4 12/4 4/4

BSax

*sfz* *mf*

27 28

Mt

*without accents*

Wd

*ppp*

E.Gtr.

*VI*

Cb.

*simile, sempre marcato* *ff*

53 **12**  
4 *nervous*

simile, alternating inhaling and exhaling

30 *moving in different spot of the cymbal*

3 **4** *subtone*

12 **4**<sup>5</sup>

BSax

Mt

B. D.

E. Gtr.

Cb.

Muted +

free

PPP

fff

mp

mf

ff

S.B.

3 3 3 3 3

Slow glissando

5

56 **12** **E**  
4

31 *Circular scapings*

32

4

4

3 **4**

BSax

Mt

Wd

B. D.

E. Gtr.

Cb.

Electr.

*Sfz.*

*Sfz.*

*Sfz.*

*Sfz.*

*Sfz.*

*Sfz.*

*Sfz.*

*ff*

*ff*

Superball

prepare ebow, <sup>8<sup>th</sup></sup> overtones side

always very détachée

tst

ptc

tst

LOOP

6

59

Cadenza Sax + feedback. Open.

3/4 F 7/4

4/4 OPEN

keys only

slow microtonal tremolo

keys only

very slow microtonal tremolo

ff

p

mf

metal brush in hand on the central ring of the tam, move the wrist in almost unperceivable rings

33

ppp

ebow

subito

pp

on the tailpiece, without accents simile

subito

subito pp

feedback sax on  
Hall amplification down

72

OPEN

T L R

4/4 G

Very static and directionless.

Sfz.

34

35

36

metal, on the centre

pp

in and out from the rhythm

Sfz.

Circular scapings

Sfz.

right hand muting on the fretboard

H.On H.On simile

H.Off H.Off

ppp

prepare paper handle

on the tailpiece simile

Left hand with "paper handle"

Sfz.

Sfz.



irregularly varying the speed

80

BariSax

mf

Sfz.

7

Wd

Sfz.

Sfz.

Circular scapings

E.Gtr.

IV III II

IV III II

Cb.



freely moving between different multiphonics positions

H

84

BariSax

mf

mp

37

38

Wd

irregularly accentuating

B. D.

superball

E.Gtr.

V III II

VI III II

Sfz.

Cb.

Slow glissando

Sfz.

bisbigliando

No sense of directionality. keep each gesture static and timeless, in a motionless loops. try to follow an indifferent calm pulse and always keep alive one changing flow of sound using the suggested gestures. Give each moment its breath, without rushing. Always Open!

8  
BariSax

90

bisbigliando irregularly between high overtones

aeolians

39

40

41

Prepare feedback glove

feedback on tam tam, emerging from guitar's and sax's gesture, never too isolated, always fused.

with free hand, little by little, move rattling objects around the surface of the tam. (brushes, metal and wood sticks) Never too aggressive!!!

without creating a drastic change, start using SuperBall to dampen or create additional resonances.

feedback on bass drum, aiming at continuous sounds full of beatings.

place paperclip at central string node holding it with l.h.

bottleneck perpendicularly rubbing against the strings, at a node level, creates a light drone

little by little introduce light percussive elements, like perturbation of the smooth drone. (h.on & L.H. pizz)

RH finger tremolo, trying to only catch pitches that are produced by the tam

S.B. on lower strings, start on the portion of the strings between pickups and bridge, very fast and very light Avoid the fundamental to resonate! (should crate a high pitched unstable overtone wave)

Flautando legno + crine,, installing a very light regular pulse

little by little irregularly variate bow and LH paper handle pressure, as well as bow position, to create wave like motions

reacting to impulses and percussive elements, like a the surface of water when disturbed by a falling object

globally descending movement, made of multiple light descending waves. never too exposed, always in the sound.

getting rid of paper handle

Electr.

LOOP

LOOP

97

Low register subtones and multiphonics, aiming at fuse with the bass drum. With feedback. Always quiet.

Once the loop is played back, little by little stop playing

The loops keep turning 1'30" c.a.

silence

42

43

Occasionally, the other hand can participate with soft rolls and knocking sounds.

with free hand, little by little, move a brush around the surface of the bass drum. creating some sort of breathy disturb on the resonating skin. Never too aggressive!!!

without creating a drastic change, start using SuperBall to create additional resonances.

start reducing the density of gestures to silence.

Once everyone else has stopped playing, stop playing.

pp

Little by little, change speed and span of each strock to create a wavy dark calm drone.

move with S.B. behind the neck of the guitar keep the calm wavy gesture.

Once the loop is played back, little by little stop playing

On the tailpiece, creating a low breathing drone.

Once the loop is played back, little by little stop playing

Looping with some fb the gesture of guitar and dbass

Silence.

Electr.

LOOP

LOOP

LOOP