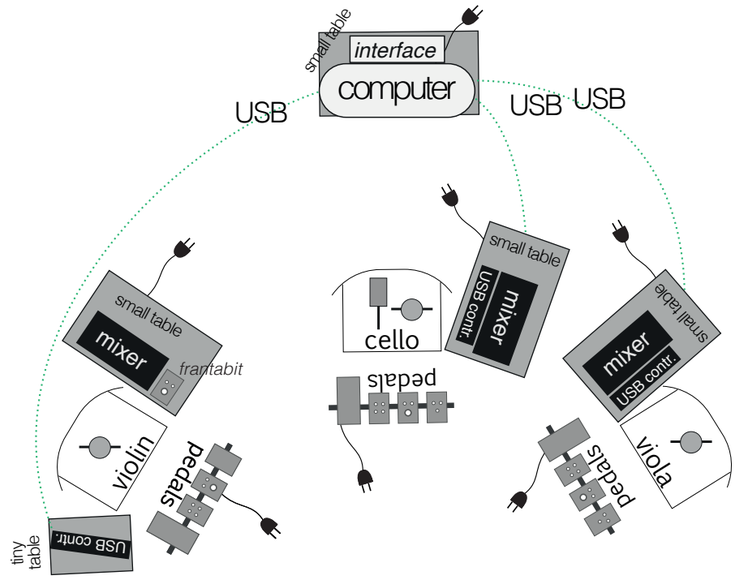
Charred Edifice Shining /2016

for amplified string trio, live-mixed & with performative electronics

Mauricio Pauly

for Distractfold

SETUP
stage layout



power sources = 10

handheld microcapsule condenser (Naiant) = 1

lapel condenser microphone (DPA 4060)
[lapels travel w instrument: total is lower] = 3

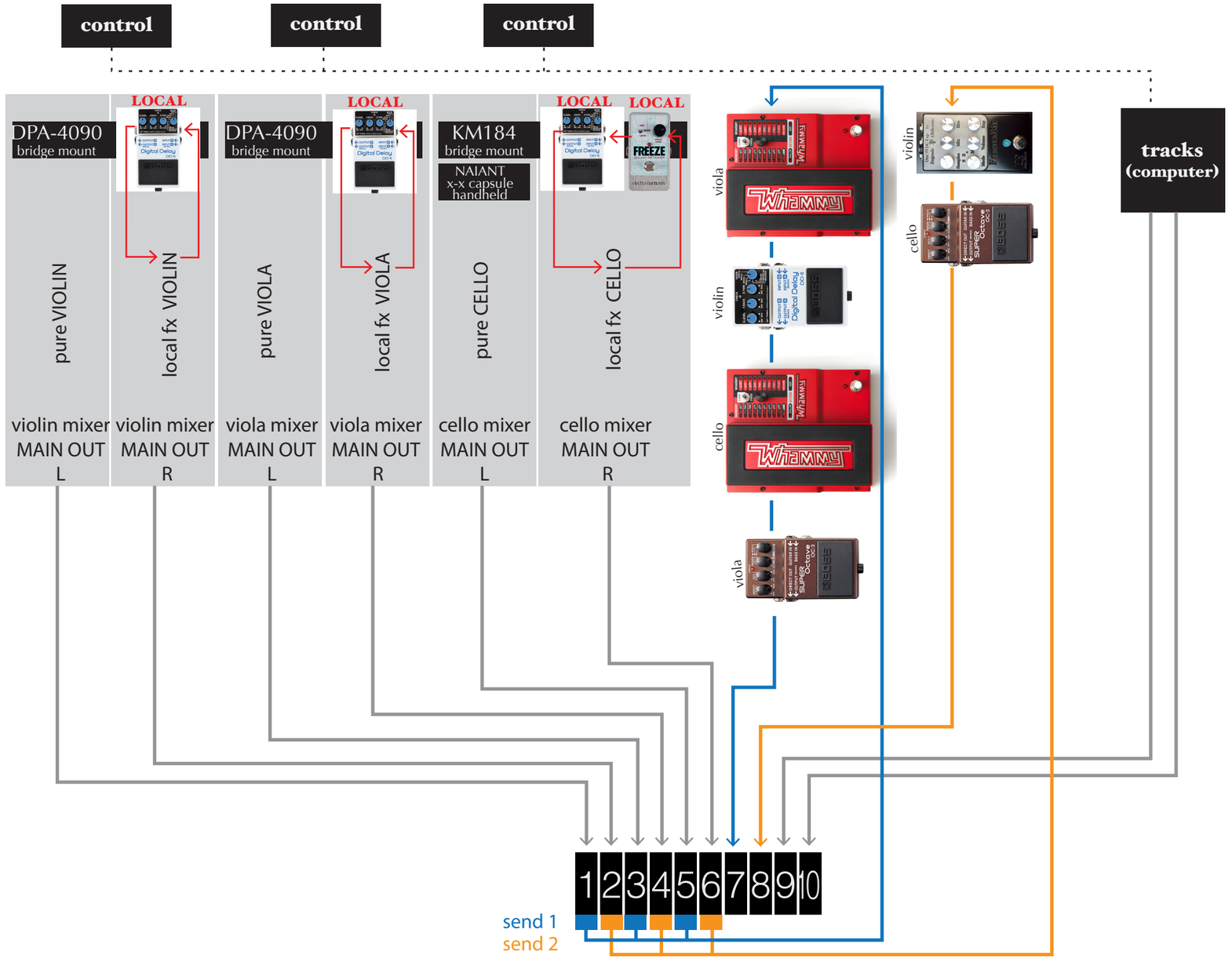
music stands w light = 3

small, low tables 0.7x0.7x0.5m = 4

tiny table 0.3x0.3x0.5m = 1

print
20170906
post CnS

SETUP
signal flow, matrix view



PEDALS
4 x Boss DD6
2 x Boss OC3
2 x Digitech Whammny
1 x EHX Freeze
1 x Iron Ether Franta Bit
1 x expression foot controller

AMPLIFICATION (before PA)
3 x small stage mixers (min:2 channels, 1 aux send)
front-of-house mixer (min: 10 channels, 2 aux sends)
3 x string condenser mics
1 x Naiant x-x capsule mic

BACKING TRACKS
1 x computer
3 x midi controllers
1 x USB hub

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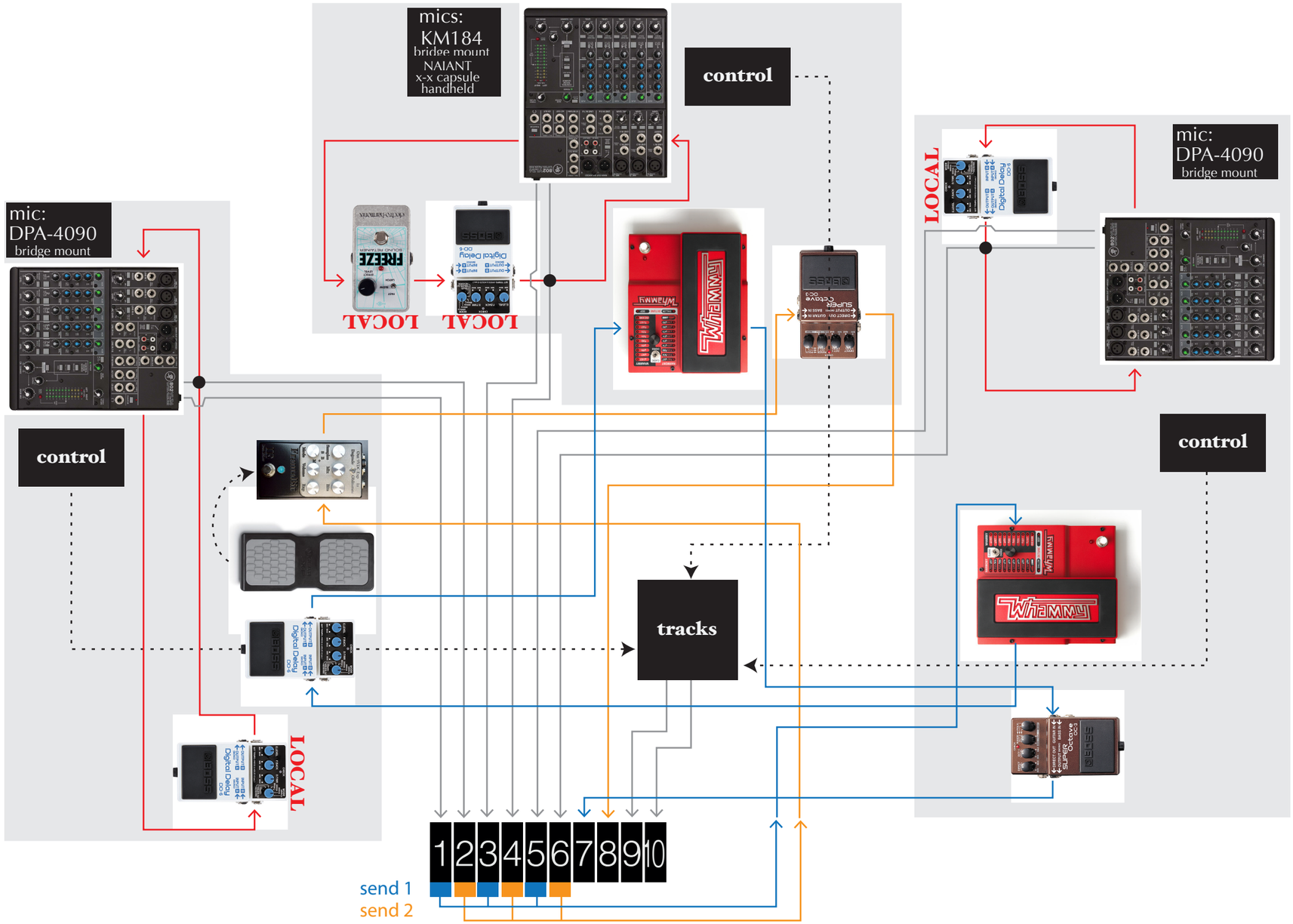
SETUP
signal flow, bird's eye view



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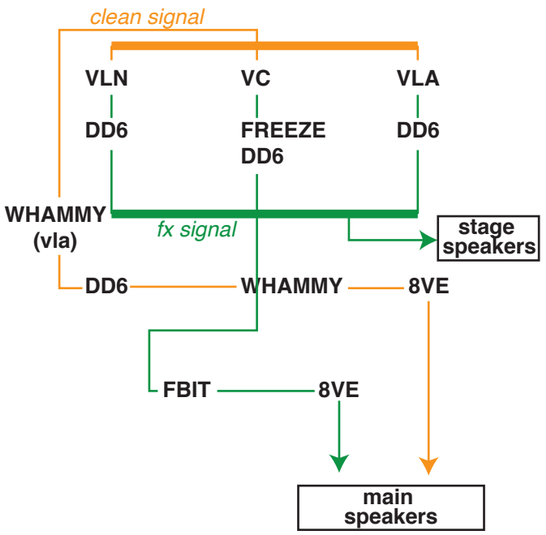
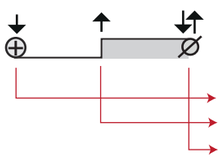
PEDALS
description & operation



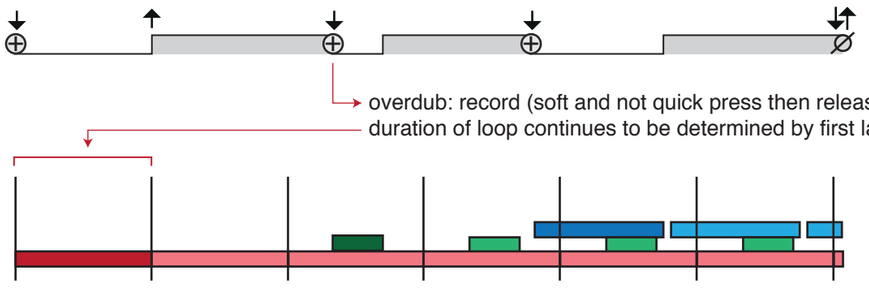
SAMPLING PEDAL / BOSS DD6

will sample its input and output it as a loop



press/hold down: starts recording
lift/release: stops recording & begins playback
quick press/release: erases content

duration: duration of loop is determined by lapse between press and release
stutter: if empty, quick press/release will record and play a short loop, a stutter



overdub: record (soft and not quick press then release)
duration of loop continues to be determined by first layer

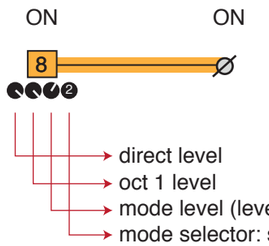
VLN:DD6 local = will sample the violin signal only
VLA:DD6 local = will sample the viola signal only
VC:DD6 local = will sample the cello signal only

VLN:DD6 global = will sample all three instruments' clean signal
clean signal > **global VLN:DD6** > vla:Whammy > vla:8ve

⊕ YELLOW pedal instructions indicate global, rather than local, processing.

OCTAVE PEDAL / BOSS OC3

will produce a warbling, tentative attempt to create
a double octave transposition of its input



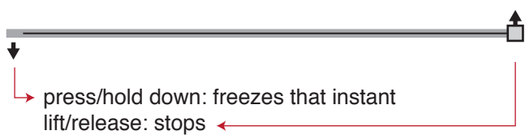
direct level
oct 1 level
mode level (level of selected mode)
mode selector: set to 2 octaves

VLA:8ve = will process the entire clean trio
clean signal > global vln:DD6 > vla:Whammy > **VLA:8ve**

VC:8ve = will process the entire fx trio
local fx signal > vln:FrantaBit > **VC:8ve**

SPECTRAL FREEZE / ELECTROHARMONIX FREEZE

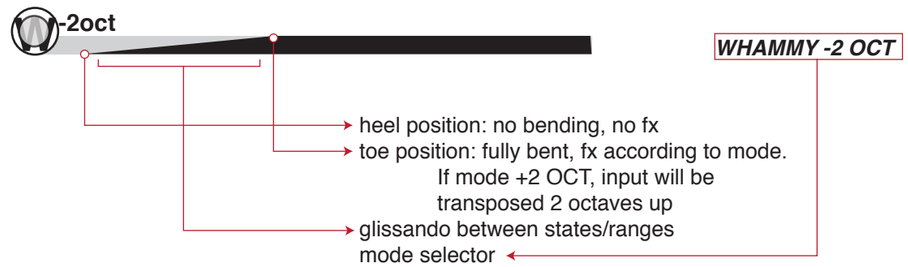
freezes/sustains a sound with no decay
set to 'fast' mode



press/hold down: freezes that instant
lift/release: stops

PITCH SHIFTER EXPRESSION PEDAL / DIGITECH WHAMMY

will bend pitch of input up or down



heel position: no bending, no fx
toe position: fully bent, fx according to mode.
If mode +2 OCT, input will be
transposed 2 octaves up
glissando between states/ranges
mode selector

VC:whammy local = wil bend the cello only

VLA:whammy global = will sample all three instruments' clean signal
clean signal > global vln:dd6 > **VLA:Whammy** > vla:8ve

SAMPLE RATE & BIT DEPTH CONTROL / IRON ETHER FRANTABIT

digital bit crusher (erosion) and sample rate reducer
controlled via an expression pedal and directly on the pedal

sample rate: clockwise low to high.
As you dial down high freqs are mirrored/folded downwards
creating new harmonics and subharmonics
mix: contols the relative volume of clean and fx signals
bit depth: clockwise low to high.
From 24bits (High, pure) down to 1 bit (fuzzed out)

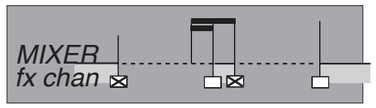
volume: controls overall volume
mode: determines what is controlled by the expression pedal

LIVE MIXING

LEVEL CONTROL

channel 1: feedback mic
channel 2: set at start to feed level sent to FOH
channel 3: live control of instrument mic

MUTING



mute channel (botton pressed)
unmute channel (botton raised)

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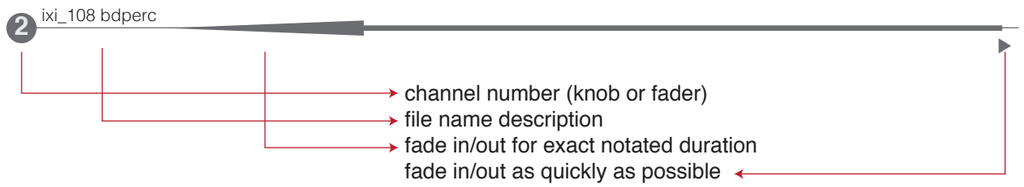
AUDIO TRACKS

FADE IN/OUT TRACKS

dynamics are for the most part contextual. Indications will largely be relative: ‘blend’, ‘under blend’, ‘assertively above blend’, etc



TRIGGER TRACKS (viola only)

these are triggered using a button. Volume should be preset during soundcheck and adjusted if necesary.
The release of track B will stop track A, etc. Track C should be left to sound until it ends.

VIOLIN

FADE IN/OUT (faderbox)

1. DSintro_debri
2. ixi_108 bdperc
3. ixi_rec 160418_175712
4. ixi_rec 160418_175710
5. instrum 2b
6. DS intro instrum 1
7. Dd2 (-2st)
8. ixi_163bpm bd
1. VLA 1 Eb5
2. ixi - 108bpm bdperc
3. VC 4 high stuff
4. pink noise
5. high resonance

VIOLA

FADE IN/OUT (knob box)

1. ixi_rec 160417_175711
2. ixi_midslow bdsine2
3. VC 1 Dd2
4. violet noise
5. high resonance
6. ixi - midslow bdsine2
7. DS on slicer 1
8. DS on slicer 2
9. DS on slicer 3
10. DS on slicer 5
11. DS on slicer 3 reverse
12. DS on slicer 3 reverse TAIL

TRIGGER (BUTTON)

A. 1-rec_160403_113057

B. 2-rec_160403_113057

C. 3-rec_160403_113057

CELLO

FADE IN/OUT (knob box)

1. ixi_rec 160418_175712
2. ixi_108 bdperc
3. B1 (-2st)
4. B1 (-6st)
5. ixi_163bpm bd
6. VC 2 G7braid
7. high resonance
8. violet noise
9. rec_160417_175710

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for amplified string trio, live-mixed &
with performative electronics

Mauricio Pauly 2016

A 1 2 3 4 5 6

DD-6
direct DD-6
fx FB+exp

BPM 60

VIOLIN

1 DSintro_debri
2 ixi_108 bdperc
3 ixi_rec 160418_175712
4 ixi_rec 160418_175710

DD-6
WHAMMY
direct 8
> dd6>whammy

VIOLA

ST half hair

a short moment of audible interference between the two sounds should be audible (some beating will occur)

8

WHAMMY -2 OCT

BPM 60

1 ixi_rec 160417_175711b

DD-6
Freeze
direct>dd6 WHAMMY
fx 8

CELLO

IV III ST half hair

bow IV-side corner of bridge

f

IV III MSP half hair ST

WHAMMY DEEP DETUNE
FREEZE 'fast'

print
20170906
post CnS

7 8 9 10 11 12 13

4/4 5/8 2/4 7/8 5/4

1 2 3 2 4

4/4 5/8 2/4 7/8 5/4

ST half hair

very slow gliss

p

ST half hair

p

[8]

1

4/4 5/8 2/4 7/8 5/4

leave bow on bridge

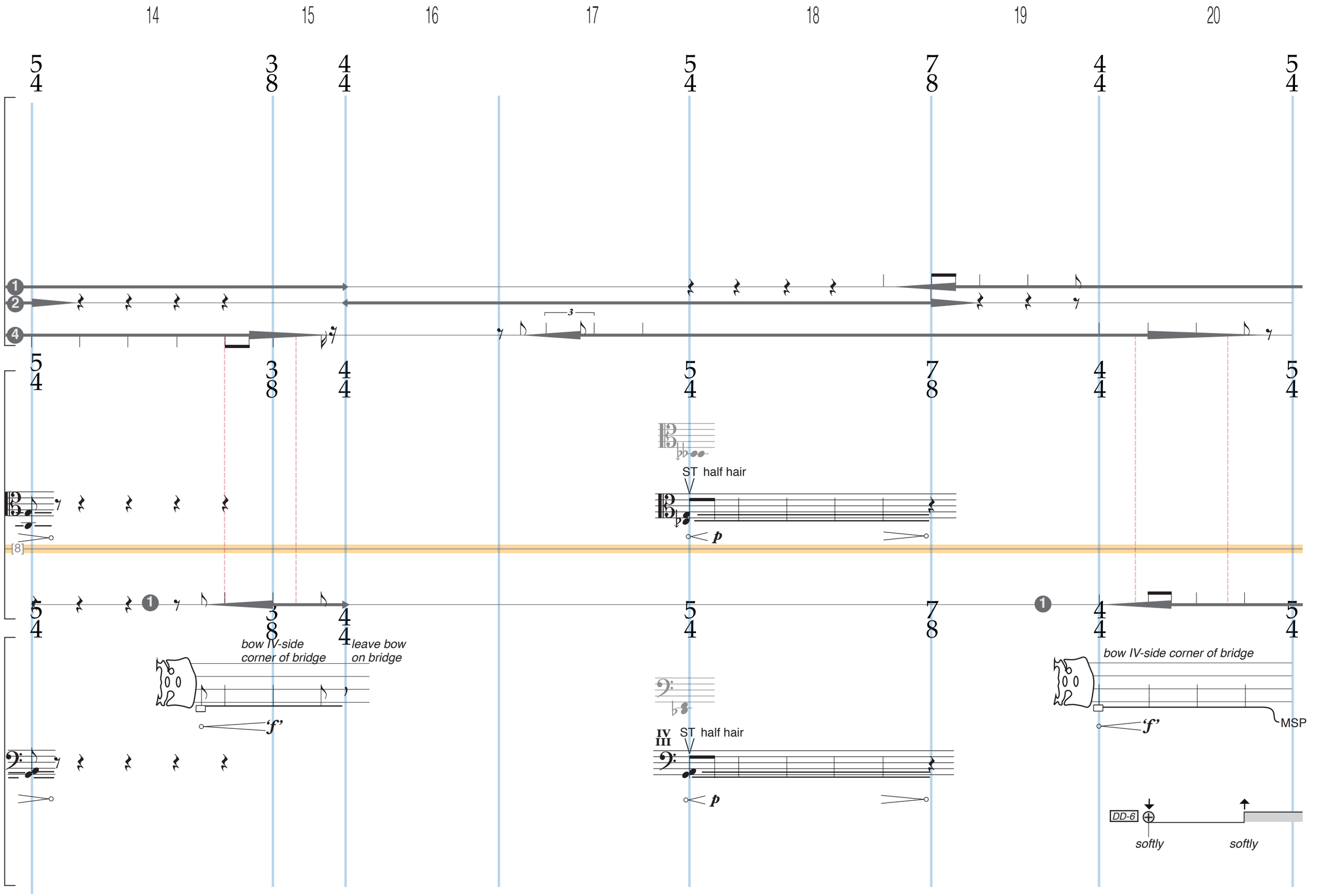
III IV MSP half hair ST

p

IV III ST half hair

p

print 20170906 post CnS



print
20170906
post CnS

21 22 23 24 25

5/4 3/4 3/8 10/4 13/4 5/4

1 2 3

ST half hair

p

[8]

ST half hair

p just above cello very slow gliss stable

1

leave bow on bridge

IV III MSP half hair ST

f'

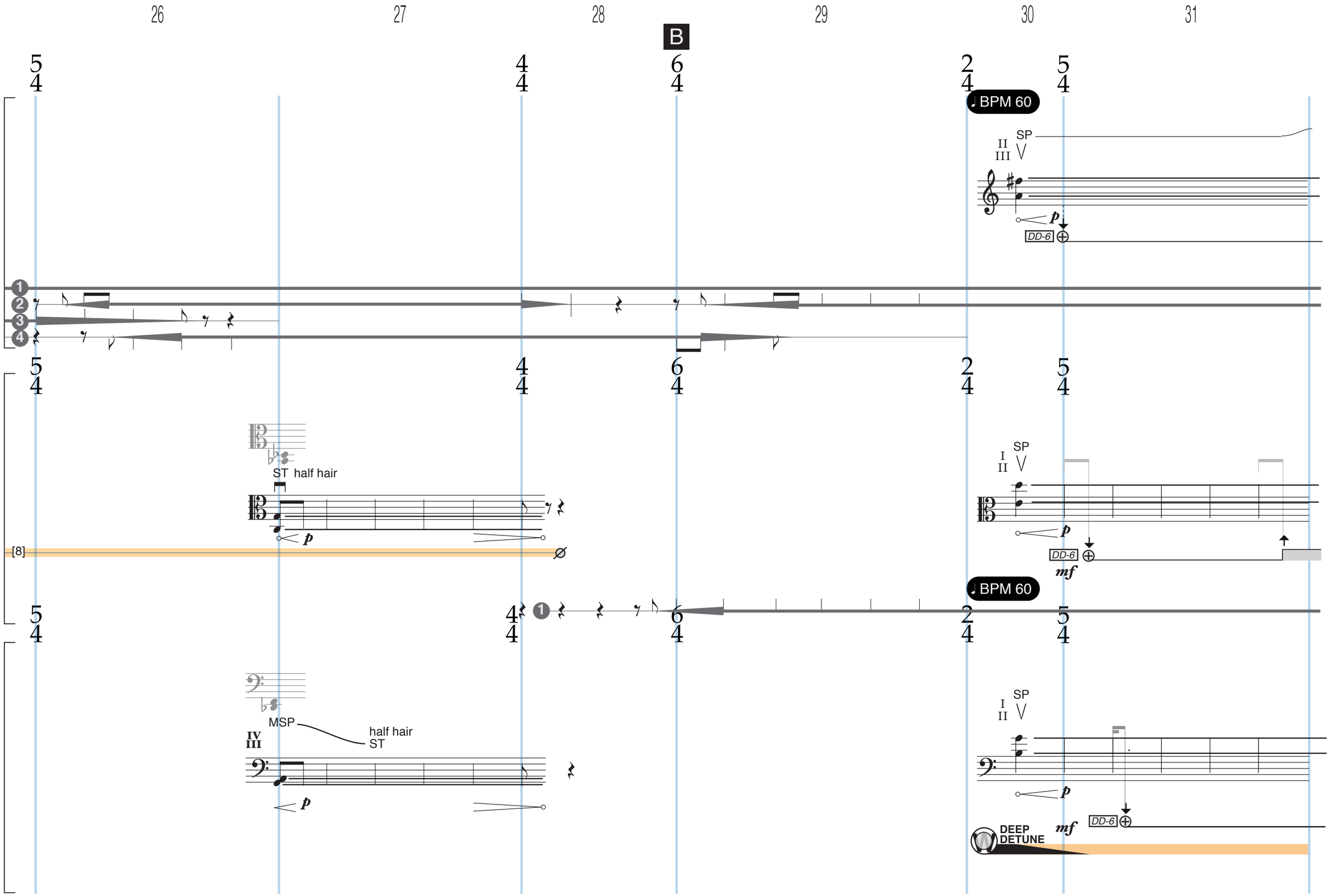
p

[DD]

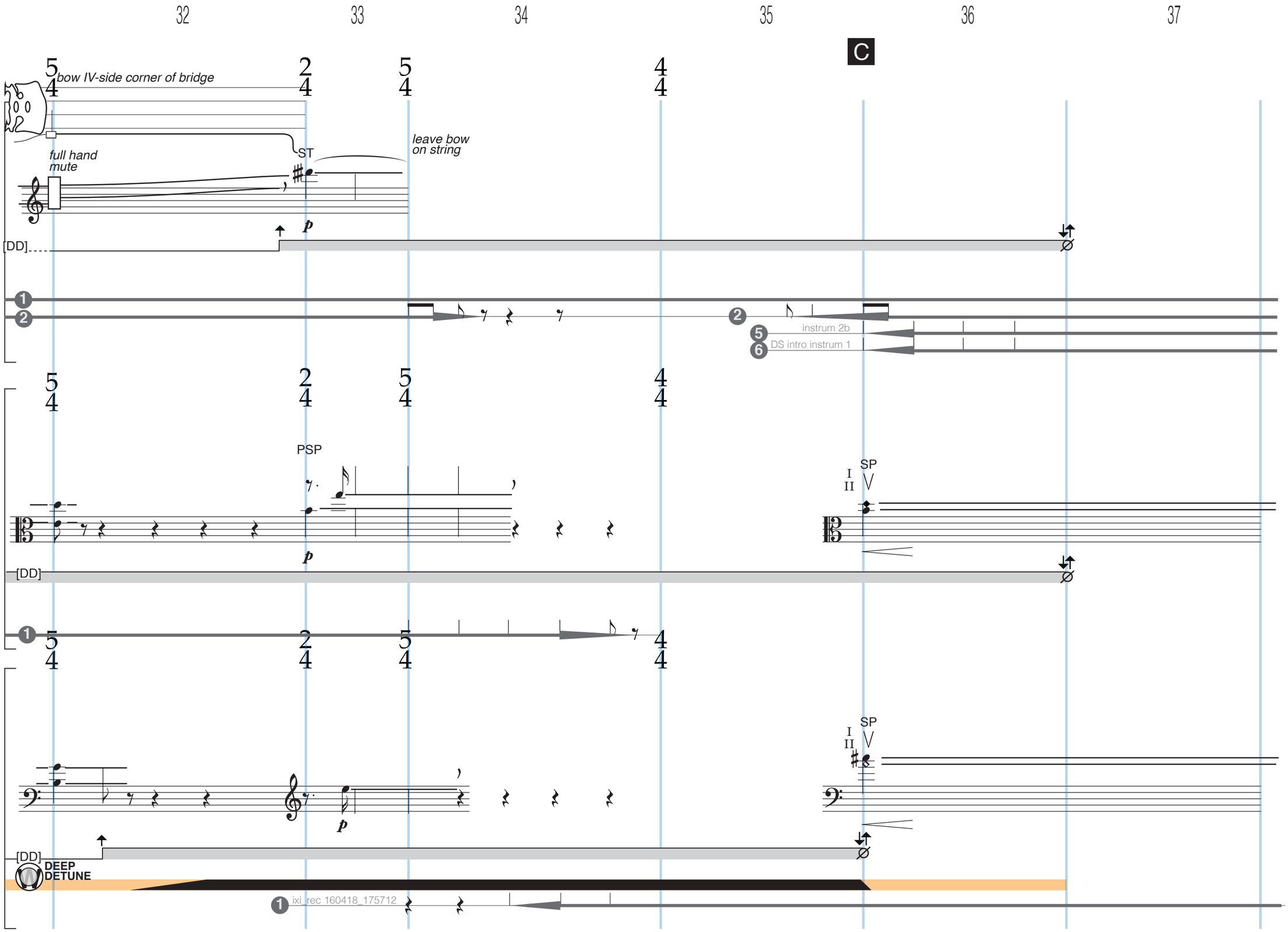
III IV MSP half hair ST

p

print 20170906 post CnS



print
20170906
post CnS



print
20170906
post CnS

38 39 40 D 41 42 43

BPM 60

SP

II III

gliss

p DD-6

1 2 5 6

SP

I II

p

DD-6

mf

-2 OCT

BPM 60

SP

I II

p

DD-6

DEEP DETUNE mf

print
20170906
post CnS

44 45 E 46 47 48 49

[DD]

1
2
5
7 Dd2 (-2st)
1

bow IV-side corner of bridge
SP
full hand mute
ORD
I II V
'f'

[DD]

WHAMMY -2nd

bow I-side corner of bridge
SP
full hand mute
ORD
I II V
'f'

[DD]

DEEP DETUNE
2 ixi_108 bdperc

print
20170906
post CnS

50 51 52 53 54 55 56 57

3/8 3/4 4/4 3/8 2/4 6/4 3/4

ORD
III
SP
p
mp *p*
[DD]
1

3/8 3/4 4/4 3/8 2/4 6/4 3/4

toneless
slower bow, side hair, mild grit
should REMAIN within the general texture
and shouldn't get stuck
PSP
MSP
p
I
mp *p*
[DD]
-2nd

3/8 3/4 4/4 3/8 2/4 6/4 3/4

p
mp *p*
[DD]
DEEP DETUNE
2

print
20170906
post CnS

58 59 60 61 62 63 64

heavy and slow bow to create a high, broken texture

slow gliss

gliss

[DD]

less subtle franta bit. Beating at ~50-60bpm 32nd notes

OBL FB bring in subtle franta bit

MIX 30%

SR 50%

1

2

gliss gliss

[DD]

-2nd

2 ixi_midslow bdsine2

[DD]

DEEP DETUNE

print
20170906
post CnS

65 66 67 68 69 70 71 72

5/4 2/4 5/8 2/4 5/4 3/4 4/4 2/4

SP
ST
III
mp p
[DD]
[FB]
1
2

5/4 2/4 5/8 2/4 5/4 3/4 4/4 2/4

mp p
[DD]
2

5/4 2/4 5/8 2/4 5/4 3/4 4/4 2/4

mp p
[DD]
DEEP DETUNE
3 B1 (-2st)

print
20170906
post CnS

73 74 75 76 **F** 77 78 79

2/4 5/4 4/4 ~7 3/4 5/4 3/4

FRANTABIT
SR swipe

[DD]
[FB]

1

2/4 5/4 4/4 ~7 3/4 5/4 3/4

ST half hair

p

ST *half hair + a bit of extra pressure*

p

very slow gliss

stable

[DD]

8

2/4 5/4 4/4 ~7 3/4 5/4 3/4

[DD]

DEEP DETUNE

8

3

4 B1 (-6st)

print
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post CnS

80 81 82 83 84 85

3/4 4/4 5/8 ~10 4/4 6/4

♩ BPM 60

[DD]

1

8 ixi_163bpm bd

3/4 4/4 5/8 ~10 4/4 6/4

ST half hair

p

[DD]

8

3 C#5

WHAMMY -2 OCT

3/4 4/4 5/8 ~10 4/4 6/4

[DD]

DEEP DETUNE

8 8

3

4

print
20170906
post CnS

86 87 88 G 89 90 91 92 93 94 95

6/4 ~4 5/4 3/4 3/8

BPM 66

I II I II III II III IV I II high swipe squeak I II

wait for cello

[DD]

OBL

set expression pedal to toe FB

8

6/4 ~4 5/4 3/4 3/8

BPM 66

mute

MIXER fx chan

ST

p

[DD]

3

4 D5

fast stutter

-2oct

BPM 66

6/4 ~4 5/4 3/4 3/8

III low IV fractured slide

II III slightly higher, static

III IV II III

[DD]

queue next bar when ready

WHAMMY +2 OCT

8

direct level

3

4

FOH

INSTRUMENTS UP

tape quick fade to 0

14

print 20170906 post CnS

96 97 98 99 100 101 102 103 104 105 H 106 107 108

fast bow
high
squeak
I

MIXER
fx chan
mute

capture a pure tone
beeping fast

32nd-note
stutter

SR
BIT
lower, broken
noisier

[FB]

BPM 60

bank
2

2/4 4/4
II III IV

sfz

FB

DIST

fade out of track 3 is not audible
but operatively necessary

-2 OCT

4

3 VC 1 Dd2

BPM 60

PST
distorted
but fluid

mf sf

32nd-note
stutter

~16th-note
stutter

Pluck bridge IV-side
downwards w thumb

MIXER
fx chan
mute

hold

OFF

8

+2 OCT

tape level back
to previous state

print
20170906
post CnS

109 I 110 111 112 113 114 115a

~16

FB

1 VLA 1 Eb5
3 VC 4 high stuff

~16

ST half hair

just barely above frozen VC

8

WHAMMY +2 OCT

3

Pluck bridge IV-side downwards w thumb

III IV

MIXER fx chan

mute

hold

~20

soft L.H. pizz

[8]

5 ixi_163bpm bd

FOH

16 INSTRUMENTS BACK DOWN

print
20170906
post CnS

115b 116 117 118 119

~16 6/4 ~6 3/4 5/4 6/4

BPM 56

16th-note stutter

OBL FB

BPM 70

~16 6/4 ~6 3/4 5/4 6/4

BPM 56

suspended just above VC tape (~G7)

low fry

under blend, almost inaudible

[DD]

[8]

BPM 56 BPM 70

~16 6/4 ~6 3/4 5/4 6/4

[DD]

WHAMMY -2 OCT

5

6 VC 2 G7braid

below blend

print
20170906
post CnS

120 121 122 123 124

J K

6/4 ~10 2/4 5/4 2/4 ~48

32nd-note stutter

SR BC

[FB]

memorise current
mic level and bring to ZERO

4 pink noise

5 high resonance

3 3 8ve

8

memorise current
mic level and bring to ZERO

4 violet noise

5 high resonance

III IV

ON

-2 OCT

7 high resonance

[5] wait until VC has zeroed his tracks

FOH

MUTE AUDIO TRACKS

MASTER UP

UNMUTE AUDIO TRACKS

MASTER BACK DOWN

print
20170906
post CnS

125 126 127 128 129

~48 ~4/4

L

col legno
swipe then knock
I
II
pp

MIXER
feedback play

simple feedback
control with mixer CH1
keep delicate and smooth.
don't overcrowd

MIC LEVEL
to previous
setting

feedback
play

5 ppp

~48 ~4/4

knock then bow IV-side corner of
bridge with the wood of the bow
sf

MIXER
feedback play

simple feedback
control with mixer CH1
keep delicate and smooth.
don't overcrowd

MIC LEVEL
to previous
setting

feedback
play

8

8ve will change the behaviour
of everyones feedback. This
is the point. With the mixer
find ways to reacting to that
change.

8
ON
+2 OCT

direct
level

5 ppp

~48 ~4/4

twist & crunch
III

CAPSULE MIC
+ MIXER
feedback play

simple feedback
control with mixer CH2
keep delicate and smooth.
don't overcrowd

CAPSULE LEVEL
to zero

CAPSULE MIC
feedback play

7 ppp

8 violet noise

TAPE
SEND TO
FX2

print
20170906
post CnS

130 131 132 133 134 135 136

4 pink noise

5

[8] 8 8 8

5

5 ixi - bd

CAPSULE FRICTION
begin friction/noise play
rubbing capsule on head, face & body
gestural, varied-length phrases
leave gaps.

MIXER
use level to expand the range of
friction/noise play and to again propiciate a
bit of feedback

137 138 139

M

wilder play, violin takes solo role with FrantaBit viola and cello keep up: use 8ve pedals to ride and control your feedback.

MIC LEVEL
to previous setting

FB

5

wilder play, violin takes solo role with FrantaBit viola and cello keep up: use 8ve pedals to ride and control your feedback.

MIC LEVEL
to previous setting

8

5

6 ixi - midslow bdsine2

wilder play, violin takes solo role with FrantaBit viola and cello keep up: use 8ve pedals to ride and control your feedback.

PUT CAPSULE AWAY

8

7

print
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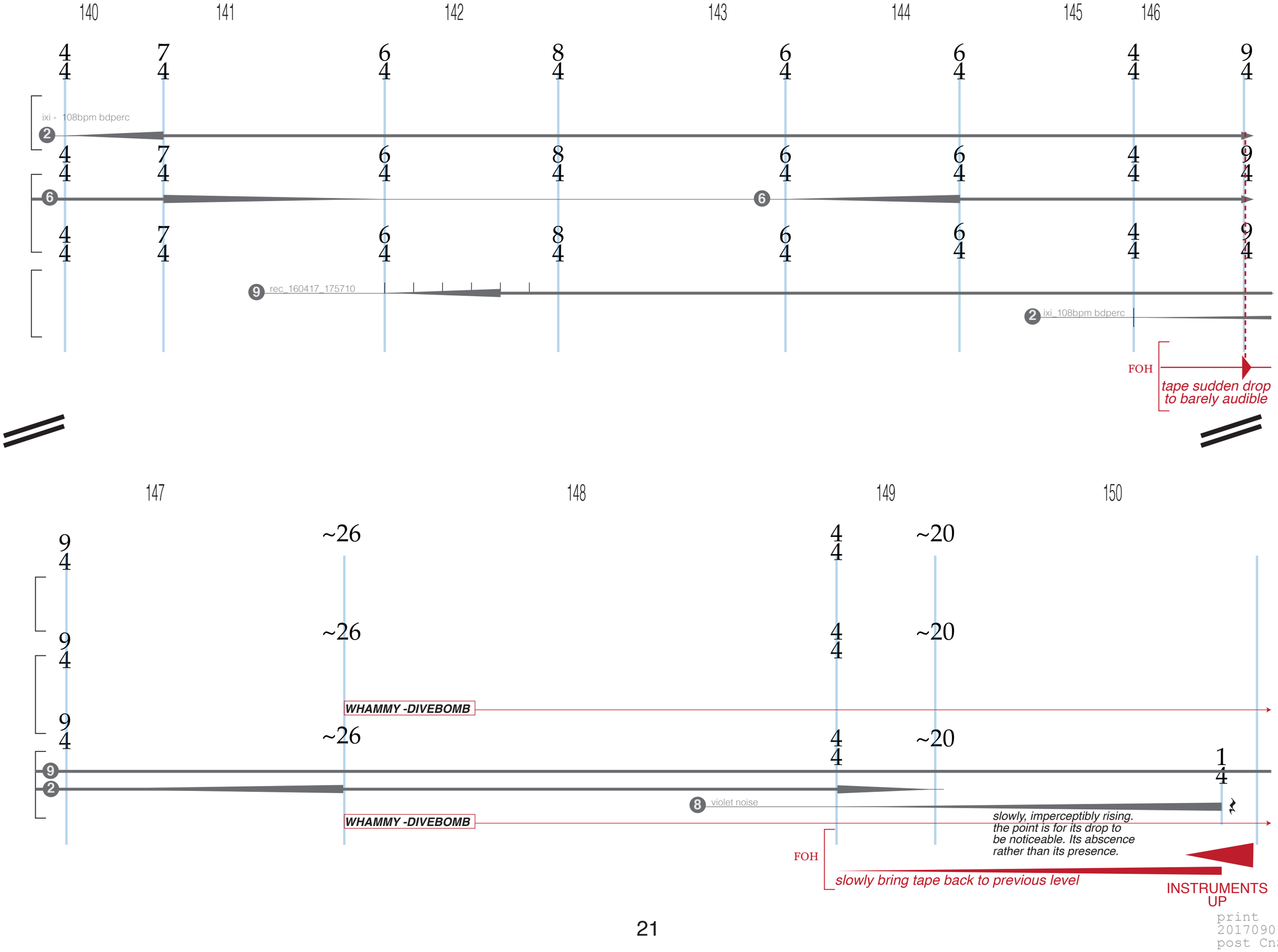

print
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N

151 152 153 154 155 156 157

BPM 56

slow bow and increase to crunch

DD-6

FB SR

BPM 56

slow bow and increase to crunch

DD-6

DIVEBOMB *or -2?*

BPM 56

spicc *flaut* *jeté*

press slide

sf H.O.

DD-6

8

9 **DIVEBOMB**

print
20170906
post CnS

158 159 160 161 162 163

DD-6

FB SR

DD-6

DIVEBOMB

♩ BPM 56

spicc flaut jeté

press slide

sf H.O.

DD-6

9 DIVEBOMB

print
20170906
post CnS

164 165 166 167 168 169 170 171

O

P

value shorter than capture

DD-6

[FB]

value shorter than capture

stutter

A 1-rec_160403_113057

flaut jeté spicc flaut jeté H.O. spicc flaut jeté spicc flaut jeté

press slide

value shorter than capture

DD-6

-2oct

9

print
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post CnS

172 173 174 Q 175 176 177 178

3/8 4/4 2/4 ~6 4/4 5/4 4/4

IV III III IV mf p f f p IV mp

[FB]

M → SR

SR

Demdike Stare [Black Sun]

II p mf f p ff

tape

A B 2-rec_160403_113057 C 3-rec_160403_113057

4 violet noise

spicc flaut jeté press slide

PSP mf p SP ORD SP f ff mp ff

[8]

-2oct

WHAMMY DEEP DETUNE

FOH

INSTRUMENTS BACK DOWN

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179 180 R 181 182 183 S 184 185

III IV
ST PSP MSP ST
detune III
wah wah bow
ff mp
FB
SR
M

I II
bow pressure increase
ST
mp
mp
DIVEBOMB
7 DS on slicer 1
C
until its natural end

SP ORD
MSP ORD
bow pressure increase
3
mp
MSP ST
wait for a musically sensible moment to change violin's FrantaBit pedal mode (this change will effectively turn off the pedal effect without affecting the general gain)
DEEP DETUNE

print
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post CnS

186 187 187 188 189 190 191

MSP

ST

gliss

gliss

very slow gliss

III IV
IV III

[DD]

PSP

WHAMMY DIVEBOMB

7

8 DS on slicer 2

9 DS on slicer 3

LEAD

gliss

gliss

slow gliss

III

slow gliss

FR

print
20170906
post CnS

192 193 194 195 196 197

4/4

IV
III
MSP
gliss
III
IV
gliss
LEAD

[DD]

4/4

LEAD
III
IV
very slow gliss

[DD]

7
8
9

10 DS on slicer 5

4/4

WHAMMY -2OCT
-2 OCT

print
20170906
post CnS

198 199 200 201 202 203

8ve

MSP

ST

pp

[DD]

detune IV

DIVEBOMB

-2 OCT

print
20170906
post CnS

204 205 206 207 208 209

5/4 4/4 3/4 4/4 3/4 4/4 5/4

BPM 30

8ve

[DD]

5/4 4/4 3/4 4/4 3/4 4/4 5/4

BPM 30

[DD]

DIVEBOMB

8 9 10

5/4 4/4 3/4 4/4 3/4 4/4 5/4

BPM 30

slowly slide up and down to create a beating change pattern vs the frozen tone possibly an octave higher - test (sounding C's)

[DD]

-2 OCT

print
20170906
post CnS

210 211 212 213 214 215 216

5/4 ~10 ~30 ~25 ~20 ~16

sim.

6 sine 31HZ

7 sine 31HZ

slowly oscillate levels in tandem

quick but easy
full fade out

5/4 ~10 ~30 ~25 ~20 ~16

[DD]

DIVEBOMB

9

11 DS on slicer 3 reverse

5/4 ~10 ~30 ~25 ~20 ~16

12 DS on slicer 3 reverse TAIL

FR

[DD]

2 OCT

10 saw 20~40HZ

slowly oscillate levels in tandem

FOH
tape up

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Manchester, UK
May14 2016

VLN
insert

N

151 152 153 154 155 156 157

BPM 56

slow bow and increase to crunch

p
22

DD-6

FB SR

158 159 160 161 162 163

BPM 56

p
23

DD-6

FB SR

O

164 165 166 167 168 169

P

170 171

value shorter than capture

p
24

DD-6

[FB]

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