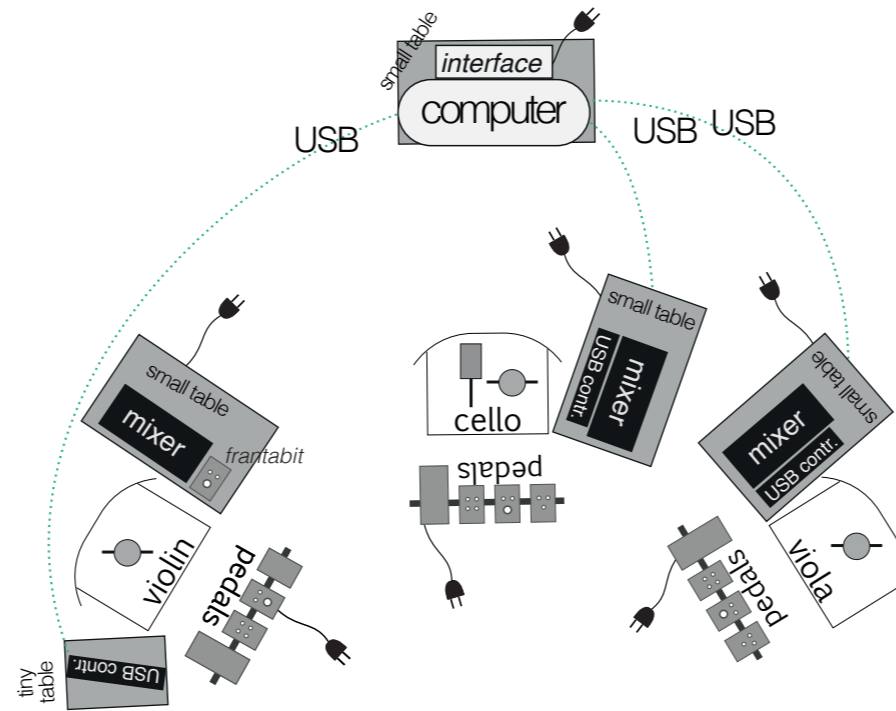

*Charred
Edifice Shining
/2016*




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

Mauricio Pauly

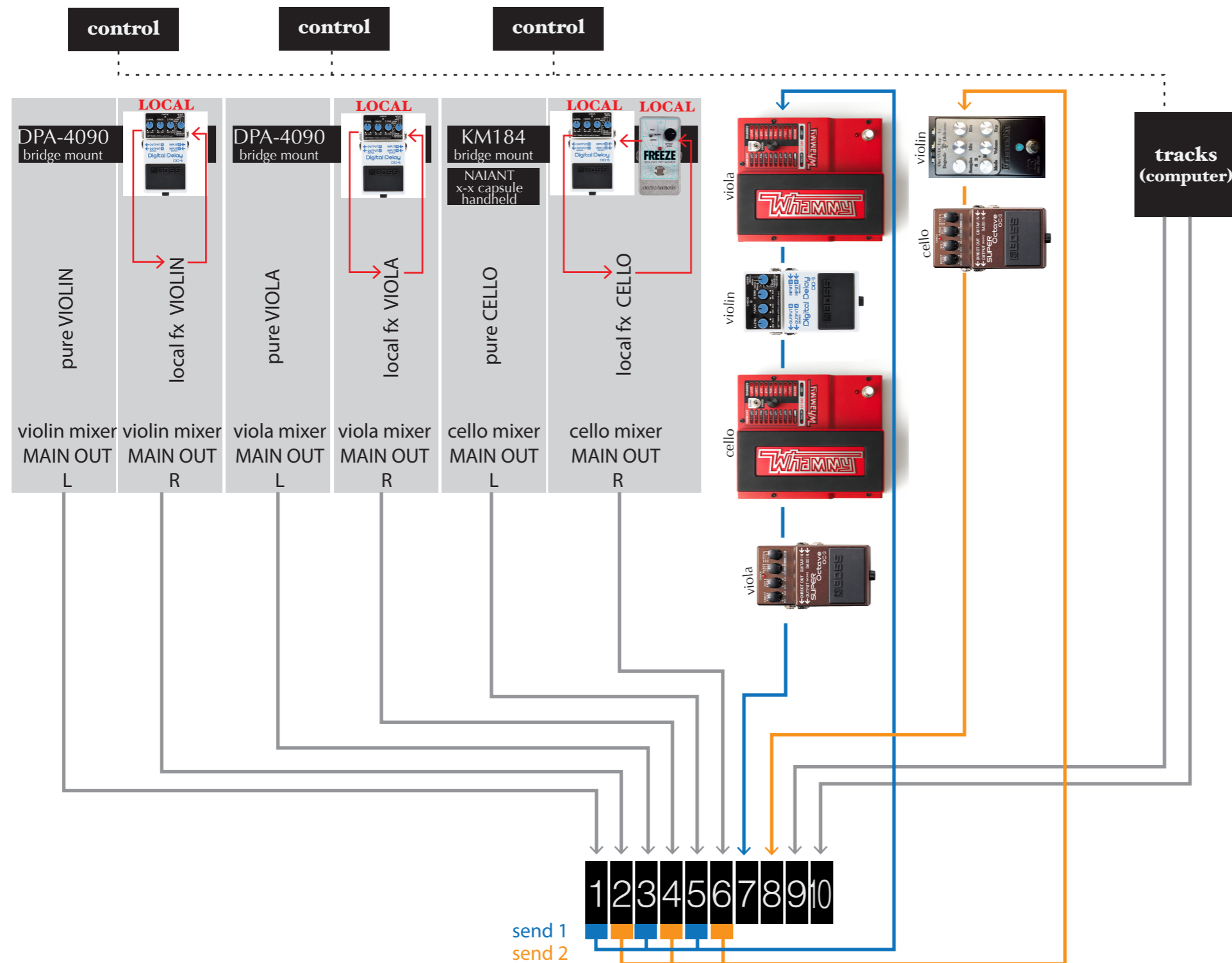
for Distractfold

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

SETUP
signal flow, matrix view

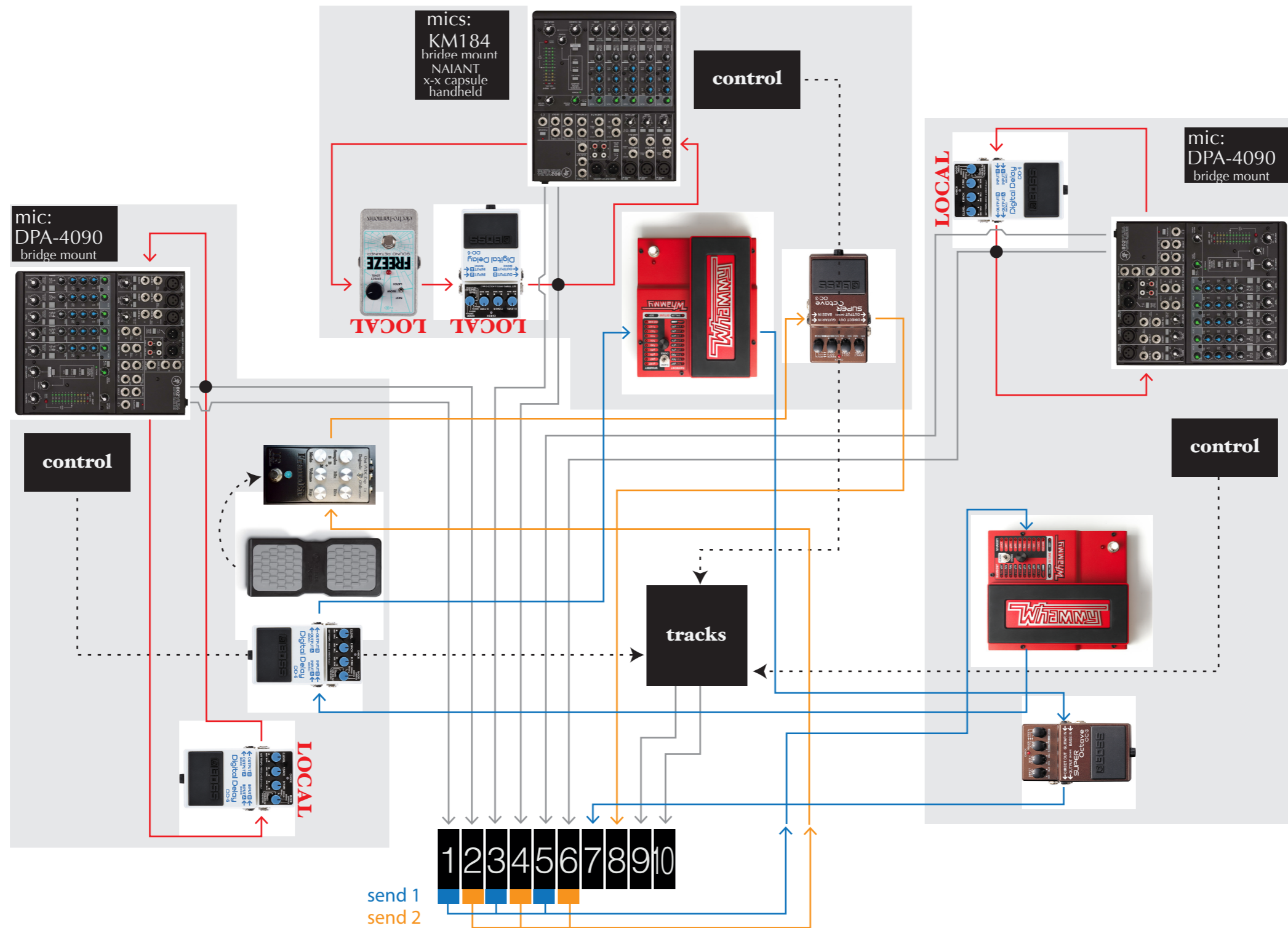


- PEDALS**
- 4 x Boss DD6
 - 2 x Boss OC3
 - 2 x Digitech Whammny
 - 1 x EHX Freeze
 - 1 x Iron Ether Franta Bit
 - 1 x expression foot controller

- 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

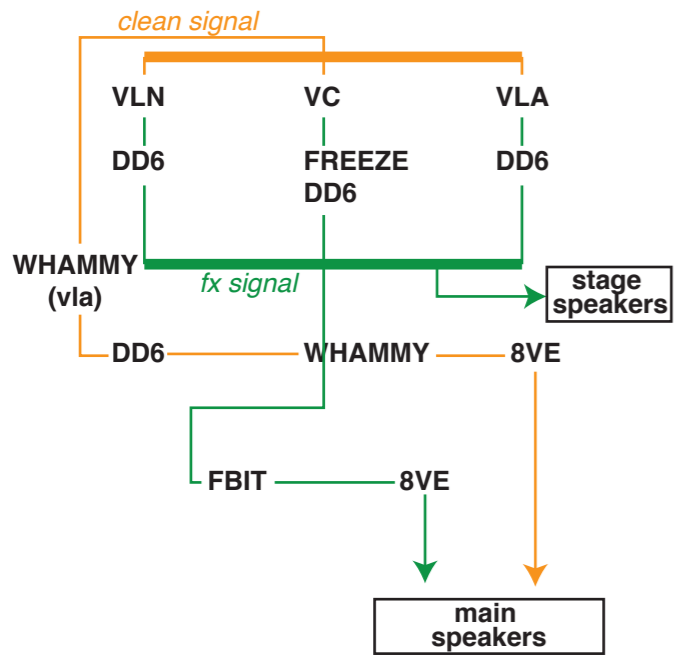
- BACKING TRACKS**
- 1 x computer
 - 3 x midi controllers
 - 1 x USB hub

SETUP
signal flow, bird's eye view



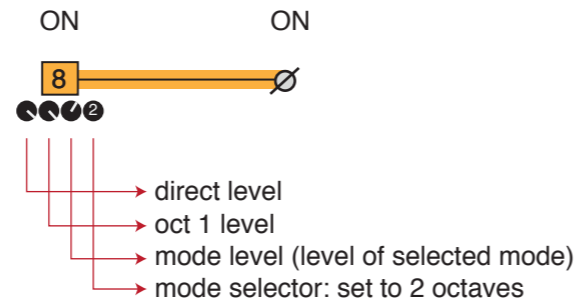
PEDALS

description & operation



OCTAVE PEDAL / BOSS OC3

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

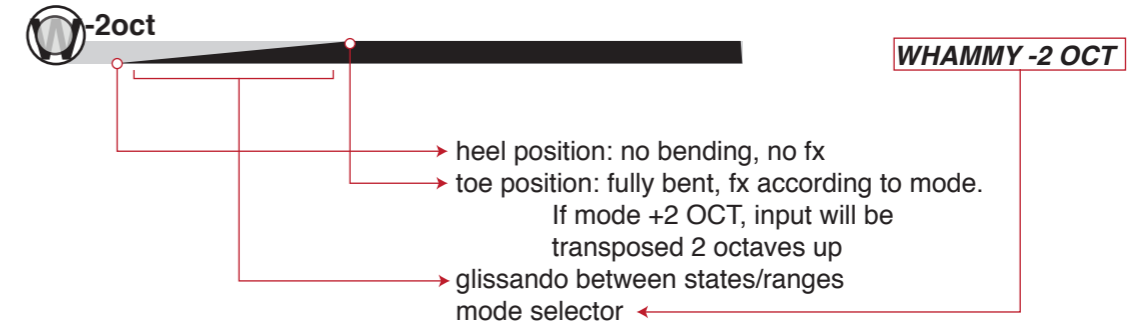


VLA:8ve = will process the entire clean trio
clean signal > global vln:DD6 > vla:Whammy > VLA:8ve

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

PITCH SHIFTER EXPRESSION PEDAL / DIGITECH WHAMMY

will bend pitch of input up or down

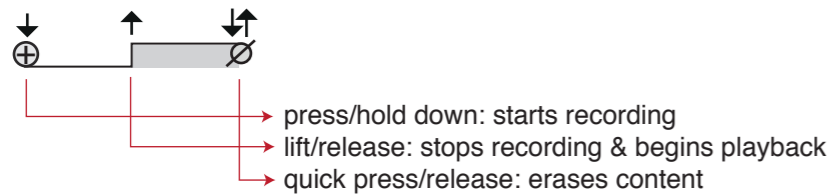


VC:whammy local = will bend the cello only

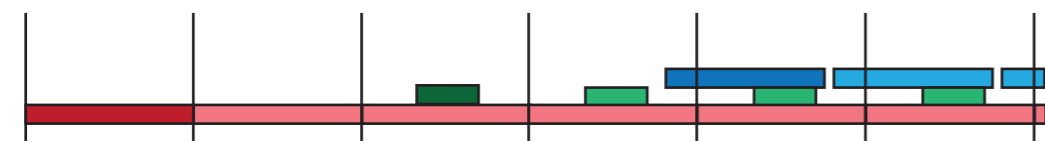
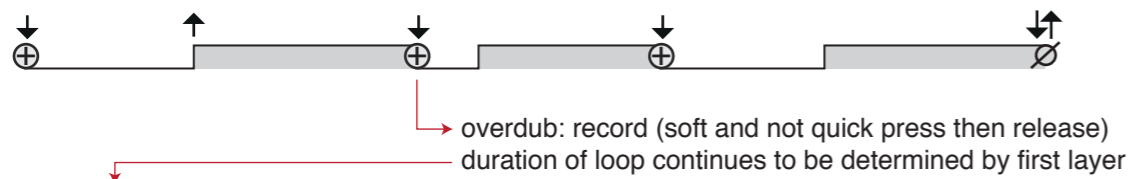
VLA:whammy global = will sample all three instruments' clean signal
clean signal > global vln:dd6 > VLA:Whammy > vla:8ve

SAMPLING PEDAL / BOSS DD6

will sample its input and output it as a loop



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



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

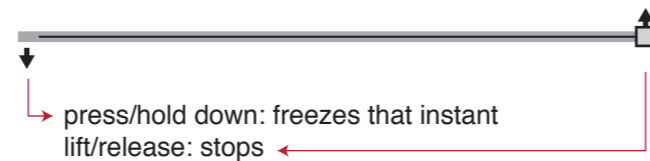
VLN:DD6 global = will sample all three instruments' clean signal
clean signal > global VLN:DD6 > vla:Whammy > vla:8ve

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

SPECTRAL FREEZE / ELECTROHARMONIX FREEZE

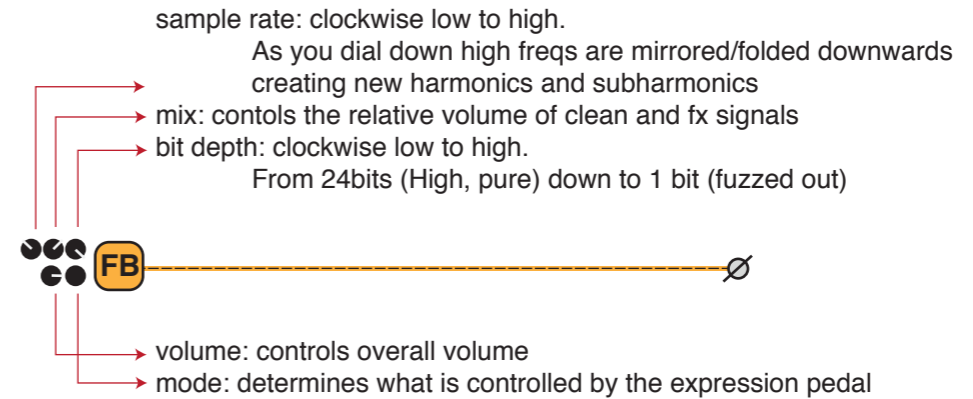
freezes/sustains a sound with no decay

set to 'fast' mode



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

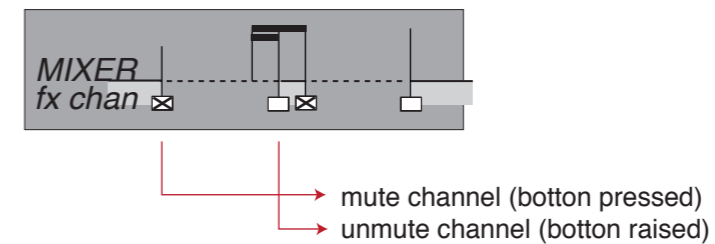


LIVE MIXING

LEVEL CONTROL

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

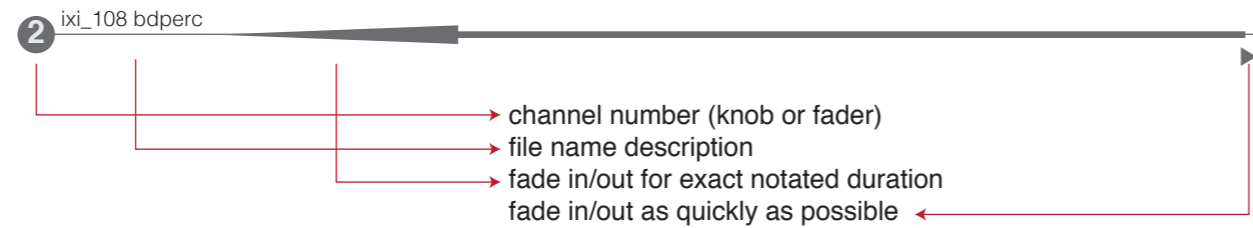
MUTING



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 necessary. 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

Charred Edifice Shining

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

Mauricio Pauly 2016

A 1 2 3 4 5 6

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

BPM 60

direct **DD-6**
fx **FB+exp**

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

VIOLIN

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

ST half hair

8

direct **DD-6**
> dd6>whammy

WHAMMY

WHAMMY -2 OCT

BPM 60

1 ixi_rec 160417_175711b

bow IV-side corner of bridge

IV MSP

ST half hair

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

IV ST half hair

direct>dd6 **WHAMMY**
fx 8

WHAMMY DEEP DETUNE

FREEZE 'fast'

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

7

8

9

10

11

12

13

The score consists of several staves:

- Violin I:** Four staves with circled fingerings 1, 2, 3, and 4. Time signatures 4/4, 5/8, 2/4, 7/8, and 5/4 are indicated above the staff.
- Violin II:** Four staves with circled fingerings 1, 2, 3, and 4. Time signatures 4/4, 5/8, 2/4, 7/8, and 5/4 are indicated above the staff.
- Viola:** A single staff with a circled fingering 1. Time signatures 4/4, 5/8, 2/4, 7/8, and 5/4 are indicated above the staff.
- Cello:** A single staff with a circled fingering 1. Time signatures 4/4, 5/8, 2/4, 7/8, and 5/4 are indicated above the staff.
- Double Bass:** A single staff with a circled fingering 1. Time signatures 4/4, 5/8, 2/4, 7/8, and 5/4 are indicated above the staff.
- Contra Bass:** A single staff with a circled fingering 1. Time signatures 4/4, 5/8, 2/4, 7/8, and 5/4 are indicated above the staff.

Annotations include:

- ST half hair:** Located in the Violin I and II staves.
- very slow gliss:** Located in the Violin I staff.
- leave bow on bridge:** Located in the Cello staff.
- MSP:** Located in the Double Bass staff.
- half hair ST:** Located in the Double Bass staff.
- IV III:** Located in the Double Bass staff.
- [8]:** Located in the Cello staff.
- p:** Dynamic marking in the Violin I, Violin II, Cello, and Double Bass staves.

14

15

16

17

18

19

20

Violin I: ① ② ④

Violin II: ① ② ④

Viola: ① ② ④

Cello/Double Bass: ① ② ④

Time signatures: 5/4, 3/8, 4/4, 5/4, 7/8, 4/4, 5/4

Performance instructions: *bow IV-side corner of bridge*, *leave bow on bridge*, *ST half hair*, *IV III ST half hair*, *bow IV-side corner of bridge*, *DD-6*, *softly*, *softly*, *MSP*

Dynamics: *p*, *f*

Articulation: accents, slurs, triplets (3), fermatas

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

1 2 3

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

ST half hair

p

[8]

ST half hair

p just above cello

very slow gliss

stable

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

leave bow on bridge

IV MSP half hair ST

f

IV MSP half hair ST

p

[DD]

B

The score is divided into three systems. The first system (measures 26-28) features a guitar staff with a 5/4 time signature and a bass staff with 5/4, 4/4, and 6/4 time signatures. The second system (measures 29-30) features a guitar staff with 2/4 and 5/4 time signatures and a bass staff with 2/4 and 5/4 time signatures. The third system (measure 31) features a guitar staff with 2/4 and 5/4 time signatures and a bass staff with 2/4 and 5/4 time signatures. Performance instructions include 'BPM 60', 'p', 'mf', and 'DD-6'. Chord diagrams for guitar include II III V, I II V, and IV III. Bass staff instructions include 'ST half hair', 'MSP half hair ST', and 'DEEP DETUNE'.

5/4 bow IV-side corner of bridge

full hand mute

ST

leave bow on string

[DD].....

1 2

2 5 6

instrum 2b

DS intro instrum 1

5/4 2/4 5/4 4/4

PSP

p

I SP
II V

[DD]

1 5/4 2/4 5/4 4/4

I SP
II V

[DD] DEEP DETUNE

1 xixi rec 160418_175712

4/4

~12/4

~12/4

1
2
5
6

4/4

~12/4

4/4

~12/4

1

D 41 42 43

1/4 4/4 5/8 3/4

BPM 60

II SP
III V

p **DD-6** ⊕

gliss

1/4 4/4 5/8 3/4

I SP
II V

p **DD-6** ⊕

mf

-2 OCT

1/4 4/4 5/8 3/4

BPM 60

I SP
II V

p **DD-6** ⊕

mf

DEEP DETUNE

44 45 **E** 46 47 48 49

3/4 7/4 3/4 7/4 3/4 5/4 3/8

[DD]

1 2 5 7 Dd2 (-2st)

3/4 7/4 3/4 7/4 3/4 5/4 3/8

ORD I II V #

SP full hand mute *f*

bow IV-side corner of bridge

WHAMMY -2nd

3/4 7/4 3/4 7/4 3/4 5/4 3/8

ORD I II V #

SP full hand mute *f*

bow I-side corner of bridge

[DD]

DEEP DETUNE

2 ixi_108 bdperc

58 59 60 61 62 63 64

3/4 2/4 4/4 ~9 3/4 3/8 5/4

heavy and slow bow to create a high, broken texture

slow gliss

II I

gliss

[DD]

OBL FB bring in subtle franta bit SR less subtle franta bit. Beating at ~50-60bpm 32nd notes

MIX 30% 50%

1

2

3/4 2/4 4/4 ~9 3/4 3/8 5/4

II

gliss

[DD]

-2nd

ixi_midslow bdsine2

2

3/4 2/4 4/4 ~9 3/4 3/8 5/4

[DD]

DEEP DETUNE

65

66

67

68

69

70

71

72

5/4

2/4

5/8

2/4

5/4

3/4

4/4

2/4

[DD]
[FB]

1
2

5/4

2/4

5/8

2/4

5/4

3/4

4/4

2/4

[DD]

2

5/4

2/4

5/8

2/4

5/4

3/4

4/4

2/4

[DD]

DEEP
DETUNE

3 B1 (-2st)

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

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

[DD]
[FB]

FRANTABIT
SR swipe

1

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

ST half hair

ST half hair + a bit of extra pressure

DD

p

very slow gliss

stable

8

8

8

DEEP
DETUNE

3

4 B1 (-6st)

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

●●●●2

WHAMMY -2 OCT

3 C#5

3/4

4/4

5/8

~10

4/4

6/4

[DD]

DEEP DETUNE

8

●●●●2

3

8

●●●●2

4

86

87

88

G

89

90

91

92

93

94

95

The score consists of five staves. The top staff is guitar, the second is a second guitar part, the third is bass, the fourth is a second bass part, and the fifth is a control/automation staff. The guitar parts feature complex fretting diagrams (I-IV) and techniques like 'fast stutter' and 'high swipe squeak'. The bass part includes a 'D5' note and a '-2oct' effect. The control staff shows 'WHAMMY +2 OCT' and 'direct level' automation. Production notes include 'wait for cello', 'set expression pedal to toe', 'MIXER mute fx chan', and 'tape quick fade to 0'. Time signatures change from 6/4 to ~4 to 5/4 to 3/4 to 3/8. BPM is marked as 66.

FOH INSTRUMENTS UP 14

tape quick fade to 0

109

I 110

111

112

113

114

115a

The score is divided into four systems, each with a 4/4 time signature. The first system (measures 109-111) includes guitar notation with fretting (III, IV) and picking (I, II, I) instructions. A production note 'FB' is present. The second system (measures 112-113) features a 'WHAMMY +2 OCT' effect and mixer settings for 'VLA 1 Eb5' and 'VC 4 high stuff'. The third system (measures 114-115a) includes guitar notation with 'ST half hair' and 'just barely above frozen VC' notes, and bass notation with 'soft L.H. pizz' instructions. A 'MIXER fx chan' box shows a 'mute' setting. A 'hold' instruction is also present. The fourth system (measures 115a-116) includes a 'ixi_163bpm bd' production note. Vertical blue lines mark measure boundaries, and horizontal orange lines indicate track levels.

~16

~16

~20

FOH
16 **INSTRUMENTS
BACK DOWN**

115b

116

117

118

119

The score consists of three staves, each with a vertical line at the beginning labeled with a circled number: 1, 3, and 5. The time signature for each staff is 6/4, with a tilde (~) before the 6. The tempo is marked as BPM 56 for the first two staves and BPM 70 for the third. The third staff has a 'WHAMMY -2 OCT' annotation with a red arrow pointing to the right. The score includes various musical notations such as notes, rests, and dynamic markings. Specific annotations include 'suspended just above VC tape (~G7)', 'low fry', 'under blend, almost inaudible', and '16th-note stutter'. There are also symbols for 'OBL' and 'FB'.

120

121

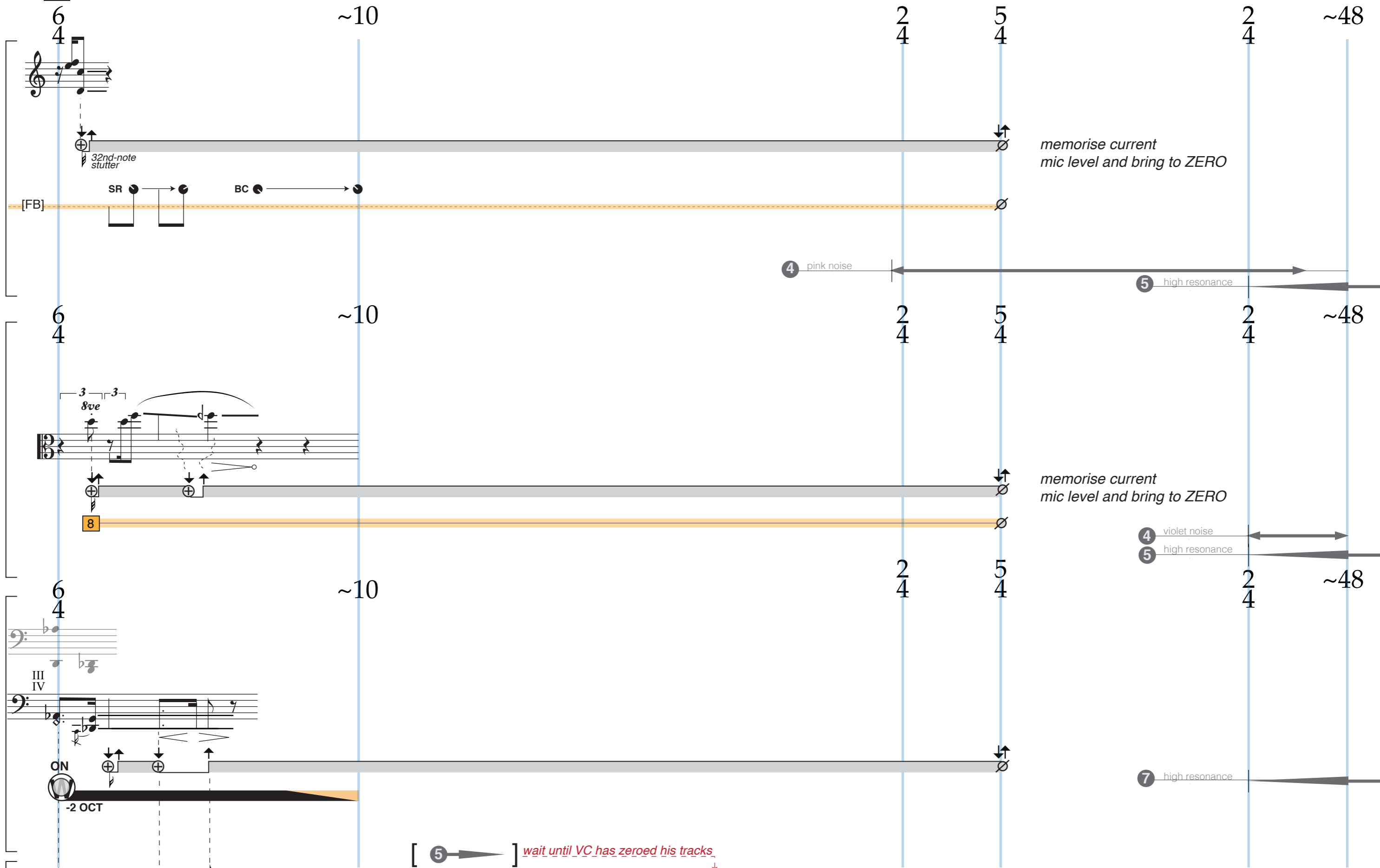
122

123

124

J

K



memorise current mic level and bring to ZERO

memorise current mic level and bring to ZERO

memorise current mic level and bring to ZERO

[5] wait until VC has zeroed his tracks.

FOH

MUTE AUDIO TRACKS

MASTER UP

18

UNMUTE AUDIO TRACKS

MASTER BACK DOWN

~48

~4
4

L

col legno
swipe then knock

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

MIC LEVEL
to previous
setting

feedback
play ○

ppp

5

~48

~4
4

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

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

MIC LEVEL
to previous
setting

feedback
play ○

ppp

5

direct
level →

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

8
ON
+2 OCT

8

~48

~4
4

twist & crunch

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 ○

ppp

7

8 violet noise

TAPE
SEND TO
FX2

130

131

132

133

134

135

136

~4/4, 2/4, ~2/4, ~4/4, ~2/4, ~30, ~56

4 pink noise

5, 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

~56, 8/4, ~15, 4/4

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

FB

5

5

8

6 ixi - midslow bdsine2

5

7

MIC LEVEL to previous setting

MIC LEVEL to previous setting

PUT CAPSULE AWAY

140

141

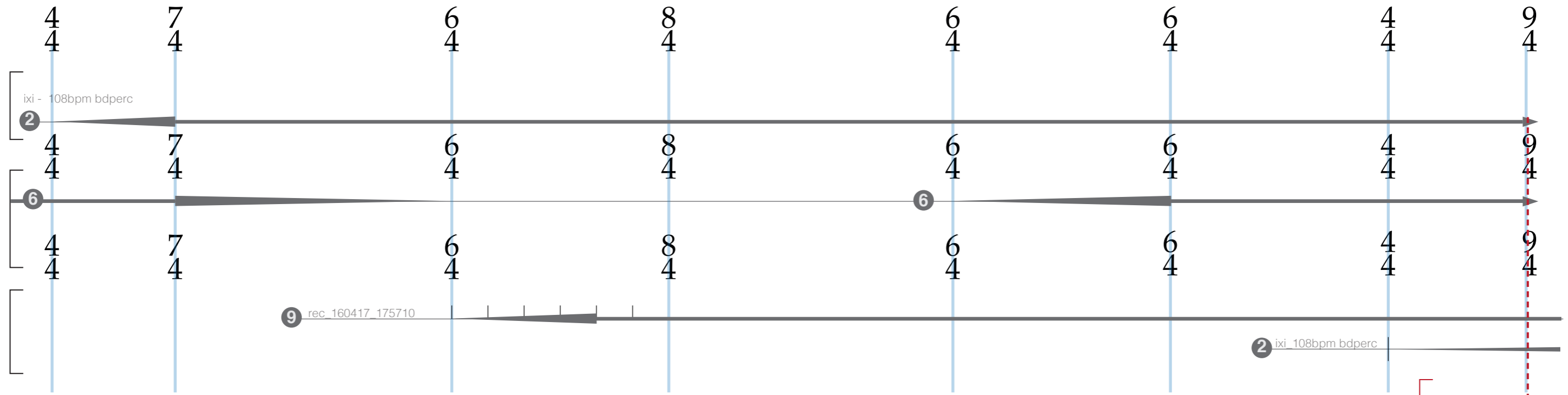
142

143

144

145

146



FOH

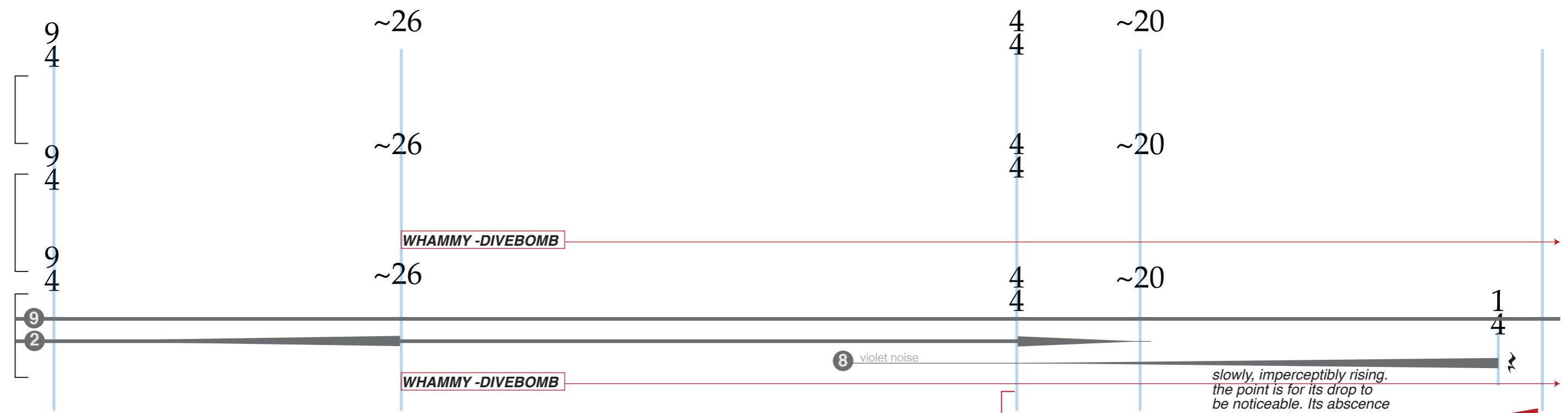
tape sudden drop to barely audible

147

148

149

150



FOH

slowly bring tape back to previous level

INSTRUMENTS UP

N

151

152

153

154

155

156

157

4/4

3/4

4/4

5/8

3/4

4/4

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

DD-6

8

9 DIVEBOMB

158

159

160

161

162

163

The image displays a musical score for guitar, organized into three systems. The first system is labeled 'SR' (Sustained Release) and includes a 'DD-6' pickup selector icon. The second system is labeled 'DIVEBOMB' and also includes a 'DD-6' icon. The third system is labeled 'DIVEBOMB' with a circled '9' and includes a 'DD-6' icon and a 'BPM 56' tempo marking.

The score is written in treble clef for the first system and bass clef for the second and third systems. The time signature is 4/4 for measures 158-161 and 163, and 5/4 for measure 162. The notation includes various note values, rests, and articulation marks such as accents, slurs, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). Specific techniques are indicated by terms like 'spicc' (spiccato), 'flaut' (flautando), and 'jeté' (jeté). A 'press slide slow then fast gliss' instruction is present in measure 162. Fret positions are shown with numbers 1-5 on the strings. The bottom of the page features a 'DIVEBOMB' graphic with a circled '9'.

4/4 164 165 166 167 168 169 170 171

O

value shorter than capture

DD-6

[FB]

4/4 164 165 166 167 168 169 170 171

value shorter than capture

stutter

1-rec 160403_113057

4/4 164 165 166 167 168 169 170 171

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

press slide

DD-6

-2oct

P

3/4 3/8

179

180

181

182

183

184

185

R

S

The score consists of four staves. The top staff is the Violin part, the second is the Violoncello part, the third is the Piano part, and the bottom is the Bass part. The score includes various musical notations such as notes, rests, and dynamics. Performance annotations include 'wah wah bow', 'bow pressure increase', 'ST', 'PSP', 'MSP', 'SR', 'DIVEBOMB', 'ORD increase', 'DEEP DETUNE', and 'detune III'. Production annotations include 'FB', 'M', 'DS on slicer 1', and 'until its natural end'. The score is divided into measures 179-185, with time signatures changing from 4/4 to 3/4, 5/4, 2/4, and 4/4. A red vertical line is drawn at the beginning of measure 183.

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)

186

187

187

188

189

190

191

MSP

ST

gliss

gliss

very slow gliss

III IV
IV III

[DD]

PSP

7

8 DS on slicer 2

9 DS on slicer 3

LEAD

gliss

gliss

slow gliss

slow gliss

III

FR

WHAMMY DIVEBOMB

192

193

194

195

196

197

The image shows a musical score for guitar, spanning measures 192 to 197. It consists of several staves:

- Top Staff (Guitar):** Treble clef, 4/4 time. Contains notes with accidentals (flats and sharps). Includes annotations: "MSP" (Magnetic Sweep Pick) with a line pointing to a note, "gliss" (glissando) with a line pointing to a sliding note, and "LEAD" with a bracket above a section of notes.
- Second Staff (Guitar):** Treble clef, 4/4 time. Contains notes with accidentals. Includes annotations: "LEAD" with a bracket above notes, and "very slow gliss" with a line pointing to a long, slow sliding note.
- Third Staff (Guitar):** Treble clef, 4/4 time. Contains notes with accidentals. Includes annotations: "III" and "IV" above notes, and "10 DS on slicer 5" (Double Stop on slicer 5) with a circled "10" and a line pointing to a note.
- Fourth Staff (Bass):** Bass clef, 4/4 time. Contains notes with accidentals. Includes a circled "7", "8", and "9" on the left side, and a circled "10" above a note.
- Fretboard Diagrams:** Located below the bass staff, showing fret positions for the strings. Includes a circled "7", "8", and "9" on the left side, and a circled "10" above a note.
- Whammy Pedal:** A diagram at the bottom right shows a whammy pedal icon with a red arrow pointing to it from the text "WHAMMY -2OCT". Below the icon, a black bar indicates a -2 OCT effect.

198 199 200 201 202 203

4/4 4/4 2/4 5/4

8ve

3 5

3

ST

MSP

pp

pp

[DD]

4/4 4/4 2/4 5/4

detune IV

DIVEBOMB

8 9 10

4/4 4/4 2/4 5/4

-2 OCT

Detailed description: This musical score spans measures 198 to 203. It features two systems of staves. The first system includes a treble clef staff with notes and accidentals, a guitar staff with triplets and dynamics like 'pp' and '8ve', and a [DD] (Distortion/Delay) effect line. The second system includes a bass clef staff with notes and accidentals, a guitar staff with a 'detune IV' effect, a 'DIVEBOMB' effect line with a volume ramp, and a [DD] effect line. A '-2 OCT' effect is indicated at the bottom left. Time signatures change from 4/4 to 2/4 and 5/4. The score is marked with various musical notations such as slurs, accents, and dynamic markings.

204 205 206 207 208 209

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

BPM 30

8ve

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

210 211 212 213 214 215 216

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

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

[DD]

DIVEBOMB

9 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

6 sine 31HZ

7 sine 36HZ

slowly oscillate levels in tandem

quick but easy full fade out

FOH tape up

N

4/4 151 4/4 152 3/4 153 4/4 154 4/4 155 5/8 156 3/4 157 4/4

BPM 56
slow bow and increase to crunch

p 22

DD-6
FB SR

4/4 158 4/4 159 4/4 160 5/4 161 4/4 162 4/4 163

BPM 56

p 23

DD-6
FB SR

4/4 164 4/4 165 ~2/4 166 ~3/8 167 ~3/4 168 4/4 169 **P** 170 3/4 171 3/8

p 24

value shorter than capture

DD-6
[FB]