

Guitars 1 & 2

Parameters X: Micromanagement

for two guitarists, transcriber, and variable ensemble

David Pocknee

About:

This piece is written for 2 electric guitars, 4 laptops, transcriber and variable ensemble.
The piece uses different combinations of wiring to manipulate the sound of audio feedback.
There are four movements, each dealing with a particular way of combining the devices:

I – Guitars and Distortion Pedals

II – Laptops and Distortion Pedals

III – Guitars and Laptops

IV – Guitars, Laptops and Distortion Pedals

The piece does not exist as a score, but only as three sets of parts:

Part for Electric Guitars, Distortion Pedals and Laptops; for two performers

Instructions for the transcriber; for one performer

Part for variable ensemble; 1-15 performers

The transcriber and variable ensemble use stopwatches to move through their material, whilst the two electric guitar players move through at their own pace.

All members of the variable ensemble work from the same type of score. However, each score is created by an excel spreadsheet using random number formulas, so that each part will be different. A new version of this score should be generated for each player for each rehearsal and performance.

All the laptops run the same Max/MSP patch which records and plays back in a continuous loop using its internal microphone, internal speakers, headphone socket and line in socket. The patch also shows the 3 loudest frequencies in its output.

The transcriber monitors the output pitches of the laptops and transfers these onto a form that is then passed to the variable ensemble players. These players use these pitches as the basis for their harmony as the piece progresses.

Programme Notes:

Micromanagement is a management style typified by an excessive control of, and attention to, minor details. .

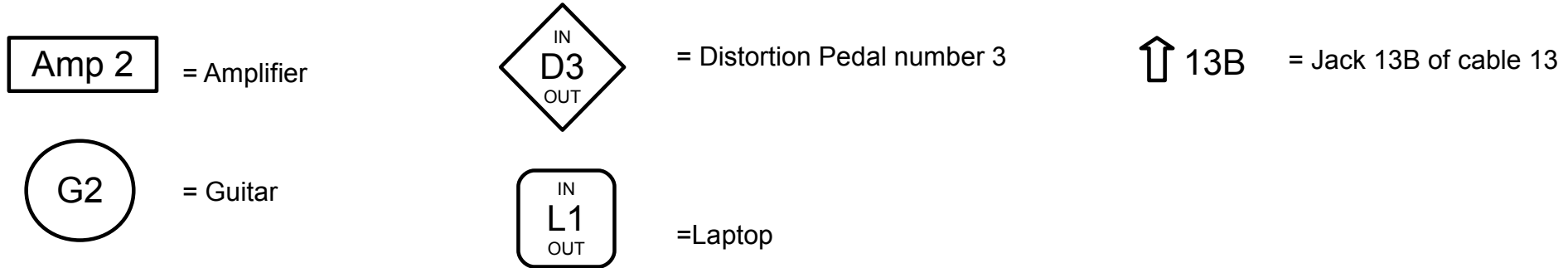
Micromanagement also frequently involves requests for unnecessary and overly detailed reports.

A micromanager tends to require constant and detailed performance feedback and tends to be excessively focused on procedural trivia (often in detail greater than they can actually process) rather than on overall performance, quality and results.

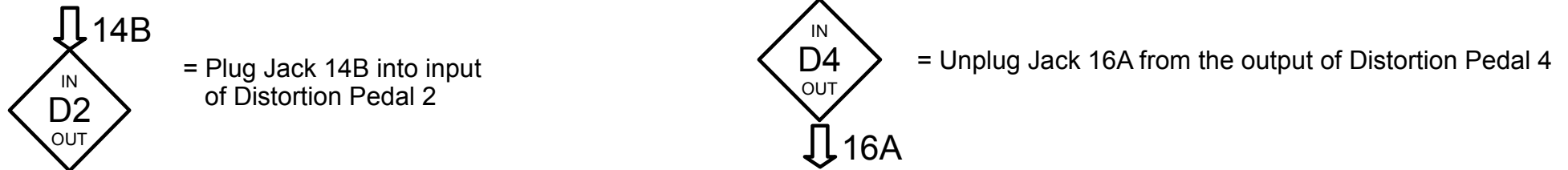
Some severe cases of micromanagement arise from other underlying mental-health conditions such as obsessive–compulsive personality disorder.

Micomangement

Guide To Symbols in Guitar Parts:



Examples of how the symbols are used:



Instructions:

The part for the two guitar parts is divided into numbered collections of numbered blocks.

The first block of each collection (numbered 1) should be synchronized between the two guitarists.

All subsequent blocks in each collection should be worked through at each guitarist's own pace, independent each other.

The command 'put away' indicates that the guitarist should put the designated cable to one side, out of the way, for use later on in the piece. Where the command 'pick up' is used in the score, this refers to a cable that the guitarist has set to one side for use later.

Each guitarist should have a table in front of them with two distortion pedals and two laptops on it.

Guitars can be worn around the player's necks, or placed, with strings up, on a table in front of them.

Cables

Each Guitarist should have a set of numbered cables, with a label at each end (e.g. 14A).

The cables, their lengths, jack ends and numbering are shown below:

$\frac{1}{4}$ = Quarter inch jack end

M = Mini Jack

* There is no cable 11

Guitar 1:

Number Of Cable	Jack		Length		Jack	
	Number	Size			Size	Number
1	1A	$\frac{1}{4}$	—	4m	—	$\frac{1}{4}$ 1B
2	2A	$\frac{1}{4}$	—	4m	—	$\frac{1}{4}$ 2B
3	3A	$\frac{1}{4}$	—	4m	—	$\frac{1}{4}$ 3B
8	8A	M	—	3m	—	M 8B
10	10A	M	—	2m	—	$\frac{1}{4}$ 10B
13	13A	M	—	4m	—	$\frac{1}{4}$ 13B
15	15A	M	—	3m	—	$\frac{1}{4}$ 15B
17	17A	M	—	4m	—	$\frac{1}{4}$ 17B

Guitar 2:

Number Of Cable	Jack		Length		Jack	
	Number	Size			Size	Number
4	4A	$\frac{1}{4}$	—	4m	—	$\frac{1}{4}$ 4B
5	5A	$\frac{1}{4}$	—	4m	—	$\frac{1}{4}$ 5B
6	6A	$\frac{1}{4}$	—	4m	—	$\frac{1}{4}$ 6B
7	7A	M	—	3m	—	$\frac{1}{4}$ 7B
9	9A	M	—	3m	—	M 9B
12	12A	M	—	4m	—	$\frac{1}{4}$ 12B
14	14A	M	—	2m	—	$\frac{1}{4}$ 14B
16	16A	M	—	4m	—	$\frac{1}{4}$ 16B
18	18A	M	—	3m	—	M 18B
19	19A	M	—	4m	—	M 19B

Setup

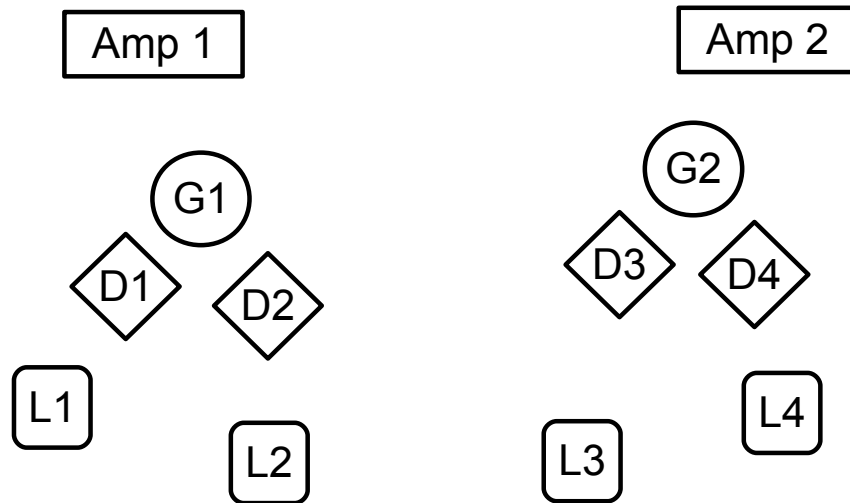
The two guitarists, laptops, distortion pedals, amplifiers and mixer (or No-Input Mixer) should be arranged as shown below.

The two guitarists and person behind the mixing board should be close enough together that they can pass wires to each other without getting up.

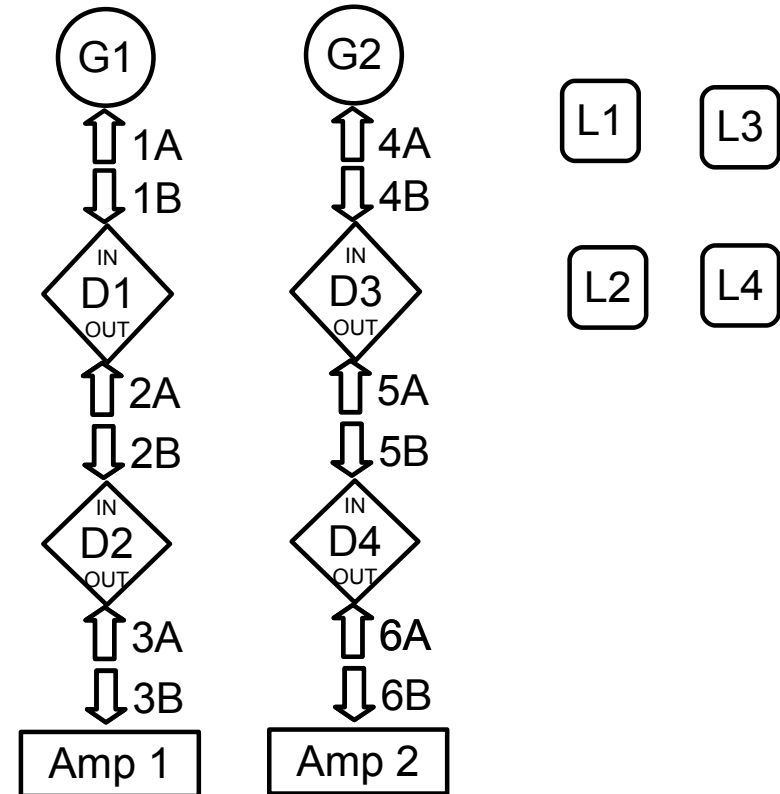
The laptops should be placed with their screens facing the guitarists.

All other instruments should be arranged in a semi-circle behind the amplifiers.

Volume levels should be at the lowest level possible for feedback to occur at with two distortion pedals – this piece is meant to be quiet.



At the beginning of the piece the Guitars and Mixing Board should be connected like this:



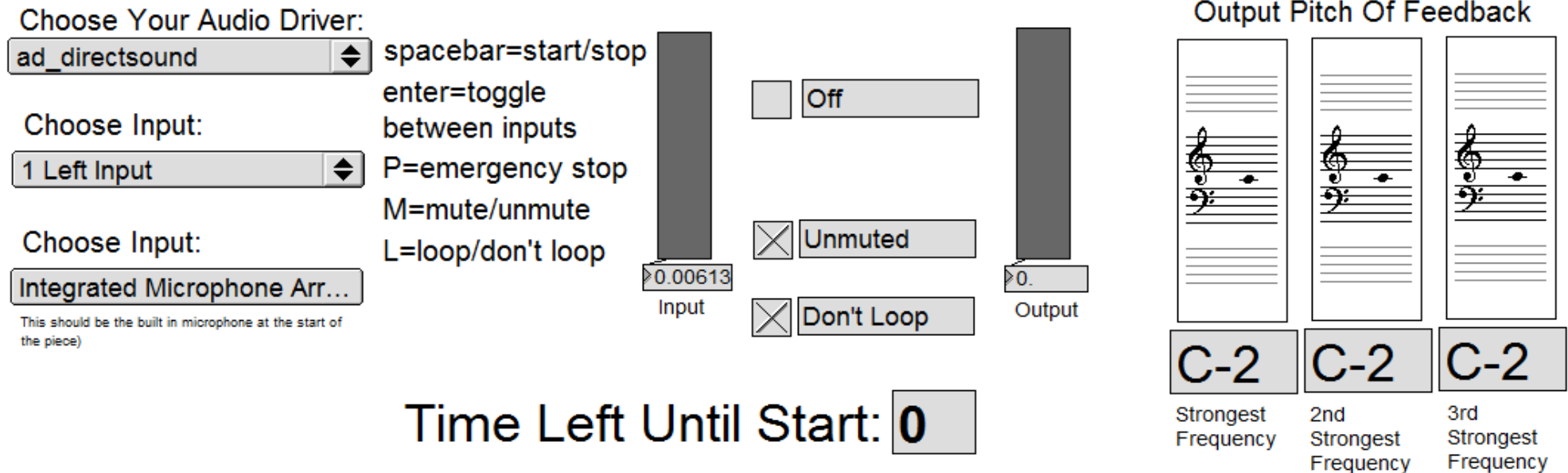
The Guitars should have the following cables set next to them, untangled and within easy reach:

Guitar 1:
Cable 8
Cable 10
Cable 13
Cable 15
Cable 17

Guitar 2:
Cable 7
Cable 9
Cable 12
Cable 14
Cable 16
Cable 18
Cable 19

Laptop Patch.

Micromanagement



Above is the Max/MSP patch used for all 4 of the laptops. All laptops must have separate headphone and line-in sockets as well as internal microphone. The patch is activated at the beginning of the piece by pressing *Spacebar*. There is then a 10 second countdown until sound occurs.

The enter key should be used to toggle the audio input (seen in the bottom left box above) between the laptop's internal microphone and its line-in socket. This should be set to the internal microphone at the start of the piece.

The input should be toggled to the line-in whenever a cable is plugged into the line-in socket.

The input should be toggled back to the internal microphone whenever a cable is unplugged from the line-in socket.

(Some PC laptops will change this setting automatically when a cable is inserted into the line-in socket; in this case, there is no need to toggle between the two settings).

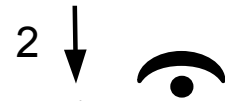
The patch acts as a simple artificial feedback loop, recording its input and then amplifying and delaying it. The three most prominent pitches present in the laptop's output are shown in the right hand side of the patch. These pitches are notated by the transcriber onto Form 87b (see *Transcriber* part).

Laptops should all have an equal volume which collectively matches with that of the guitar feedback at the start of the piece





I





Guitars and Distortion Pedals



Guitar 1 – cue rest of ensemble

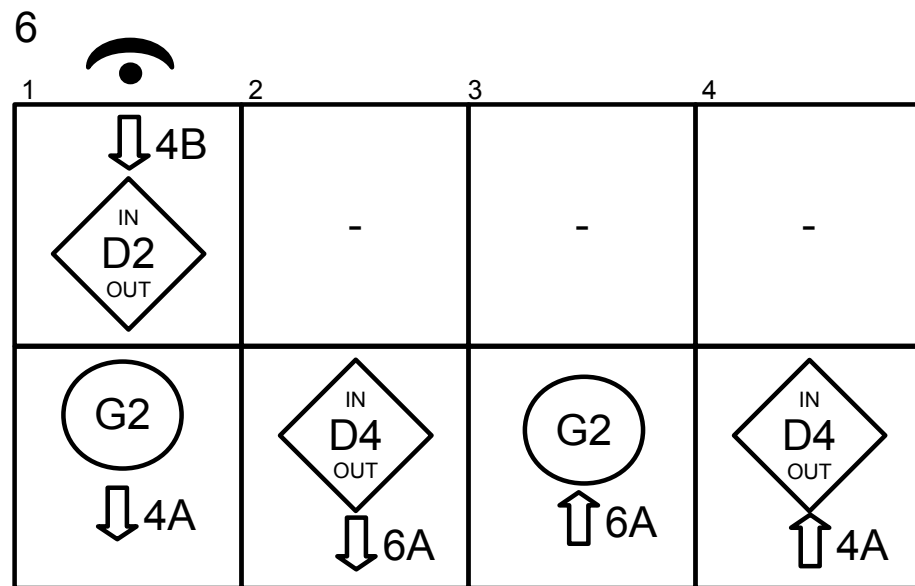
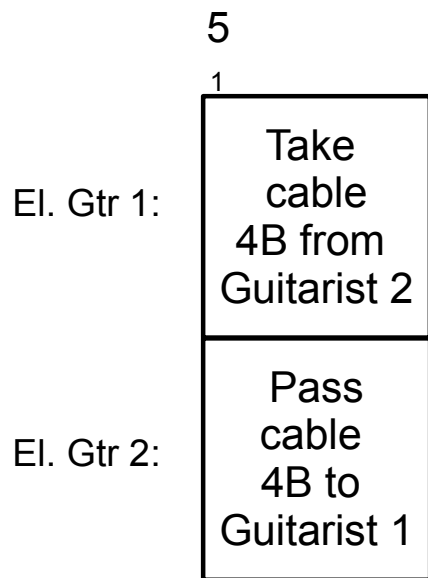


	1	2
Electric Guitar 1:	Press Spacebar on L1& L2	Wait 10 seconds until laptop timers reach 0
Electric Guitar 2:	Press Spacebar on L1& L2	Wait 10 seconds until laptop timers reach 0

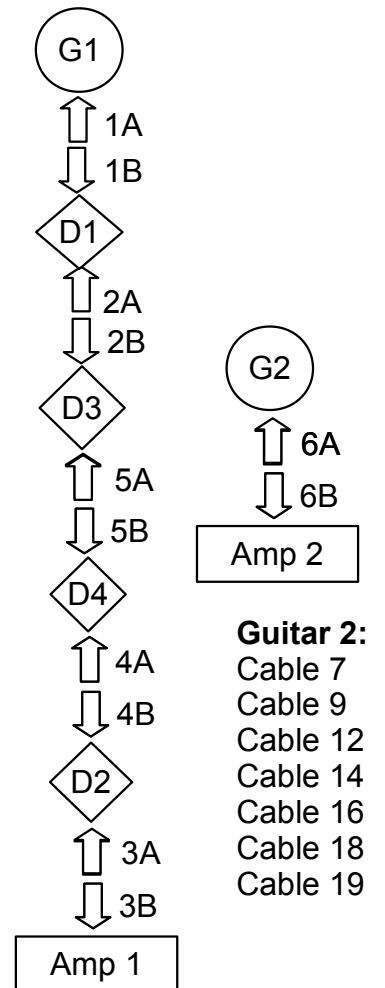
1	1
Turn on:  	Adjust levels on amp1 and D1&D2 until feedback occurs.
Turn on:  	Adjust levels on amp2 and D3&D4 until feedback occurs.

3
1
 2B 
 4B 

4	2
1	
Pass cable 2B to Guitar 2	-
Take cable 2B from Guitar 1	 2B 



Setup at the end of Mvt. I:



Guitar 1:
 Cable 8
 Cable 10
 Cable 13
 Cable 15
 Cable 17

Guitar 2:
 Cable 7
 Cable 9
 Cable 12
 Cable 14
 Cable 16
 Cable 18
 Cable 19

II

2 *Laptops and Distortion Pedals*

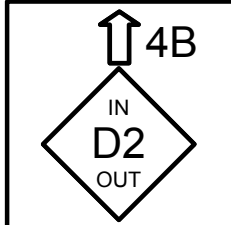
A

1

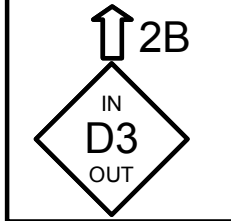
2

2

Electric Guitar 1:

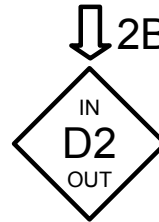


Electric Guitar 2:

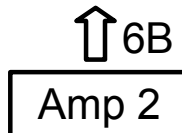


1

Take
cable 2B
from
Guitar 2

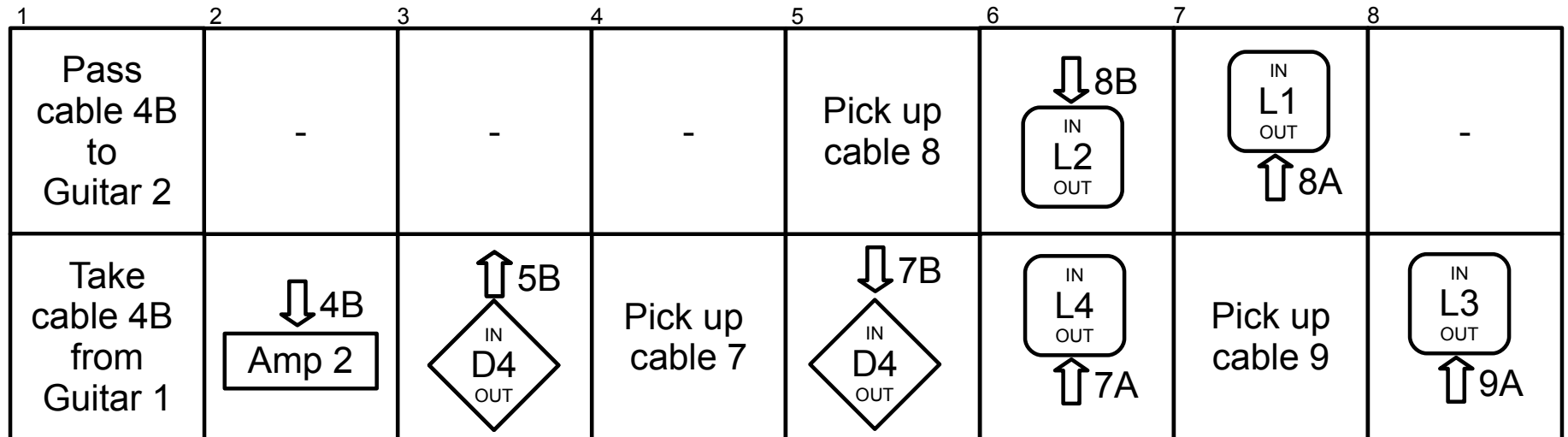


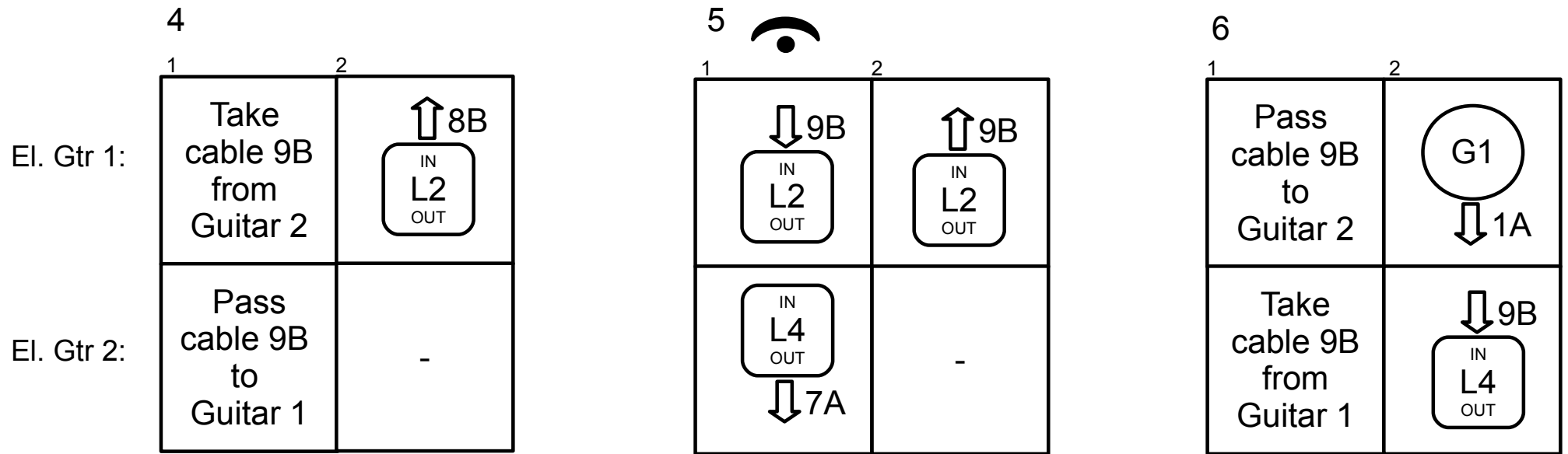
Pass
cable 2B
to
Guitar 1



3

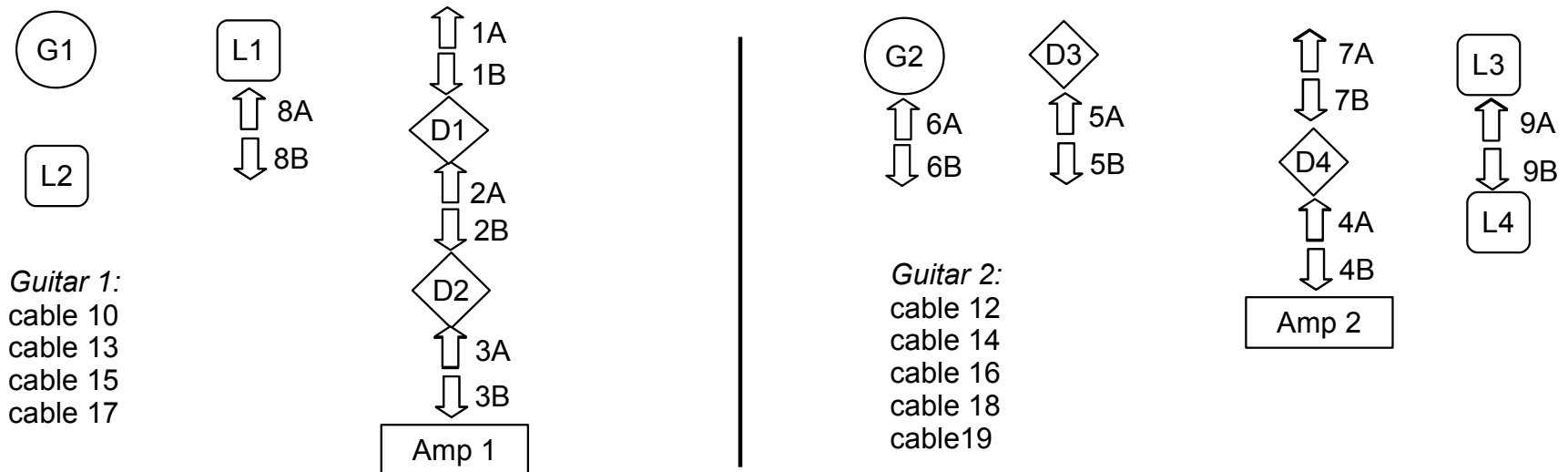
El. Gtr 1:



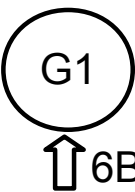
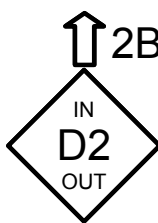
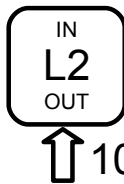
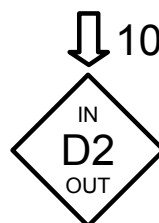
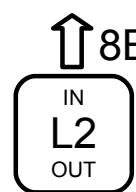
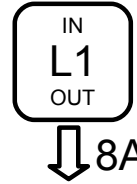
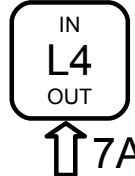
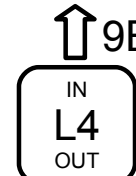
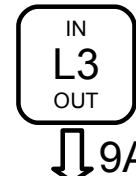


Setup at the end of block 6


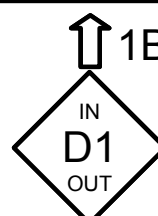
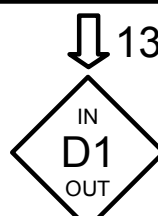
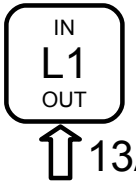
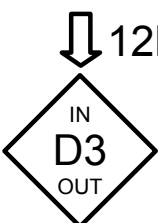
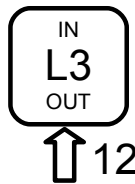
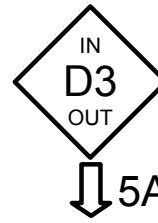
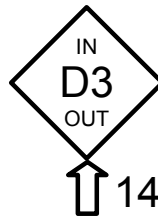
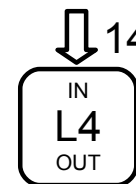
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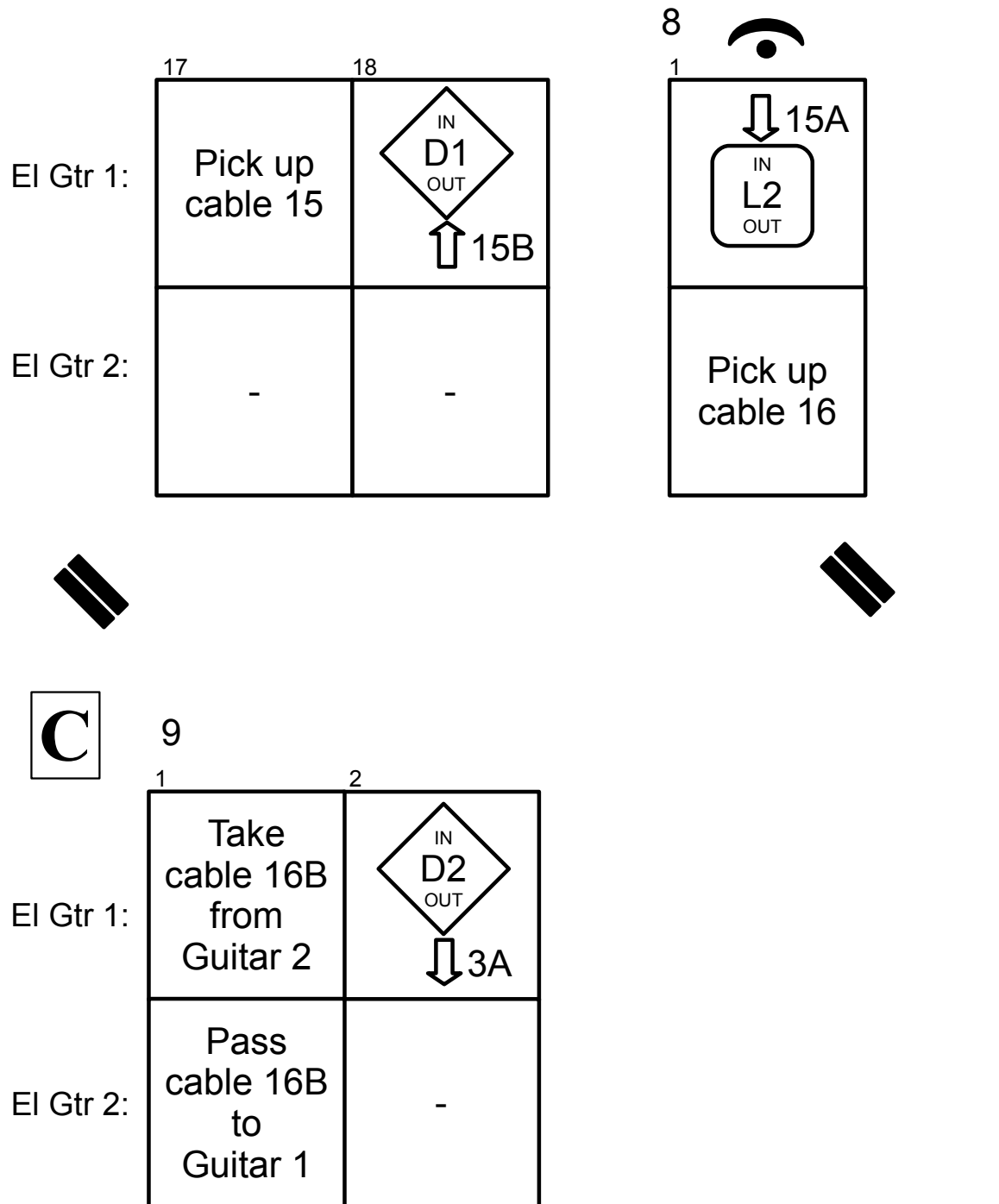


B 7

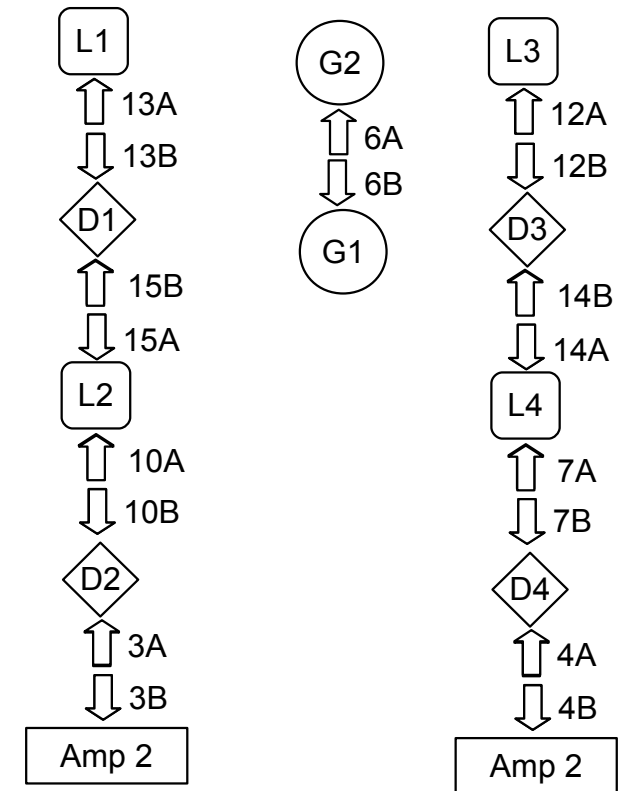
	1	2	3	4	5	6	7	8
El. Gtr 1:	Take cable 6B from Guitar 2			Pick up cable 10				
El. Gtr 2:	Pass cable 6B to Guitar 1	-		-	-			Put cable 9 away



	9	10	11	12	13	14	15	16
El. Gtr 1:	Put cable 8 away		Put cable 2 away		Put cable 1 away	Pick up cable 13		
El. Gtr 2:	Pick up cable 12				Put cable 5 away	Pick up cable 14		

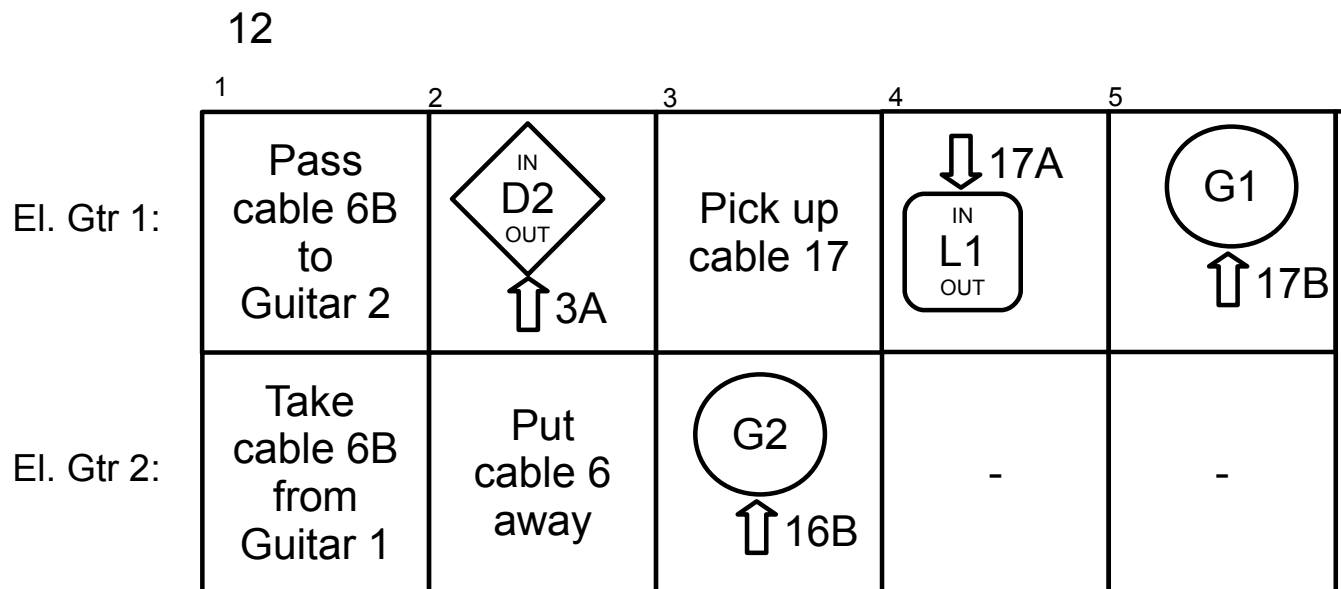
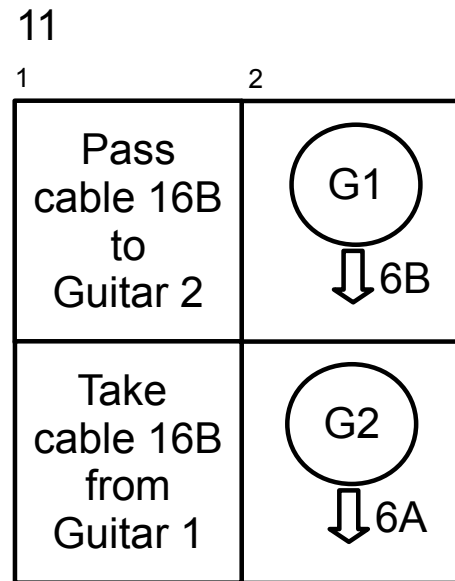
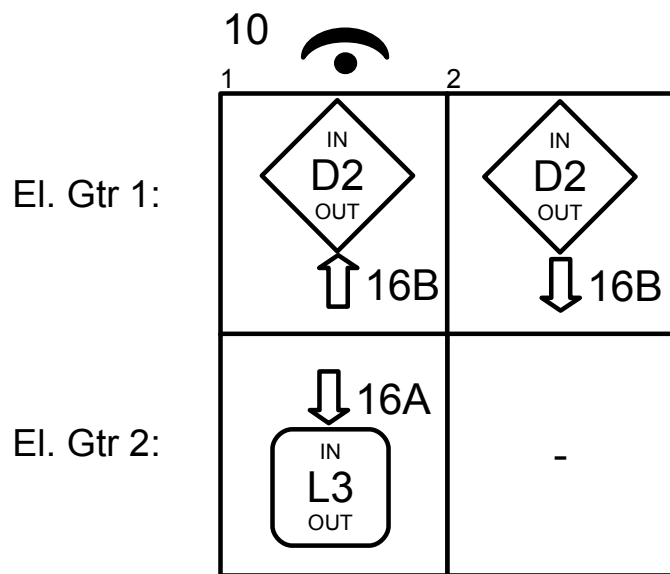


Setup at the beginning of block 9 (Rehearsal Mark C):

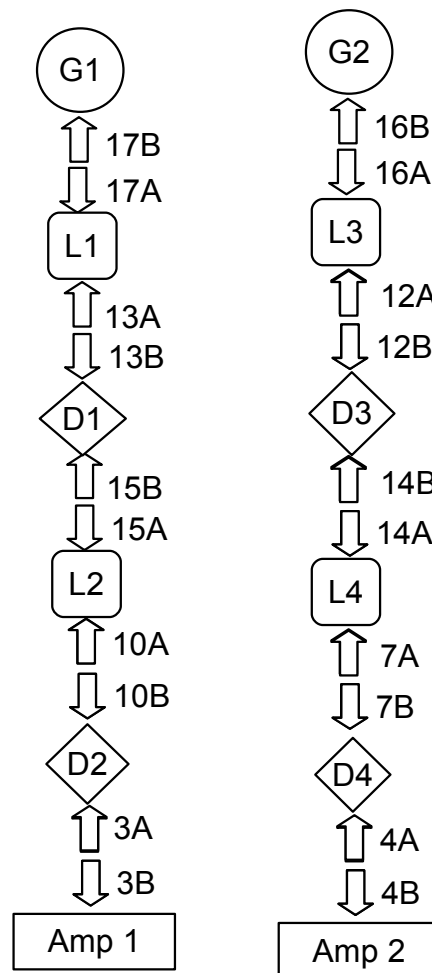


Guitar 1:
 cable 1
 cable 2
 cable 8
 cable 17

Guitar 2:
 cable 5
 cable 9
 cable 16
 cable 18
 cable 19



Setup at the end of Mvt. II:



Cables away::

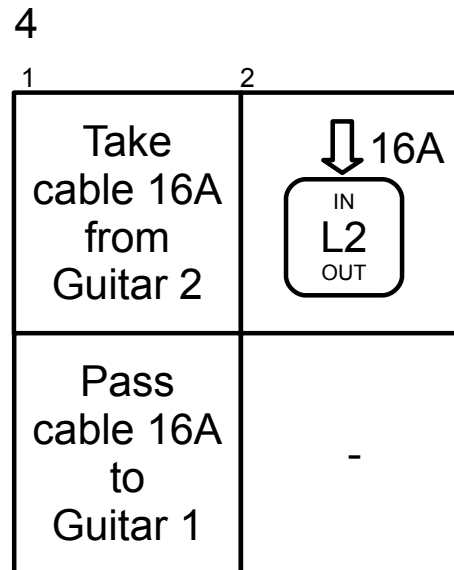
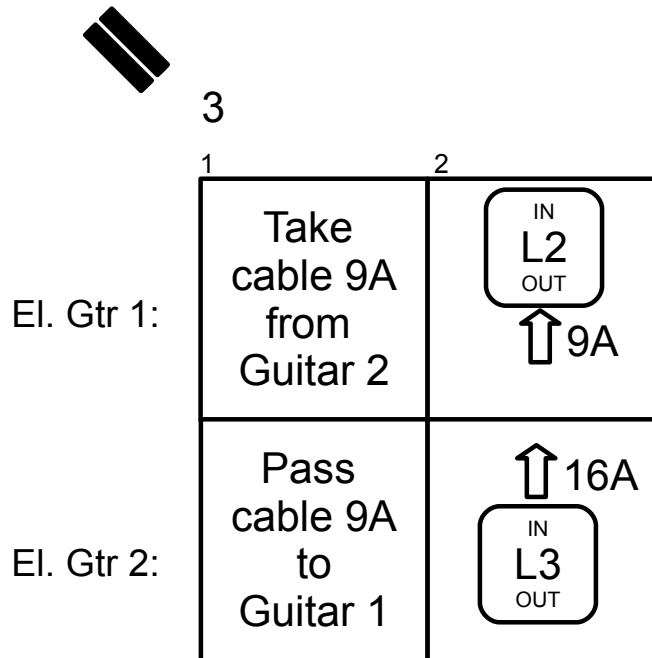
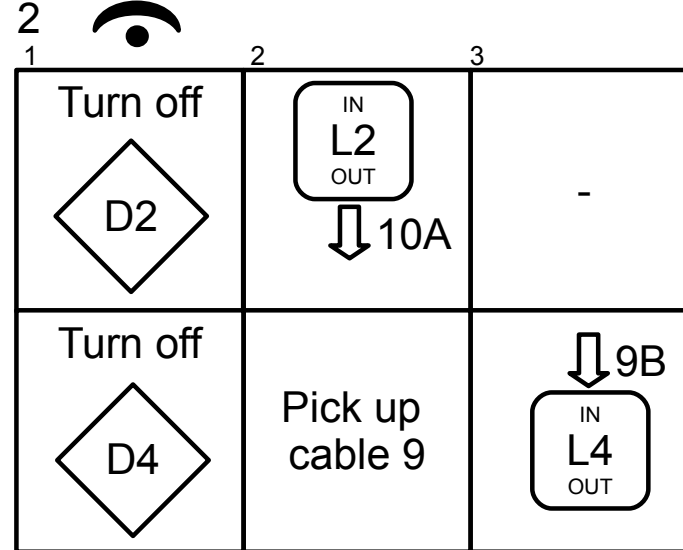
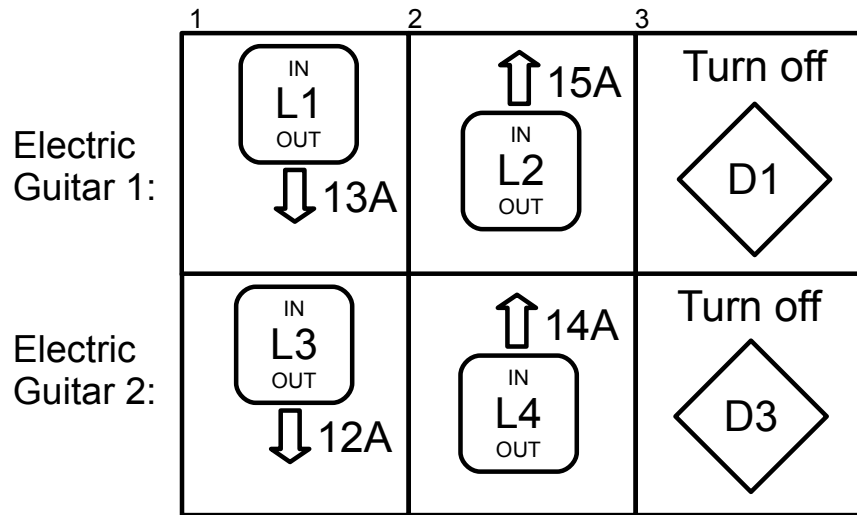
Guitar 1:
 cable 1
 cable 2
 cable 8

Guitar 2:
 cable 5
 cable 6
 cable 9
 cable 18
 cable 19

III

Guitars and Laptops

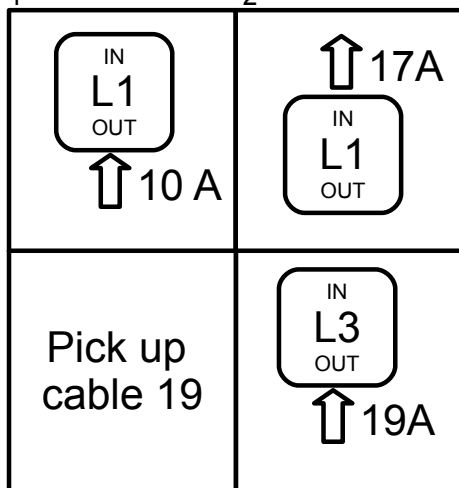
D₁



















1

El. Gtr 1:



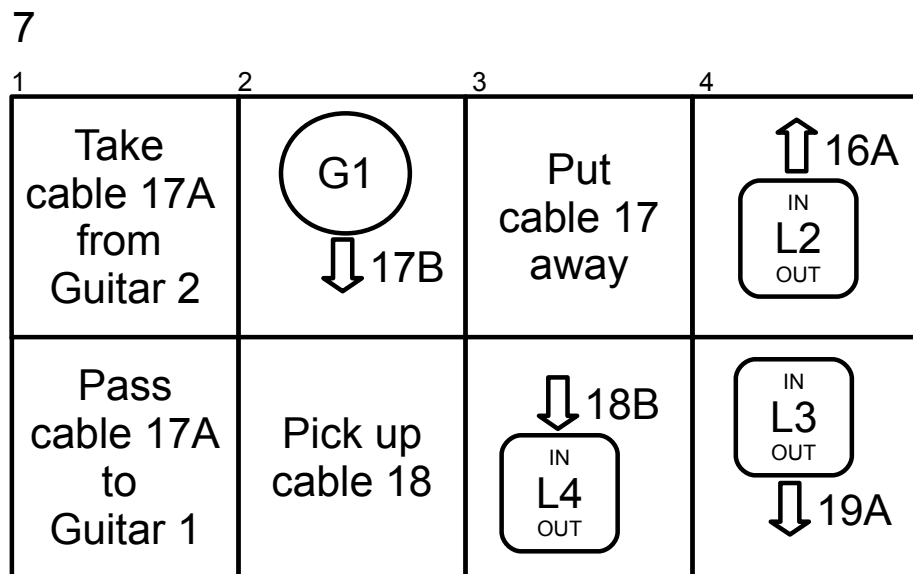
6

1	2	3	4	5
Swap cable 17A for cable 19B with Guitar 2	 19B  <div>IN L1 OUT</div>	 <div>IN L1 OUT</div>  10A	 10B  <div>IN D2 OUT</div>	Put cable 10 away
Swap cable 19B for cable 17A with Guitar 1	 17A  <div>IN L3 OUT</div>	 9B  <div>IN L4 OUT</div>	 17A  <div>IN L3 OUT</div>	 9B  <div>IN L3 OUT</div>

Swap
cable 19B
for
cable 17A
with Guitar 1

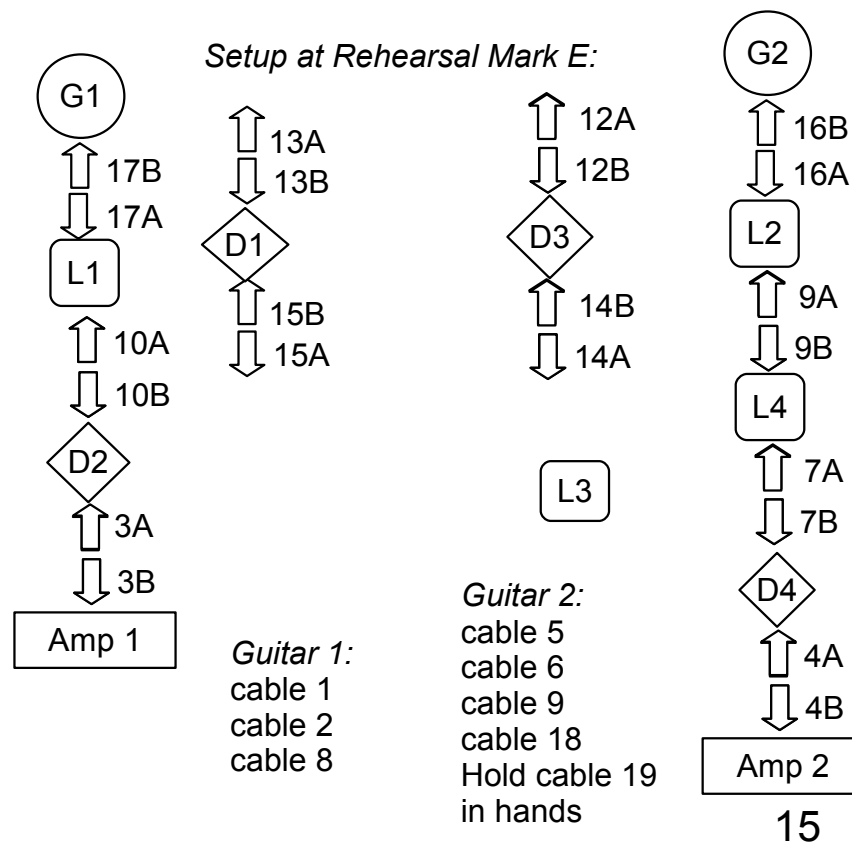
El. Gtr 1:

El. Gtr 2:



Pick up
cable 18















Setup at Rehearsal Mark E:



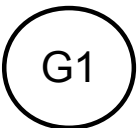















Guitar 2:
cable 5
cable 6
cable 9
cable 18
Hold cable 19
in hands

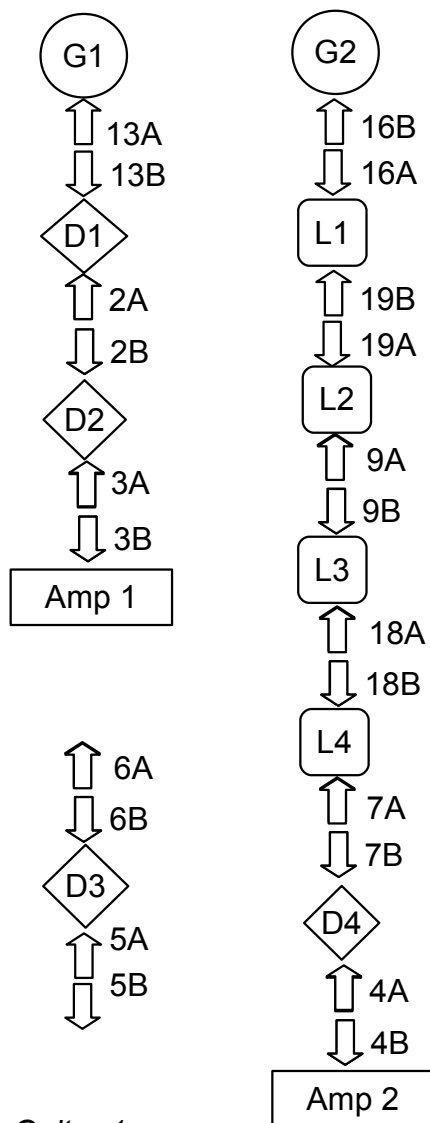
15

8

	1	2	3	4	5	6	7
El Gtr 1:	Take cable 19A from Guitar 2	 19B 	 19A 	 16A 	  19B	 13B 	Put cable 13 away
El Gtr 2:	Pass cable 19A to Guitar 1	  18A	-	-	-	 12B 	Put cable 12 away

	8	9	10	11	12	13	14	15
El. Gtr 1:	Pick up cable 1	 1B 	  1A	  15B	Put cable 15 away	Pick up cable 2	  2A	 2B 
El. Gtr 2:	-	  14B	Put cable 14 away	Pick up cable 6	 6B 	Pick up cable 5	  5A	-

Setup at the end of Mvt. III:



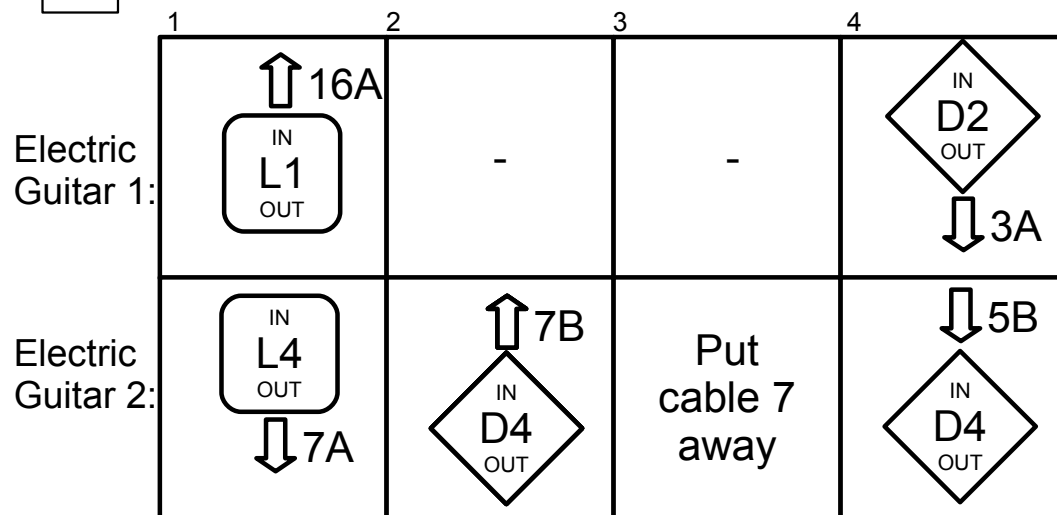
Guitar 1:
 cable 8
 cable 10
 cable 13
 cable 15
 cable 17

Guitar 2:
 cable 12
 cable 14

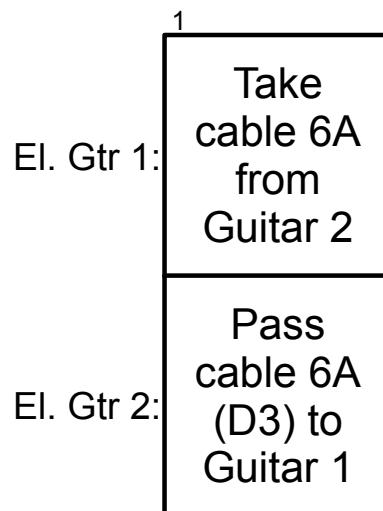
IV

Guitars, Laptops and Distortion Pedals

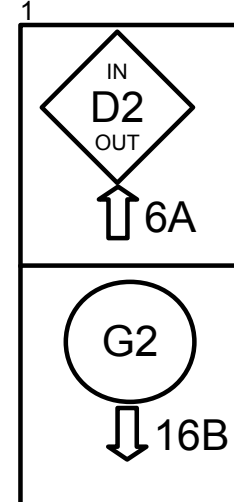
F

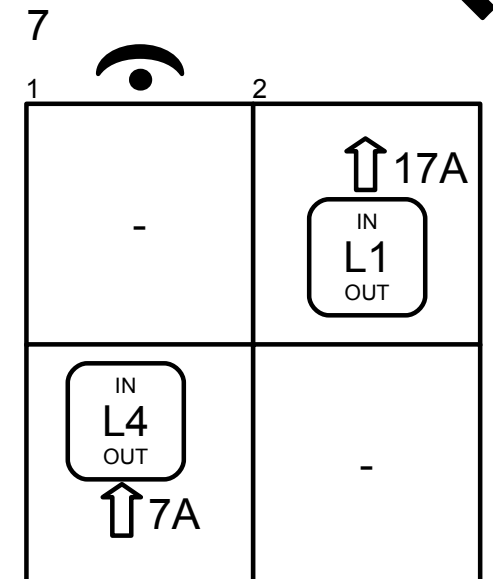
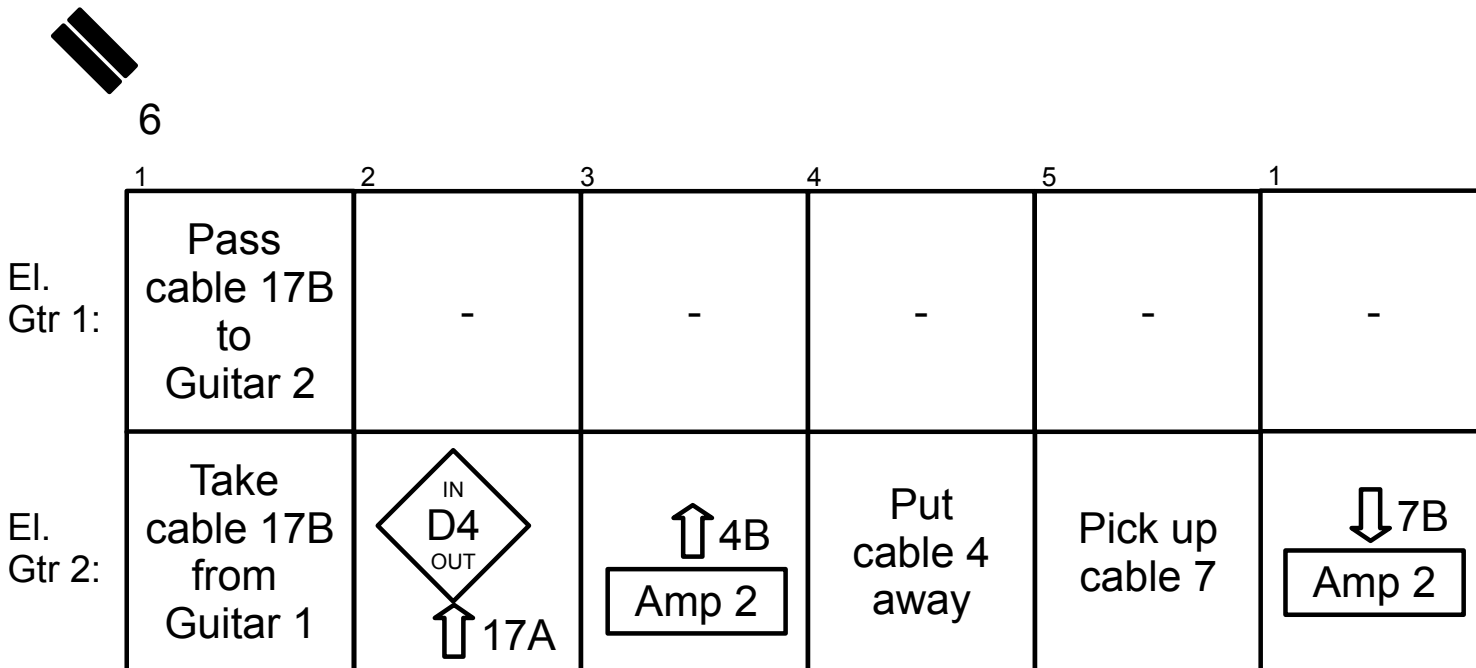
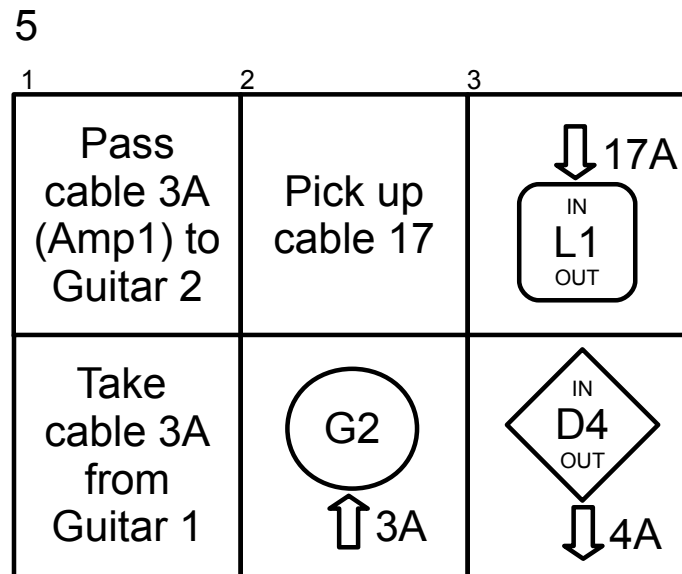
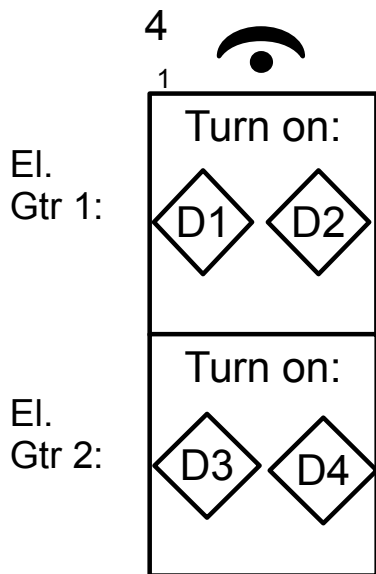


2

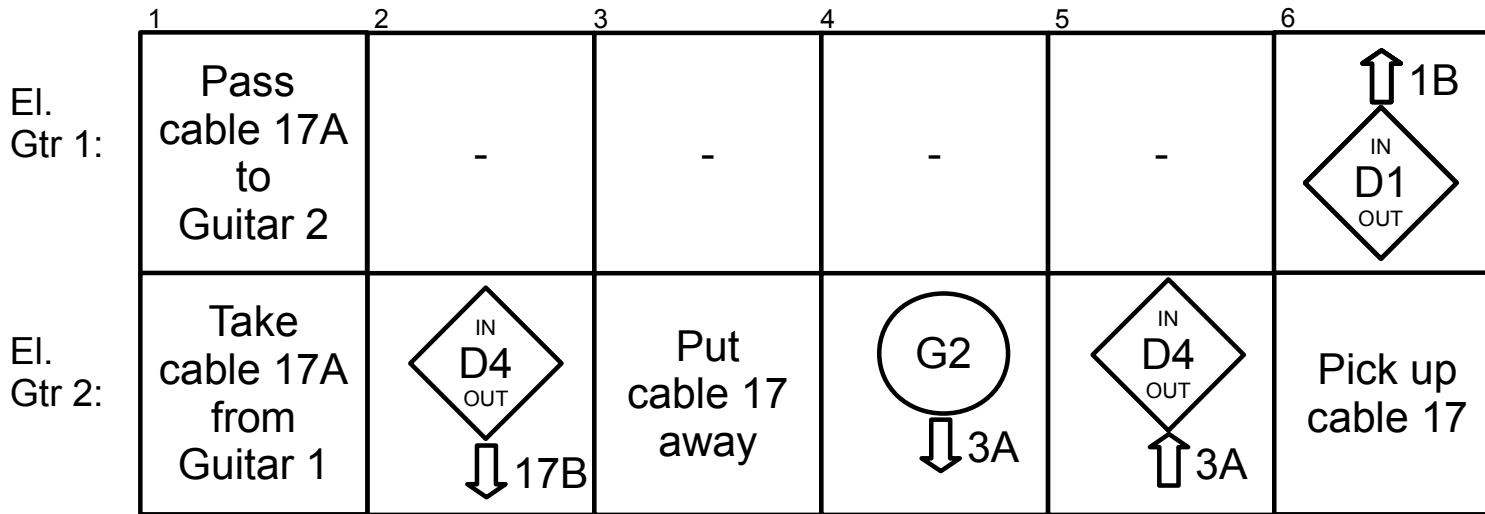


3

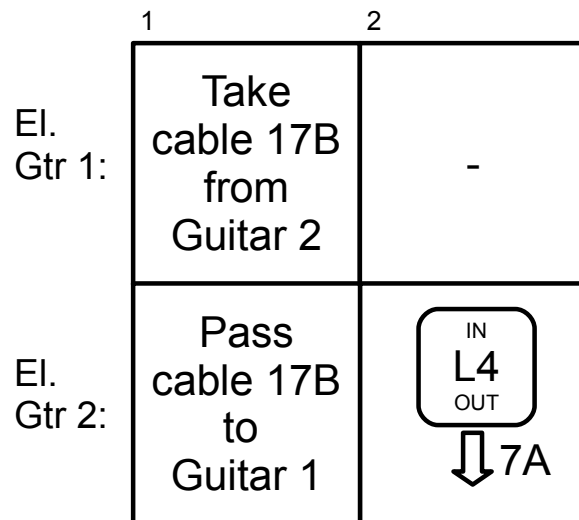




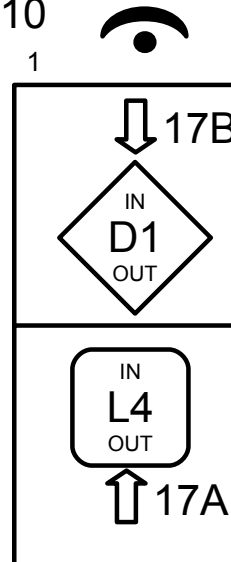
8



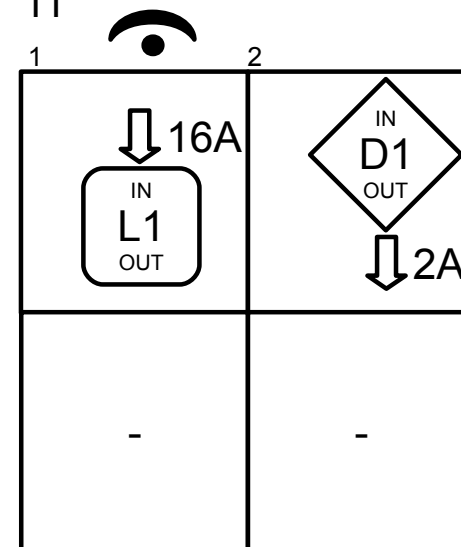
9



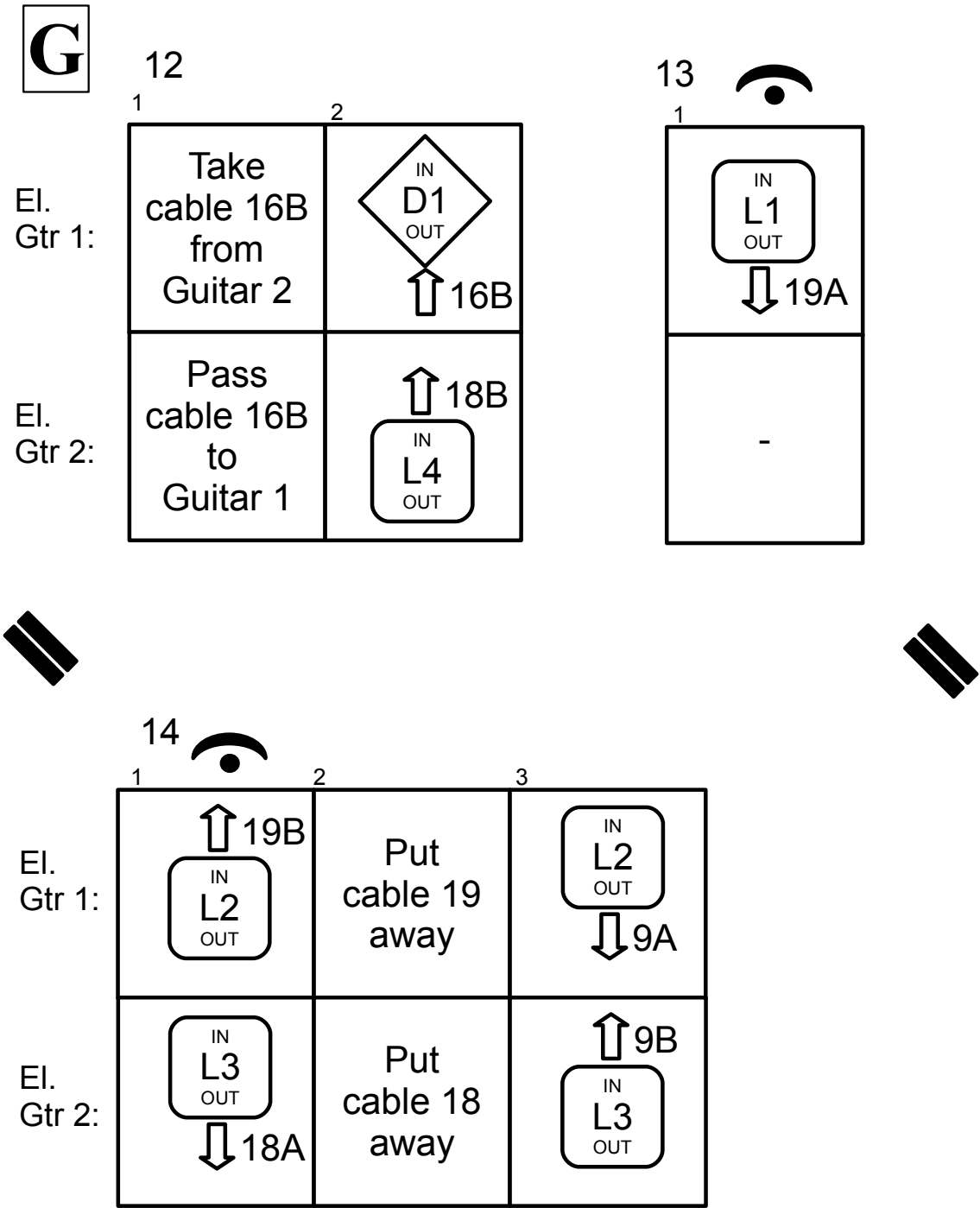
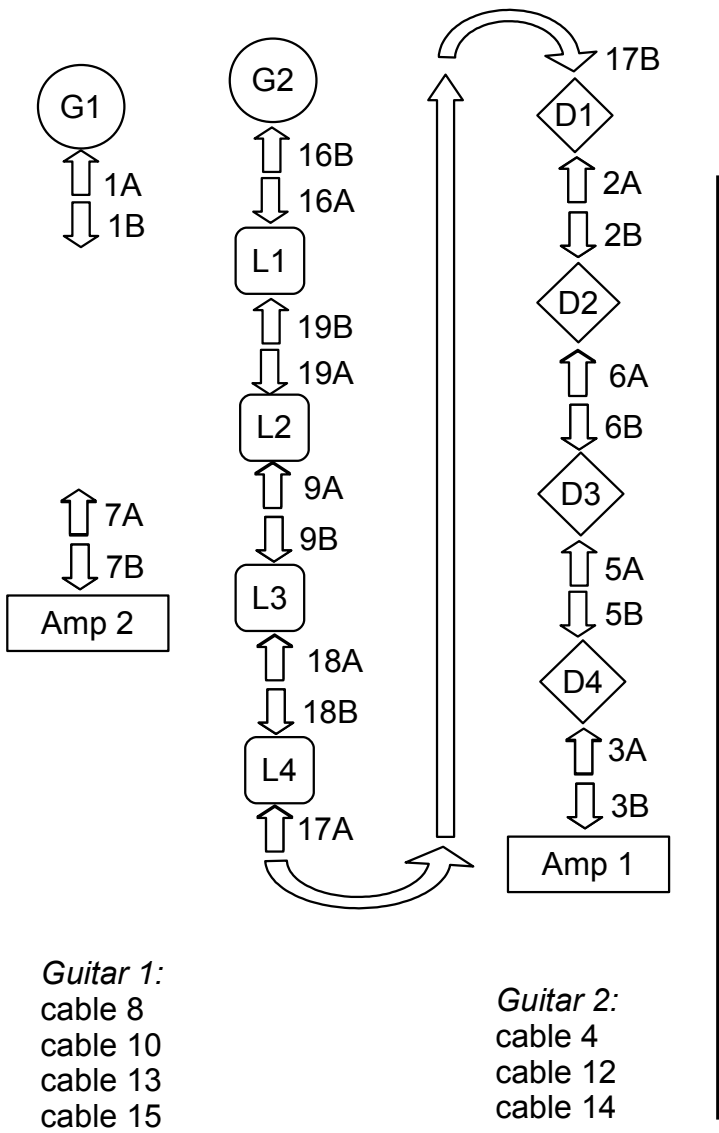
10



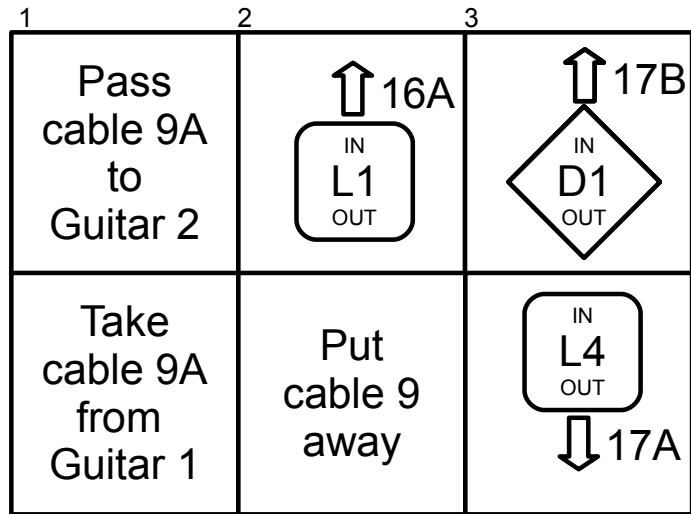
11



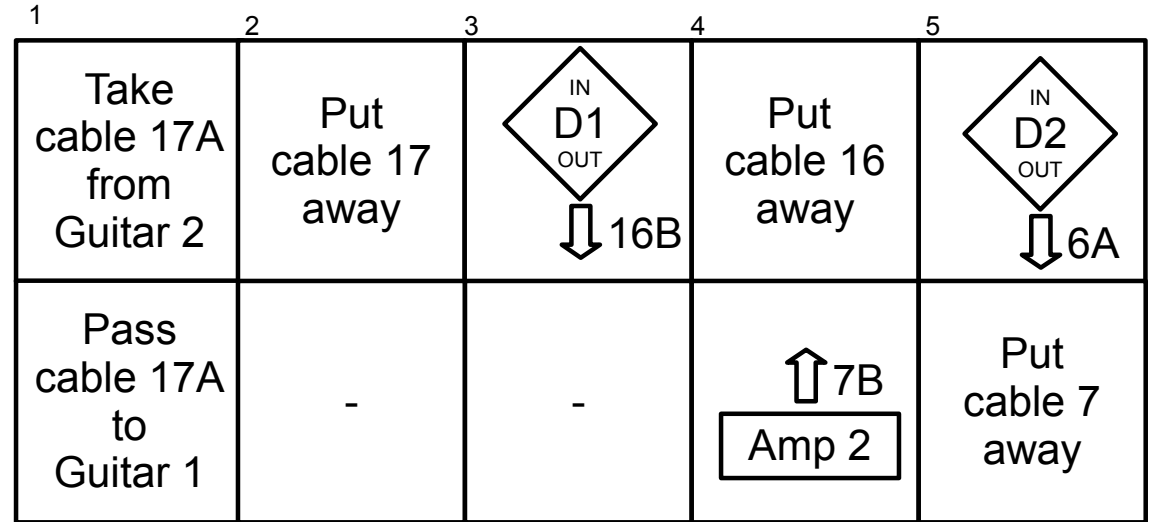
Setup at the beginning of block 12
(Rehearsal Mark G):



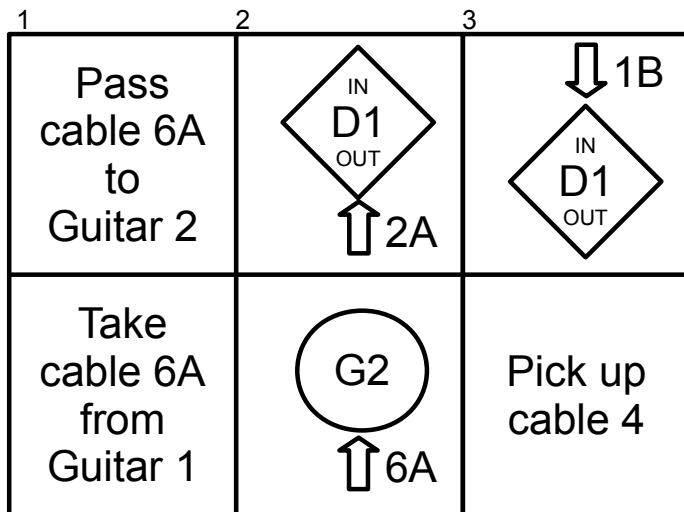
15

El.
Gtr 1:El.
Gtr 2:

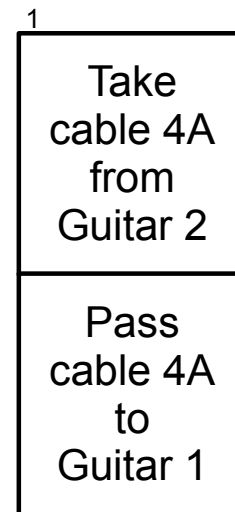
16



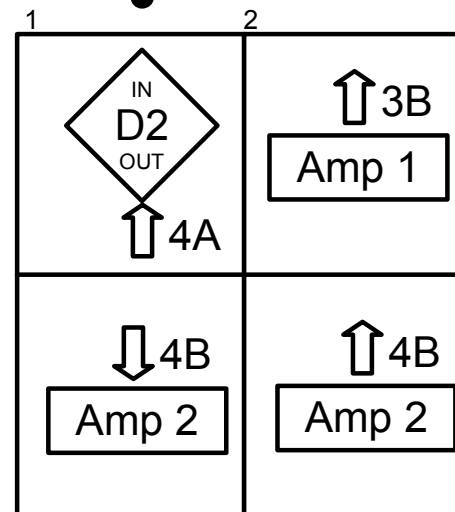
17

El.
Gtr 1:El.
Gtr 2:

18

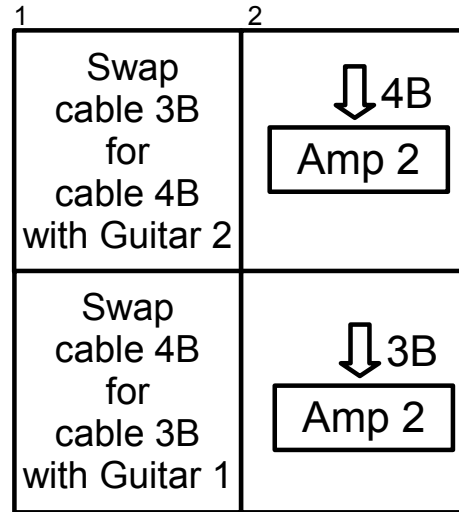


19



20

El.
Gtr 1:

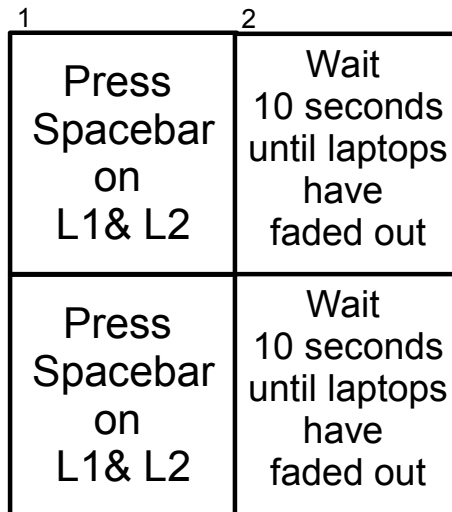


El.
Gtr 2:



21

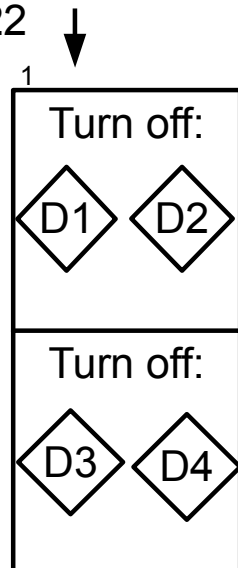
El.
Gtr 1:



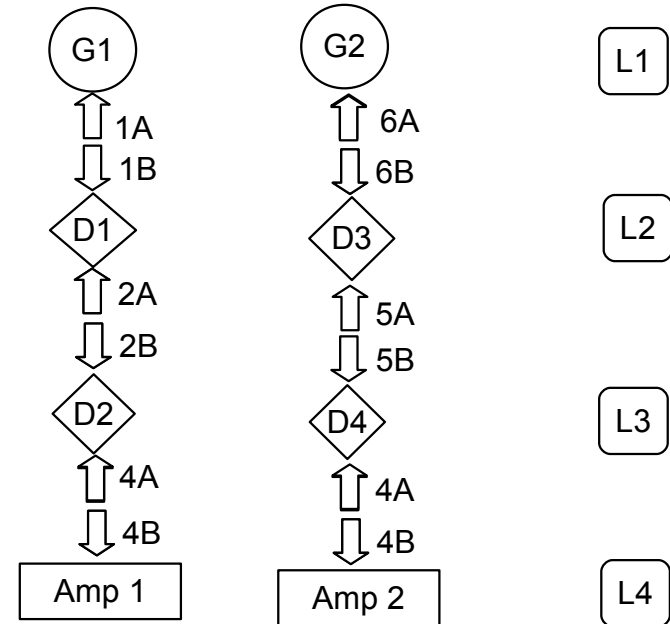
El.
Gtr 2:

Guitar 1 – cue rest of
ensemble to stop

22



Setup at the end of Mvt. IV:



Guitar 1:
cable 8
cable 10
cable 13
cable 15
cable 15
cable 16
cable 17
cable 19

Guitar 2:
cable 7
cable 9
cable 12
cable 14
cable 18