

Maximilian
MARCOLL

**Amproprification #7:
Weiss / Weisslich 17c,
Peter Ablinger**

for snare drum, noise and automated amplification

Setup & Staging Instructions

2017

Written for Owen Davis

Duration: 2'40"

First Performance

May 9th 2017, Mumuth, Graz

Maximilian Marcoll, Snare Drum

Peter Venus, Radio

Davide Gagliardi, Sound Projection

Amproprification #7: Weiss / Weisslich 17c, Peter Ablinger

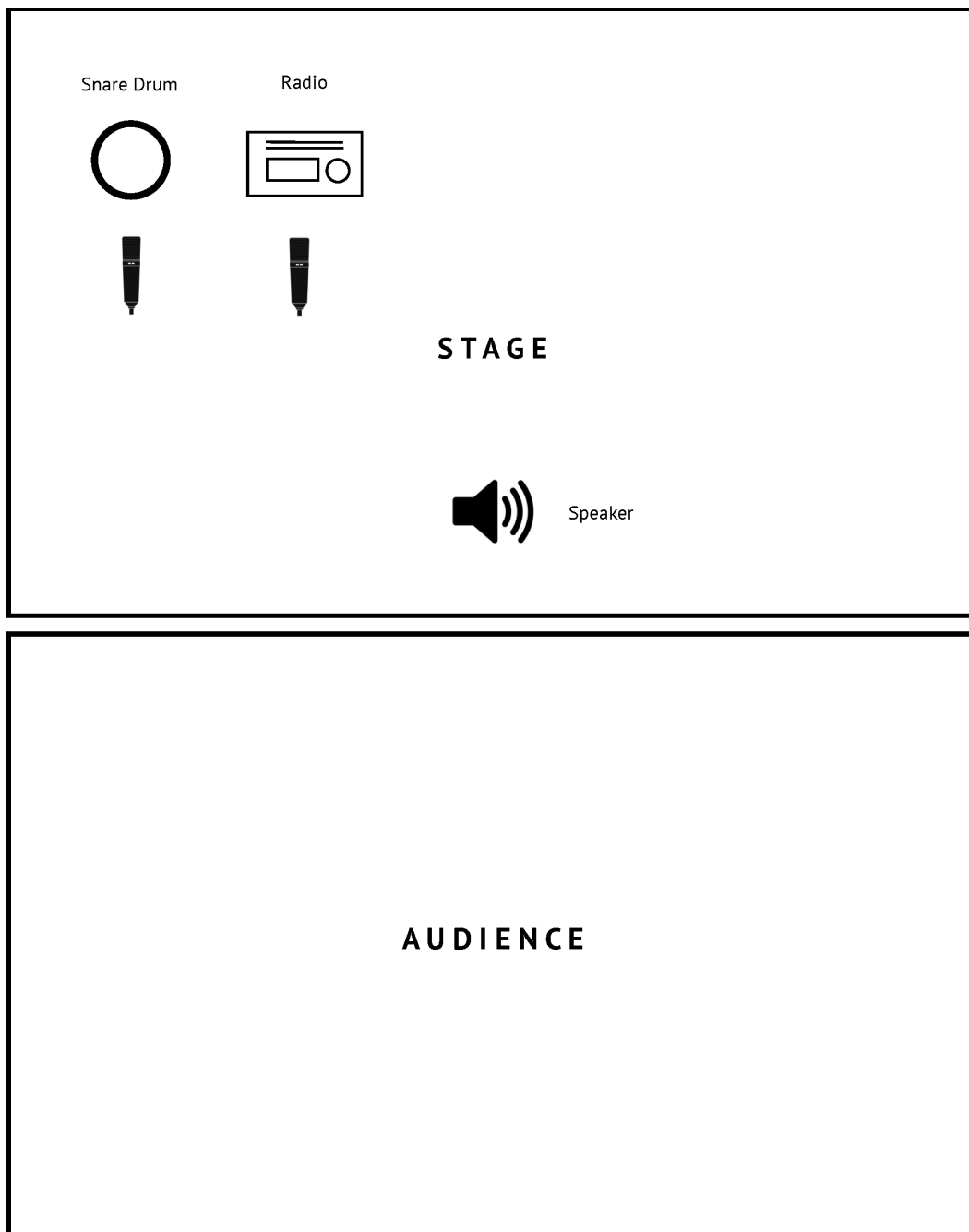
Stage Setup & Staging Instructions

Peter Ablinger's "Weiss / Weisslich 17c" consists of two parts:

40" of a snare drum roll, immediately followed by
40" of noise from a radio

More information on the piece can be found here: <http://ablinger.mur.at/ww17c.html>

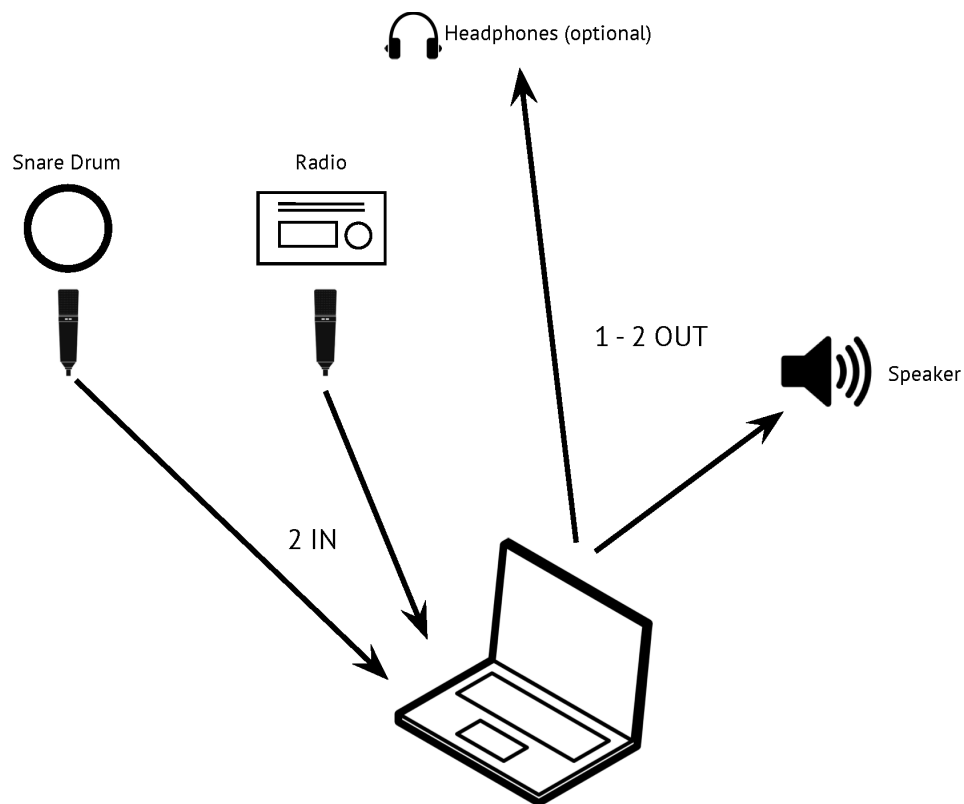
The stage setup should look like this:
(the performers can of course be situated on either side of the stage)



Technical Setup

Requirements:

- 1 Snare Drum
- 1 Radio
- 2 Microphones (Hypercardioid or similar)
- 1 Speaker
- Computer running MaxMSP
- Suitable Audio Interface (2 Mic in, 1 - 2 Outputs)
- Headphone Amp (optional)
- Earphones (optional)



Lighting

If possible, the center speaker, through which the “amproprified” signals are being played, should get an additional spot, as if it were a third performer on stage.

Text Projection

If possible, the following text should be projected on a screen above, behind or next to the stage, directly prior to the performance of this piece. The text is divided into two parts, the first of which should be shown for 30", the second for 50":

1.

"Amproprifications" is a series of pieces for performers and electronics. The electronics consist of automated amplification. No additional sound is being produced. The parts of the performers consist in the performance of scores by other composers. One specific score is performed for each piece in the series. Not a single note of the respective piece's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way.

2.

The automated amplification layer of "Amproprification #7: Weiss / Weisslich 17c, Peter Ablinger" is derived from the volume envelope of a spoken recording of this very text, lasting exactly forty seconds. You will listen to this text twice:

First, in the form of a digitally analysed volume envelope of the recording, applied to the volume envelope of the snare drum roll that constitutes the first half of Ablinger's piece.

Second, as a manually drawn copy of a graphical print of the recording's volume envelope, translated back into digital sound data. It is applied to the volume envelope of the white noise, constituting the second half of Ablinger's piece.

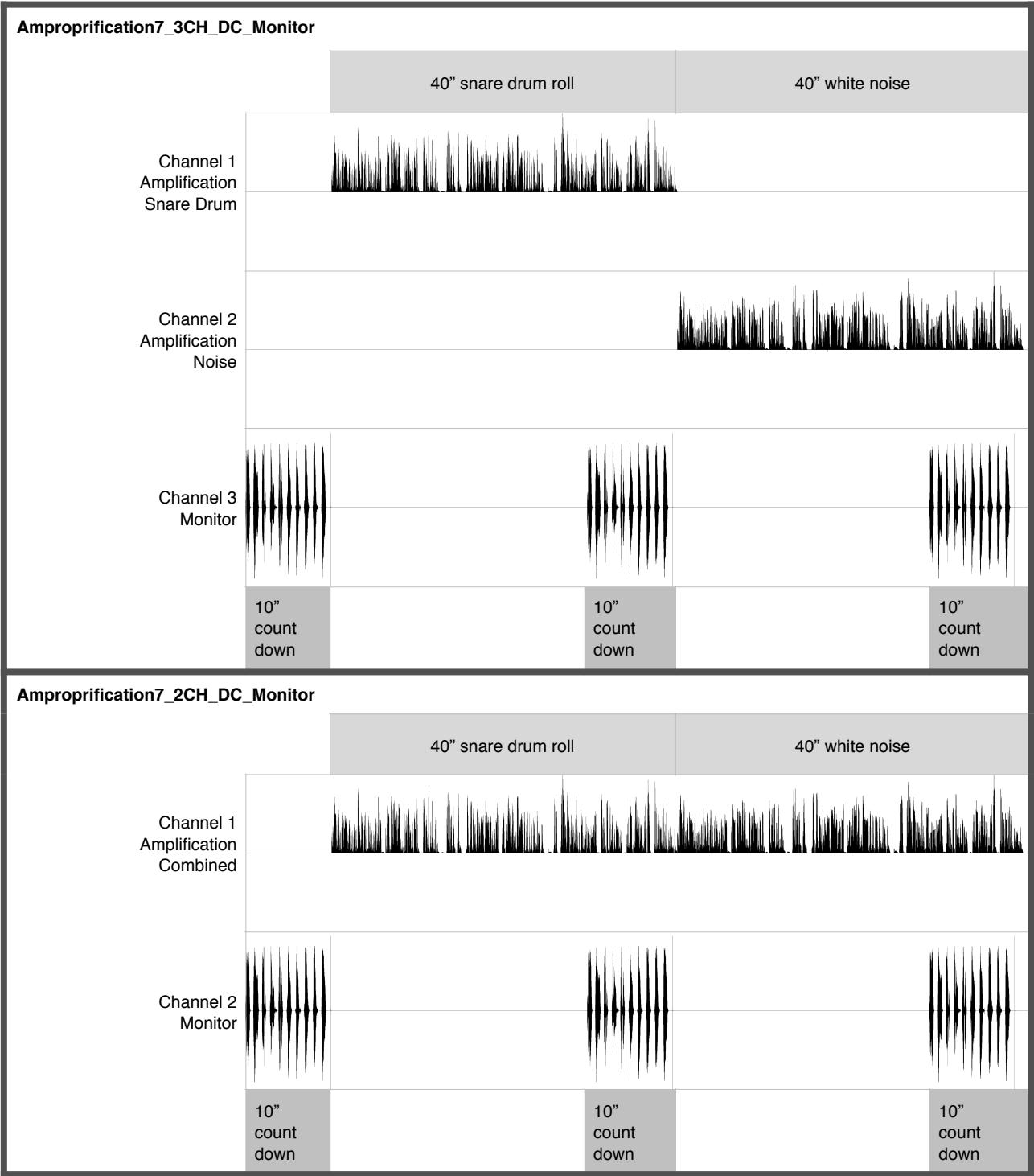
Immediately after showing the second part of the text, with as little delay as possible, the performer is to begin the performance.

If there is no possibility to project the text, it is to be read out loud, directly prior to the performance.

The text also serves as the program note for this piece.

Audio Files

Besides the individual versions, the amplification and monitor tracks come in two combinations. The layout is as follows:



Visualisation

For all the Amproprification pieces, there is a visualisation of the amplification track(s). In the case of Amproprification #7 this visualisation comes in the form of a 180 x 75 cm print, that is released in an edition of 15 copies. The print shows the two aforementioned states of the text-recording's volume envelope, separated by the text itself, distributed in alignment to the timing of the envelopes.

