

Tout Corps d'État

Guitar solo by Jean-Sébastien Mariage



The bowstring, like that of the lyre, exerts a pull on the wood, which itself receives each string and tightens it. It is this double pull in both directions that enables the beauty of sound when the beauty of sound says nothing other than the precision of death from the arrow that shoots towards the prey.
Pascal Quignard - Extract from Mourrir de penser - Chapter XIV - Le boomerang (Grasset - 2014)

Feedback. Sounds are launched from the amplifier to the guitar, where they bounce back to their source. The strings of the guitar weave a web which reveals a sound horizon whose reliefs are drawn by the fluctuations of the electric matter. Far from control or mastery, the musician brings into play here a most simplistic device that he pushes to the extreme, wandering around the amplifier, like a dance that destabilizes the waves.

Teaser :

youtube.com/watch?v=fNMFPyhZAEs

Full video :

youtube.com/watch?v=TeHCwbk9P8U&t=0s



Launched in May 2019, this project reached the final phase during a residency at the national center of musical creation [La Muse en Circuit](#) in May 2021. It was performed for the first time at the Pépète Lumière festival (Burgundy) at the end of the month of May 2021.

Two guitar amplifiers are placed at the back of the stage, 3 meters apart. The musician faces them. the adjustment of sound volumes is similar to that required for playing with drums. A [Fuzz](#) is active. The opening of the sound signal gives rise to feedback. Capturing this sound burst, the musician then considers his position in space, his orientation and his distance from the amplifiers. The physical phenomenon of feedback is modulated by its movements, but also by tiny changes in posture.



The Larsen effect is a physical phenomenon of acoustic feedback that occurs when the amplified transmitter (speaker) and receiver (microphone) of an audio system are placed in close proximity to each other. The sound emitted by the transmitter is picked up by the receiver which retransmits it amplified to the transmitter. This loop produces a wave signal which gradually increases in intensity until it reaches the limits of the equipment used.

Source: [Wikipedia](#)

Ampli 1



Ampli 2



Musicien



Fuzz

This effect pedal mainly used in the rock world and its various variants aims to produce a saturation of the sound signal - usually coming from the pickups of a guitar - in order to give it a saturation with a singular coloring. Historically, fuzz has been used in psychedelic rock, even becoming one of its main sound traits. The sound of the fuzz, described as "abrasive and chaotic", echoes the psychedelic experience and evokes "anger and aggression". The fuzz produces notes with a very long sustain and allows you to play with the feedback.

The saturation of the sound is due to a strong clipping of the input electrical signal of the instrument. The greater the clipping, the more distorted the sound.

Source : [Wikipedia](#)

Tout Corps d'État

40 minutes

The piece Tout Corps d'Etat is divided into four parts.

I. (about 15 minutes)

The piece opens with the sixth open string, the instrument's lowest sound. The feedback that occurs immediately modulates itself. Then the musician chooses by his movements to accentuate this modulation without being able to anticipate its evolution. Another frequency appears which will be the new material to be processed. The closer the musician gets to one of the amplifiers, the tighter the sound. His role is then comparable to that of a conductor who slows down or accelerates, raises or descends, emphasizes a component of the tone. The orchestra formed by the device establishes the harmonic path by itself.

II. (about 5 minutes)

The center of the musical piece reveals a calm interlude that will recall the cultural origins of the electric guitar instrument. By a simple succession of a few notes balanced between two chords, the timbre, without being interpreted in any way, will recall the classical sounds of the instrument.

III. (about 15 minutes)

A third part then follows where the sound distortion parameters are increased. The music enters a more intense phase, made possible by the radical confrontation with the phenomenon of feedback. This typical sound of the instrument is then pushed to its most radical limits.



IV. (about 5 minutes)

The piece ends with a soft and minimal sequence, where the feedback is this time exploited in a mechanical way, no longer acoustically: the guitar is placed on one of the amplifiers; the vibrations of the latter are then transmitted to the strings in a mechanical way.

Jean-Sébastien Mariage uses this compositional scheme as a support for improvisation. A strong and intense context brings a sound urgency, an endangerment, which forces the musician to find solutions to continue, not to fall, to change the situation. The choices at its disposal are reduced and constrained by the sound power it must maintain, feed and develop.



Fiche technique

- 2 electric guitar tube amplifiers Fender Twin type Reverb, Reverb Amp or Amp
- 2 solid modules to raise the amplifiers to 20inches and 40inches
- 3 isolated electrical outlets (one behind each amplifier and one in the middle of the stage)
- Minimum dimensions of the stage space: 6 × 6m
- Sound: 4 dynamic microphones around the amplifiers and 4 static microphones distributed in deep space
- Preparation time: 2 hours

Recording

A recording was made during the residency at La Muse en Circuit in May 2021. It is being mixed for the purpose of an edition on disc.

Crédit photo : Pierre Acobas pour le festival Répète Lumière

Auditor comments

BK : Whouaou so great this live at la Muse !

I must have listened a little loud, it still buzzes but it feels so good. I really liked this sound and spatial stroll. I think that at the very beginning I was more captured by your movements and movements almost danced than by the sound. Or rather I entered the sound space through the visual space.

I admit having felt your movements of approach and retreat of the amps a bit like the spaces between the hands and the antennas of the theremin. Big distortion, I admit it, but I had the impression of seeing a thread stretched between the guitar and the amps, the visual space became sonorous. The beginning is my favorite part of your improvisation. There are also times when you put the guitar upright on the amp, like a totem pole. Precious moments when the sound leaves the music to become something else. It reminds me of this sentence by Pascal Quignard in La Haine de la musique which says "In the rarest moments, we could define music: something less sonorous than sonorous. Something that binds the noisy ... A meaningless piece of semantic sound. "

In short 40 minutes too good, thank you to you

Légère Balivet : What sound !

I switched to the big speakers from the start to really enjoy it (I was on the mini-system the first couple of minutes) and did well. It had to be awesome in the live sound.

There were really great textures. The way the sound itself is melodic, it's amazing. Like sound scrolls.

It's air guitar in the best sense of the word!

JSM: Thank you! Indeed in the room it's something else ... but I'm happy with the sound recording I made with 10 microphones.

LB: I understand better the richness of the sound texture. There's plenty to say about it and I'll be happy when I hear it in person.

JSM: 4 microphones around the amps, and 6 in the space away from the amps. What interests me, and what you have heard, is not the sound coming out of the amps but the sound going around the room.

LB: Of course, that's why I say it's air guitar.

JSM: Yes, the expression is correct.

LB: It's a great job, really.

JSM: Thank you. I have very good feedback.

LB: It doesn't surprise me. The people who filmed worked well too. Every time I listen to what you do, I find it much more melodic and moving than I thought before.

It was quite touching, the part towards the end where you put the guitar on the amp and do little tweaks for it, it's almost intimate.



Fortified church Saint-Hippolyte (11th century) - Pépète Lumière festival

Jean-Sébastien Mariage

Born in 1973, lives in Paris

It is on the clotheslines at the bottom of the garden that Jean-Sébastien Mariage learns the guitar, long before the transmutation of his BEPC into a black Stratocaster, quickly changed for the Gibson Les Paul that he hasn't let go since. At the age of 17 and until the age of 23, he attended the improvisation workshops of the one he still considers to this day his music master, Patricio Villarroel. From his brief stint at the Sorbonne, a musicology course, he will remember little more than having heard, during the acoustics lessons, recordings of songs from Amazonian Indians or Vatican bells: at the same time, the true musical adventure began - first professional experience at 19 with a dance company, then at 20 met Frederick Galiay, bassist with whom he founded Chamæleo Vulgaris, and first concerts under the aegis of Instants Chavirés. He goes through the scenes, then says to himself that all the same, it would be good if he did the Conservatory (sic), since this is where you learn to do concerts: he studied classical guitar there for six years. with Francis Kleynjans. There followed a good twenty recordings and hundreds of concerts, solo or within various formations, stamped with free improvisation, free rock, even free jazz or noise, of which the still active Hubbub (since 1999, quintet with F. Blondy on piano, E. Perraud on drums, B. Denzler and J.-L. Guionnet on saxophones), Onceim (orchestra of 30

musicians), Oort (since 2008 with D. Chiesa on double bass) and several collaborations with Benjamin Duboc (double bass) - without forgetting dance (Karol Armitage or Yukiko Nakamura), composers Éric Abecassis, Rhys Chatham, theater, poetry and visual arts. He teaches at the Philharmonie de Paris and coordinates the Saint-Merry Improvisation Workshops. In short, a course, it is according to, of purist or of monomaniac: there never was, there is, and there will never be, undoubtedly, that the guitar, he only knows how to do that, but knows everything about it - especially what he alone does with it, of course. Namely: calmly, with authority, making a material emerge from chaos, whatever it may be, accept it, even welcome it, then conscientiously, work it, polish it or thread it, it doesn't matter, but always to the maximum.

An imposing sound, a biting distortion, strident and massive attacks, lively ruptures, almost tactile materials. Proof that there is still and always to be done with this stringed instrument.

Jerôme Noetinger

Full biography

inversus-doxa.fr/IMG/pdf/CV_Jean-Sebastien_Mariage.pdf

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