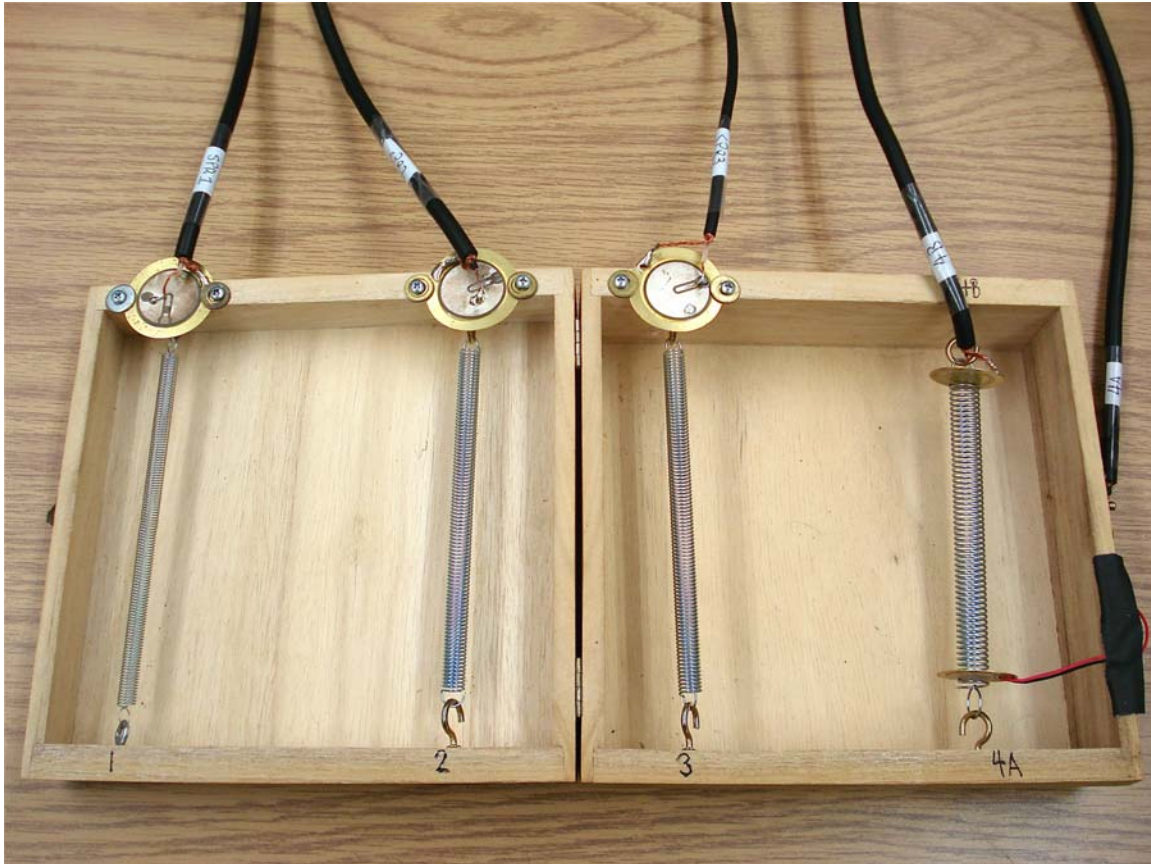


Spring Box Playing Instructions

Spring Box Setup



MOTU Knob Positions



Routing

- Spring 1 Contact Mic → MOTU IN 3
- Spring 2 Contact Mic → MOTU IN 4
- Spring 3 Contact Mic → MOTU IN 5
- Spring 4A Contact Mic → MOTU IN 6
- Spring 4A Contact Mic → MOTU OUT 6
- Stereo Out To Mixer → MOTU OUT 3 and 4

Ebow Playing Technique

The ebow playing technique consists of gently pushing the ebow down the length of the spring, one coil at a time.

Minimize the interruption of the sound when moving from one coil to the next and when changing springs. Some interruptions will occur, however, and these are acceptable.

Ebow movements based on the indicated time ranges should be irregular, never pulsed.

The times and sound characteristics below should be interpreted loosely, as some sounds will have overlapping characteristics.

The goal is to achieve maximum variety of sounds. You should frequently adjust the orientation of the ebow's blue light relative to the spring, which will help alter the sound from one coil to the next.

If you get “stuck” (advancing 3 or more consecutive coils with no change in sound), then move over several coils at a time to get away from the repeating sound.

Performance

Start the ebow

Press the pedal to trigger cue

1

Place the ebow on the Spring 1

Begin:

Gently push the ebow down the spring, one coil at a time.

Listen carefully, and **prioritize the sounds** as follows:

Spring 1

1- Simple pitch 7-8”

2- Complex pitch 5-6”

3- Distorted 3-4”

4- Beating/Pulsing 2-3”

5- Multiphonics 1-2”

6- Evolving tones +Allow to stabilize+

If any sound begins to evolve within 1-2 seconds of onset, disregard the above sound priorities allow it to stabilize before moving on.

Ca. 2/3 down Spring 1, trigger cue 2

Spring 2

1- Multiphonics 7-8”

2- Beating/Pulsing 5-6”

3- Distorted 3-4”

4- Complex pitch 2-3”

5- Simple pitch 1-2”

6- Evolving tones [Allow to stabilize]

Ca. 2/3 down Spring 2, trigger cue 3

Springs 3/4

Springs 3 and 4 work together as part of a feedback system. The ebow on Spring 3 activates or alters the feedback loop running through Spring 4.

Begin to work the 5/6 knob on the MOTU

Seek maximum variety of sounds in Spring 4 through the manipulation of the 5/6 knob on the MOTU. The range of the knob is ca. middle 12 o'clock to maximum.

In Spring 3, you are **not concerned with maximum variety of sounds**. Instead, actively seek out the sounds below and maintain them—the more of them the merrier.

You are attempting to alter the feedback loop in Spring 4 by prioritizing high pitches, multiphonics, and medium-high pitches, which are the sounds most likely to interact with Spring 4.

As with Springs 1 and 2, gently push the ebow down Spring 3. But rather than moving one coil at a time, **move immediately ($\leq 2''$ per coil) and irregularly**, possibly over multiple coils at a time, until you find any of the following:

Multiphonics 8-10''

Very High Pitch 8-10''

Mid-High Simple Pitch 3-4''—If this sound begins to evolve within 1-2 seconds of onset, allow it to stabilize before moving on.

Spring 4

Continue to work the 5/6 knob on the MOTU

Finish Spring 3

Turn off and put down the ebow.

Work MOTU 5/6 knob and insert needles 1-2'

Seek maximum variety of pitches in Spring 4.

Spend at least 1 minute (up to 3 minutes if it's going well) inserting various needles, one at a time, into Spring 4 to alter the pitch content of the feedback loop running through it. When inserting or removing needles, turn the 5/6 knob down to the 12 o'clock (or lower).

If you get stuck, and the spring is either not responding or is emitting only a single piercing pitch, turn down the 5/6 knob to 12 o'clock (or lower) and attempt to adjust the placement of the contact mics.

Turn down 3/4 and 5/6 **all the way**.

Trigger Cue 0 to turn off the electronics.

[Click here to go the Performance Guide](#)

[Click here to listen to sound examples of Springs 1, 2, and 3](#)