



TACHYCARDIE

'Autonomie Minérale'

UJNSQ-042 © Un je-ne-sais-quoi 2023

LP + Digital

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Autonomie Minérale is the apex of a triptych that sprang up in less than three years, with a feeling of urgency. There is nothing fortuitous about this name, "Tachycardie."

Jean-Baptiste Geoffroy, is a musician and a composer (Pneu, I N S T I T U T R I C E, La Colonie de vacances) as well as a plastic artist (cf. *InfraOrdinaire**), and in this project he continues his very singular exploration of the depths of sonic matter.

After **Probables** (2019) and **Sommé-e** (2020), his previous intuitions have developed into goldsmithery: this piece resulted from the alloying and balancing of the mechanical oscillation of a stone that is hit, stricken, and the electronic oscillation of a home-made synthesiser. Thus, no one can tell where synthesis starts and where sonic naturalism ends. Tachycardie is therefore a game of chaos where chance looms large, as usual with the way things are, from the commonest to the most beautiful of all things. A stone like a windfall, somehow.

The drawings featuring on the cover are by **DoubleBob**, an illustrator and cartoonist at the origin of innovative comic books, notably for Frémok.

**InfraOrdinaire* is a series of plastic and sonic devices that are meant to stage, without ordering them, minor simple actions performed by primary materials on which people hardly ever linger. Stones, broken pottery, pieces of wood, dried plants and metal scraps are some of the elements that are key to these installations, the sound of which is produced through simple mechanisms of vibration, percussion, friction, imbalance and all sorts of pendulum moves.

A few words by: Jean-Baptiste Geoffroy (Tachycardie)

- **Autonomie minérale** emerged from the wish to bring percussion and electronic composition together on the same level, be it in terms of timber, sound definition or musical modes.

The idea to build percussive pieces in which the acoustic elements function like an arrangement while the electronic element builds a rhythmic backbone goaded me into using new methods, which consisted in examining the smallest sonic details of a single percussive element, a stone, or plants, and turn them into a material at the service of compositions based on the use of a single and unique synthesiser tailor-made by **Frédéric Mancini** (from DEUX BOULES VANILLES).

Jean-Baptiste Geoffroy (TACHYCHARDIE)

