Grégoire Lorieux

Description du blanc

accordéon et électronique

2011

Description du blanc
accordion & electronics
Grégoire Lorieux, 2011

Hardware

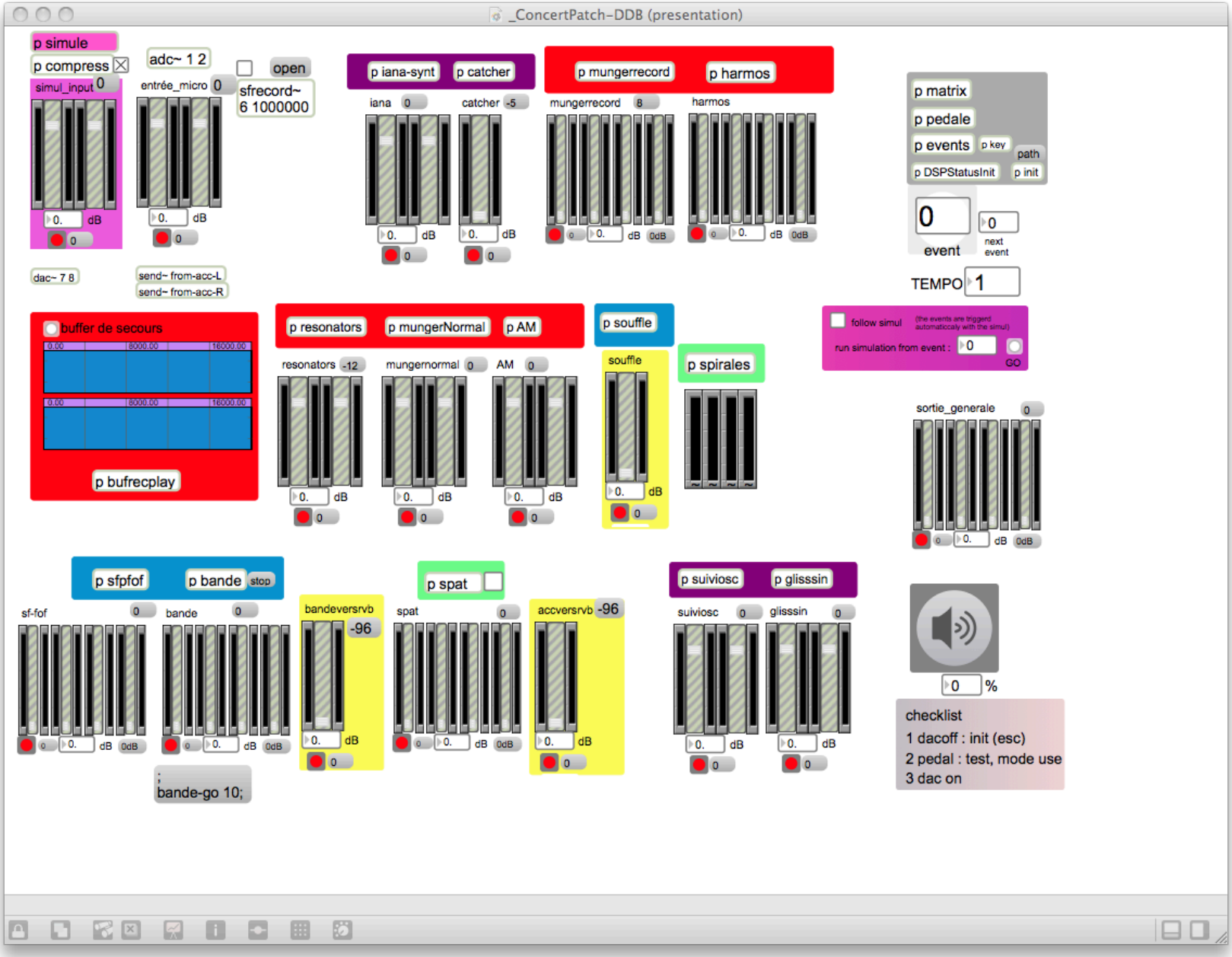
PA system
4 loudspeakers (preferred systems : L-Acoustics, d&b), system power must be coherent with venue size
Low frequency loudspeakers reinforcement is important.
Digital mixing desk (preferably Yamaha DM 1000/DM 2000)
All necessary connections between the mixing desk and the stage (2 microphone lines minimum)

Microphones
* 1 stereo capture on accordion, for amplification. f.e. : 2 DPA4099 or DPA4061 on the instrument.

MIDI and computer system
* 1 Mac (like MacBookPro 2.3 GHz Intel i7, 8 Go RAM, OS 10.6, under Max 5) - (non tested under Windows, or Max 6, or OS 10.7).
* 1 sound card (type FireFace 400 or equivalent)
* 1 midi interface (type BCF2000 - needs a footswitch input in jack 6'35')
* 1 midi footswitch

Software :
registered version of Max (Max 5.1 minimum) or MaxRuntime
Enabling some ircam externals is necessary :
yin~
iana~, add_synth
spatialisateur (minimum version 4.3.2).

Sound :
Compression has been added on the patch input. It is possible to bypass it and put it on the mixing desk.


_ConcertPatch-DDB (presentation)
p simule
p compress
adc~ 1 2
open
simul_input
entrée_micro
sfrecord~ 6 1000000
p iana-synt
p catcher
iana
catcher
p mungerrecord
p harmos
mungerrecord
harmos
p matrix
p pedale
p events
p key
path
p DSPStatusInit
p init
event
next event
TEMPO
dac~ 7 8
send~ from-acc-L
send~ from-acc-R
buffer de secours
p bufrecplay
p resonators
p mungerNormal
p AM
resonators
mungernormal
AM
p souffle
souffle
p spirales
follow simul
(the events are triggerd automaticcaly with the simul)
run simulation from event :
GO
sortie_generale
p sfpfof
p bande
stop
sf-fof
bande
bandeversrvb
-96
p spat
spat
accversrvb
-96
p suiviosc
p glisssin
suiviosc
glisssin
%
checklist
1 dacoff : init (esc)
2 pedal : test, mode use
3 dac on
;
bande-go 10;

Patch Max MSP

the patch includes :
- input module (simulation (in pink), stereo mic input, compression)
- general outlet module (quadriphonic)
- midi pedal control module
- sound files player (subpatches : *sfpfof*, *bande*, *souffle*) (in blue panel)
- miscellaneous treatments (in red panel)
    - buffer recording for munger~ (subpatch : *bufrecplay*)
      - *mungerrecord* : control device for munger~, a granular synthesis object that rhythms grains while controlling the tempo (thanks to Max «transport» system).
    - *harmos* : pitch shifters (gizmo)
    - *resonators*
    - *mungernormal* : "classic" use of munger~
    - *AM* : amplitude modulation controlled by intensity
- spatialisation modules (green panel)
    - *spirales* : spiral movements.
    - *spat* : used for reverbs (2 reverbs are set, only the 2nd is used here).
- miscellaneous resynthesis (violet panel)
    - *iana-synt* : real-time resynthesis
    - *catcher* : catches and resyntheses a note
    - *suivi osc* : plays a detected note with an oscillator
    - *glisssin* : glissando from a detected note to zero Hz.
- miscellaneous modules : *matrix*, *pédale*, *events*, *key*, *DSPStatusInit*, *init*.

- All outlets levels of the modules can be controlled by mouse (or with a midi interface). Reference levels (in dB) can be seen in message boxes next to the gain~ object.

    MIDI learn : to assign a midi controller to an outlet :
        - click on the red button, it blinks.
        - move the midi controller you want to assign.
        - click the red button again : the midi controller number displayed is recorded, the button turns green.

* TO open the patch :
    Launch MaxMSP and check the Max Window.
    are the sound card input and output correctly set in the DSP Status window ? (double-click on the *adc~ 1 2* object to open it).
    Launch the patch
    Recheck the Max Window : all objects should be here (given with the patch distribution) (but maybe you need to authorize some).

* Initialization :
    make sure audio is OFF
    init (escape key)
    test pedal
    Audio ON (click on *ezdac~* object)

* to test the pedal :
open the «pédale» sub-patch, choose midi port, go in test mode, test, then go in use mode. Electronics Events can be triggered with space bar if needed.

* Simulation : When preparing the concert in a studio, a recorded simulation of the accordion is avalaible (recorded by Anthony Millet). To use it : click "follow simul" in the pink panel then launch it with the «a» key. Events are self-triggered.
To go from a specific place with simulation, choose the starting event with « run simulation from event» : the «next event» number is syncrhonized, and click on the «GO» button. Simulation output channels are 7 + 8.

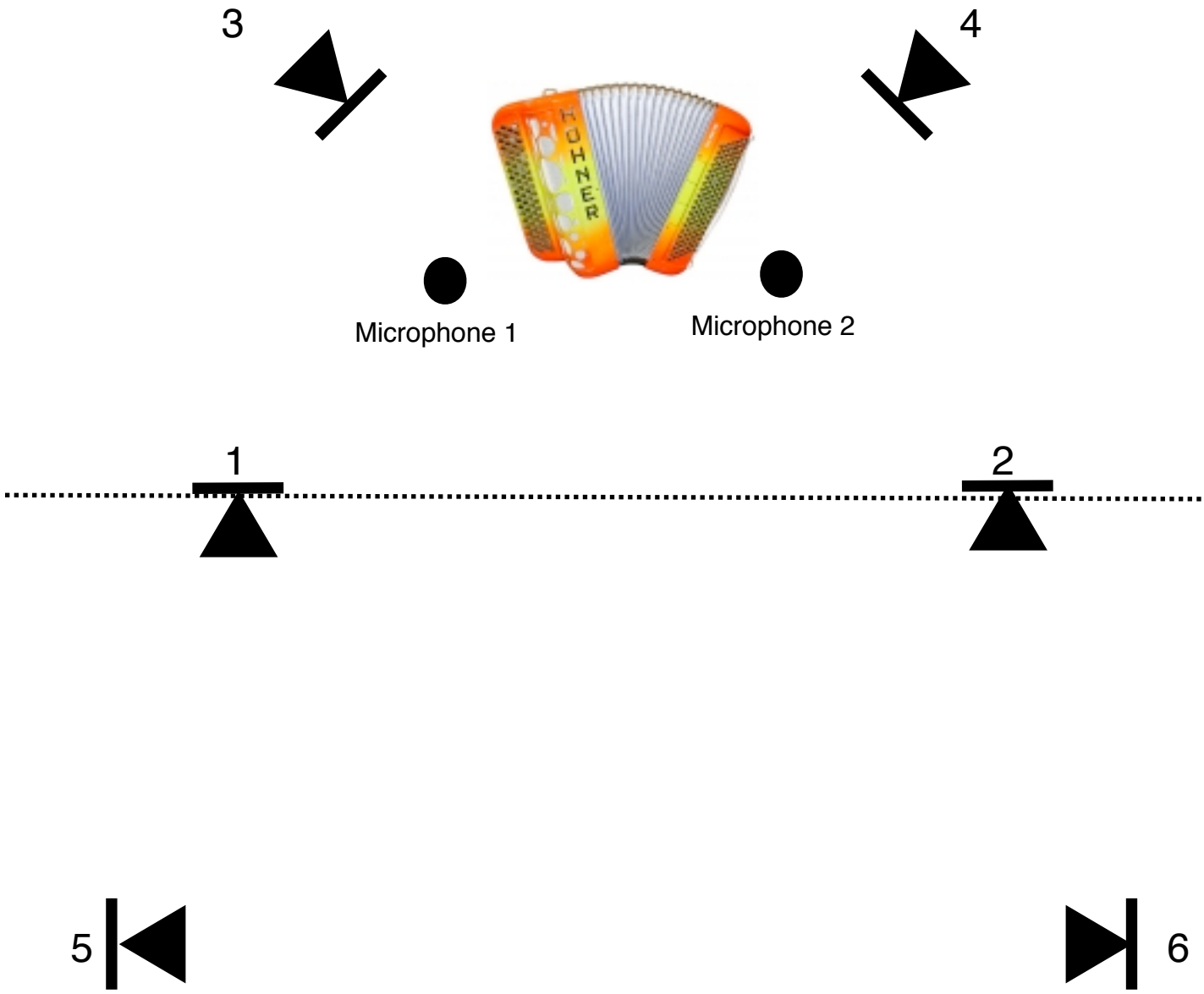
During the rehearsals in the concert hall
Check the reverb in the «spat» sub-patch according to the room. Practice the adjustment of the levels of accordion and pre-recorded sounds sent into the reverb.

During the concert
on mixing desk : balance amplification and electronics level.
patch : balance treatments/ sound files / spatialization, by hand. Especially levels in yellow in the patch : «souffle» (breath of an «i»), level of tape into the reverb.

SCHEMA D'INSTALLATION

Description du blanc pour accordéon et électronique

Grégoire Lorieux



CONSOLE + COMPUTER

dac 1 2 3 4 -> HP 1 2 3 4
dac 3 4 -> envoyer aussi un peu moins fort dans HP 5 6

Cette pièce est dédiée à Anthony Millet

Description du blanc,
pour accordéon et électronique, 2011
à Anthony Millet

Il n'y a pas d'autre métaphore que celle de la lumière. Pas d'autre mouvement que son mouvement, et la photographie est née pour attraper ce mouvement sur les choses. Notre perception du monde en est troublée, car capter la nature, c'est en fabriquer une nouvelle, plus intérieure. Ainsi, que vois-je du monde sans presque plus de lumière ? Que serait une photographie de ce presque noir ? L'obscurité immobiliserait-t-elle les choses ? Comment y verrait-on les flous ? A quoi tiendrait alors le blanc ? «Blanc sombre. … le silence épaissi fait-il le bruit? … filaments d'obscurité? gris? Qu'est-ce que tu vois? sorties de l'éblouissement?»

q= 96 (tempo de munger rythmique)

♩ = 96 *Frémissements*

A

1 spat ON, "souffle" following ON, buffer rec 1 ON

vibrato lent + distorsion

(B.S. ou vibrato main)

légers et irréguliers

2 buffer rec 1 OFF

B.S. *irrégulier*

15ma -->

ffz p ppp pppp ppp pp ppp ø

15ma -->

* pour toutes les notes répétées, essayer de masquer le bruit mécanique des touches

4 munger ryt. voce 1+2 fadein 2s.

légers et irréguliers

B

3 spat, "souffle" , buffer rec 2 ON

garder le mouvement malgré le diminuendo jusqu'au niente

5 buffer rec 2 OFF

immobile !

6 souffle OFF, mungerryt rec OFF + fadeout 1,5 sec, bande 2, play buf 1+2 -> iana 1024+512, spd 110, 320

(environ 15 s.)

15ma -->

ffz p ppp pppp ppp ø

15ma -->

irrégulier

q=96->48

C

q= 64

7 ianaOFF, souffle, spat mungerryt : fadein 3s + 3rdvoice

q=96->0 légers et irréguliers

jusqu'au niente

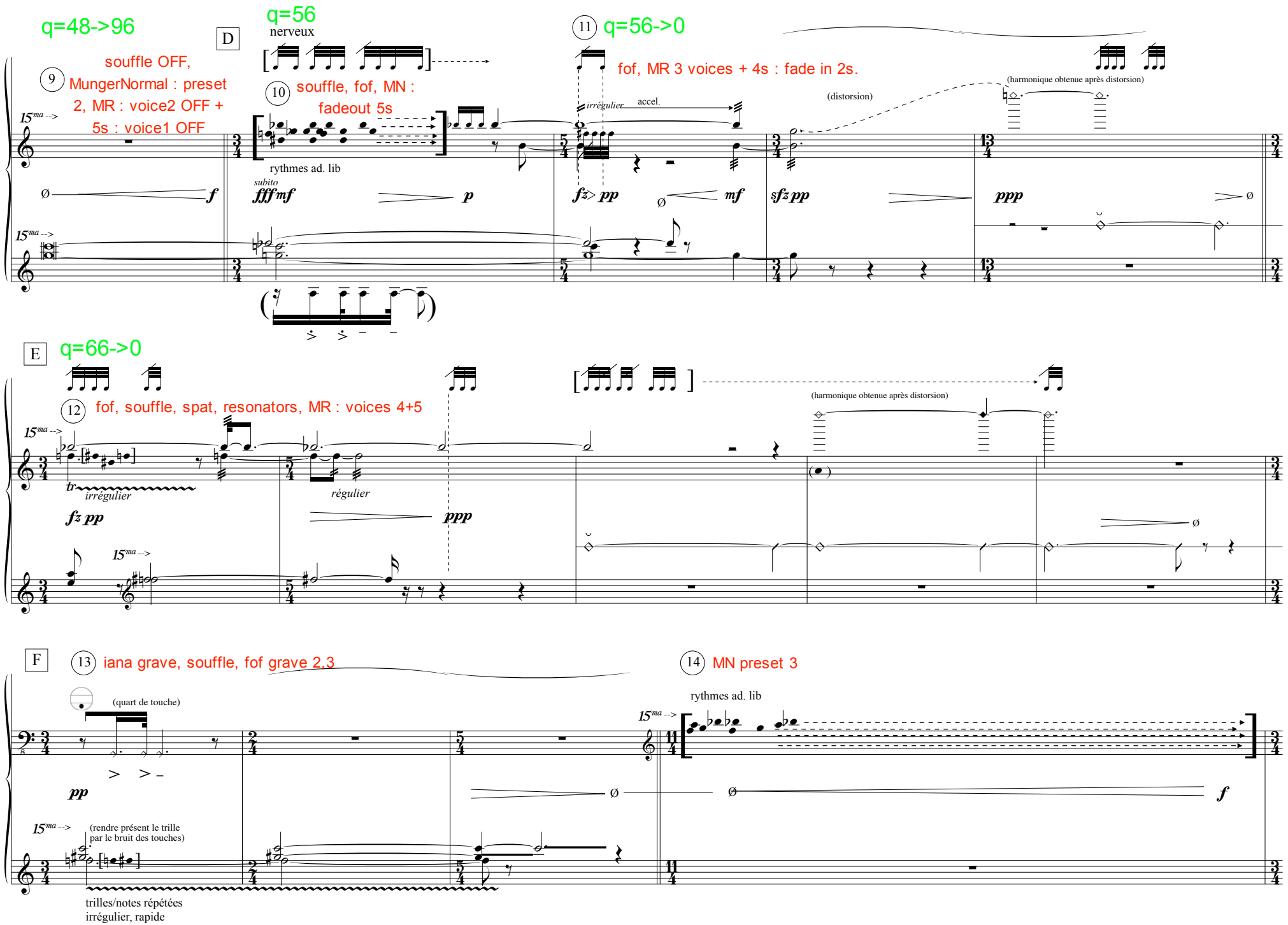
8 tape OFF, mungerryt:3rdvoice OFF

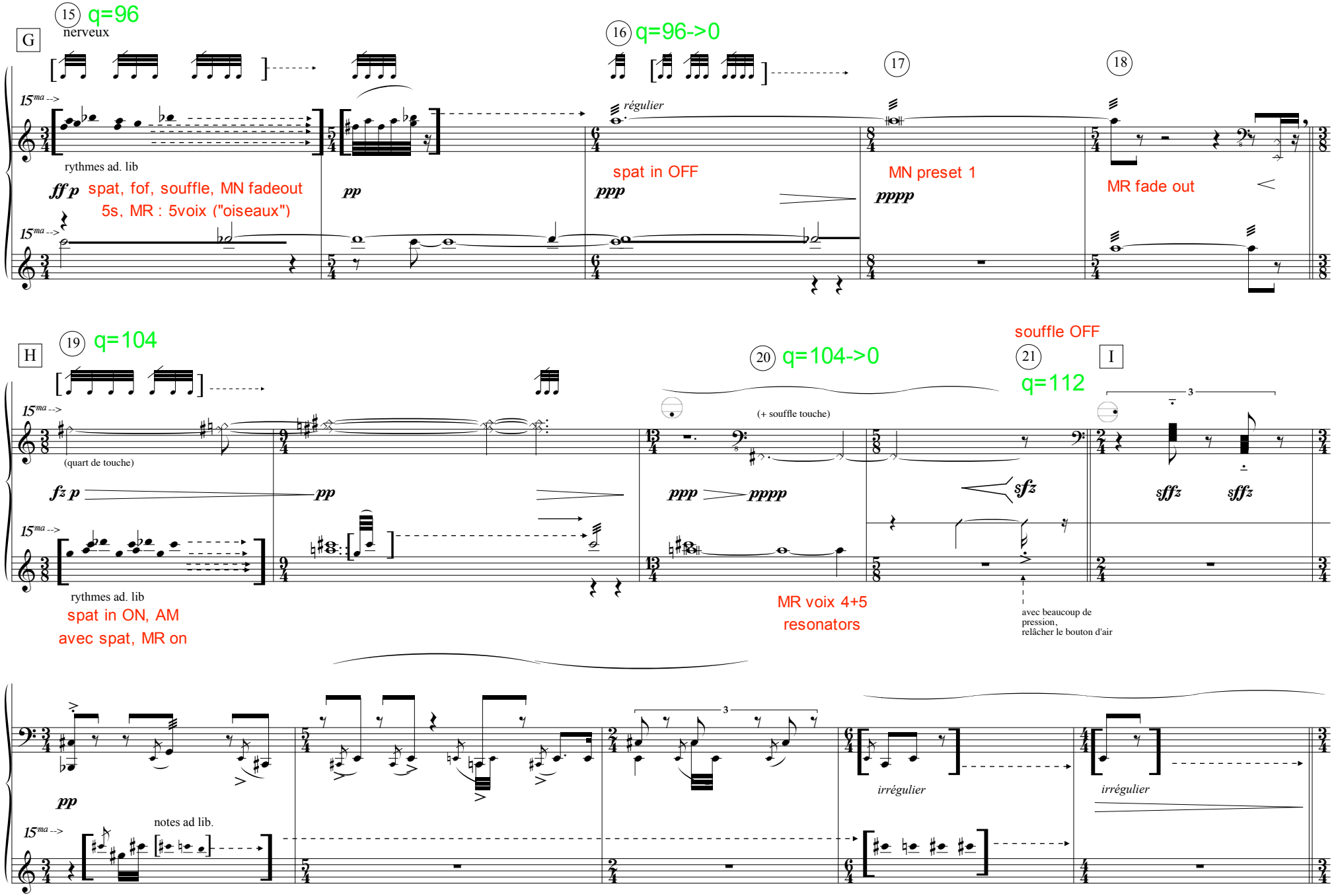
15ma -->

fz p pp

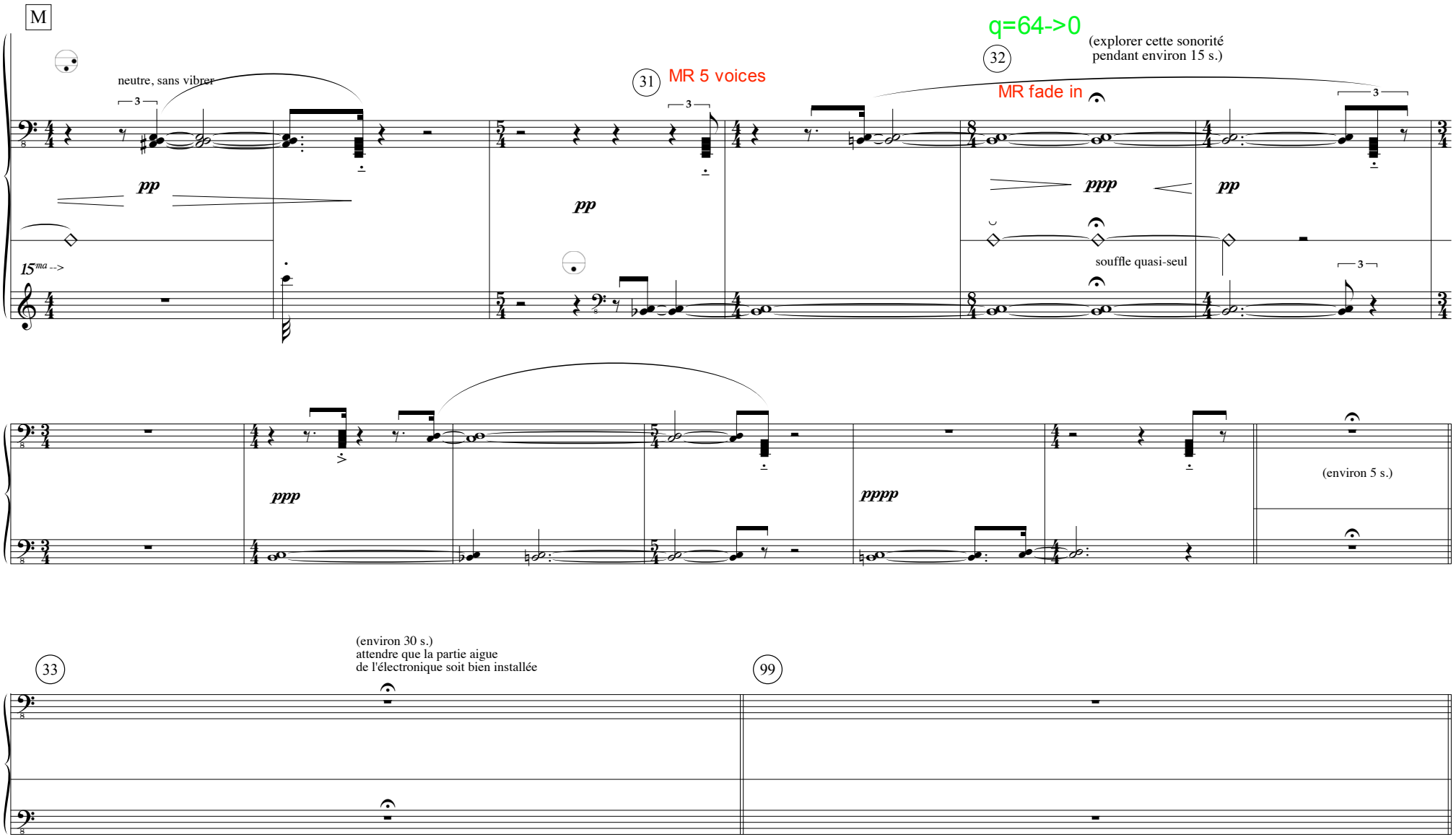
régulier

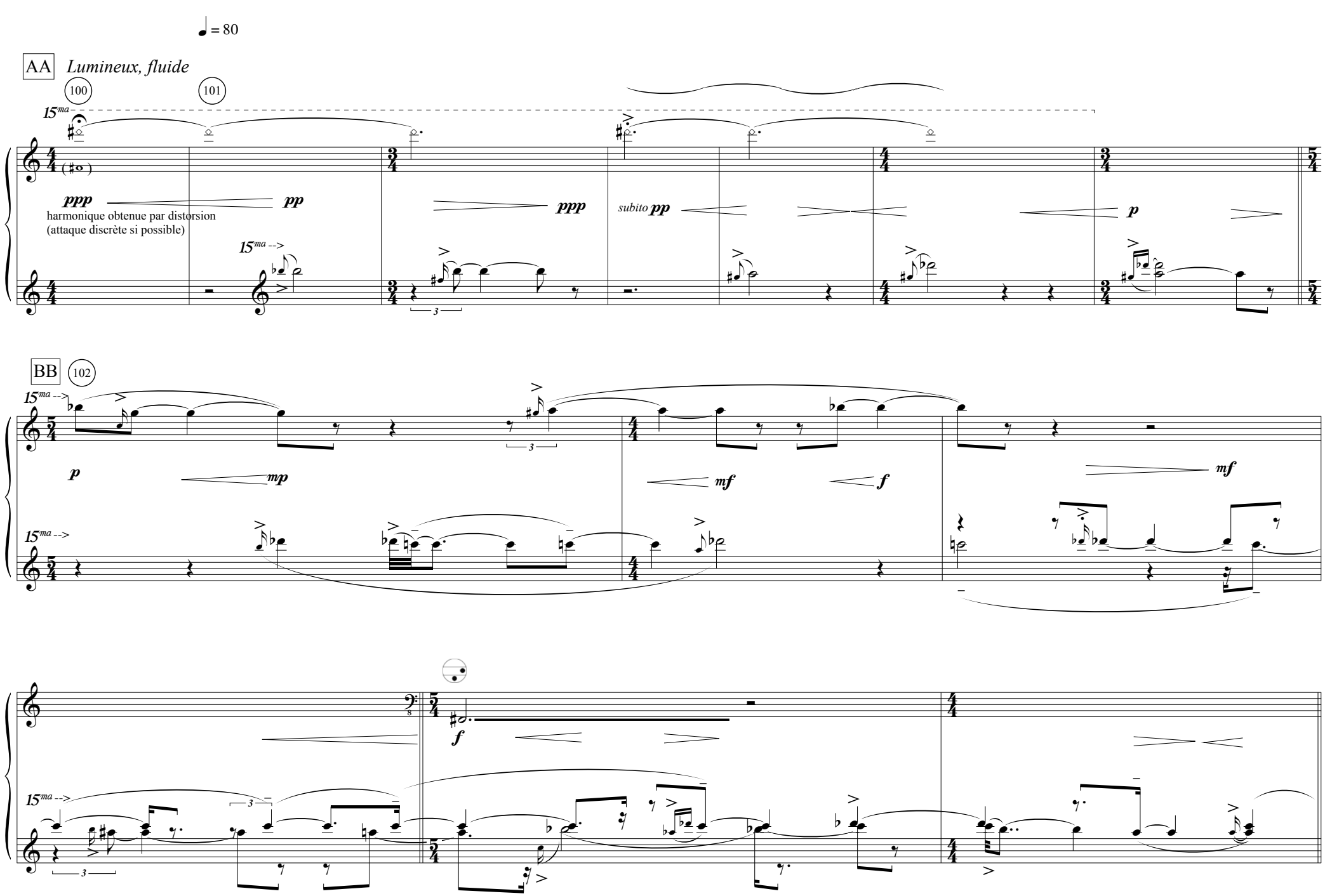
15ma -->


q=48->96
D
q=56
nerveux
11 q=56->0
9 souffle OFF, MungerNormal : preset 2, MR : voice2 OFF + 5s : voice1 OFF
10 souffle, fof, MN : fadeout 5s
fof, MR 3 voices + 4s : fade in 2s.
irrégulier
accel.
(distorsion)
(harmonique obtenue après distorsion)
rythmes ad. lib
subito
E
q=66->0
12 fof, souffle, spat, resonators, MR : voices 4+5
irrégulier
régulier
F
13 iana grave, souffle, fof grave 2,3
14 MN preset 3
(quart de touche)
(rendre présent le trille par le bruit des touches)
trilles/notes répétées irrégulier, rapide


15 q=96
nerveux
G
16 q=96->0
17
18
15ma -->
rythmes ad. lib
ff p spat, fof, souffle, MN fadeout
5s, MR : 5voix ("oiseaux")
pp
régulier
ppp
spat in OFF
pppp
MN preset 1
MR fade out
H
19 q=104
(quart de touche)
fz p
pp
20 q=104->0
(+ souffle touche)
ppp
pppp
souffle OFF
21
I
q=112
sfz
sfffz
sfffz
rythmes ad. lib
spat in ON, AM
avec spat, MR on
MR voix 4+5
resonators
avec beaucoup de
pression,
relâcher le bouton d'air
pp
notes ad lib.
irrégulier
irrégulier


J
22 q=112->0
fof grave
(quart de touche)
15ma -->
pp
pp
pppp
catcher
23
release catcher
24
pp
Ø
15ma -->
(rendre présent le trille
par le bruit des touches)
trilles/notes répétées
irrégulier, rapide
K
25 resonators, catcher
26 release catcher,
souffle OFF
q=116
irrégulier
p
pp
ppp
p
ppp
q=116->0
27 resonaors : fade out 6s
L
28 matrix preset 4
bouger l'accordéon doucement, en silence
29
immobile !
q=64
30 bande GO
AM slow
(cluster, quart de touche)
pppp
ppp


M
neutre, sans vibrer
pp
15ma -->
31
MR 5 voices
pp
q=64->0
32
(explorer cette sonorité
pendant environ 15 s.)
MR fade in
ppp
pp
souffle quasi-seul
ppp
pppp
(environ 5 s.)
33
(environ 30 s.)
attendre que la partie aigue
de l'électronique soit bien installée
99


♩ = 80
AA
Lumineux, fluide
100
101
15ma
ppp
pp
ppp
harmonique obtenue par distorsion
(attaque discrète si possible)
15ma -->
subito pp
p
BB
102
15ma -->
p
mp
mf
f
mf
15ma -->
f
15ma -->
3


CC
103
mf
15ma
DD
104
f
ff
p

EE *Solide, sombre*

105

ben tenuto

x 2

ben tenuto

FF

106

x 3

ben tenuto

ben tenuto

ben tenuto

EE *Solide, sombre*

105

ben tenuto

x 2

ben tenuto

FF

106

x 3

ben tenuto

ben tenuto

ben tenuto