

Franck Bedrossian

Lamento

2007

May2020-Max8
2020



The setup and the execution of the electroacoustic part
of this work requires a Computer Music Designer (Max expert).

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Work related information

Performance details

- April 7, 2007, <p>Monaco, festival Printemps des Arts</p>

Publisher : Billaudot

Detailed staff

- soloist: 1 unspecified solo female voice

Realisation

- Olivier Pasquet

Useful links on Brahms

- [Lamento](#) for female voice and electronic device (2007), 10mn
- [Franck Bedrossian](#)

Version related information

Documentation date: May 10, 2020

Version state: valid, validation date : Dec. 7, 2020, update : May 6, 2021, 3:09 p.m.

Documentalist

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You noticed a mistake in this documentation or you were really happy to use it? Send us feedback!

Realisation

- Olivier Pasquet (Computer Music Designer)
- Manuel Poletti (Computer Music Designer)
- Sébastien Naves (Computer Music Designer)

Version length: 10 mn

Default work length: 10 mn

Upgrade Motivation

Porting from Max7-32bit to Max8-64bit platform.

Comment

- tested in studio with simulation sources
- untested in concert
- converted soundfiles from 44.1KHz to 48KHz
- rewrote (simplified) visual clicktrack patch and OSC communication
- 64bit version of all involved Max external objects
- porting of reverb section to IRCAM Spat5
- fixed soundfile naming alphabetic order issue
- replaced MIDI-in pedal system
- wrote simulation training patch
- added instructions & comments in the patch
- added mixing facilities (harmonizer, player, reverb)
- fixed several dsp issues

Other version(s)

- [Franck Bedrossian - Lamento - Lamento-janv2018](#) (May 3, 2018)
- [Franck Bedrossian - Lamento - maxmsp5-version-unttested](#) (Nov. 7, 2010)
- [Franck Bedrossian - Lamento - transfert_mustica_ftp](#) (April 14, 2010)

Electronic equipment list

Computer Music Equipment

- 1 Retina - *Apple Laptops* (Apple)
For live-electronics
- 1 MacBook Pro - *Apple Laptops* (Apple)
For visual clicktrack on stage
- 1 Mac OS - *OS* (Apple)
Mac OS Mojave 10.14.6 or later
- 1 RJ 45 Cable - *Cable*
For control-room/stage computer synchronisation
- 1 Max 8 - *Max* (Cycling74)
To run the Max8 patch
- 1 Sound Board - *Sound Board*
Able to output at least 8 separate audio channels
- 1 BCF 2000 - *MIDI Mixer* (Behringer)
MIDI mixing (optional)
- 1 Footswitch / Sustain Pedal - *Footswitch / Sustain Pedal*
For on-stage event-triggering
- 1 Midi interface - *MIDI Interfaces*
To connect the MIDI pedal to the main computer
- 1 MIDI booster - *Booster*
MIDI-solution for on-stage sustain-pedal

Audio Equipment

- 1 DPA 4088 - *Condenser Microphones* (DPA)
For soprano voice
- 1 HF System - *HF System* (Sennheiser)
For soprano microphone
- 8 Loudspeaker - *Loudspeakers*
2 speakers for frontal diffusion + 6 surround speakers
- 2 subwoofer - *Subwoofers*
General bass reinforcement
- 1 Digital Mixing Desk - *Digital Mixers*
Able to output at least 10 separate audio channels
- 1 Reverberation Processor - *Reverberation*
Global reverberation peripheral

Files

File	Type	Author(s)	Comment
Documentation-pages	Document	Manuel Poletti	
Documentation-pdf	Document	Manuel Poletti	
Documentation-word	Document	Manuel Poletti	
Lamento Score 2017	Score		Added events numbers in score
Lamento technical setup	Technical rider	Sebastien Naves	
Lamento-May2020-Max8	All-in-one	Manuel Poletti	After Olivier Pasquet's original patch. In case of difficulty to mount the .dmg file, open it with the Disk Utility application (/Applications/Utilities/Disk Utility).

Instructions

The piece requires a Max expert in charge of the live-electronics, computer equipment setup and software installation.

A Max expert is also required during the performance, in charge of handling and mixing the elements of the live-electronics.

A sound engineer in charge of sound amplification, P.A./stage equipment setup is also required.

The solo voice is amplified and diffused through two front speakers.

The control-room computer centralizes and processes all live-electronics.

The solo voice is captured - through a headset/wireless microphone - and processed in the Max software, which diffuses multichannel audio (6 channels).

The singer triggers live-electronics events mentionned in the score, through a sustain pedal, so live-electronics events occur in sync with the singing.

The on-stage laptop displays the triggered cues as well as a countdown on some of the events - also mentionned in the score.


Both control-room and on-stage computers communicate through some MIDI (pedal) and Ethernet (OSC/UDP protocols) connections.

Events might be of different kinds: mainly triggering soundfiles and voice harmonization settings, in addition to reverberation settings.

Live-electronics are diffused through 6 speakers placed in a surround fashion around the audience.

Soundfiles are stereo and diffused in front speakers, while harmonizations and reverb are diffused through all 6 speakers.

Please download the [PDF documentation](#) for any further instruction about the piece and the present version

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