

Benjamin Dupé

*Il se trouve que les oreilles n'ont pas de paupières*

2014

Il Se Trouve - backup 2017  
2020



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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

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### Performance details

- Oct. 7, 2014, France, Valenciennes, Phénix (scène nationale)

### Detailed staff

- soloist: actor
- violin, second violin, viola, cello

### Realisation

- Manuel Poletti

### Useful links on Brahms

- [\*Il se trouve que les oreilles n'ont pas de paupières\*](#) for string quartet, electronics and actor (2014), 1h18mn
- [Benjamin Dupé](#)

## Version related information

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### Documentalist

Manuel Poletti (Manuel.Poletti@ircam.fr)

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### Realisation

- Manuel Poletti (Computer Music Designer)

Default work length: 1 h 18 mn

### Upgrade Motivation

Archiving & description of live-electronics

### Other version(s)

- [Benjamin Dupé - Il se trouve que les oreilles n'ont pas de paupières - doc \(June 16, 2020\)](#)

## Electronic equipment list

### Computer Music Equipment

- 2 MacBook Pro - *Apple Laptops* (Apple)
- 2 Live - *Music Software* (Ableton)  
Live 9 32bit only
- 1 Music software - *Music Software*  
VST version of Native Instruments "B4 II"
- 1 Music software - *Music Software*  
VST IrcamVerbStereo51.vst (included in .dmg archive)
- 2 Max 7 - *Max* (Cycling74)  
Max 7 32bit only
- 1 B4 II - *Audio Plugin* (Native Instruments)
- 2 Sound Board - *Sound Board*  
8 inputs - 16 outputs
- 1 MIDI Keyboard - *MIDI Keyboard*  
1 keyboard/MIDI controller provided by composer
- 2 BCF 2000 - *MIDI Mixer* (Behringer)

### Audio Equipment

- 4 DPA 4060 - *Condenser Microphones* (DPA)  
or similar for string quartet
- 1 DPA 4060 - *Condenser Microphones* (DPA)  
or similar for voice, with headset
- 5 HF System - *HF System* (Sennheiser)  
for 1 voice and 4 instruments
- 16 Loudspeaker - *Loudspeakers*  
3D sound system
- 2 subwoofer - *Subwoofers*
- 1 DM1000 - *Digital Mixers* (Yamaha)  
or similar - 8 analog inputs - 24 digital inputs - 16 digital outputs - 20 analog outputs

Files

File	Type	Author(s)	Comment
<a href="#">IISeTrouve-description</a>	Document	Manuel Poletti	
<a href="#">IISeTrouve-description-Apple Pages</a>	Document	Manuel Poletti	For further editing
<a href="#">IISeTrouve-description-Microsoft Word</a>	Document	Manuel Poletti	For further editing
<a href="#">IISeTrouve-Live Electro &amp; Spat sessions</a>	Ableton session	Manuel Poletti	
<a href="#">IISeTrouve-setup</a>	Document	Manuel Poletti	

# Instructions

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## Description of live-electronics

Live-electronics capture in real time audio signals from one actor and four musicians of a classical string quartet - two violins, one viola, one cello - evolving freely on stage, through wireless microphones attached to each protagonist.

The captured sounds, together with some audio samples which are triggered from the control-room, are dynamically treated and spatialized through a 3d audio system made of 16 speakers placed on stage and around the audience.

Additionally, a set of servo-motors, driven from composer's computer, controls some dedicated scenographical equipment on stage.

The live-electronics are processed using two computers - one computer, held by the composer and called "Electro computer", mainly processes live sounds with effects, while the second computer, called "Spat computer", held by the computer-music designer is mainly dedicated to sound spatialization.

Both computers - Apple Macbook Pros - use Ableton Live 9 32bit and Cycling'74 Max 7 32bit, as well as a couple of VST plugins. It is necessary to port/acquire the different programs that were developed to 64bit platforms if one wish to update the setup to more recent versions of both Live and Max.

The different cues during the show are function of the action on stage, and were not written into a dedicated score document when the show was created. Composer performs together with actor and musicians. It is necessary to contact him for further information about the performance and its cues.

## Sound diffusion

"Front" speakers 1 to 6 are positioned in a vertical plane on the frame of stage edge:

"Surround" speakers 7 to 10 are positioned in an horizontal plane around the audience:

"Stage" 11 to 14 speakers are positioned in a vertical plane against the upstage wall, facing the audience. Speakers 11 & 12 should be positioned as high and wide possible, speakers 13 & 14 stand on the stage ground. Monitors L & R are positioned at left and right edges of the stage, facing musicians.

This setup provides the possibility of diffusing the sound into different spaces: Front, Surround, Wall, Stage, and all together. For instance, the reverberations used in the piece are diffused through *all* speakers, providing a global and wide sound space, surrounding both audience and musicians. Subwoofers diffuse a L/R mix of each pair of speakers - therefore delaying the different speakers pairs into the subwoofer channels might be a little tricky, according to their positions in the 3D space.

## Microphones

Four DPA microphones with embedded wireless HF emitters/receptors are used to capture the sound of the string quartet. Microphones types should be adapted to each instrument: 2 violins, one viola and one cello.

One DPA microphone with embedded wireless HF emitter/receptor and headset is used for the actor..

## Computers & soundboards

Both computers are Apple Mac Book Pros running Live 9 and Max 7 in 32bit mode.

Soundboards for each computer should be able to host the audio signals from each actor and musicians (5 separate inputs).

"Electro" (composer's) computer must deliver 8 separate audio channels that feed 4 different speaker pairs. "Spat" computer must feed all 16 speakers through separate audio channels.

Additionally, the Electro computer sends 8 stereo channels to the Spat computer for further spatial diffusion of some of the audio material it generates.

## Mixing desk

As both sound diffusion and processing are quite complex, it is necessary to use a flexible digital mixing desk such as the Yamaha DM1000 which was used for the creation. The mixing desk should be able to feed 16 full range speakers + 2 subwoofers, send 8 separate signals to both computers, host 5 separate signals from actor and string quartet, host 8 separate signals from Electro computer and 16 separate signals from Spat computers.

## MIDI mixing & control

Electro computer's Live set is controlled through MIDI controller devices that belong to the composer. Spat computer's Live set is controlled through 2 Beringer BCF2000 MIDI devices: one device enables and mixes different "scenes" using one volume fader per scene on several mixing layers (pages), the second device has one global control over the different reverberation and sound movement

effects in one single mixing layer.

### Servo-motors control

Electro computer also runs a Max patch which is used to send some serial messages to some dedicated servo-motors on stage. It is necessary to contact the composer for further information about the mechanical system which is driven by the Max patch.**Software**

### Description of the content of the IISeTrouve.dmg archive available from the IRCAM server page.

“IST-Electro” and “IST-Patches” folders contain the Ableton Live set and Max patch run from the Electro computer. The Live set also needs the “B4 II” VST plugin from Native Instrument to be properly installed and authorized.

The “IST-Spat” folder contains the “IST-Spat-Original.als” Ableton Live set run from the Spat computer (other versions were stored there for archive purpose). The “IrcamVerbStereo51.vst” document from the “To VST Plugins folder” found inside the IST-Spat folder must be copied to the /YourHardDrive/Library/Audio/Plug-Ins/VST folder.

The “IST-BCF2000” folder contains some MIDI sysex sequences to run from any DAW software (Logic, Pro tools) in order to configure the BCF2000 devices used with the Spat computer.

- run the BCF2000-InitAll.syx file on both devices to reset the device to factory defaults
- run the IST-BCF2000-Mix-Backup.syx file on the MIDI device used for global mixing
- run the IST-BCF2000-Scenes-Backup file on the MIDI device used for mixing scenes

### Contact

For further information about the piece and the live-electronics, please contact either composer or computer-music designer at:

- [benjamin@benjamindupe.com](mailto:benjamin@benjamindupe.com)
- [manuel.poletti@ircam.fr](mailto:manuel.poletti@ircam.fr)

Or contact IRCAM’s Production department: <https://www.ircam.fr>

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## Program note

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La musique est partout. Dans les casques, les ordinateurs, les supermarchés et même les ascenseurs. Cette convocation incessante ne l'a-t-elle pas vidée de son essence ? Le silence ne l'a-t-il pas détrônée au titre de « vertige moderne » ? C'est la théorie explorée par Pascal Quignard dans *La Haine de la musique*. Un curieux objet littéraire, entre essai, méditation et confession, dont Benjamin Dupé orchestre, avec liberté, la transposition scénique. Par fragments, par extraits qu'il fait entrer en collision avec sa propre composition. Car il ne s'agit pas d'illustrer le texte de quelques notes, mais bien de faire de la musique son partenaire à part entière. C'est de leurs accords et de leurs désaccords que naît le spectacle, de leurs frictions que s'ouvre la possibilité d'une autre écoute. À l'hypothèse d'un désamour évoqué par l'auteur, Benjamin Dupé répond par le seul acte possible pour un compositeur : faire sonner, c'est-à-dire toucher l'auditeur au plus intime. Car il se trouve justement que « les oreilles n'ont pas de paupières ».

*Laurence Perez, site du compositeur.*

En regardant mes dernières pièces, je me rends compte que je suis enclin à confronter la musique et le « mot sur la musique », à les transformer l'un en l'autre, à les faire se répondre. Ce n'est sans doute pas un hasard si *La Haine de la musique* m'a toujours accompagné, de près ou de loin. Je me suis souvent posé la question de partager ce livre en l'adaptant pour la scène ou le concert.

Sous la forme de petits traités, regroupant chacun aphorismes et courts textes, l'ouvrage de Pascal Quignard déroule une réflexion qui interroge les rapports entre la musique et la nuit, la musique et la mort, la musique et les origines de l'homme. Dans une langue à la fois poétique et philosophique, l'auteur invente ou ressuscite des concepts tels que l'écoute comme une alerte animale, le concert comme un rituel chamanique, le son comme une donnée existentielle irréductible, porteuse, en cela, de la souffrance humaine.

Au-delà de la dénonciation de l'omniprésence lénifiante de la musique, conséquence de sa reproduction électrique à l'infini, c'est bien la troublante expérience de l'inouï, sa valeur d'étrangeté première que sublime Pascal Quignard. C'est tout un fondement qui est apporté à une certaine expérience de l'écoute : celle que je désire précisément, en tant que compositeur de musique contemporaine, susciter chez l'auditeur.

L'expression de l'intelligence peut être jubilatoire, émouvante, voire drôle. Il s'agit donc bien d'un jeu, même si les joueurs ne sont pas à égalité. Comme toujours dans mon travail, c'est une dramaturgie musicale – une dramaturgie de l'écoute – qui détermine, convoque et organise l'ensemble des matériaux. Ainsi, les mots de Quignard sont d'abord un prétexte de travail, ils servent ensuite concrètement au contrepoint, ils sont au final, symboliquement, un résonateur de musique.

Ce qui est donné à entendre, c'est un concert.

Ce qui est donné à voir, c'est comment la situation de concert provoque la pensée. Ceci posé, il y a bien sûr des points d'accord entre les deux mondes qui rendent cette visite du texte par la musique opportune et féconde.

Benjamin Dupé, ManiFeste 2015.

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