

Marco Stroppa
hist whist
2009
London 2013
2013



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 12, 2009, Principauté de Monaco, Monte-Carlo, festival du Printemps des Arts de Monte-Carlo

Publisher : Ricordi

Detailed staff

- violin

Realisation

- Arshia Cont

Useful links on Brahms

- [hist *whist*](#) for violin and electronics (2009), 18mn
- [Marco Stroppa](#)

Version related information

Performance date: June 4, 2013

Documentation date: May 27, 2013

Version state: valid, validation date : May 3, 2018, update : March 24, 2021, 3:01 p.m.

Documentalist

Arshia Cont (acont@ircam.fr)

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

Realisation

- Arshia Cont (Computer Music Designer)

Default work length: 18 mn

Upgrade Motivation

Upgrading to new Antescofo and Max 6.1+

New movement sequence

Cleanups

Other version(s)

- [Marco Stroppa - hist whist - Max7 2016 \(Oct. 14, 2016\)](#)
- [Marco Stroppa - hist whist - monaco-2010 \(Aug. 25, 2012\)](#)

Electronic equipment list

Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 Max 6 - *Max* (Cycling74)
- 1 antescofo~ - *External objects* (Ircam)
- 1 Ircam Spat - *Library* (Ircam)
- 1 Fireface 400 - *Sound Board* (RME)
(1 input source, 4 output) 96KHz
- 1 BCF 2000 - *MIDI Mixer* (Behringer)
See the instructions

Audio Equipment

- 1 DPA 4060 - *Condenser Microphones* (DPA)
or equivalent, attached closed to the violin bridge
- 4 Loudspeaker - *Loudspeakers*

Files

File	Type	Author(s)	Comment
HistWist2013.zip	All-in-one	Arshia Cont	Compatible Max 6.1+

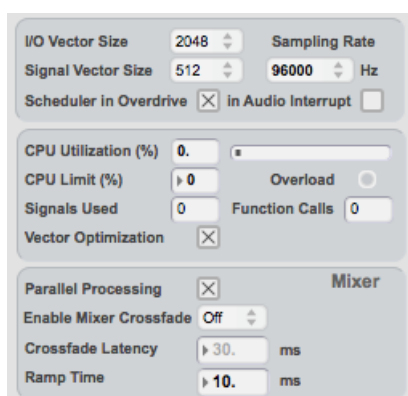
Instructions

Requirements

- Use Max 6.1+ in 32bit mode - Expect strange behavior on earlier versions!

Software Installation

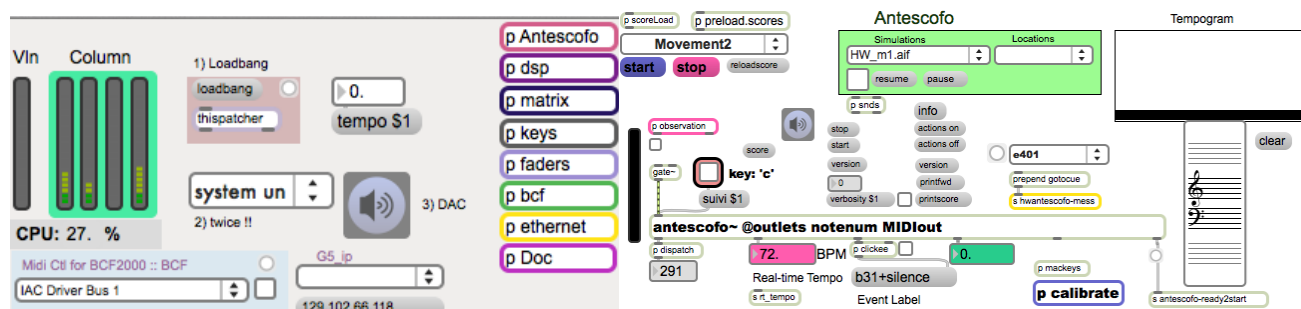
- Download the ZIP file, unpack on a safe place on your main hard drive
- Put the HistWhist folder in *Max File Preference* and include subfolders
- Setup DSP AUDIO STATUS in Max (see screenshot)
 - Set up the sound card
 - Set sampling rate to 96000, IO Vector size to 2048, Signal Vector Size to (minimum) 512
 - Overdrive ON, Parallel Processing ON



- Quit Max (so that preferences are stored). Relaunch Max

Software Setup

- Launch two patches in the same Max instance: *DSP1* and *DSP2* patches
 - DSP1 patch is the main patch
 - DSP2 patch is the SuperVP Soundfile Player patch (separate to enable parallel processing)



- Patch Initialization
 1. *Loadbang*: Press the bang and then the Loadbang button once in the *Match Patch* (screenshot 2)
 2. Choose “System Un” twice
 3. Turn DAC ON
 4. Choose *RESET* in the *Antescofo Window*’s Score Menu
 5. Activate BCF from Main window (choose BCF from Menu and Toggle)

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6. Choose the movement to play

ADC

Only mono input is required : the sound coming from the violin microphone.

Loudspeaker Setup

This piece uses 4 loudspeakers in a vertical column, and in the middle of the stage.

The Loudspeaker setup and their mapping to Max (through console and soundcard) should follow these configurations:

- DAC 1 -> Top Speaker Facing the Public
- DAC 2 -> 2nd speaker from top, facing RIGHT (from public or at 3 o'clock)
- DAC 3 -> 3rd speaker from top, facing backwards
- DAC 4 -> 4th speaker from top, facing LEFT (from public or at 9 o'clock)

The four speakers can be mounted on a subwoofer facing the public. Subwoofer routing is to be taken care of on the mixing console. See pictures below:



Setting up the MIDI Interface

During performance, *automatic actions* (triggered by the computer musician) will open and close specific effects. Levels for each effect can be controlled during live performance using a BCF2000 MIDI Interface (or similar). The BCF2000 interface should be setup to send and receive controls. BCF2000 controls will be then visualized on the *Relative Fader* window of the Max Patch.

The MIDI Hardware faders should be configured (and tagged) to reflect the following mapping of parameters:

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Controller Name	**Control + Channel**	**Notes**
MAIN	7 9	General output
Violin	7 10	General Violin input
Spat1	7 1	Post
Spat2	7 2	
Spat3	7 3	
SD1	7 4	Spectral Delay, PRE
SD2	7 5	
BUFFERS	7 6	General Buffer Posts
HARM	7 7	General Harmonizer post
SVPs	7 8	Soundfile Playback (DSP2)
DEL POST	7 12	Delays post
DEL IN	7 11	Delays Input

The computer music performer action during a performance is as follows: Triggering of Actions with the violinist according to the annotated score (in the *HistWhist-PDF-Scores* folder). Triggering of actions can be done using the **_Upper Arrow Key_** on the keyboard. On top of this, the computer music performer is responsible for live mixing of effects and sounds on the BCF2000 MIDI Interface (or similar). The PDF scores contain minimal description of active effects on each action that should be controlled on the MIDI

Scuttling

For example: The score excerpt above (from the beginning of movement 4) indicates triggering an event on the first Eb5 from violin. The event name is **e2001** (that will be visualized in the AntescofoWindow. Additionally, it indicates to the computer music performer that **buf1** (Buffer 1) is active, and **Harms** (harmonizers) are automatically moving. This means that for live mixing, the computer music performer can focus on associated Faders. Additionally, after **e2004**, the performer is instructed that the Violin input is cut out automatically.

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Program note

Cinquième œuvre du cycle pour instrument soliste et électronique de chambre inspiré par des poèmes de E.E. Cummings, le titre *hist whist* est extrait de *Tulips and Chimneys*, son premier recueil publié en 1923.

Ce poème (dont le titre, purement acoustique, pourrait se traduire par « pst pst ») évoque un monde sautillant de petits esprits, fées et follets, grenouilles et souris, jouant à cache-cache sur la pointe des pieds avec une vieille sorcière, un poireau sur le nez et connaissant le diable. La force acoustique, les choix typographiques et la dynamique engendrés par les vingt-neuf lignes qui composent ce poème possèdent un brio et une virtuosité d'écriture fort impressionnants chez un jeune poète de vingt-huit ans, et impossibles à traduire.

C'est ce brio qui me semble représenter le caractère principal du violon, l'instrument de Giuseppe Tartini, pour lequel il écrit un « trille du diable » !

Du point de vue technologique, comme toutes les œuvres pour électronique de chambre, *hist whist* interroge l'espace scénique d'une façon singulière et adaptée aux caractéristiques de l'instrument. Ici, point de sons autour du public, voire de la scène, mais une colonne de quatre haut-parleurs placée au milieu, en guise de « totem acoustique » autour duquel s'enroule toute la matière sonore, des sons électroniques à l'amplification et au traitement du violon.

Cette œuvre utilise le travail réalisé par Arshia Cont (représenté par l'environnement informatique Antescofo) et commencé lors de la composition de ... *of silence*, pour saxophone et électronique de chambre (2007). Ce travail recherche une véritable interaction musicale entre un instrument soliste et d'autres présences sonores autonomes, nouant avec cet instrument une relation de musique de chambre.

Marco Stroppa

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