

Eric Maestri  
*Comme le vent c'est nu c'est de l'encre*  
2019

Premiere with doc  
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

- June 15, 2019, <p>France, Paris, Centre Pompidou, festival ManiFeste</p>

Publisher : Suvini Zerboni

### Detailed staff

- flute, oboe, clarinet, trombone, piano, violin, viola, cello

### Realisation

- Benoît Meudic

### Useful links on Brahms

- [Comme le vent c'est nu c'est de l'encre](#) for ensemble and electronics (2019), 16mn
- [Eric Maestri](#)

## Version related information

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First performance

Performance date: June 15, 2019

Documentation date: April 23, 2020

Version state: valid, validation date : April 24, 2020, update : May 6, 2021, 3:09 p.m.

## Documentalist

Benoît Meudic (Benoit.Meudic@ircam.fr)

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

## Realisation

- Benoit Meudic (Computer Music Designer)
- Sylvain Cadars (Sound engineer)

Version length: 16 mn

Default work length: 16 mn

## Other version(s)

- [Eric Maestri - Comme le vent c'est nu c'est de l'encre - premiere \(Oct. 1, 2019\)](#)

## Electronic equipment list

### Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)  
main computer
- 1 iPad - *Tablets* (Apple)  
iPad with mira installed for mixing the electronics
- 1 Cable - *Cable*  
video cable for screens on stage
- 1 Max 8 - *Max* (Cycling74)
- 1 antescofo~ - *External objects* (Ircam)
- 1 Mira - *Library* (Cycling74)
- 1 Fireface 800 - *Sound Board* (RME)  
with at least 8 inputs 8 outputs
- 1 Sound Board - *Sound Board*

### Audio Equipment

- 8 Loudspeaker - *Loudspeakers*

### Video

- 3 Screen - *Screen*  
screens on stage for displaying click-track

**Files**

File	Type	Author(s)	Comment
<a href="#">Tech Rider</a>	Technical rider	Sylvain Cadars	
<a href="#">Comme_Le_Vent.dmg</a>	Patch		max patch with sound files
<a href="#">Comme_Le_Vent_simul.dmg</a>	Audio file(s)		audiofiles for simulation
<a href="#">MaestriCLVConcertMix.wav</a>	Audio file(s)		
<a href="#">MaestriIDCommeLeVentConcertMix.mov</a>	Video		
<a href="#">Tech rider</a>	Document		technical rider

# Instructions

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## Description of the piece:

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"Comme le vent c'est nu c'est de l'encre" is a piece composed by Eric Maestri for ensemble and live electronics.

It was created in 'Centre Pompidou' - in June 2019 (Ensemble Ictus, Benoit Meudic - computer music design).

## Elements required to play the piece:

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- 1 main computer for electronic treatments with at least max 8.1.1 (Mac os >= 12.12.8 & MacBookPro >= 2.7Ghz),
- 8 in/ 8 outs audio interface (for instance RME fireface 800)
- microphones for each instrument
- 1 mixing console
- 8 points full band diffusion system.
- 3 screens for displaying click-track on stage
- 1 iPad for mixing with mira

## General informations:

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The electronic part of CLV is based upon soundfiles with a visual click-track for musicians all along the piece and real-time treatments on the instruments.

The sounds are played by a 4 channel sfplayer.

Real-time treatments consist in 4 channel complex spatialisation trajectories (m1, m2, m3, m4) written at audio rate:

m1 (sound input return1) spatialises from localised front to everywhere with reverb

m2 (sound input return2) spatialises from current position to opposite azimuth depending on sound amplitude (for piano)

m3 (sound input return3) spatialises left right at frequency increasing depending on sound amplitude

m4 (sound input return4) spatialises from front to static middle then adds movement with increasing ambitus

The movements are always active. Then, the instruments should not be amplified by the mixing board, or very little if necessary.

The instrumentists follow the visual click-track sharing 3 screens put on the floor of the stage (1 for piano, 1 for woods, one for strings).

An ipad should be used for mixing the electronic treatments and the soundfiles (see faders mapping below).

The events are written in Antescofo language for connecting instruments to the inputs of the 4 movements.

## CLICK-TRACK DISPLAY:

**The video output of the main computer should be connected to the video screens on stage.**

## MAIN COMPUTER:

### installation:

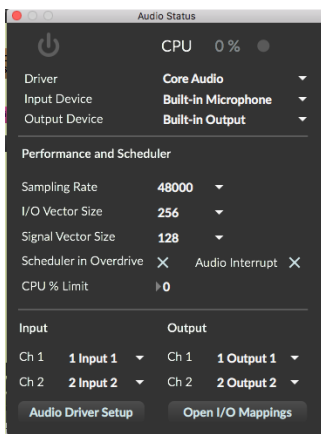
Copy the folder 'clv' on the hard disk of the main computer.

Launch max, and select this folder (and only this one) in the 'file preferences' menu of max.

Open the file '\_Comme-le-vent\_2019' in Max.







Rapidly turn on and off the click-track so that the bar/beat position on the displaying screen displays '-2 1'.

3. turn the DSP on

## Ipad mixing control:

You can filter on 3 bands the soundfiles, and control the input level of the instruments and the level of the soundfiles.

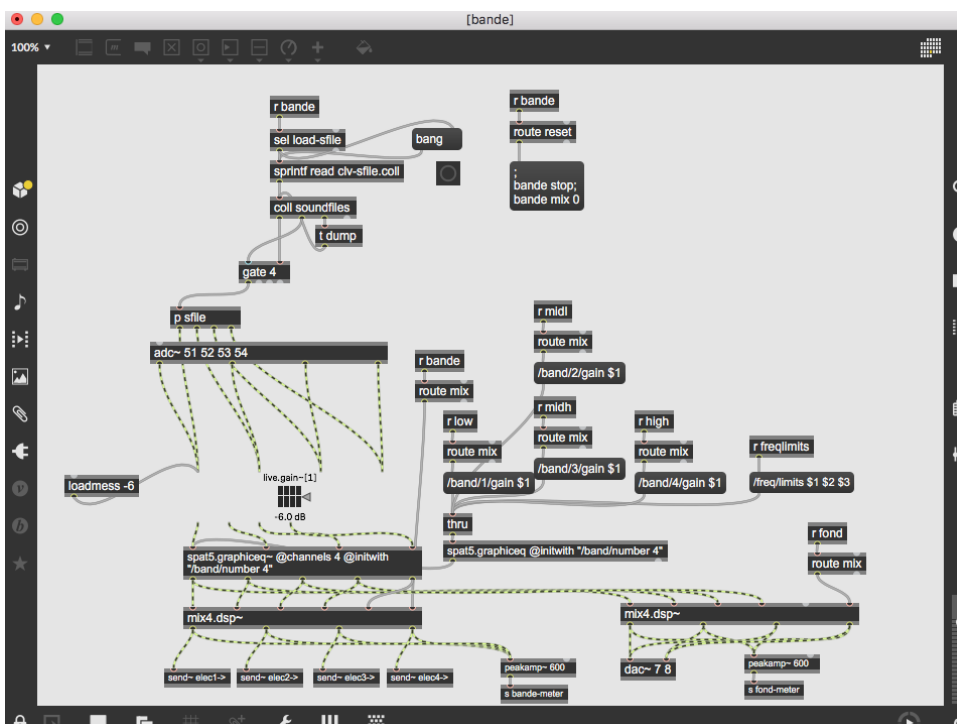


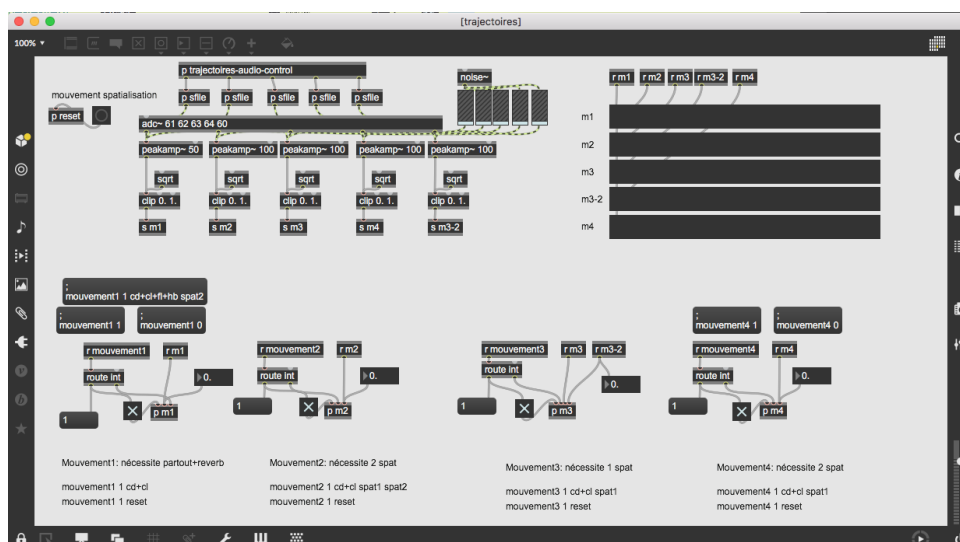
## To run the patch:

Initialise the MAX patch, turn the dac on.

Start the click-track in max. The click-track starts 2 bars before bar 1.

Soundfiles and trajectories will play all along the piece and start from the chosen position.



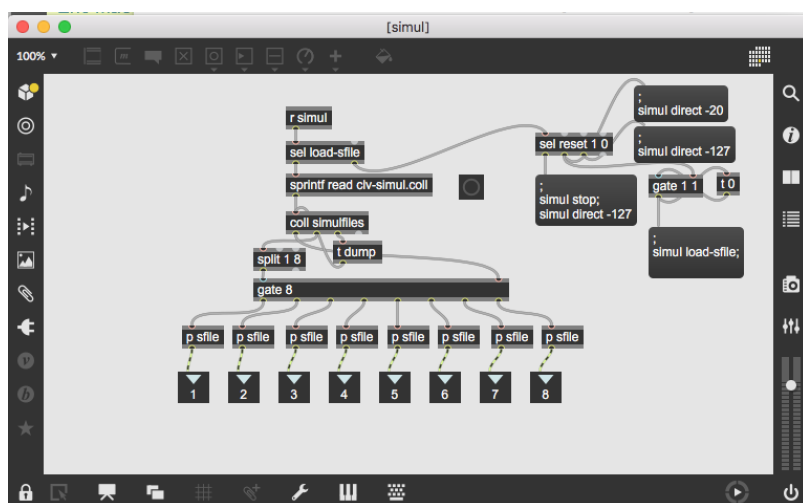
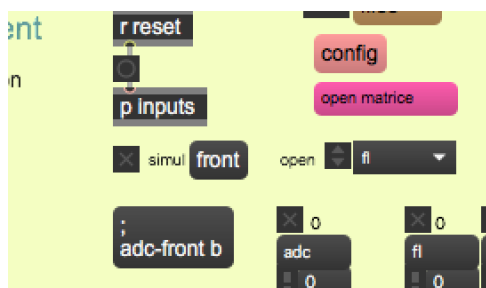


During the execution of the piece, follow the soundfiles and the input level of the instruments. All the spatialisation effects should be heard.

The electronics should be quite loud (without hurting the ears).

### Simulation patch

In the left part of the main patch, you can open a simulation patch (click on 'front'). It uses a recording of a rehearsal of "l'instant donné" ensemble. First you should include the simulation folder 'Comme\_Le\_Vent\_simul' in the max path. Then set the 'simul' toggle to 1 to play the simulation when you play the click-track (top left part of the main patch). You can control the levels of the instruments in the 'affectations-entrees' patch.



## Program note

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Cette pièce est pensée comme une invention à partir de sons de vent. J'imité le vent, qui constitue le tissu sur lequel j'organise cette musique. Cette imitation n'est pas simplement sonore, elle impose aussi une sorte d'organisation quant au devenir des événements musicaux : rien ne revient.

À partir de cette intuition, j'avance par associations d'idées. La seule règle est de ne pas revenir sur mes pas. Je cherche à créer des images sonores. Ces images se succèdent dans un temps qui pourrait potentiellement continuer à l'infini. D'un échantillon choisi de ce temps, émerge un son autre, qui résulte de la coexistence de sons instrumentaux, électroniques et environnementaux. C'est cette coexistence de trois temporalités superposées et distinctes que j'essaie d'organiser et d'interpréter, en traçant des lignes de contact. Ainsi, les images sonores se succèdent comme si elles étaient portées par le vent. Elles sont comme des rêves qui apparaissent quand je fais l'effort de percevoir le contact entre les sons et de penser comment cette musique serait si elle continuait vers un ailleurs ou provenait d'un endroit encore inconnu. J'essaie de libérer l'imaginaire. C'est un peu comme de tenter de savoir ce que j'écirais, si je l'avais déjà écrit.

Eric Maestri, note de programme du concert du 15 juin 2019 au Centre Pompidou.

Version documentation creation date: April 23, 2020, 3 p.m., update date: May 6, 2021, 3:09 p.m.