

Michael Jarrell
Droben Schmettert ein greller stein
2001

Max7_64b-2018
2018



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

- Nov. 15, 2001, Suisse, Bâle

Publisher : Lemoine

Detailed staff

- soloist: double bass
- flute (also alto flute, piccolo), oboe (also English horn), 2 clarinets (also bass clarinet), bassoon (also contrabassoon), horn, trumpet (also piccolo trumpet), trombone (also bass trombone), tuba, 2 percussionists, harp, piano, strings

Realisation

- Gilbert Nouno

Useful links on Brahms

- [*Droben Schmettert ein greller stein*](#) for double bass, ensemble and electronics (2001), 18mn
- [Michael Jarrell](#)

Version related information

Performance date: June 30, 2018

Documentation date: Nov. 6, 2018

Version state: valid, validation date : March 25, 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

- David Poissonnier (Computer Music Designer)
- Gilbert Nouno (Computer Music Designer)

Version length: 18 mn

Default work length: 18 mn

Upgrade Motivation

Max7 version, 64-bit

minor changes

Max8 compatible

Other version(s)

- [Michael Jarrell - Droben Schmettert ein greller stein - Max6_2014 - untested \(Sept. 4, 2014\)](#)
- [Michael Jarrell - Droben Schmettert ein greller stein - concert-fracas \(March 19, 2012\)](#)
- [Michael Jarrell - Droben Schmettert ein greller stein - transfert_mustica_ftp \(April 14, 2010\)](#)
- [Michael Jarrell - Droben Schmettert ein greller stein - Creation \(Oct. 13, 2004\)](#)

Electronic equipment list

Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 Max 7 - *Max* (Cycling74)
or 8
- 1 Sound Board - *Sound Board*
Number of analog output:6
- 1 KX 88 - *MIDI Keyboard* (Yamaha)
Or equivalent to trigger sound events
- 1 Midi interface - *MIDI Interfaces*
I/O number:1/1

Audio Equipment

- 1 Dynamic microphone - *Dynamic Microphones*
For double-bass (B&K or Shertler)
- 2 Loudspeaker - *Loudspeakers*
Location: side left & right approximately in the middle of the room (around the sound-regie level in the room) if necessary , the side loudspeakers should be doubled so as to cover most the audience
- 2 Loudspeaker - *Loudspeakers*
Location: rear left & right
- 2 Loudspeaker - *Loudspeakers*
Location: front left and right
- 1 Mixing Console - *Mixing Console*
Used as mixing desk (O2R or DM1000). Cf audio connexions diagram for characteristic
- 1 Lexicon 300 - *Effects Processor* (Lexicon)
Main function:reverberation

Files

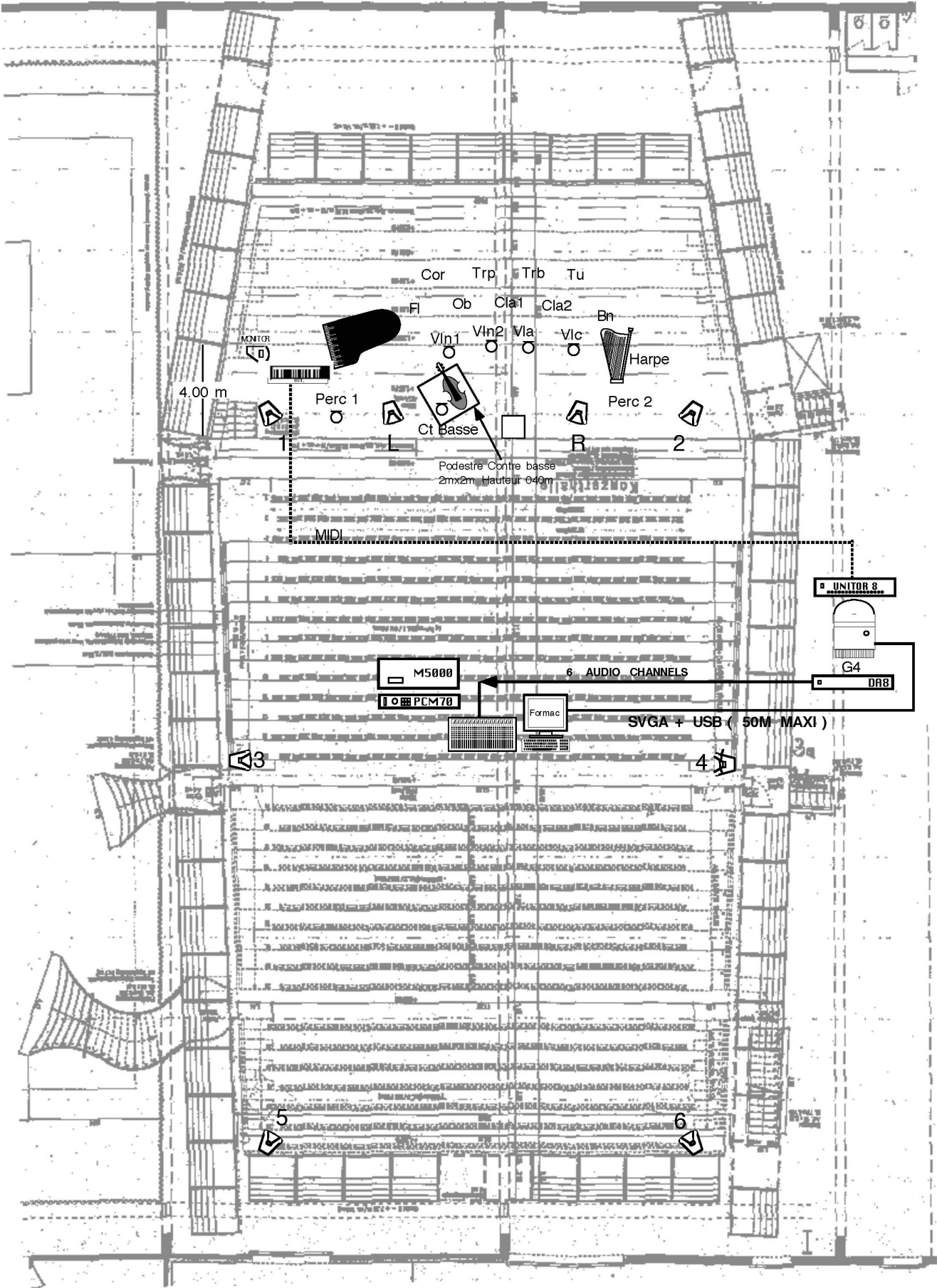
File	Type	Author(s)	Comment
Droben-2018	Patch		

Instructions

hall plan

M.Jarrell

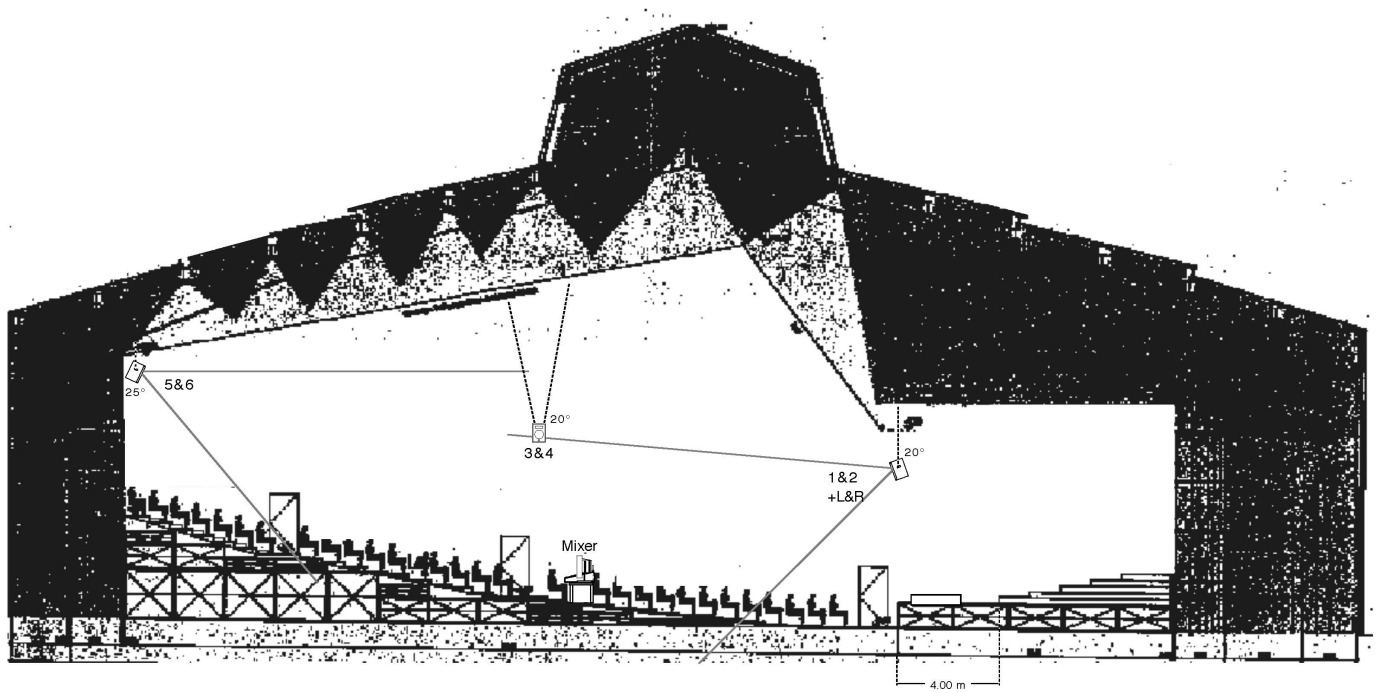
Droben schmettert ein greller Stein



Install - Installation Front Plan

M.Jarrell

Droben schmettert ein greller Stein

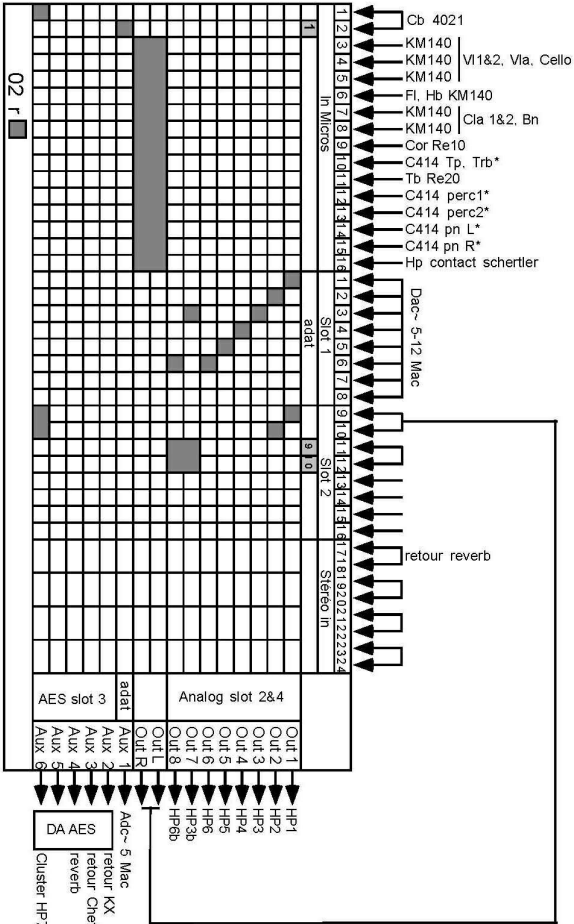


Elevation View

Connexion setup diagram - Audio Connexions Diagram

IRCAM	
plan n° 1	production
dase 13/07/2001	Synoptique

M. Jarrell Basel2001
Droben...



Mixer Diagram

Install - installation

Max Patch

Mount the *Droben_update2018* disk image on your Macintosh. Then follow the instructions below.

Max File Preferences

Add the following folders to Max file path:

- lib/
- snd/

restart Max

Max Audio Status

Sampling Rate = 44100 Hz

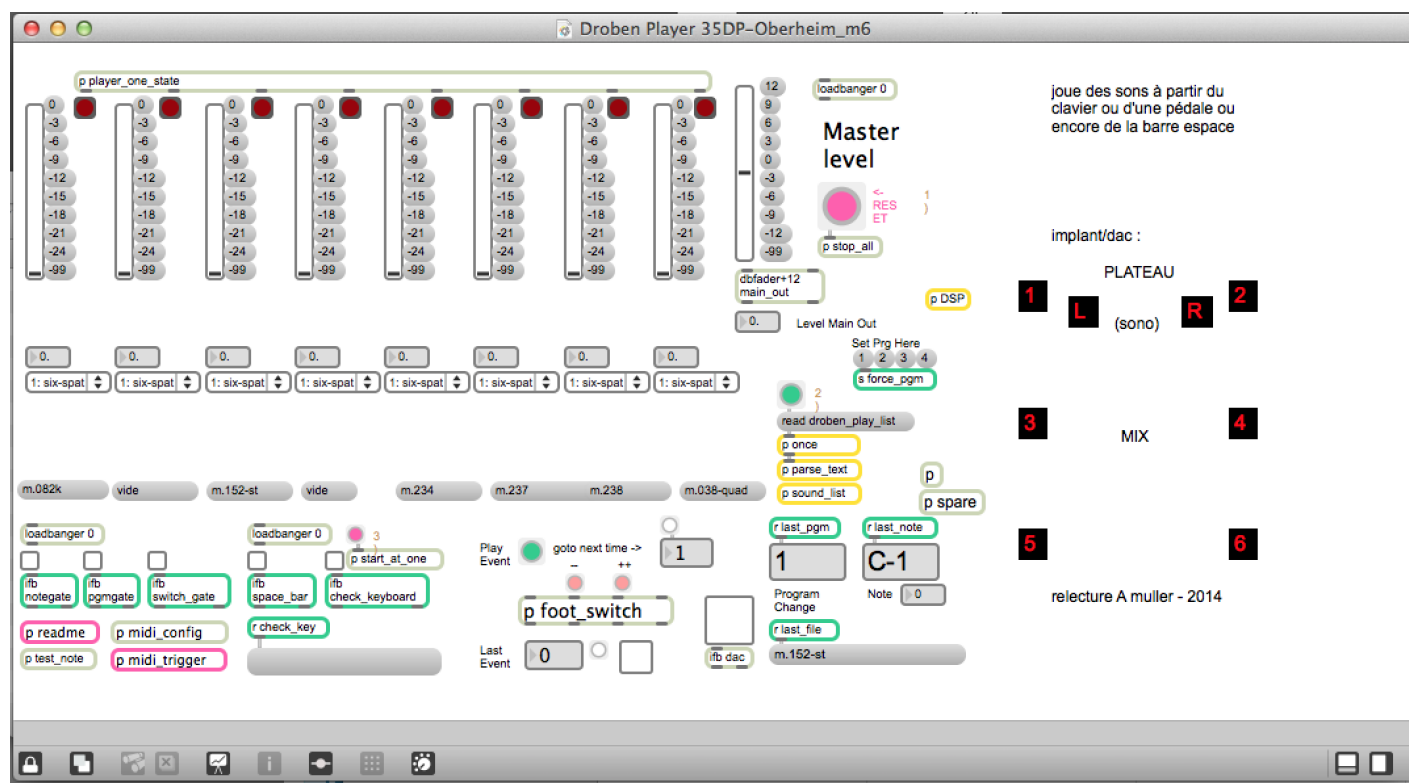
ADC/DAC

NO audio input : This Patch consists only in a sampler.

An external reverberation could be used to enhance the overall and solo doublebass sound.

6 outputs (dacs)

Main patch



How to Use the Concert Patch

Launch the patch `__Droben Player 35DP-Oberheim_m664b.maxpat`

- set the devices in the midi patcher (set `foot_switch` ctl = 64 or 65 and midi channel = 1)
- Press the button 1) Reset
- Press the button 2) and wait for the sounds loading (see Max/MSP console)
- turn dacs on
- Press the button 3)
- Activate the `notegate`, `pgmgate` and `_spacebar` toggles
- If the toggle `_checkkeyboard` is activated, MIDI notes will be displayed but sounds will not start. Activate this toggle to trigger the events with the keyboard.

Play event allows you to activate events too. You can use the button ++ or -- to go to the next or previous event.

The events can be activated by using the keyboard pedal (controller #64).

About `droben_play_list` file

This patch use the files `droben_play_list` and `cue_note` for the play-list process. The first file allows you to associate a note and a MIDI program to a sound file. The file `cue_note` is a sequential file allowing you to play a sound file, one after the other, by using the foot-switch pedal or by pressing the space bar.

Syntax

- `prog note file_name dB output (length) (env x-y points pour fade-in fade-out)`
- ex: 1 48 m.026-quad -3 six

It means that the MIDI note 48 (do) of the first program activates the sound file `m.026-quad` with -3dB on all six speakers. You can add `linear fade_in` and `fade_out` as options for the envelope following

Program note

J'ai toujours eu une attirance particulière pour les instruments graves et, plus récemment, pour les instruments à cordes : d'abord, pour le violoncelle dans *Chaque jour n'est qu'une trêve entre deux nuits...* *Chaque nuit n'est qu'une trêve entre deux jours...* (1990), puis l'alto dans *From the leaves of shadow* (1991), le violon dans *...prisme / incidences...* (1998) et aujourd'hui la contrebasse. Dans *Bebung* (1995), je partais d'un balancement oscillatoire autour d'une note. Ici, le point de départ est un phénomène sonore particulier, le pizzicato harmonique. J'ai déjà eu l'occasion de l'expérimenter dans certains passages de *Formes-Fragments IIb* (1999) où ce mode de jeu était transformé par le dispositif électronique au moyen de filtres MSP.

Auparavant, je m'étais intéressé de près au travail sur les harmoniques, notamment dans l'écriture pour violon. La contrebasse permet quant à elle d'accroître encore cette recherche puisque, du fait de la longueur des cordes, l'éventail des harmoniques partiels est extrêmement large. L'instrument autorise également des effets d'harmonies complexes, sous forme de balayages ou de halos sonores, un peu à la manière du travail sur les sons multiphoniques mis en œuvre dans *Assonance* (1983), ma pièce pour clarinette seule. C'est souvent à partir de tels phénomènes sonores que je parviens à établir des agencements « rhizomatiques », me déplaçant dans l'écriture d'un élément à l'autre, sans jamais perdre le fil de ce qui précède et de ce qui est à prévoir.

Michaël Jarrell, éditions Lemoine.

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