

Luca Francesconi  
*Sirene/Gespenster*  
1997

max8 48kHz  
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

- April 25, 1997, Allemagne, Cologne, Witten, Tage für neue Kammermusik

Publisher : Ricordi

### Detailed staff

- women's choir à 12 voix (soprano [colorature], 5 soprano, 5 contralto, mezzo-soprano [])
- trumpet (also piccolo trumpet [en mib] ), percussionist, 2 horns [sur scène] , 2 trumpets [sur scène] (also 1 piccolo trumpet [en mib] ), 2 trombones [sur scène] , bass tuba [sur scène] , 3 percussionists [sur scène] , 2 electronic/MIDI keyboards/synthesizers [sur scène]

### Realisation

- Eric Daubresse

### Useful links on Brahms

- [Sirene/Gespenster](#) pagan oratorio for four female choirs, brass, percussion and electronics (1996), 35mn
- [Luca Francesconi](#)

## Version related information

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Documentation date: April 4, 2020

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

### Documentalist

Benoit Meudic (Benoit.Meudic@ircam.fr)

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

### Realisation

- Eric Daubresse (Computer Music Designer)
- Franck Rossi (Sound engineer)

Version length: 41 mn

Default work length: 35 mn

### Upgrade Motivation

update for Max8 48kHz

### Comment

untested in concert

### Other version(s)

- [Luca Francesconi - Sirene/Gespenster - max6-untested \(Nov. 12, 2013\)](#)
- [Luca Francesconi - Sirene/Gespenster - oslo-2006 \(Oct. 7, 2006\)](#)

## Electronic equipment list

### Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)  
OS 10.12.6
- 1 Max 8 - *Max* (Cycling74)  
8.1.1
- 1 Fireface 400 - *Sound Board* (RME)
- 2 KX 88 - *MIDI Keyboard* (Yamaha)  
Both keyboards are stacked
- 1 Footswitch / Sustain Pedal - *Footswitch / Sustain Pedal*
- 1 Volume Pedal - *Volume Pedal*
- 1 Midi interface - *MIDI Interfaces*
- 1 MIDI booster - *Booster*

### Audio Equipment

- 8 Loudspeaker - *Loudspeakers*
- 2 subwoofer - *Subwoofers*
- 1 DM2000 - *Digital Mixers* (Yamaha)

## Files

| File  | Type                  | Author(s)        | Comment   |
|---|-----------------------|------------------|---|
| <a href="#">disposition-percu-Sirene.zip</a>            | Setup                 |                  | percussion sets pictures  |
| <a href="#">FicheTecSirene2006oslo.pdf</a>              | Technical rider       | Franck Rossi     |   |
| <a href="#">KEYBOARD A.pdf</a>                          | Score                 | Luca Francesconi | keyboard A (sampler) score - Program Changes are missing, see in conductor score (P.O.) |
| <a href="#">KEYBOARD B .pdf</a>                         | Score                 | Luca Francesconi | keyboard B (event triggers) score   |
| <a href="#">LF_S_97-FR.pdf</a>                          | Cahier d'exploitation | Marc Battier     | historic "cahier d'exploitation" for reference  |
| <a href="#">Oslo.pdf</a>                                | Setup                 | Franck Rossi     | Loudspeaker and audio setup plan  |
| <a href="#">Sirenes-Gespenster2020-max8-samplor.dmg</a> | Patch                 |                  | software emulation of the Akai sampler  |
| <a href="#">Sirenes-Gespenster2020-max8.dmg</a>         | Patch                 |                  | max patch, libraries and sound files  |

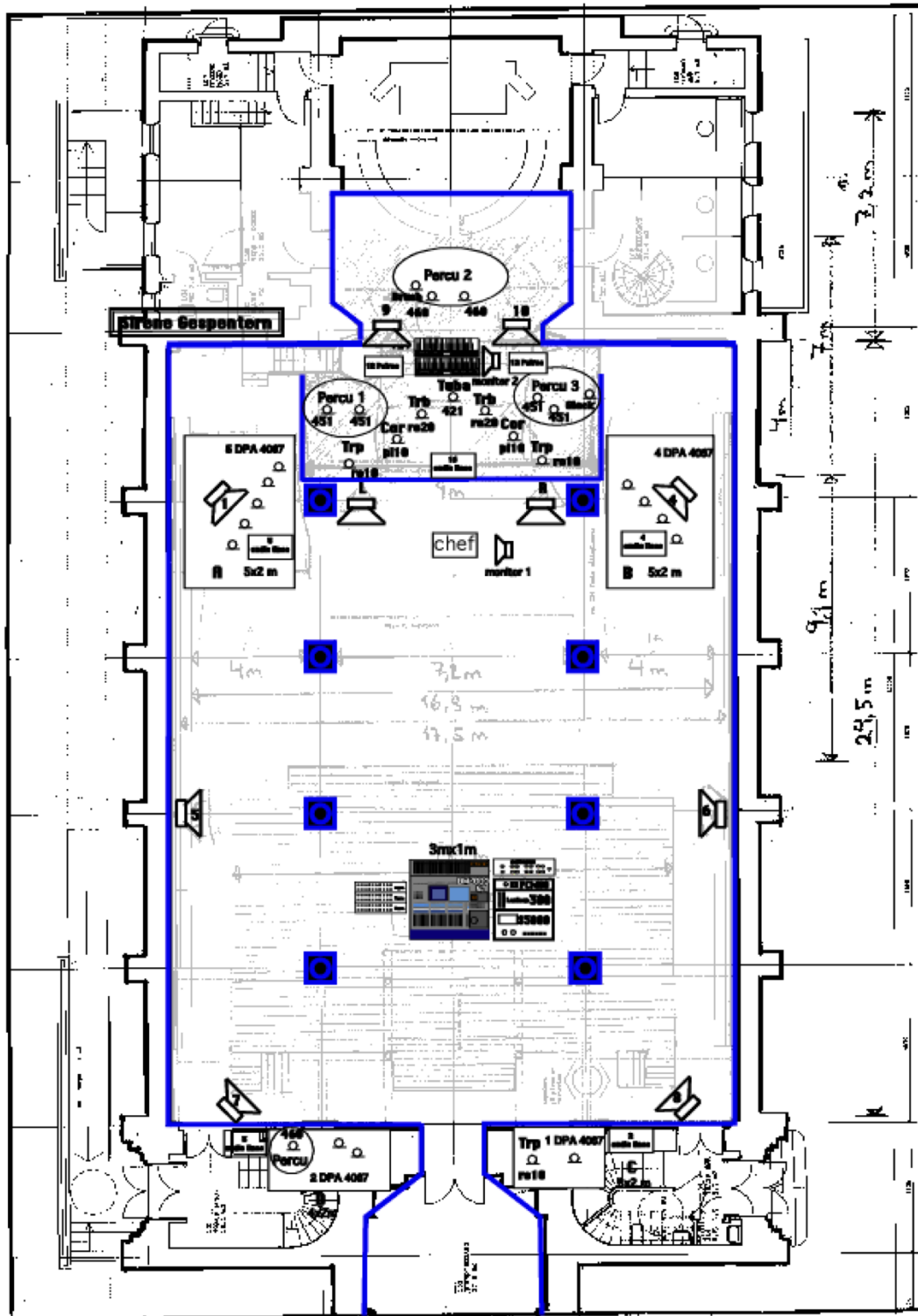
# Instructions

## Presentation of the piece:

Sirene-Gespenter is a piece for voice, ensemble and real time electronics.

The electronics consists in spatialised soundfiles and harmonizers on voice and percussions.

## Loudspeaker, audio and stage setup



## Midi setup

Two master keyboard for one instrumentalist on stage, connected via midi to the main computer.

The first keyboard ("A") plays the sampler~ object to emulate the akai z8. A folder called 'Sirenes-Gespenster2020-max8-sampler' contains bank programs that will set it up before the concert. This keyboard should have :

- a midi sustain pedal
- a midi volume pedal
- easily accessible program change buttons

The second keyboard ("B") triggers events (soundfiles and real time effect).

## Software installation

Open max8.

Add the folder *Sirenes-Gespenster2020-max8* to the file preferences.

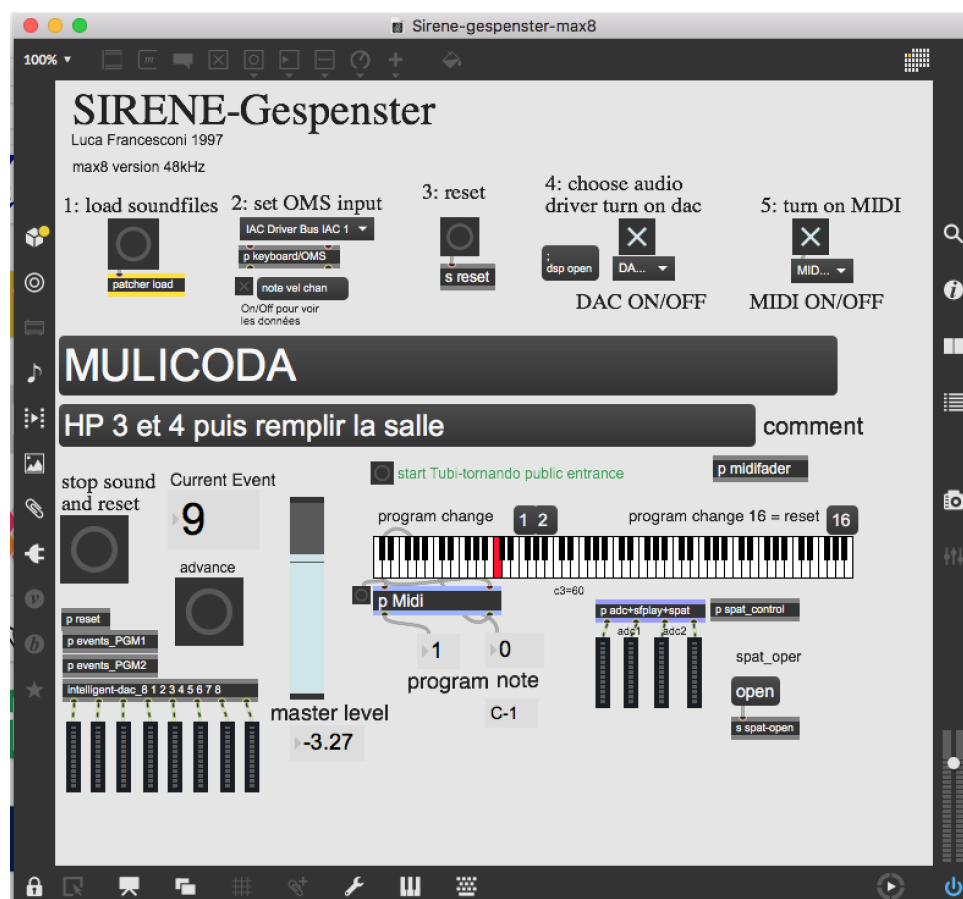
Open *Sirene-gespenster-max8.maxpat*

## Patch presentation

Each event (soundfiles and/or treatments) is triggered by a specific note on keyboard B coupled with a specific program (1 or 2).

Program 16 stops all the soundfiles.

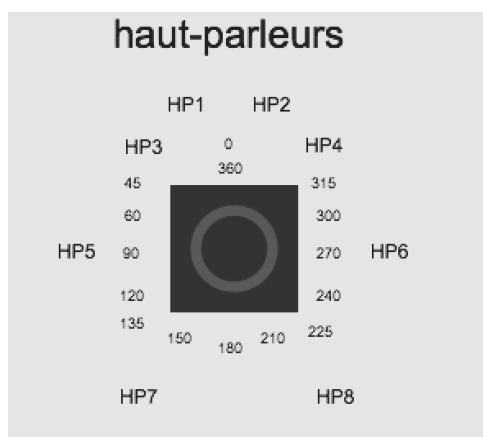
The mixing level of percu, voice and master can be controlled during the performance with a BCF 2000 (cf. "p midifaders")



There are 4 adc ins: 1 & 2 for voice, 3 & 4 for percussion

There are 8 dac outs: 1 & 2 for far hps on stage, 3 4 5 6 for hps left front, right front, left middle, right middle, left back and right back.





### Initialisation of the patch:

1- Press "load soundfiles"

2- Choose the midi port from keyboard B and check that the patch is receiving midi notes

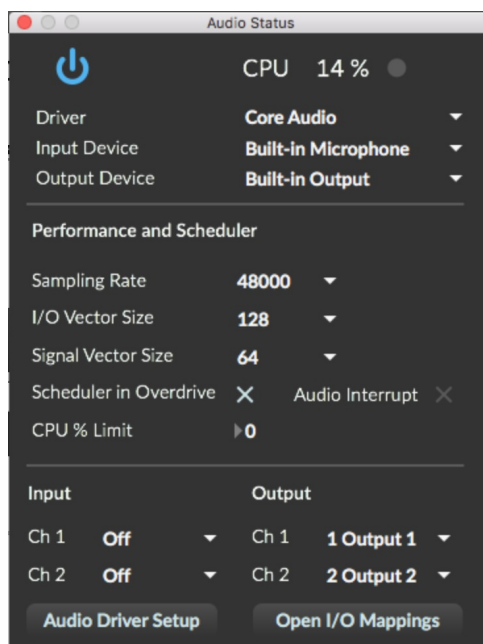
In 'p midifader' choose the midi port for the midi mixer and check it (it controls percu, voice and master levels on controler 7 channel 1, 2 and 3) .

3- press 'reset'

4- dac on

5- midi on

Check the DSP status



### Execution de la pièce:

Initialise the patch.

Just before the public entrance, play the sound file 'Tubi-tornado' (there is a bang button for that in the main patch) and play it pianissimo until the first event (triggerred by keyboard B).

### Software Sampler (sampler~ version)

The Akai sampler is now replaced by a software solution.

Start *sirenes-gespenster-sampler-mono.v1.maxpat* with max8

NB : Max File preferences should point to *Sirenes-Gespenster2020-max8-sampler*

sirenes-gespenter-sampler-mono.v1 (presentation)

## Francesconi - sirenes/gespenter soft sampler

CHANNEL 0

p midi-inputs

p loop-points

Fireface 800 (2EC) P..

sustain

loop

tune 0 st

load sirenes-gespenter-multis

load sirenes-gespenter-banks

stopall 222

|    |   |                  |       |    |     |   |     |   |   |      |        |
|----|---|------------------|-------|----|-----|---|-----|---|---|------|--------|
| 0  | 1 | PIANO HC2 -L.wav | 60.00 | 21 | 38  | 1 | 127 | 0 | 0 | 0.00 | 24.00  |
| 1  | 1 | PIANO HD#2-L.wav | 60.00 | 39 | 42  | 1 | 127 | 0 | 0 | 0.00 | 21.00  |
| 2  | 1 | PIANO HA2 -L.wav | 60.00 | 43 | 50  | 1 | 127 | 0 | 0 | 0.00 | 15.00  |
| 3  | 1 | PIANO HD#3-L.wav | 60.00 | 47 | 54  | 1 | 127 | 0 | 0 | 0.00 | 9.00   |
| 4  | 1 | PIANO HA3 -L.wav | 60.00 | 55 | 59  | 1 | 127 | 0 | 0 | 0.00 | 3.00   |
| 5  | 1 | PIANO HF#4-L.wav | 60.00 | 60 | 67  | 1 | 127 | 0 | 0 | 0.00 | -6.00  |
| 6  | 1 | PIANO HC5 -L.wav | 60.00 | 68 | 120 | 1 | 127 | 0 | 0 | 0.00 | -12.00 |
| 7  | 1 | PIANO HF#5-L.wav | 60.00 | 74 | 120 | 1 | 127 | 0 | 0 | 0.00 | -18.00 |
| 8  | 1 | PIANO HA5 -L.wav | 60.00 | 80 | 120 | 1 | 127 | 0 | 0 | 0.00 | -21.00 |
| 9  | 2 | PIANO HC2 -L.wav | 60.00 | 21 | 38  | 1 | 127 | 0 | 0 | 0.00 | 24.00  |
| 10 | 2 | PIANO HD#2-L.wav | 60.00 | 39 | 43  | 1 | 127 | 0 | 0 | 0.00 | 21.00  |
| 11 | 2 | PIANO HA2 -L.wav | 60.00 | 44 | 46  | 1 | 127 | 0 | 0 | 0.00 | 15.00  |
| 12 | 2 | PIANO HD#3-L.wav | 60.00 | 47 | 54  | 1 | 127 | 0 | 0 | 0.00 | 9.00   |
| 13 | 2 | PIANO HA3 -L.wav | 60.00 | 55 | 59  | 1 | 127 | 0 | 0 | 0.00 | 3.00   |

active voices 0

1. Sirenes1
2. Sirenes2
3. Sirenes3
4. OFF
5. Sirenes5

0, 1 "PIANO HC2 -L.wav" 60. 21 38 1 127 0 0 0. 24.;

1, 1 "PIANO HD#2-L.wav" 60. 39 42 1 127 0 0 0. 21.;

2, 1 "PIANO HA2 -L.wav" 60. 43 50 1 127 0 0 0. 15.;

3, 1 "PIANO HD#3-L.wav" 60. 47 54 1 127 0 0 0. 9.;

4, 1 "PIANO HA3 -L.wav" 60. 55 59 1 127 0 0 0. 3.;

5, 1 "PIANO HF#4-L.wav" 60. 60 67 1 127 0 0 0. -6.;

6, 1 "PIANO HC5 -L.wav" 60. 68 120 1 127 0 0 0. -12.;

7, 1 "PIANO HF#5-L.wav" 60. 74 120 1 127 0 0 0. -18.;

8, 1 "PIANO HA5 -L.wav" 60. 80 120 1 127 0 0 0. -21.;

9, 2 "PIANO HC2 -L.wav" 60. 21 38 1 127 0 0 0. 24.;

10, 2 "PIANO HD#2-L.wav" 60. 39 43 1 127 0 0 0. 21.;

11, 2 "PIANO HA2 -L.wav" 60. 44 46 1 127 0 0 0. 15.;

12, 2 "PIANO HD#3-L.wav" 60. 47 54 1 127 0 0 0. 9.;

13, 2 "PIANO HA3 -L.wav" 60. 55 59 1 127 0 0 0. 3.;

14, 2 "PIANO HF#4-L.wav" 60. 60 67 1 127 0 0 0. -6.;

15, 2 "PIANO HC5 -L.wav" 60. 68 120 1 127 0 0 0. -12.;

16, 2 "PIANO HF#5-L.wav" 60. 74 120 1 127 0 0 0. -18.;

17, 2 "PIANO HA5 -L.wav" 60. 80 120 1 127 0 0 0. -21.;

18, 2 "PIANO A#0-L.wav" 60. 21 28 1 127 0 0 0. 36. -11.2;

19, 2 "PIANO G1 -L.wav" 60. 29 34 1 127 0 0 0. 29. -11.2;

20, 2 "PIANO D2 -L.wav" 60. 35 40 1 127 0 0 0. 22. -11.2;

21, 2 "PIANO G#2-L.wav" 60. 41 47 1 127 0 0 0. 16. -11.2;

22, 2 "PIANO D#3-L.wav" 60. 48 54 1 127 0 0 0. 9. -11.2;

23, 2 "PIANO A#3 -L.wav" 60. 55 62 1 127 0 0 0. 2. -11.2;

24, 2 "PIANO F4 -L.wav" 60. 63 70 1 127 0 0 0. -5. -11.2;

25, 2 "PIANO B4 -L.wav" 60. 71 82 1 127 0 0 0. -11. -11.2;

26, 2 "PIANO G5 -L.wav" 60. 83 120 1 127 0 0 0. -19. -11.2;

27, 3 VENTICELLOVV.wav 60. 21 120 1 127 0 0 0. -4.;

28, 3 "CORO 6 LOOP.wav" 60. 21 120 1 127 0 0 0. -9.;

29, 3 RESPANIVIESO.wav 60. 21 57 1 127 0 0 0. 12.;

30, 3 "CLYMIB4 -L.wav" 60. 21 63 1 127 0 0 0. -15.;

31, 3 "CLYFAD4 -L.wav" 60. 64 65 1 127 0 0 0. -18.;

32, 3 "CLYLA4 -L.wav" 60. 66 120 1 127 0 0 0. -21.;

33, 3 "CLCMIB3 -L.wav" 60. 21 65 1 127 0 0 0. -3.;

34, 3 "CLCFAD3 -L.wav" 60. 66 68 1 127 0 0 0. -6.;

35, 3 "CLCLA3 -L.wav" 60. 69 71 1 127 0 0 0. -9.;

36, 3 "CLCDO4 -L.wav" 60. 72 74 1 127 0 0 0. -12.;

37, 3 "CLCMIB4 -L.wav" 60. 73 75 1 127 0 0 0. -15.;

38, 3 "CLCFAD4 -L.wav" 60. 76 120 1 127 0 0 0. -18.;

39, 5 VENTICELLOVV.wav 60. 21 120 1 127 0 0 0. -4.;

40, 5 "CORO 6 LOOP.wav" 60. 21 120 1 127 0 0 0. -9.;

41, 5 RESPANIVIESO.wav 60. 21 57 1 127 0 0 0. 12.;

42, 5 "CLYMIB4 -L.wav" 60. 21 63 1 127 0 0 0. -15.;

43, 5 "CLYFAD4 -L.wav" 60. 64 65 1 127 0 0 0. -18.;

44, 5 "CLYLA4 -L.wav" 60. 66 120 1 127 0 0 0. -21.;

45, 5 "CLCMIB3 -L.wav" 60. 21 65 1 127 0 0 0. -3.;


46, 5 "CLCFAD3 -L.wav" 60. 66 68 1 127 0 0 0. -6.;

47, 5 "CLCLA3 -L.wav" 60. 69 71 1 127 0 0 0. -9.;

48, 5 "CLCDO4 -L.wav" 60. 72 74 1 127 0 0 0. -12.;

49, 5 "CLCMIB4 -L.wav" 60. 73 75 1 127 0 0 0. -15.;

50, 5 "CLCFAD4 -L.wav" 60. 76 120 1 127 0 0 0. -18.;

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