

Clemens Gadenstätter
4 studies for selfportraits in surroundings
2022
eclats2023
2023



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

- June 25, 2022, France, Paris, Centre Pompidou, Grande salle, festival Manifeste

Publisher : editionCG

Detailed staff

- accordion

Realisation

- Serge Lemouton

Useful links on Brahms

- [4 studies for selfportraits in surroundings](#) for accordion and electronics (2022), 26mn
- [Clemens Gadenstätter](#)

Version related information

Performance date: Feb. 5, 2023

Documentation date: Feb. 20, 2023

Version state: valid, validation date : Feb. 20, 2023, update : Feb. 20, 2023, 3:18 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

- Sylvain Cadars (Sound engineer)
- Serge Lemouton (Computer Music Designer)

Version length: 28 mn

Default work length: between 26 mn and 27 mn about

Comment

as played in Eclats festival (Stuttgart)

Other version(s)

- [Clemens Gadenstätter - 4 studies for selfportraits in surroundings - Premiere \(July 21, 2022\)](#)

Electronic equipment list

Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 Digiface USB - *Sound Board* (RME)
- 1 BCF 2000 - *MIDI Mixer* (Behringer)
- 1 Footswitch / Sustain Pedal - *Footswitch / Sustain Pedal*

Audio Equipment

- 4 Microphone - *Microphone*
- 10 Loudspeaker - *Loudspeakers*
- 1 Stage monitor - *Stage Monitors*

Files

File	Type	Author(s)	Comment
Score	Score	Clemens Gadenstatter	
max project	Patch	Serge Lemouton	
max packages	Software		to be installed into Max Packages folder

Instructions

Introduction

The electroacoustic part of this piece tries to establish a relationship between instrumental and non-instrumental sounds. It is neither a piece for instrument and tape nor a piece for realtime augmented instrument : what is realised here is a bidirectional double cross-fertilization between the sound of the accordion and environmental sounds. The goal is to make these “found objects” coming out from the musician performance while the sound of the instrument is transformed and spatialized by these elements that are both foreign and intimate.

Cues

The “events” in the patch correspond with the 51 cues in the score:

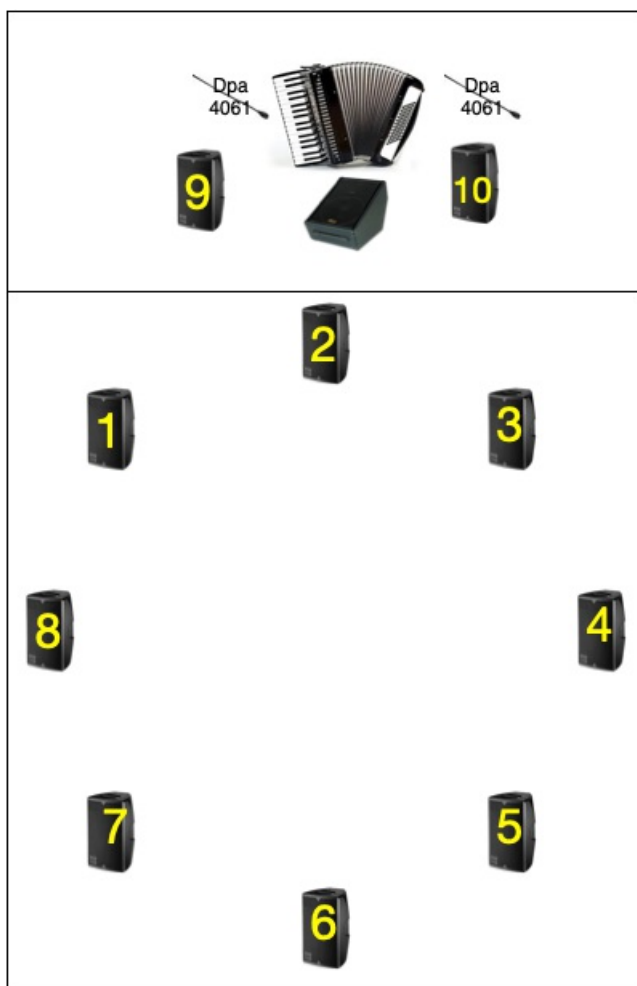
- part I : 8 cues
- part II : 9 cues
- part III : 23 cues
- part IV : 11 cues

The “events” in the patch should be triggered off-stage by a computer musician in charge of operating the patch, using the right-arrow key (set up by default) or an external button on the MIDI controller (set up in the *MIDI/OSC* subpatcher).

The “events” in the patch could also be triggered by the accordeonist on the stage using a footswitch pedal

The 8 faders on the controller (which control the level of the cross synthesis layers, sound files, delays and spatialisation) can be manipulated throughout the performance.

Loudspeaker setup



This map illustrates the setup used in Centre George Pompidou Grande Salle for the premiere of the work. For ulterior performances, the loudspeaker setup can be adapted to the concert venue. In this case the loudspeakers' positions and number should be adjusted in the *akk.panoramix.preset* file (cf *SPAT* subpatcher).

Microphones setup



The microphone disposition (close miking) should ensure a good separation of right and left hand.

Midi setup

midi mixer

1	Cross synthesis 1	tape filtered by the accordeon spectrum
2	Cross synthesis 2	accordeon filtered by the tape spectrum
3	1ngate	tape filtered by the accordeon dynamic
4	2ngate	accordeon filtered by the tape dynamic
5	delays	for part IV only

6	surround master level	
7	stereo master level	
8	tape direct out	untransformed sound files

footswitch

If the musician is triggering the electronic cues on stage, set up a footswitch pedal connected to a midi interface connected to the computer

Software installation

- copy the *Akk_max* folder on your hard disk
- if necessary install the provided packages in Max

Software initialization (simple version)

- open *Akk.maxproj* with Max 8
- double click on *Akk_low_latency_light.maxpat* to open the patch
- Reset
- DSP Status Options :
 - Fs 48kHz
 - IO vs 512
 - Signal vs 512
 - Overdrive ON
 - Audio Interrupt OFF
- Start Dsp
- switch off *low_latency_mode*
- Select *AkkI.asco score*
- check the midi faders
- launch the *init* event with the right arrow key
- ready to play

Software installation (low latency version)

In order to ensure the fastest responses from the electronic part for the percussive effects, the lowest latency possible is required. For this purpose you need to start in parallel to instances of max using this version.

In concert it is highly recommended to use this version.

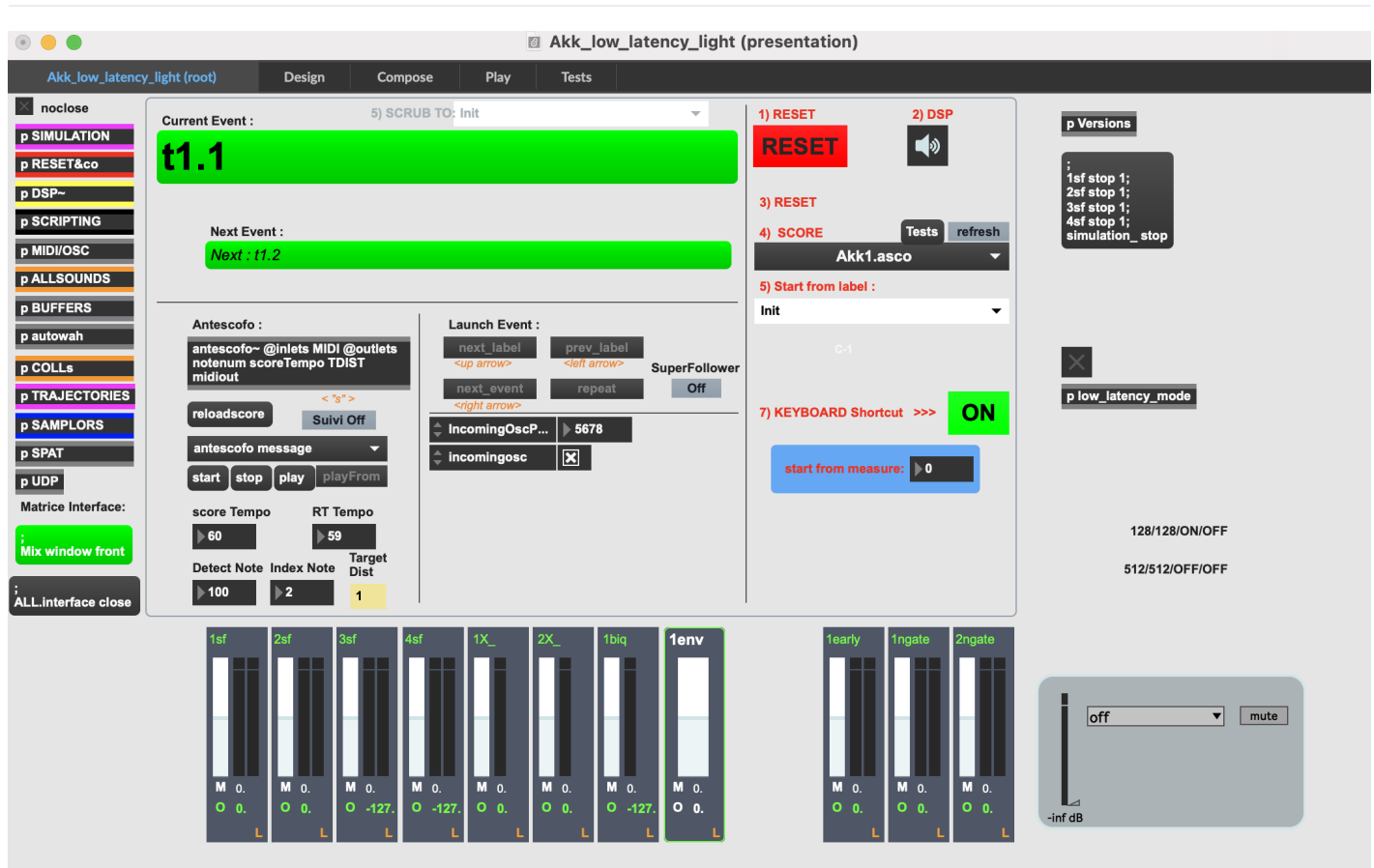
- Copy the Max Application
- create loopbacks on your audio board on channels 25 to 30 to allow audio communications between the 2 patches

Software initialisation (low latency version)

- open *Akk.maxproj* in both instance of max
- in the first instance : double click on *Akk_low_latency_light* to open the main patch
 - Main patch : DSP Status :
 - Fs 48kHz
 - IO vs 64
 - Signal vs 64
 - Overdrive ON
 - Audio Interrupt OFF
- in the second instance : double click on *akk.sourcefilters.standalone.maxpat* to open the auxiliary patch
 - Auxiliary patch DSP Status Options :

- Fs 48kHz
- IO vs 512
- Signal vs 512
- Overdrive OFF
- Audio Interrupt OFF
- switch DSP on
- go back to main patch :
 - Reset
 - Start Dsp
 - switch ON low_latency_mode
 - Select *Akk1.asco* score
 - check the midi faders
 - launch the *init* event with the right arrow key
 - ready to play

Patch presentation



System calibration, testing in simulation mode

There is a recording of the solo part allowing you to test the patch without the musician.

- In the antescofo score (event "INIT") simply replace the line `simulation_ on 0` to `simulation_ on 1`
- save the score
- reload with the main patch *Score* menu

Antescofo score

```
; Four studies for selfportraits in surroundings
; Clemens Gaddenstatter
; Antescofo score
```

```

; Ircam 2021

EVENT 1. Init
  Mix reset
  Traj on 0
  study4 0
  simulation_ on 0
  print after first rehearsal
  print ready

EVENT 1. t1.1
  simulation_ Study1.01.aif
  simulation_ speed 1.36
  simulation_ gain 0
  Mix 1adc dac1 0 10; for simulation only (?)
  Mix 2adc dac2 0 10; for simulation only (?)
  Mix 2sf1 1SPAT5 0 10; connect left output to audio out 0dB in 10 ms
  Mix 2sf2 1SPAT6 0 10;
  Mix 1sf1 1SPAT5 0 10
  Mix 1sf2 1SPAT6 0 10

  // 1sampler1 bank Akkordeon.coll
  // 1sampler1 pgm_number 0
  2sf Outgain 0. ; output level for soundfile in db
  2sf.NOTE AkkEL-1-take1-Mix1.wav _speed 0.95 ; soundfile to play and start playing

0.1    Mix 1adc 1env1 -3 10;

  Mix 2adc 1env1 -3 10;
  1env Ingain 0
  1env Send env

  //1X_.PRESET 500formants ; 1X_ -> tape filtered (by accordeon live)

0.1

1X_.PRESET 500fenv
;1X_.PRESET fast
  1X_ WindowSize 15. // between 0 and 16 -> 16 is 8192 = good quality but big latency !
  Mix 1sf1 1X_1 0 10;
  Mix 1sf2 1X_1 0 10;
  Mix 2sf1 1X_1 0 10;
  Mix 2sf2 1X_1 0 10;
  Mix 1adc 1X_2 0 10;
  Mix 2adc 1X_2 0 10;
  Mix 1X_1 1SPAT1 -10 10
  1X_ Outgain 0.

  //2X_.PRESET vocal ; 2X_ -> accordeon filtered (by tape spectral envelope)

0.1    ;2X_.PRESET vocal

2X_.PRESET vocalfast
  2X_ WindowSize 14.
  Mix 1adc 2X_1 0 10;
  Mix 2adc 2X_1 0 10;
  Mix 1sf1 2X_2 0 10
  Mix 1sf2 2X_2 0 10
  Mix 2sf1 2X_2 0 10;
  Mix 2sf2 2X_2 0 10;
  Mix 2X_1 1SPAT2 -10 10
  2X_ Outgain 0.
  panoramix_ "/track/9/azim" -90
  panoramix_ "/track/10/azim" 90

```

```
//NOISE GATE1 : tape controlled by accordeon dynamics
```

```
0.1    Mix 1adc 1ngate1 0 10
```

```

Mix 2adc 1ngate1 0 10
Mix 1sf1 1ngate2 0 10
Mix 1sf2 1ngate3 0 10
Mix 2sf1 1ngate2 0 10
Mix 2sf2 1ngate3 0 10
Mix 1ngate1 dac3 -10 10
Mix 1ngate2 dac4 -10 10
1ngate 1ingain 0., 2ingain 0., Dry/wet 100., EnvFol 1.
1ngate Outgain 0.
```

```
//NOISE GATE2 : accordeon controlled by tape dynamic envelope
```

```
0.1    1sf Outgain 0.
```

```

Mix 1sf1 2ngate1 6 10
Mix 2sf1 2ngate1 6 10
Mix 1adc 2ngate2 0 10
Mix 2adc 2ngate3 0 10
Mix 2ngate1 dac5 -10 10
Mix 2ngate2 dac6 -10 10
2ngate 1ingain 0., 2ingain 0., Dry/wet 100., EnvFol 1., Outgain 0.
panoramix_ "/track/9/azim" -30
panoramix_ "/track/10/azim" 30
```

```
EVENT 1. t1.2
```

```

simulation_ Study1.02.aif
simulation_ speed 1.27
```

```

1sf.NOTE AkkEl-1-take2rough.wav _speed 0.95
1sf Outgain 0.
```

```

Curve @command { panoramix_ "/track/9/azim" { -30, 90 20s
Curve @command { panoramix2_ "/track/10/azim" { 30, -90 20s
```

```
EVENT 1. t1.3
```

```

simulation_ Study1.03.aif
simulation_ speed 1.44
1sf.NOTE AkkEl-1-take3MIXrough.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { 90, -90 20s
Curve @command { panoramix2_ "/track/10/azim" { -90, 90 20s
```

```
EVENT 1. t1.4
```

```

simulation_ Study1.04.aif
simulation_ speed 1.24
1sf.NOTE AkkEl-1-take4.wav _speed 0.95
group C1.4
{Curve @command { panoramix_ "/track/9/azim" { 25 0.20s
Curve @command { panoramix2_ "/track/10/azim" { -25 0.2s
{
```

```
EVENT 1. t1.5
```

```

simulation_ Study1.05.aif
simulation_ speed 1.65
1sf.NOTE AkkEl-1-take5.wav _speed 0.95
group C1.5
{
Curve @command { panoramix_ "/track/9/azim" { -90, 25 15s
Curve @command { panoramix2_ "/track/10/azim" { 90, -25 15s
{
```

```
EVENT 1. t1.6
```

```
simulation_ Study1.06.aif
simulation_ speed 1.43
1sf.NOTE AkkEl-1-take6.wav _speed 0.95
```

EVENT 1. t1.7

```
simulation_ Study1.07.aif
simulation_ speed 1.2
1sf.NOTE AkkEl-1-take7.wav _speed 0.85
abort C1.5
{curve C1.7
  @action := { panoramix_ "/track/9/azim" $b
               panoramix2_ "/track/10/azim" $a{,
  @grain := 0.1 s
  {
    $a, $b
    {
      { -90.0, 90 {
15      { 90.0, -90 {
15      { 90.0, -90 {
15      { -90.0, 90 {
15      { -20.0, 20 {
      {
    {
  {
```

EVENT 1. t1.8

```
simulation_ Study1.08.aif
simulation_ speed 1.18
abort C1.7
1sf.NOTE AkkEl-1-take8.wav
panoramix_ "/track/9/azim" -20 _speed 0.95
panoramix_ "/track/10/azim" 20 _speed 0.95
;;;;;;;;;
```

EVENT 1. t2.1

```
simulation_ Study2.01.aif
simulation_ speed 1.
Mix 1sf1 1SPAT5 0 10;
Mix 1sf2 1SPAT6 -96 10;
Mix 2sf1 1SPAT5 -96 10;
Mix 2sf2 1SPAT6 0 10;
//1X_.PRESET 500formants
1X_.PRESET fast
Mix 1sf1 1X_1 0 10;
Mix 1sf2 1X_1 0 10;
; Mix 2sf1 1X_1 -96 10;
; Mix 2sf2 1X_1 -96 10;
Mix 1adc 1X_2 0 10;
Mix 2adc 1X_2 0 10;
Mix 1X_1 1SPAT1 0 10
1X_ Outgain 0.
//2X_.PRESET vocal
2X_.PRESET vocalfast
Mix 1adc 2X_1 0 10;
Mix 2adc 2X_1 0 10;
; Mix 1sf1 2X_2 -96 10;
; Mix 1sf2 2X_2 -96 10;
Mix 2sf1 2X_2 0 10;
Mix 2sf2 2X_2 0 10;
Mix 2X_1 1SPAT2 0 10
2X_ Outgain 0.
1sf.NOTE AkkEl-2-track1.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { -90, 90 25s
Curve @command { panoramix2_ "/track/10/azim" { 90, -90 25s
```



```

EVENT 1. t2.2
  simulation_ Study2.02.aif
  simulation_ speed 1.27
  1sf.NOTE AkkEl-2-track2a.wav _speed 0.95
  2sf.NOTE AkkEl-2-track2b.wav _speed 0.95

EVENT 1. t2.3
  simulation_ Study2.03.aif
  simulation_ speed 1.27
  1sf.NOTE AkkEl-2-track3a.wav _speed 0.9
  2sf.NOTE AkkEl-2-track3b.wav _speed 0.9
  Curve @command { panoramix_ "/track/9/azim" { 90, 30 10s
    Curve @command { panoramix2_ "/track/10/azim" { -90, -30 10s
  12s Curve @command { panoramix_ "/track/9/azim" { 30, -30 10s
    Curve @command { panoramix2_ "/track/10/azim" { -30, 30 10s

EVENT 1. t2.4
  simulation_ Study2.04.aif
  simulation_ speed 1.17
  1sf.NOTE AkkEl-2-track4a.wav _speed 0.95
  2sf.NOTE AkkEl-2-track4b.wav _speed 0.95
  Curve @command { panoramix_ "/track/9/azim" { -30, 30 10s
    Curve @command { panoramix2_ "/track/10/azim" { 30, -30 10s
  12s Curve @command { panoramix_ "/track/9/azim" { 30, -30 10s
    Curve @command { panoramix2_ "/track/10/azim" { -30, 30 10s

EVENT 1. t2.5
  simulation_ Study2.05.aif
  simulation_ speed 1.1
  1sf.NOTE AkkEl-2-track5a.wav _speed 0.95
  2sf.NOTE AkkEl-2-track5b.wav _speed 0.95
  Curve @command { panoramix_ "/track/9/azim" { -30, 30 6.6s
    Curve @command { panoramix2_ "/track/10/azim" { 30, -30 6.5s
  12s Curve @command { panoramix_ "/track/9/azim" { 30, -30 10s
    Curve @command { panoramix2_ "/track/10/azim" { -30, 30 10s

EVENT 1. t2.6
  simulation_ Study2.06.aif
  simulation_ speed 1.
  1sf.NOTE AkkEl-2-track6a.wav _speed 0.95
  2sf.NOTE AkkEl-2-track6b.wav _speed 0.95
  Curve @command { panoramix_ "/track/9/azim" { 30, 90 17s
    Curve @command { panoramix2_ "/track/10/azim" { -30, -90 17s
  print curve6

EVENT 1. t2.7
  simulation_ Study2.07.aif
  simulation_ speed 1.43
  1sf.NOTE AkkEl-2-track7a.wav _speed 0.95
  2sf.NOTE AkkEl-2-track7b.wav _speed 0.95
  print curve7
{curve C2.7
  @action := { panoramix_ "/track/9/azim" $a
               panoramix_ "/track/10/azim" $b{,
  @grain := 0.1 s
  {
    $a, $b
    {
      { -90.0, 90 {
    12    { 90.0, -90 {
    15    { 90.0, -90 {
    12    { -90.0, 90 {
      {
    {
  {

```

```

EVENT 1. t2.8
simulation_ Study2.08.aif
simulation_ speed 1.18
1sf.NOTE AkkEl-2-track8a.wav _speed 0.95
2sf.NOTE AkkEl-2-track8b.wav _speed 0.95
abort C2.7
print curve8
{curve C2.8
  @action := { panoramix_ "/track/9/azim" $a
               panoramix_ "/track/10/azim" $b{,
  @grain := 0.1 s
  {
    $a, $b
    {
      { -90.0, 90 {
18      { 90.0, -90 {
15      { 90.0, -90 {
18      { -90.0, 90 {
    {
  {
{

```

```

EVENT 1. t2.9
simulation_ Study2.09.aif
1sf.NOTE AkkEl-2-track9a.wav _speed 0.9
2sf.NOTE AkkEl-2-track9b.wav _speed 0.9
print curve9
abort C2.8
{curve C2.9
  @action := { panoramix_ "/track/9/azim" $a
               panoramix_ "/track/10/azim" $b{,
  @grain := 0.1 s
  {
    $a, $b
    {
      { -90.0, 90 {
20      { 90.0, -90 {
20      { 90.0, -90 {
20      { -90.0, 90 {
    {
  {
{

```

```

;;;;;;;;;;

```

```

EVENT 1. t3.1
simulation_ Study3.01.aif
simulation_ speed 1.
simulation_ gain -12
abort C2.9
abort ::jump9p5
abort ::jump10p5
abort ::jump9p5d
abort ::jump10p5d

;sampled simulation :
// 1samplor1 pgm_number 0
// 1samplor1 Outgain -16
// Mix 1samplor1 dac1 0 10
// Mix 1samplor1 1X_2 0 10;
// Mix 1samplor1 2X_1 0 10;
// Mix 1samplor1 1ngate1 0 10
// Mix 1samplor1 2ngate2 0 10
// Mix 1samplor1 1env1 0 10;
Mix 1sf1 1SPAT5 0 10;
Mix 1sf2 1SPAT6 0 10;

```



```

Mix 2sf1 1SPAT5 0 10;
Mix 2sf2 1SPAT6 0 10;
1X_.PRESET 500formants
Mix 1sf1 1X_1 0 10;
Mix 1sf2 1X_1 0 10;
Mix 2sf1 1X_1 0 10;
Mix 2sf2 1X_1 0 10;
Mix 1adc 1X_2 0 10;
Mix 2adc 1X_2 0 10;
Mix 1X_1 1SPAT1 0 10
1X_ Outgain 0.
// 2X_.PRESET grainy
2X_.PRESET X2.3.1
Mix 1adc 2X_1 0 10;
Mix 2adc 2X_1 0 10;
Mix 1sf1 2X_2 0 10;
Mix 1sf2 2X_2 0 10;
Mix 2sf1 2X_2 0 10;
Mix 2sf2 2X_2 0 10;
Mix 2X_1 1SPAT2 0 10
2X_ Outgain 0.
Mix 1ngate1 dac3 -10 10
Mix 1ngate2 dac4 -10 10
Mix 2ngate1 dac5 -10 10
Mix 2ngate2 dac6 -10 10
1sf.NOTE Akk-El-3-track1END.wav _speed 0.95
::jump9p5d(-90,0,1,4,14)
::jump10p5d(0,90,1,4,14)

```

EVENT 1. t3.2

simulation_ Study3.02.aif

```

1sf.NOTE Akk-El-3-track2END.wav _speed 0.9
abort ::jump9p5d
abort ::jump10p5d
3 Curve @command { panoramix_ "/track/9/azim" { -90,90 7s
  Curve @command { panoramix2_ "/track/10/azim" { 90,-90 7s

```

EVENT 1. t3.3

simulation_ Study3.03.aif

```

1sf.NOTE Akk-El-3-track3aEND.wav _speed 0.95
2sf.NOTE Akk-El-3-track3bEND.wav _speed 0.95
::jump9p5d(-90,0,0.25,1,28.6)
::jump10p5d(0,90,0.5,1,28.6)

```

EVENT 1. t3.4

simulation_ Study3.04.aif

```

1sf.NOTE AkkEl-3-track4END.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { 90,-90 4.5s
  Curve @command { panoramix2_ "/track/10/azim" { -90,90 4.5s

```

EVENT 1. t3.5

simulation_ Study3.05.aif

```

1sf.NOTE AkkEl-3-track5a-END.wav _speed 0.9
2sf.NOTE AkkEl-3-track5bEND.wav _speed 0.9

```

2.3s {curve C3.5

```

@action := { panoramix_ "/track/9/azim" $a
             panoramix2_ "/track/10/azim" $b{,
@grain := 0.1 s
{
$a, $b
{
  { -90.0, 90 {

```

```

1.25      { 90.0, -90 {
1.25      { 0.0, 0 {
5.45      {0,0{
0.75 {0.,0{
1.5 {90,-90{
0.75 {-90,90{
9.54 {0,0{

      {
    {
{

21.1 ::jump9p5d(-90,0,0.3,1,5)

::jump10p5d(0,90,0.3,1,5)

EVENT 1. t3.6
simulation_ Study3.06.aif
1sf.NOTE AkkEl-3-track6END.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { 90,-90 8s
Curve @command { panoramix2_ "/track/10/azim" { 90,-90 8s

EVENT 1. t3.7
simulation_ Study3.07.aif
1sf.NOTE AkkEl-3-track7END.wav _speed 0.95
::jump9p5d(-90,0,.3,1,25.23)
::jump10p5d(0,90,.3,1,25.23)

EVENT 1. t3.8
simulation_ Study3.08.aif
1sf.NOTE AkkEl-3-track8END.wav _speed 0.95
::jump9p5d(-20,20,0.5,1.2,9.55)
::jump10p5d(-90,90,0.5,1.2,9.55)

9.55 ::jump9p5d(-90,90,0.5,1,8/18)

::jump10p5d(-20,20,0.5,1,8.18)

EVENT 1. t3.9
simulation_ Study3.09.aif
1sf.NOTE AkkEl-3-track9END.wav _speed 0.95
//abort ::jump9p5
//abort ::jump10p5
::jump9p5d(-20,30,0.3,1,8.2)
::jump10p5d(20,-30,0.3,1,8.2)

8.2 {curve C3.5

@action := { panoramix_ "/track/9/azim" $a
            panoramix2_ "/track/10/azim" $b{,
@grain := 0.1 s
{
$a, $b
{
      { -90.0, 90 {

2.75      { 90.0, -90 {
2.75      { -90.0, 90 {

      {
    {
{

EVENT 1. t3.10
simulation_ Study3.10.aif

```

```

1sf.NOTE AkkEl-3-track10END.wav _speed 0.95
::jump9p5d(-90,90,0.2,0.9,9.5)
::jump10p5d(-10,10,0.5,1.5,9.5)

EVENT 1. t3.11
simulation_ Study3.11.aif
1sf.NOTE AkkEl-3-track11END.wav _speed 0.95
::jump9p5d(-10,10,0.5,1.5,8.18)
::jump10p5d(-90,90,0.2,0.9,8.18)

EVENT 1. t3.12
simulation_ Study3.12.aif
1sf.NOTE AkkEl-3-track12END.wav _speed 0.95
::jump9p5d(-30,30,0.5,3,30)
::jump10p5d(-30,30,0.5,3,30)

EVENT 1. t3.13
simulation_ Study3.13.aif
1sf.NOTE AkkEl-3-track13END.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { -30 .1s
Curve @command { panoramix2_ "/track/10/azim" { 30 .1s

EVENT 1. t3.14
simulation_ Study3.14.aif
1sf.NOTE AkkEl-3-track14END.wav _speed 0.95
::jump9p5d(-90,90,0.2,0.8,11.6)
::jump10p5d(-30,30,0.5,3,11.6)

EVENT 1. t3.15
simulation_ Study3.15.aif
1sf.NOTE AkkEl-3-track15END.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { -90, 90 5.5s
Curve @command { panoramix2_ "/track/10/azim" { 90, -90 5.5s

EVENT 1. t3.16
simulation_ Study3.16.aif
1sf.NOTE AkkEl-3-track16END.wav _speed 0.95
::jump9p5d(-90,90,0.2,0.8,5.5)
::jump10p5d(-30,30,0.5,3,5.5)

5.5 Curve @command { panoramix_ "/track/9/azim" { -20 .1s

Curve @command { panoramix2_ "/track/10/azim" { 20 .1s

EVENT 1. t3.17
simulation_ Study3.17.aif
1sf.NOTE AkkEl-3-track17END.wav _speed 0.95
Curve @command { panoramix_ "/track/9/azim" { -20 .1s
Curve @command { panoramix2_ "/track/10/azim" { 20 .1s

EVENT 1. t3.18
simulation_ Study3.18.aif
1sf.NOTE AkkEl-3-track18END.wav _speed 0.95
::jump9p5d(-90,90,0.3,1.5,11)
::jump10p5d(-90,90,0.3,1.5,11)
11 {curve C3.5
@action := { panoramix_ "/track/9/azim" $a
panoramix2_ "/track/10/azim" $b{,
@grain := 0.1 s
{
$a, $b
{
{ 0, 0 {

1.83 { -90.0, 90 {
1.00 { 0.00, 0.00 {

```

```

1.83      { 90.0, -90 {
1.83      { 0.0, 0 {

      {
    {
  {

```

EVENT 1. t3.19

simulation_ Study3.19.aif

1sf.NOTE AkkEl-3-track19END.wav _speed 0.95

::jump9p5(-20,20,0.1,0.1,1)

::jump10p5(-20,20,0.1,0.1,1)

2 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

1 ::jump9p5(-20,20,0.1,0.1,1)

::jump10p5(-20,20,0.1,0.1,1)

2.6 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

0.7 ::jump9p5(-10,10,0.1,0.1,1)

::jump10p5(-10,10,0.1,0.1,1)

2.6 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

4.38 ::jump9p5(-10,10,0.1,0.1,1)

::jump10p5(-10,10,0.1,0.1,1)

1.36 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

1.3 ::jump9p5(-10,10,0.1,0.1,1)

::jump10p5(-10,10,0.1,0.1,1)

EVENT 1. t3.20

simulation_ Study3.20.aif

1sf.NOTE AkkEl-3-track20END.wav _speed 0.95

::jump9p5(-20,20,0.1,0.1,1)

::jump10p5(-20,20,0.1,0.1,1)

1 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

2 ::jump9p5(-20,20,0.1,0.1,1)

::jump10p5(-20,20,0.1,0.1,1)

5.45 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

1.85 ::jump9p5(-10,10,0.1,0.1,1)

::jump10p5(-10,10,0.1,0.1,1)

1.85 ::jump9p5(-90,90,0.1,0.1,1)

::jump10p5(-90,90,0.1,0.1,1)

1.4 ::jump9p5(-10,10,0.1,0.1,1)

::jump10p5(-10,10,0.1,0.1,1)

```

EVENT 1. t3.21
simulation_ Study3.21.aif
  1sf.NOTE AkkEL-3-track21END.wav _speed 0.9
  ::jump9p5d(-90,90,0.3,1.2,8.18)
  ::jump10p5d(-90,90,0.3,1.2,8.18)

EVENT 1. t3.22
simulation_ Study3.22.aif
  1sf.NOTE AkkEL-3-track22END.wav _speed 0.95
  {curve C3.22
    @action := { panoramix_ "/track/9/azim" $a
                  panoramix2_ "/track/10/azim" $b{,
    @grain := 0.1 s
    {
      $a, $b
      {
        { 90, -90 {

          4.7      { 0.0, 0 {
          5.8      { -40.0, 40 {
          4.3      { 0.0, 0 {
          3.4      { 25.0, -25 {

          2          { 0.0, 0 {
          {
          {
        {
      {

EVENT 1. t3.23
simulation_ Study3.23.aif
  1sf.NOTE AkkEL-3-track23END.wav _speed 0.95
  ::jump9p5d(-90,90,0.5,3,60)
  ::jump10p5d(-90,90,0.5,3,60)

EVENT 1. t4.1
  simulation_ Study4.01.aif
  simulation_ speed 1.1
  simulation_ gain -12
  panoramix_ "/track/9/azim" -30
  panoramix_ "/track/10/azim" 30
  study4 1 ; spatialisation controlled by akkordion dynamic

  Mix 1sf1 1SPAT5 0 10;
  Mix 1sf2 1SPAT6 0 10;
  Mix 2sf1 1SPAT5 0 10;
  Mix 2sf2 1SPAT6 0 10;
  1X_.PRESET 500formants
  Mix 1sf1 1X_1 0 10;
  Mix 1sf2 1X_1 0 10;
  Mix 2sf1 1X_1 0 10;
  Mix 2sf2 1X_1 0 10;
  Mix 1adc 1X_2 0 10;
  Mix 2adc 1X_2 0 10;
  Mix 1X_1 1SPAT1 0 10
  1X_ Outgain 0.
  2X_.PRESET 500formants
  Mix 1adc 2X_1 0 10;
  Mix 2adc 2X_1 0 10;
  Mix 1sf1 2X_2 0 10;
  Mix 1sf2 2X_2 0 10;
  Mix 2sf1 2X_2 0 10;
  Mix 2sf2 2X_2 0 10;
  Mix 2X_1 1SPAT2 0 10
  2X_ Outgain 0.

```

```

Mix 1ngate1 dac3 0 10
Mix 1ngate2 dac4 0 10
Mix 2ngate1 dac5 0 10
Mix 2ngate2 dac6 0 10
1sf stop 1;
1sf.NOTE AkkEL-4-track1A-END.wav _speed 0.95
2sf.NOTE AkkEL-4-track1B-End.wav _speed 0.95
; in part 4 B files and akkordeon l.h. goes to delays
Mix 1adc 1early1 0 10
Mix 2adc 1early1 -70 10
Mix 2sf1 1early1 -20 10
Mix 2sf2 1early1 -20 10
Mix 1early1 1SPAT3 -20 10
Mix 1early2 1SPAT4 -20 10
1early Dry/wet 50
1early del_max 500
LOOP LT4.1 1
{
  1early N 3
  1early random_pan 25
}

EVENT 1. t4.2
simulation_ Study4.02.aif
  simulation_ speed 1.05
  1sf.NOTE AkkEL-4-track2A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track2B-END.wav _speed 0.95
  abort LT4.1
  1X_.PRESET X1.4.2
  2X_.PRESET X2.4.2
  1early del_max 300
  LOOP LT4.2 2
{
  1early N 5
  1early random_pan 25
}

EVENT 1. t4.3
simulation_ Study4.03.aif
  1sf.NOTE AkkEL-4-track3A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track3B-END.wav _speed 0.95
  ;Mix 1adc 1early1 -127 10
  1X_.PRESET X1.4.3
  Mix 2sf1 1early1 -127 10
  Mix 2sf2 1early1 -127 10
  Mix 1adc 1early1 -127 10
  Mix 2adc 1early1 -127 10

EVENT 1. t4.4
simulation_ Study4.04.aif
  1sf.NOTE AkkEL-4-track4A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track4B-END.wav _speed 0.95
  1X_.PRESET X1.4.4
  Mix 2sf1 1early1 -20 10
  Mix 2sf2 1early1 -20 10
  Mix 1adc 1early1 0 10
  abort LT4.2
  1early del_max 3000
  LOOP LT4.4 2
{
  1early N 2
  1early random_pan 100
}

EVENT 1. t4.5
simulation_ Study4.05.aif

```

```
simulation_ Study4.05.aif
  1sf.NOTE AkkEL-4-track5A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track5B-END.wav _speed 0.95
  Mix 1adc 1early1 -127 10
  Mix 2sf1 1early1 -127 10
  Mix 2sf2 1early1 -127 10
```

EVENT 1. t4.6

```
simulation_ Study4.06.aif
  1sf.NOTE AkkEL-4-track6A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track6B-END.wav _speed 0.95
  Mix 1adc 1early1 0 10
  Mix 2sf1 1early1 -20 10
  Mix 2sf2 1early1 -20 10
  abort LT4.4
  1early del_max 300
  LOOP LT4.6 2
{
  1early N 3
  1early random_pan 0
}
```

EVENT 1. t4.7

```
simulation_ Study4.07.aif
  1sf.NOTE AkkEL-4-track7A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track7B-END.wav _speed 0.95
  abort LT4.6
  Mix 1adc 1early1 -127 10
  Mix 2sf1 1early1 -127 10
  Mix 2sf2 1early1 -127 10
  1early del_min 2500
  1early del_max 3500

  LOOP LT4.7 2
{
  1early N 1
  1early random_pan 0
}
```

EVENT 1. t4.8

```
simulation_ Study4.08.aif
  1sf.NOTE AkkEL-4-track8A-END.wav _speed 0.9
  2sf.NOTE AkkEL-4-track8B-END.wav _speed 0.9
  abort LT4.7
  Mix 1adc 1early1 0 10
  Mix 2sf1 1early1 -20 10
  Mix 2sf2 1early1 -20 10

  1early del_min 200
  1early del_max 300
  LOOP LT4.8 2
{
  1early N 2
  1early random_pan 50
}
```

EVENT 1. t4.9

```
simulation_ Study4.09.aif
  1sf.NOTE AkkEL-4-track9A-END.wav _speed 0.95
  2sf.NOTE AkkEL-4-track9B-END.wav _speed 0.95
  Mix 1adc 1early1 -127 10
  Mix 2sf1 1early1 -127 10
  Mix 2sf2 1early1 -127 10
```

EVENT 1. t4.10

```
simulation_ Study4.10.aif
```

```
1sf.NOTE AkkEl-4-track10A-END.wav _speed 0.95
2sf.NOTE AkkEl-4-track10B-END.wav _speed 0.95

EVENT 1. t4.11
simulation_ Study4.11.aif
1sf.NOTE AkkEl-4-track11A-END.wav _speed 0.95
2sf.NOTE AkkEl-4-track11B-END.wav _speed 0.95

EVENT 1. t4.12
simulation_ Study4.12.aif
1sf.NOTE AkkEl-4-track12A-END.wav _speed 0.85
2sf.NOTE AkkEl-4-track12B-END.wav _speed 0.85

EVENT 1. t4.13
print stop

EVENT 1. stop
1sf stop 1;
2sf stop 1;
3sf stop 1;
4sf stop 1;

EVENT 1 end
// 1sf Outgain -127; cut sound
// 2sf Outgain -127; cut sound
```


Program note

Tout ce que je vis et ai vécu me constitue. Je suis fait de ces expériences, ce sont elles qui me façonnent. Je me forme à partir des motifs appris, pour devenir ce que je ressens comme étant moi. Ce qui sonne et ce qui est entendu est simultanément appris, préformé et peut constituer une expérience unique. Lors de la composition, tout ce qui a ainsi été façonné s'exprime en tant que tel : un conteneur de contenus prédéfinis, chargé d'une compréhension et d'expériences vécues aussi prédéfinies. En même temps, chaque son est modelé par une certaine énergie et forme une certaine expérience de perception. Ces deux niveaux sont difficilement séparables – pourtant, ils sont substantiels par leur interaction : l'expérience la plus intime porte le sceau de la société, l'élément le plus banal peut devenir l'expérience la plus intime.

C'est cette imbrication qu'articulent les *4 studies for selfportraits in surroundings*. Des souvenirs de longue date, des expériences – banales

et quotidiennes, mais qui continuent de me toucher – : voilà les matrices à partir desquelles le matériau et la structure sont développés.

C'est la rencontre entre l'expérience intime et un environnement façonné. Une structure sonore, développée à partir de l'expérience personnelle, rencontre la strate sonore documentant un environnement qui tout à la fois permet et prédéfinit l'expérience vécue.

Ce fondement paradoxal est réactualisé et réarticulé par la composition : d'une part, à travers une formation du son caractérisée par la projection et le traitement, d'autre part, par une polyphonie entre les sources sonores, les médiums concevant le son : l'instrument et celui/celle qui en joue, de même que l'électronique, qui livre des structures sonores composées et un traitement en temps réel.

L'interaction entre les différents niveaux est mise en œuvre en empruntant deux voies : d'une part celle des mécanismes polyphoniques de traitement relevant de la composition et faisant interagir les strates entre elles et, d'autre part, celle du traitement par l'électronique en temps réel projetant les deux niveaux (discours instrumental d'une part et électronique composée d'échantillons sonores

« documentaires » de l'autre) respectivement l'un sur l'autre. Chaque strate s'inscrit dans l'autre, chacune devenant perméable aux qualités de l'autre et s'actualisant grâce à celles-ci. Le travail de transformation se comprend comme un processus d'individuation des conditions présidant au projet : l'environnement documenté, tout ce qui est le fruit d'un apprentissage – expérience (intérieure), expérience vécue, expression des « sensations » –, l'instrument avec son idiome et ses prérequis à l'empreinte médiale. À ce deuxième niveau d'individuation, toutes les énergies et qualités emmagasinées peuvent réapparaître et s'agencer sous un jour nouveau et ainsi s'actualiser. L'individuation signifie également que l'écoute de la musique et la musique ne se confondent plus complètement : un espace est donné à la compréhension auditive pour qu'elle puisse faire sa propre expérience, par-delà les assignations et les imprégnations, et peut-être découvrir d'autres strates d'elle-même.

Clemens Gadenstätter, note de programme du concert ManiFeste du 25 juin 2022 dans la Grande Salle du Centre Pompidou, traduction de Philippe Abry.

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