

Luca Francesconi

*Animus II*

2007

AnimusIImax6  
2013



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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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## Table of Contents

<b>Table of Contents</b>	<b>2</b>
<b>Work related information</b>	<b>3</b>
Performance details	3
Detailed staff	3
Realisation	3
Useful links on Brahms	3
<b>Version related information</b>	<b>4</b>
Documentalist	4
Realisation	4
Upgrade Motivation	4
Other version(s)	4
Electronic equipment list	5
Computer Music Equipment	5
Audio Equipment	5
Video	5
Files	6
<b>Instructions</b>	<b>7</b>
Audio setup	7
Software presentation	7
The instrumentist follows a visual click-track in order to synchronise with the electronic part. The score is displayed with the click-track on a screen. The pages of the score are automatically changed by the click-track. The display is done by a slave computer which is linked to the main computer by an ethernet connection.	7
SCORE/CLICK-TRACK DISPLAY:	7
installation:	7
MAIN COMPUTER:	8
installation:	8
Inputs/Outputs:	8
Initialisation in max/msp:	9
Performance instructions	9
<b>Program note</b>	<b>10</b>

## Work related information

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### Performance details

- June 14, 2007, Paris, Ircam, Festival Agora

Publisher : Ricordi

### Detailed staff

- viola

### Realisation

- Benoît Meudic

### Useful links on Brahms

- [Animus II for viola and electronics \(2007\), 15mn](#)
- [Luca Francesconi](#)

## Version related information

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Documentation date: Dec. 1, 2013

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### 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

- Benoit Meudic (Computer Music Designer)

Version length: 20 mn

Default work length: 15 mn

### Upgrade Motivation

Max6 (ftm is still used)

### Other version(s)

- [Luca Francesconi - Animus II - ANIMUS\\_II\\_Max8\\_48kHz \(March 24, 2020\)](#)
- [Luca Francesconi - Animus II - ANIMUS\\_II\\_VCL-Musica-2018 \(Nov. 19, 2018\)](#)
- [Luca Francesconi - Animus II - AnimusIImax6-2015 \(Sept. 30, 2015\)](#)
- [Luca Francesconi - Animus II - concert 2010-04-22 \(May 5, 2010\)](#)
- [Luca Francesconi - Animus II - transfert\\_mustica\\_ftp \(April 14, 2010\)](#)
- [Luca Francesconi - Animus II - Animus II \(June 1, 2007\)](#)

## Electronic equipment list

### Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)  
main computer
- 1 MacBook Pro - *Apple Laptops* (Apple)  
laptop display
- 1 RJ 45 Cable - *Cable*  
for laptops ethernet connexion
- 1 Cable - *Cable*  
vga for screen
- 2 Max 6 - *Max* (Cycling74)
- 1 Fireface 800 - *Sound Board* (RME)
- 1 BCF 2000 - *MIDI Mixer* (Behringer)

### Audio Equipment

- 1 DPA 4021 - *Condenser Microphones* (DPA)  
for viola
- 6 Loudspeaker - *Loudspeakers*
- 1 DM1000 - *Digital Mixers* (Yamaha)
- 1 Lexicon 300 - *Effects Processor* (Lexicon)  
for amplification

### Video

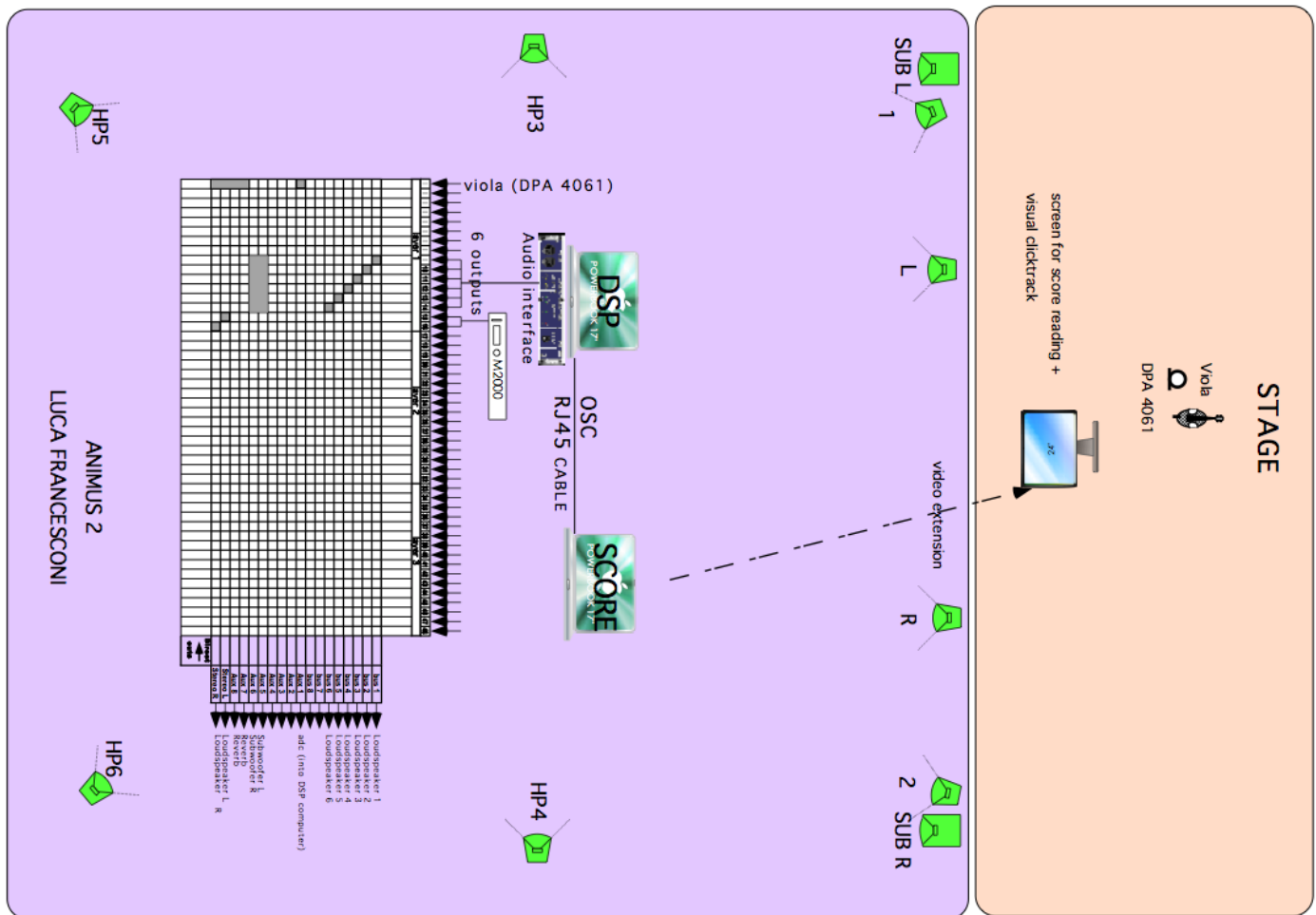
- 1 Screen - *Screen*  
for instrumentist

**Files**

<b>File</b>	<b>Type</b>	<b>Author(s)</b>	<b>Comment</b>
<a href="#">ANIMUS2 DEF.pdf</a>	Score	Luca Francesconi	manuscript
<a href="#">animusII.dmg</a>	All-in-one	Benoit Meudic	
<a href="#">rec-munich-alto.aif.zip</a>	Simulation files		recording of the Munich concert

# Instructions

## Audio setup



## Software presentation

The instrumentist follows a visual click-track in order to synchronise with the electronic part. The score is displayed with the click-track on a screen. The pages of the score are automatically changed by the click-track. The display is done by a slave computer which is linked to the main computer by an ethernet connection.

A control surface should be used in order to mix the electronic treatments and the soundfiles.

### SCORE/CLICK-TRACK DISPLAY:

#### installation:

Warning: the fullpath of the folder 'animusII-laptop' should not have any spaces, otherwise the shell scripts for score display will not run.

Copy the folder 'animusII-laptop' on the hard disk of the computer that displays the score and the click-track.

Launch max/msp and open the file 'animusII-laptop'.

Initialisation of the laptop display:

Instal "Adobe Reader 8 Installer" (the installer is in the folder "animusII/animusII-laptop/").

Open the score 'ANIMUS2 DEF.pdf'

Open the patch animusII-laptop-800\*600 in max.

Adapt the pdf size and the max patches to fit the entire screen.

Choose a manual ip adress for the computer and connect it to the main computer with an ethernet cable.

## MAIN COMPUTER:

### installation:

Copy the folder 'animusII-max' on the hard disk of the main computer.

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

You need to use ftm 'FTM.2.5.0.BETA.20-Max5' to play the click-track. This library is provided in the folder 'animusII/animusII-max/externals'.

Check that *ftm* is correctly installed.

Open the file 'animusII' in max-msp.

### Patch presentation:

The screenshot shows the 'animusII' patch interface. At the top left, there's a title 'AnimusII' and 'Luca Francesconi 2007'. Below that are several control buttons like 'p patches', 'open preset', 'matrice connect', 'open matrice', 'open scenes', 'open enveloppes', 'open dp-modulations', 'open SPATS', 'open modulation', and 'open click-track'. In the center, there's a 'HP' (Harmonizer Processor) object with a 5x2 grid of faders. Above the HP are various control objects including '1- load files', '3 -init', 'DAC on/off', 'dsp 0. %', 'MASTER', 'Next event/section', 'Click-track', and 'p tests'. Below the HP are two rows of faders for 'adc', 'sfile', 'sfileB', 'sfileC', 'sfileC2', 'sfile6A', 'sfile6B' and 'fiddle', 'gran', 'gran2', 'gran3', 'gran4', 'harm', 'harm2', 'harm3', 'harm4', 'samplor', 'spat', 'dac'. A blue box with a white circle contains the text '!! Bang here at bar 1 beat 1 for triggering soundfile !!'. A diagram shows a 5x2 grid of bars/beats with numbers 1-6. A text box says 'Put gate to one for rehearsal' and another says 'A 269: on commence à monter fog'.

The concert patch is composed of:

- Top right: interface for events triggering and click-track playing. Events are represented by a number corresponding to the bar number reported in the instrumental score. The highlighted number corresponds to the next event that will be triggered. During rehearsal, you can play click-trak from anywhere: select the bar/beat in the click-track panel, then start click-track).

- Top middle: main sub-patchers (audio, midi, libraries, events counter, reset, matrix connections).

- Bottom: live mixing faders.

### Inputs/Outputs:

There is 1 input for the alto.

There are 6 outputs for live electronics and soundfiles (dac 1..6 resp. on loudspeakers 1, 2, 3, 4, 5 and 6).



## Initialisation in max/msp:

To initialize the patch:

1. Click on '1-load files'
2. Click on '2-config' (figure 'midi-config') and select yhte midi input/output of 'mixette' in order to config your MIDI setup for the control surface (for mixing of adc, sfiles, samplor, harm and gran). You can access to the routing of midi channels by clicking on 'mixette' (picture 'midi-mixing-control').

Choose a manual ip adress for the computer and provide the ip adress of the laptop displaying the score and the click-track.

Save the main patch.

The configurations will be saved even if you quit max.

3. click on '3-init' and wait for the message 'ok bang' in the max message window.

The bar/beat position on the displaying computer should automatically be set to '-2 1'. If not, check the udp connection between the two computers.

4. turn the DSP on


## Performance instructions

Initialise the max/msp patch, turn the dac on.

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

On bar 1 beat 1, you have to manually trigger a soundfile (there is a bang button in the main patch for that). The important thing is to be synchronous with the instrumentist, not with the click-track.

Then, follow the soundfiles and the electronic treatments (harmonizer, samplor, granulator). The electronic should be at least as loud as the instrumentist.

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## Program note

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*Animus II* est le deuxième chapitre d'une série d'explorations sonores par des techniques digitales. Dans chaque pièce, un soliste se confronte à l'ordinateur : dans *Animus I*, c'était le trombone et ici l'alto – *Animus I* paraîtra sur un CD monographique de Luca Francesconi dans la collection « Sirène » de l'Ircam et de l'Ensemble intercontemporain édité chez Kairos (sortie prévue en novembre 2007). Ces deux pièces sont des commandes de l'Ircam.

C'est une nouvelle recherche de particules de lumière dans une matière usée, saturée, post-digitale.

Avec l'ordinateur, on explore d'abord ces lueurs puis les connexions musicales et vitales entre rythmes et couleurs. Mais cette *tekmè* n'est peut-être plus une alliée et démolit les limites de notre intimité, nous envahissant.

La pièce est née d'un projet avec Garth Knox il y a quinze ans : alors que nous écoutons le solo d'alto du *Quatuor n° 3* que nous étions en train d'enregistrer à la Radio de Cologne, nous avons pensé qu'il serait intéressant de développer ce fragment en œuvre à part entière, presque un « concerto » pour alto et électronique. Le rôle de cet élément sert de moteur générateur de fonctions compositionnelles et articulatrices mais aussi de fonctions expressives, et investit toute la pièce d'une dimension rituelle, d'une « tension sémantique ».

Luca Francesconi, Agora 2007

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