

Magnus Lindberg
Related rocks
1998

RelatedRocksMSP-Venise2013
2013



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 12, 1998, Paris, Ircam, Espace de projection

Publisher : Chester Music

Detailed staff

- 2 pianos, 2 percussionists

Realisation

- Serge Lemouton
- Juhani Liimatainen

Useful links on Brahms

- [Related rocks](#) for two pianos, two percussions and electronic device (1997), 20mn
- [Magnus Lindberg](#)

Version related information

Performance date: Oct. 12, 2013

Documentation date: June 29, 2013

Version state: valid, validation date : May 3, 2018, update : May 6, 2021, 3:09 p.m.

Documentalist

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

Realisation

- Serge Lemouton (Computer Music Designer)

Version length: 20 mn

Default work length: 20 mn

Upgrade Motivation

2014 version - light update for Venice Biennale concert (Makrokosmos)

Other version(s)

- [Magnus Lindberg - Related rocks - RelatedRocksPD-Philharmonie2015 \(Jan. 21, 2015\)](#)
- [Magnus Lindberg - Related rocks - RelatedRocksMSP-Manifeste2013 \(June 29, 2013\)](#)
- [Magnus Lindberg - Related rocks - 2012-RelatedRocksMSP-dudas \(Oct. 15, 2012\)](#)
- [Magnus Lindberg - Related rocks - transfert-boites \(Sept. 13, 2010\)](#)

Electronic equipment list

Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 Max 6 - *Max* (Cycling74)
- 1 Sound Board - *Sound Board*
6 audio outputs
- 2 Footswitch / Sustain Pedal - *Footswitch / Sustain Pedal*
- 1 Midi interface - *MIDI Interfaces*
2 input ports

Musical Instruments

- 2 SY 77 - *Synthesizers/Expanders* (Yamaha)

Files

File	Type	Author(s)	Comment
RelatedRocks-CahierDExploitation.pdf	Performance documentation	Marc Battier	"cahier d'exploitation":Original Documentation from 1997
RelatedRocksVenise2013.dmg	Performance patch	Serge Lemouton	Everything to play the piece
Related_rock.pdf	Score		

Audio setup

- ## Loudspeaker setup

Stage Monitors are required

Midi setup

- an audio/midi interface with at least 2 midi input ports and 6 audio output channels,
- 2 5- or 6-octaves Midi keyboards with 16 program change switches
- 2 switch (sustain) pedals

Software installation

This version uses Max (version 5 or 6) installation on Macintosh. It uses standard objects excepting the *sampler~* and *sampler.kg* external, that are included in the *lib/* folder.

System calibration and tests

Check both midi keyboards and pedals, it may be necessary to adjust the midi ports and controller numbers in the MAX patch.

Patch presentation

The screenshot displays two identical software windows side-by-side, each representing a different MIDI controller setup.

Left Window:

- Title bar: "select midi port for keyboard1 : [to Max 1]"
- MIDI Keyboard: Channel 7, A 191.M5p, p LOOP-TUNER!
- Controls: keyboard1_level slider at ~10dB, sustain button, loop button (disabled), tune knob set to 0 st, stopall 222 button.
- Track List:

ID	Type	Name	Freq	Vol	Pan	Env	Snd	Eff	Amp	Vel	Acc	Dec	Reverb	Delay
0	1	BASSMIX.E.WAV	28.0	24	42	1	127	0	0	0.00	-12.			
1	1	BASSMIX.NEW.WAV	24.0	43	54	1	127	0	0	0.00	-24.			
2	1	LOW-STRING24.WAV	24.0	55	66	1	127	0	0	0.00	-36.			
3	1	MET94XNEW.WAV	94.0	67	72	1	127	0	0	0.00	24.0			
4	1	BRUSHES-GUIR.WAV	89.0	73	77	1	127	0	0	0.00	12.0			
5	1	STYROX93X4.WAV	93.0	78	81	1	127	0	0	0.00	12.0			
6	1	STYROX97X4+.WAV	97.0	82	87	1	127	0	0	0.00	12.0			
7	1	MET91.WAV	91.0	88	120	1	127	0	0	0.00	0.00			
8	2	ARCO.DDO.WAV	67.0	24	47	1	127	0	0	0.00	24.0			
9	2	ESP67.ORIG.WAV	67.0	48	66	1	127	0	0	0.00	12.0			
10	2	ESP67.SLOW.WAV	67.0	67	90	1	127	0	0	0.00	-12.			
11	2	STYROX93X4.WAV	93.0	91	120	1	127	0	0	0.00	0.00			
12	3	ATTACK BRUSH.WAV	65.0	24	40	1	127	0	0	0.00	24.0			
13	3	CRESOC02.F-.WAV	77.0	41	42	1	127	0	0	0.00	36.0			
14	3	CRFSC01 F-.WAV	78.0	43	45	1	127	0	0	0.00	36.0			
- [x] reload button

Right Window:

- Title bar: "select midi port for keyboard2 [to Max 2]"
- MIDI Keyboard: Channel 5, B 166.M5p
- Controls: keyboard2_level slider at ~10dB, sustain button, loop button (disabled), tune knob set to 0 st, stopall 222 button.
- Track List:

ID	Type	Name	Freq	Vol	Pan	Env	Snd	Eff	Amp	Vel	Acc	Dec	Reverb	Delay
0	1	BASSMIX.E.WAV	28.0	24	42	1	127	0	0	0.00	-12.			
1	1	BASSMIX.NEW.WAV	24.0	43	54	1	127	0	0	0.00	-24.			
2	1	LOW-STRING24.WAV	24.0	55	66	1	127	0	0	0.00	-36.			
3	1	MET94XNEW.WAV	94.0	67	72	1	127	0	0	0.00	24.0			
4	1	BRUSHES-GUIR.WAV	89.0	73	77	1	127	0	0	0.00	12.0			
5	1	STYROX93X4.WAV	93.0	78	81	1	127	0	0	0.00	12.0			
6	1	STYROX97X4+.WAV	97.0	82	87	1	127	0	0	0.00	12.0			
7	1	MET91.WAV	91.0	88	120	1	127	0	0	0.00	0.00			
8	3	ATTACK BRUSH.WAV	65.0	24	40	1	127	0	0	0.00	24.0			
9	3	CRESOC02.F-.WAV	77.0	41	42	1	127	0	0	0.00	36.0			
10	3	CRESOC01.F-.WAV	78.0	43	45	1	127	0	0	0.00	36.0			
11	3	PIPE.CRS.WAV	66.0	46	57	1	127	0	0	0.00	12.0			
12	3	SEAGULL04.WAV	62.0	58	66	1	127	0	0	0.00	0.00			
13	3	ATTACK04.CRS.WAV	81.0	67	70	1	127	0	0	0.00	12.0			
14	3	PIZZ-FNHARM.WAV	75.0	71	82	1	127	0	0	0.00	0.00			
- [x] reload button

Bottom Left Panel:

- "CD Audio Track :
- Selectors: 0, 1, 2, 3; currently selected is 0.
- Slider: CD_level from -10 dB to +10 dB, currently at 0 dB.

Center Overlay:


Related Rocks

Bottom Right Icon:

An icon labeled "Audio Status" featuring a speaker symbol.

Performance notes

The 3 "CD" sequences are manually triggered directly from the patch (use the 1 2 3 keys of the macintosh keyboard, the space bar stops the sequence)

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Program note

Related Rocks exprime parfaitement la conception polystylistique de la pensée de Magnus Lindberg. Utilisant toutes les ressources de l'informatique musicale, Lindberg y cherche des concepts servant à la composition même de l'œuvre et à la réalisation d'objets sonores qui sont déclenchés par les pianistes à l'aide de claviers Midi pilotant l'ordinateur. Clairement, Lindberg développe des continuités entre des sonorités très diverses, des formations harmoniques et/ou rythmiques très différenciées, voire des allusions stylistiques éloignées, à tel point que certains critiques n'ont pas hésité à parler de patchwork musical. Mais cette diversité tient avant tout au matériel et aux instruments pour lesquels la pièce est écrite : les pianistes approchent toutes les formes d'écriture pour l'instrument développées depuis deux siècles, tandis que la percussion révèle ses relations étroites avec la musique minimaliste, le jazz ou les musiques non-occidentales. Chaque section musicale, chaque fragment stylistique est ainsi clairement démarqué et tout l'art de Lindberg est consiste à créer ces continuums.

Eric de Visser.

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