

Michael Jarrell  
*Droben Schmettert ein greller stein*  
2001  
Max7\_64b-2018  
2018



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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

Table of Contents	2
Work related information	3
Performance details	3
Detailed staff	3
Realisation	3
Useful links on Brahms	3
Version related information	4
Documentalist	4
Realisation	4
Upgrade Motivation	4
Other version(s)	4
Electronic equipment list	5
Computer Music Equipment	5
Audio Equipment	5
Files	6
Instructions	7
hall plan	7
Install - Installation Front Plan	8
Connexion setup diagram - Audio Connexions Diagram	9
Install - installation	10
Max Patch	10
Max File Preferences	10
Max Audio Status	10
ADC/DAC	10
Main patch	10
How to Use the Concert Patch	11
About droben_play_list file	11
Syntax	11
Program note	12

## Work related information

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### 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

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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

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

- 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**

<b>File</b>	<b>Type</b>	<b>Author(s)</b>	<b>Comment</b>
<a href="#">Droben-2018</a>	Patch		

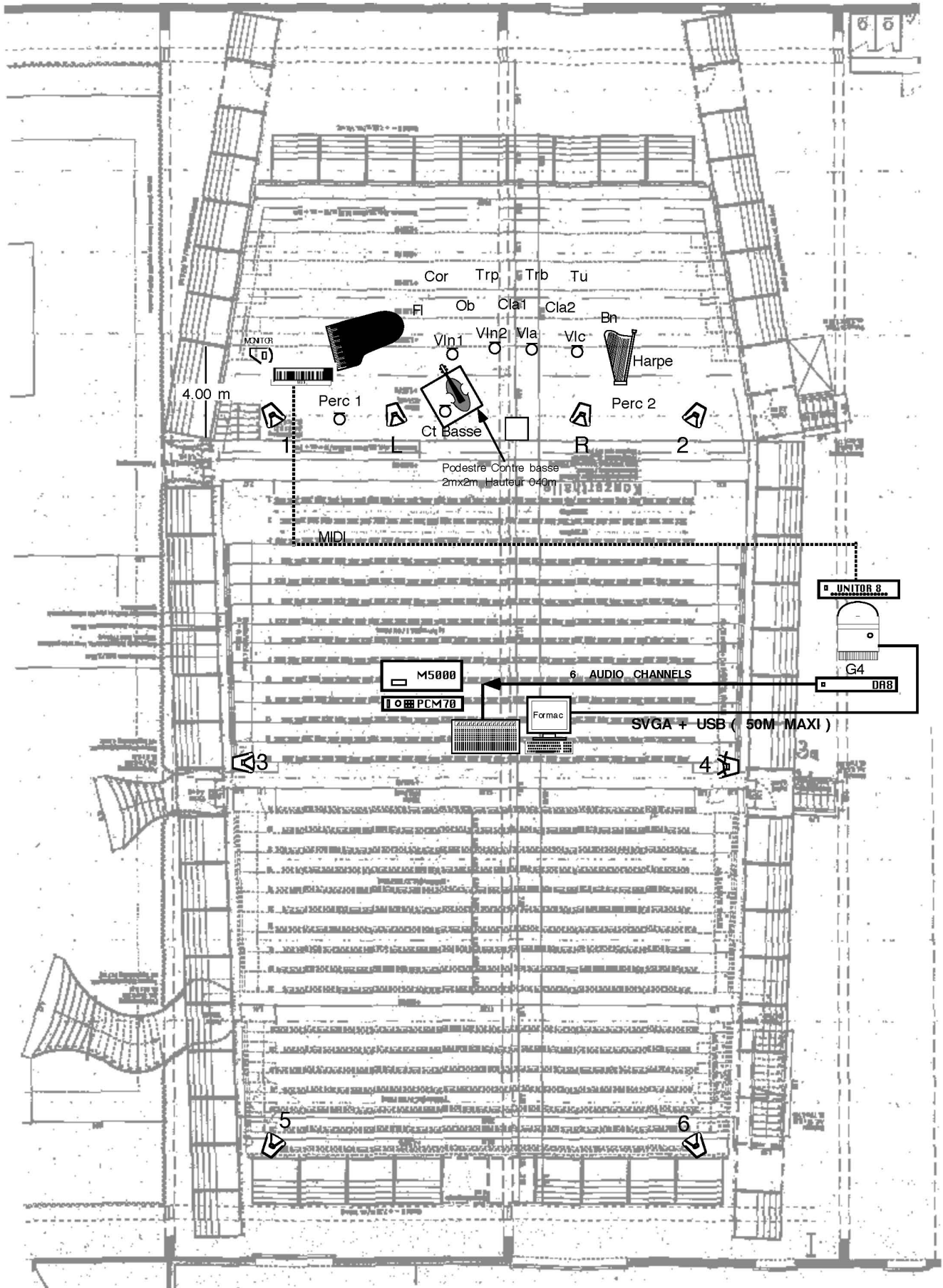
# Instructions

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**hall plan**

M.Jarrell

### Droben schmettert ein greller Stein

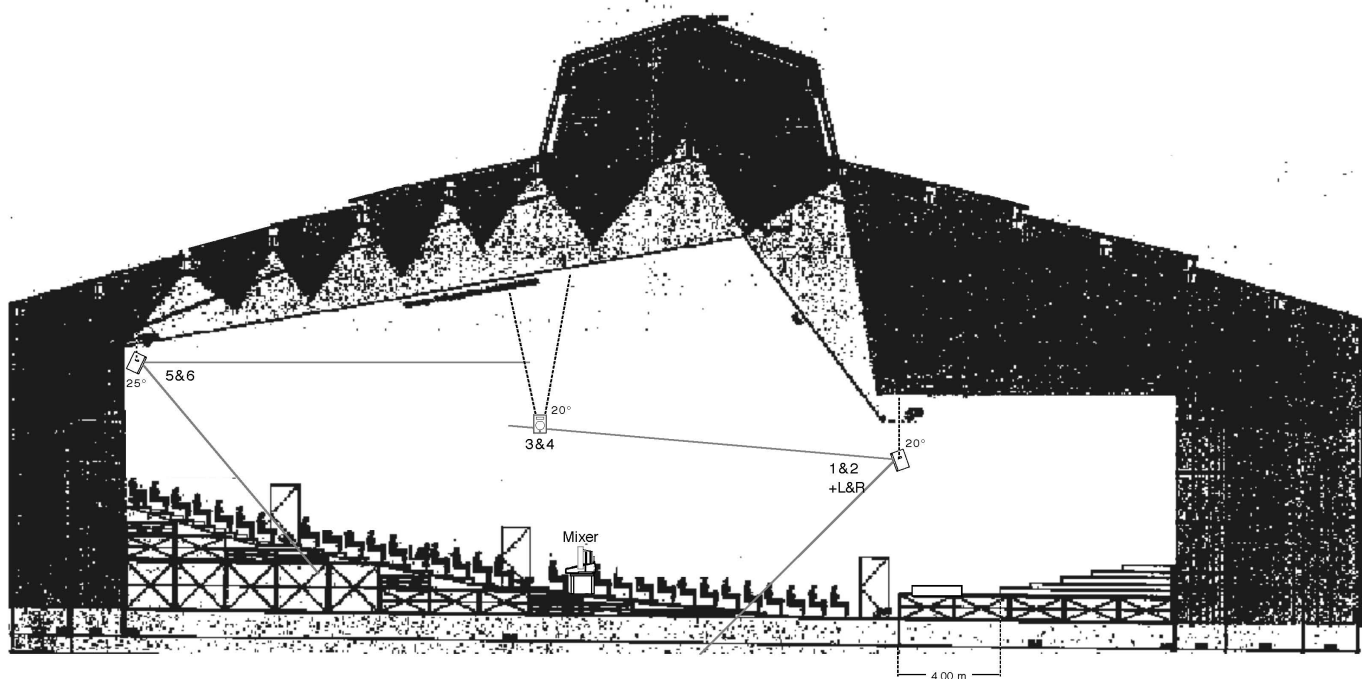


Install - Installation Front Plan



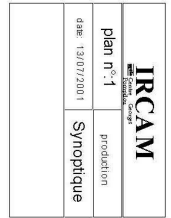
M.Jarrell

Droben schmettert ein greller Stein

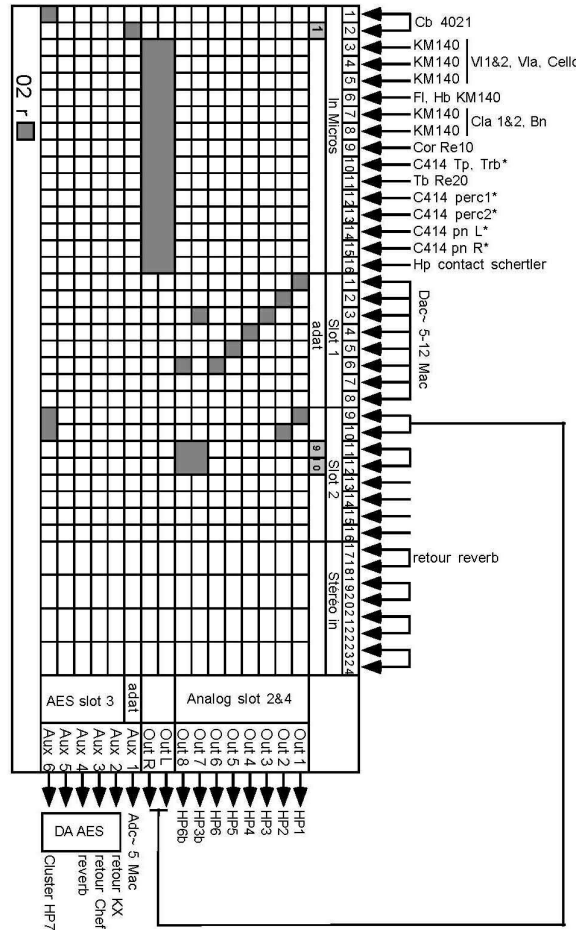


Elevation View

### Connexion setup diagram - Audio Connexions Diagram



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

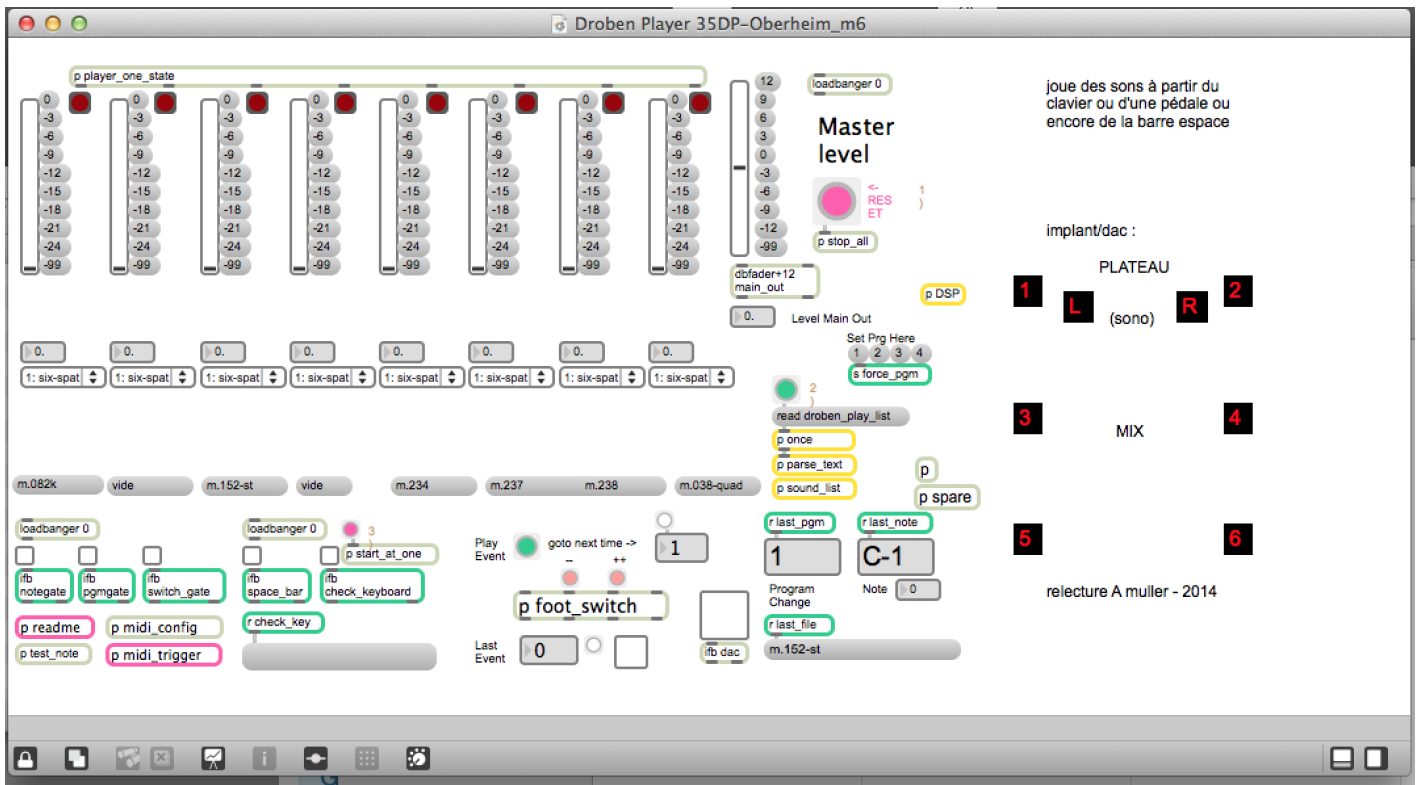
**ADC/DAC**

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

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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 parlais 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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