

Pierre Jodlowski

Mixtion

2002

Mixtion - version 2020
2020



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

- May 28, 2002, Paris, Conservatoire national supérieur, Prix de la classe de saxophone de Claude Delangle.

Publisher : Jobert

Detailed staff

- 1 tenor saxophone

Useful links on Brahms

- [Mixture](#) for tenor saxophone and electroacoustic device (2002), 15mn
- [Pierre Jodlowski](#)

Version related information

Performance date: May 2, 2002

Documentation date: Dec. 15, 2020

Version state: valid, validation date : June 29, 2022, update : June 29, 2022, 10:16 a.m.

Documentalist

Dionysios Papanikolaou (Dionysios.Papanikolaou@ircam.fr)

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

Realisation

Default work length: 15 mn

Upgrade Motivation

port to Max 8.2

Comment

Upgrade of UI

Replaced fiddle~ with fzero~

Replaced cycle~ with ioscbank~

Fixed phasor~ DC offset

Added post-production elements (filter, reverb, saturation)

Added modulation to the filter's center frequency

Other version(s)

- [Pierre Jodlowski - Mixtion - version cnsmdp \(Dec. 16, 2021\)](#)
- [Pierre Jodlowski - Mixtion - Premiere \(April 14, 2010\)](#)

Files

File	Type	Author(s)	Comment
JODLOWSKI_Mixtion_2020	All-in-one	Dionysios Papanikolaou	

Instructions

Patch Max/Msp

- Open *Jodlowski_Mixtion_vers-2020.maxpat*

AUDIO STATUS

- Check Audio Status for signal mapping. 1 Input on ch 1, 4 outputs on ch 1-4.
- Fix Sampling Rate to 48KHz.
- I/O Vector Size : 256 Samples.
- Signal Vector Size : 64 Samples.
- Scheduler in Overdrive : 1.
- Audio interrupt : 0.

INITIALISATION CHECKLIST

- **click on init button** (on the patch, bottom right)
- turn on DSP
- You're ready to perform !

INPUT

- The input is used only for pitch and amplitude tracking using *fzero~*.
- All kind of processing (filtering, reverb, etc) should be operated on the final mixer.
- The input of the patch must not have any kind of processing.

REAL TIME SYNTH

- The real time synth comes from the 2009, *cnsmp* workshop version of the composer. It is not a scored element of the piece and it is there exclusively for improvising purposes.
- The real time synth resynthesizes the data after the pitch and track analysis using a *phasor~* and 8 *iosbank~* oscillators.
- **Phasor** : There is one filter, with two possible filter types, *lopas* and *hipass*. The filter's center frequency is modulated by tracking data. In this version you can transpose the offset frequency (in octaves).
- **Sin** : when "follow amp" is on (default) the synth follows the analysis data. When off the volume stays stable independently tracking.
- The reverb applies only on the real time synth. Adjust the dry/wet knob for a better mixing. Avoid to change the reverb parameters, unless necessary. You can store these changes in a new preset *p DSP+RVB/p REVERB*. In case you create a new preset you have to import the *.json* file manually. Do not write over the original *.json* file.

MIDI

- Turn on MIDI & Keys for activating the MIDI pedal and the shortcuts. Once your MIDI & Keys is on your keyboard becomes a triggering interface. Don't use it unless necessary ! be very vigilant !!
- Check the polarity of your MIDI pedal. (Some pedals have inversed polarity.)
- You can always re-trigger any event by your computer using arrows and spacebar, or by mousing.
- If you need to use a MIDI controller click on Assign MIDI Map (down center-right of the main patcher window) in order to map any controller directly.

SHORTCUTS

- infos => Shift + "i"
- Stop => "s"
- Trigger event => "spacebar"
- Next Event => Right Arrow
- Previous Event => Left Arrow

Program note

La Mixtion est un terme ancien, synonyme de mixture. « Des éléments hétéroclites sont mélangés et donnent naissance à une substance nouvelle. »

Conçue comme un dialogue entre l'instrument et les sons qui l'entoure cette pièce explore tour à tour une écriture figée dans le temps des sons fixés et des passages plus libres fonctionnant sur le mode du temps-réel.

Le saxophone se dévoile ici sous de multiples angles : parfois solitaire et expressif, ailleurs, partie d'une polyphonie aux accents jazz, sonorités transformées et éclatées dans un espace quadriphonique...

Le temps de l'œuvre se déroule comme la découverte d'une ville dont la richesse proviendrait de ses multiples facettes. C'est là qu'est l'alchimie (comme un éloge de la différence possible) : des éléments disparates que des touches de couleurs, souvent répétées, vont tenter d'unir.

Pierre Jodlowski.

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