

Vassos Nicolaou
Otemo
2009
premiere
2009



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 17, 2009, Paris, musée d'Orsay, festival Agora

Publisher : Inédit

Detailed staff

- 1 vibraphone

Realisation

- Serge Lemouton

Event

- Concert "Segui" - Wed 17 Jun 2009 - Auditorium du musée d'Orsay - Agora 2009

Useful links on Brahms

- [Otemo](#) for vibraphone and electronics (2009), 10mn
- [Vassos Nicolaou](#)

Version related information

First performance

Performance date: June 17, 2009

Documentation date: June 17, 2009

Version state: valid, validation date : May 3, 2018, update : May 6, 2021, 3:10 p.m.

Documentalist

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Realisation

- Serge Lemouton (Computer Music Designer)

Version length: 10 mn

Default work length: 10 mn

No other version available

Electronic equipment list

Computer Music Equipment

- 1 MacPro - *Apple Desktops* (Apple)
- 1 Max/MSP - *Max* (Cycling74)
version 5.0.7
- 1 UFX - *Sound Board* (RME)
- 1 BCF 2000 - *MIDI Mixer* (Behringer)

Audio Equipment

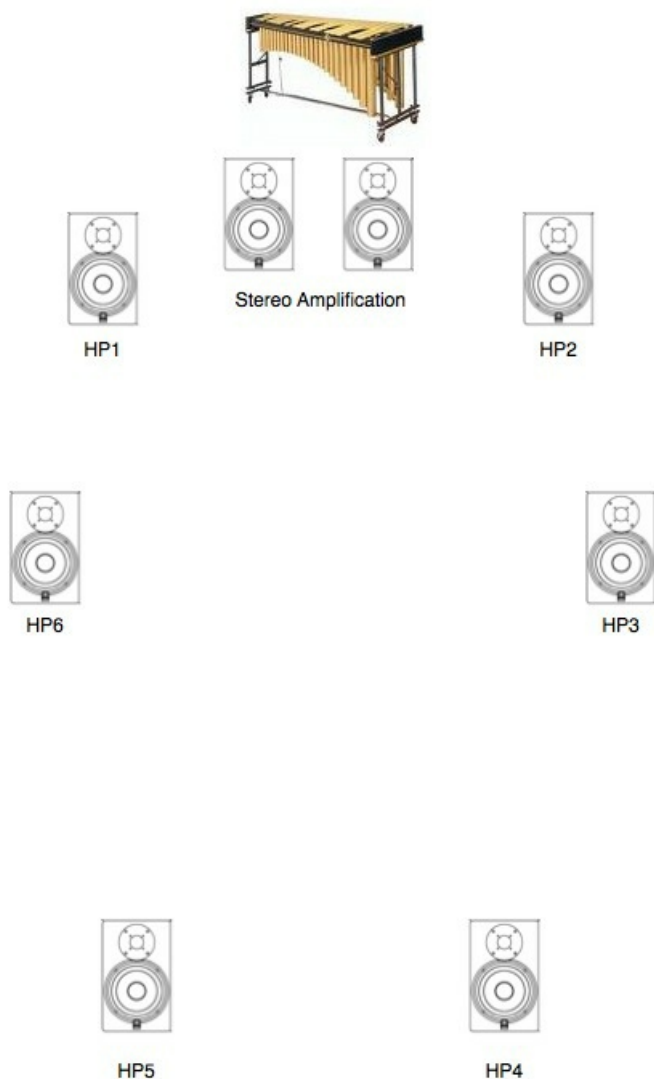
- 2 SM 57 - *Dynamic Microphones* (Shure)
Mixed on mono for score following and transformations
- 2 DPA 4061 - *Condenser Microphones* (DPA)
For sound reinforcement
- 1 Amplifier - *Amplification*
- 8 Loudspeaker - *Loudspeakers*

Files

File	Type	Author(s)	Comment
otemo sound banks	Sound banks	serge Lemouton	Sampler programs and sounds required to play the piece
otemo max patch	Patch	serge Lemouton	Max MSP patch and libraries
otemo-recordings	Simulation files	Daniel Ciampolini	Recordings of the vibraphone part to test the patch

Instructions

Loudspeaker setup



Software installation

The Otemo folder contains 2 directories :

- otemo-pat contains the max patch, and all the abstractions and external objects required.
- otemo-machfive contains the sampler banks that are loaded into the max patch using the sampler~ object. The Motu MachFive software sampler is not required to run the the patch, it is only used to edit the sampler banks.

Launch Max5 (version 5.07)

set the File Preferences to the following folders (and their subfolders):

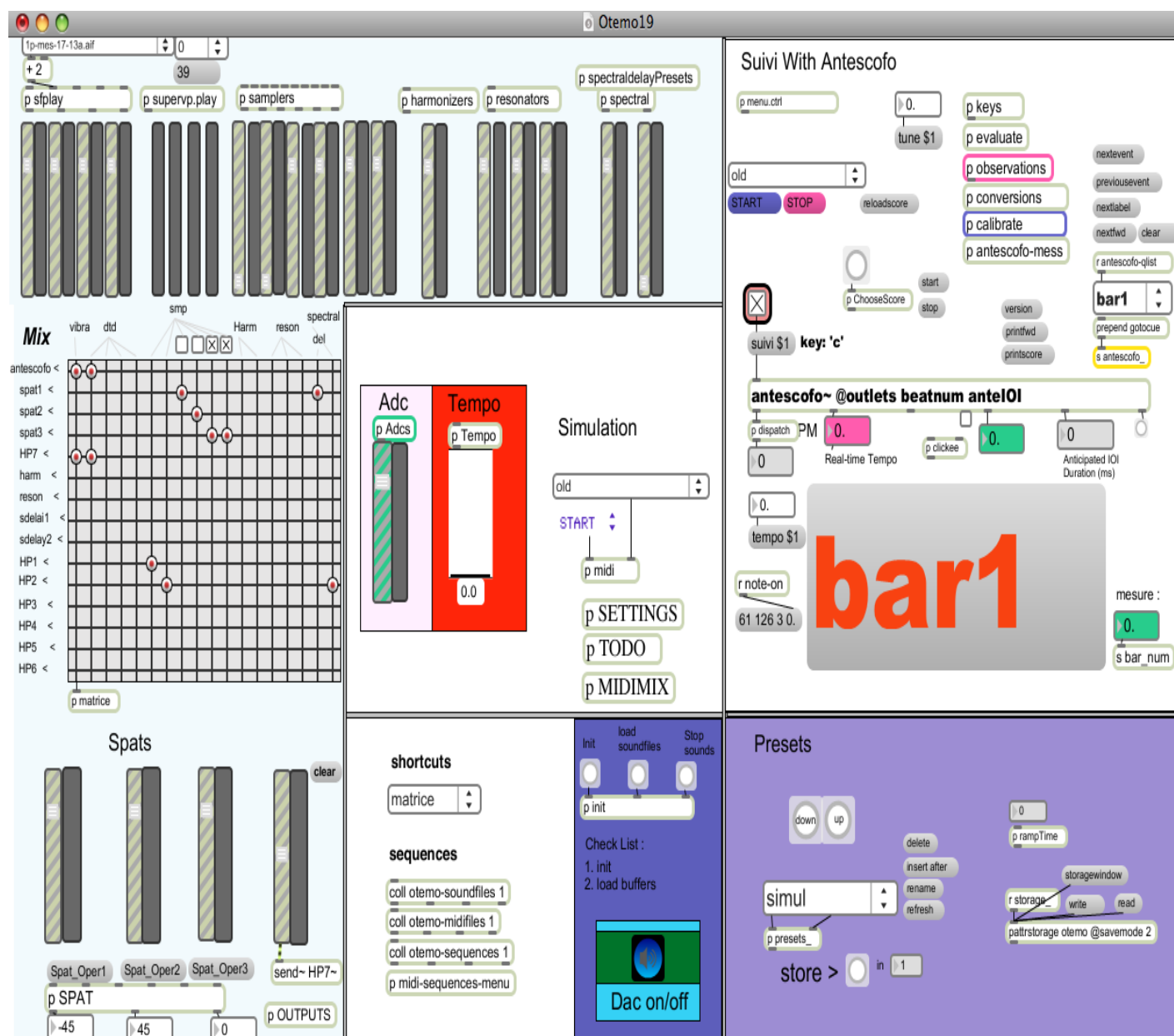
- otemo-pat/lib
- otemo-machfive

set the DSP Status to :



Patch presentation

open the Otemo19 patch



Vassos Nicolaou : Otemo for vibraphone and live electronics (2009)

Initialization routine

1. clic on the Init Bang
2. turn the Dac On
3. select the antescofo Score for the first section "otemo-Aj-090608+tournes.ascovassos.txt" in the Menu on the "Suivi With Antescofo" section of the main patch.
4. stop the score follower (just below the menu)
5. When the vibraphonist is ready to play the piece, start the score follower.

Keyboard Commands

The following keys on the numeric keypad are used to control the patch during the execution :

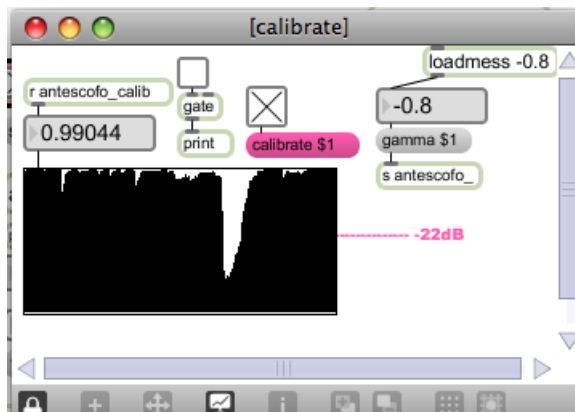
- 0 : stop the score follower
- . : start the score follower
- enter : advance to next bar

System calibration and tests

For the audio score following, two microphones (SM57 type) are set 15 cm below the vibraphone keys :




Open the "patcher calibrate" to adjust the level of the mix of these microphones



Put the calibrate toggle on : the multislider should be high (as on the picture) and go below -22dB only for real silences.

Performance notes

You should monitor the score follower during the execution, in order to recover some eventual mistakes. For this purpose, use the computer keyboard ([see the keyboard shortcuts section](#))

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Program note

Cette pièce s'inspire de l'architecture chaotique de Tokyo et du sens de l'ordre particulier qui en résulte.

Elle commence par plusieurs motifs de rythmes harmoniques, superposés et projetés dans des champs harmoniques. Chaque événement musical possède sa propre vitesse ; de nombreux changements de tempos surgissent donc au cours de la pièce. Des permutations dans l'ordre des événements eux-mêmes se produisent fréquemment, dessinant des sortes de boucles dissimilaires et créant ainsi un cercle vertueux. En principe, plus le tempo est lent, plus le jeu devient rapide, et plus un grand nombre d'informations est transmis. Les brusques changements et coupures désorientent la perception, puis la mémoire. Vers la fin de la première partie, la musique se dissipe dans un silence presque total.

La deuxième partie est plus systématique, sans présenter pour autant de répétitions exactes. Les images de « miroirs déformants » du matériau du vibraphone sont données sur différents registres par l'électronique. La pièce se termine en jeu mécanique, voire robotique. Grâce au logiciel de suivi de partition Antescofo, l'ordinateur suit le musicien et ajuste la coordination avec l'électronique. Dans la partie électronique, tous les paramètres de temps sont contrôlés constamment par la vitesse réelle du musicien.

Vassos Nicolaou, programme de la création, Agora 2009.

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