

Matteo Gualandi  
*We Are Not the Waves*  
2024

Premiere at ESPRO  
2024



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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
Comment	4
No other version available	4
Electronic equipment list	5
Computer Music Equipment	5
Audio Equipment	5
Video	5
Files	6
<b>Instructions</b>	<b>7</b>
Presentation	7
Software Installation	7
General, Video & Stage setup	7
Audio Setup	8
Dsp status	9
Midi Setup	9
<b>Patch</b>	<b>9</b>
Patch Presentation	9
Initialization routine	10
Shortcuts	10
Patch Presentation	10
<b>Performance Notes</b>	<b>11</b>
<b>Simulation</b>	<b>12</b>
<b>Program note</b>	<b>13</b>

## Work related information

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### Performance details

- Jan. 13, 2024, France, Paris, Ircam, Espace de projection

### Detailed staff

- flute, clarinet (also contrabass clarinet), violin, viola, cello

### Realisation

- Yann Brécy
- Serge Lemouton

### Useful links on Brahms

- [We Are Not the Waves](#) for quintet, electronics and video device (2023), 15mn
- [Matteo Gualandi](#)

## Version related information

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First performance

Performance date: Jan. 13, 2024

Documentation date: Jan. 19, 2024

Version state: valid, validation date : Jan. 23, 2024, update : Jan. 23, 2024, 12:41 p.m.

### Documentalist

yann brecy (yann.brecy@ircam.fr)

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

### Realisation

- Matteo Gualandi (Composer)
- Yann Brecy (Computer Music Designer)
- Serge Lemouton (Computer Music Designer)
- Clément Cerles (Sound engineer)
- Jérôme Tuncer (Video assistant)

Version length: 15 mn

Default work length: 15 mn

### Upgrade Motivation

Premiere at ESPRO. First documentation

### Comment

Premiere at ESPRO. First documentation

### No other version available

## Electronic equipment list

### Computer Music Equipment

- 5 Raspberry Pi - *Computers* (Raspberry)  
3 or 4B, must have a composite video output
- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 Mac OS - *OS* (Apple)  
Mac Studio
- 1 Max 8 - *Max* (Cycling74)
- 1 Digiface Dante - *Sound Board* (RME)  
or digital audio interface with at least 8 input & 40 output
- 1 BCF 2000 - *MIDI Mixer* (Behringer)
- 1 MIDI interface - *MIDI Interfaces*

### Audio Equipment

- 5 Loudspeaker - *Loudspeakers*  
At minimum, for the electronics
- 2 subwoofer - *Subwoofers*  
at minimum, for the electronics
- 1 Digital Mixing Desk - *Digital Mixers*  
With sufficient input & output
- 1 Reverberation Processor - *Reverberation*  
for the electronics

### Video

- 5 Trinitron (KX-21HV1) - *CRT Monitor* (Sony)
- 1 Millumin 4 - *Video Environment* (Anomes)  
Millumin 4

**Files**

<b>File</b>	<b>Type</b>	<b>Author(s)</b>	<b>Comment</b>
<a href="#">SD card images</a>	Other	Jerome Tuncer	for the 5 raspberries
<a href="#">Score</a>	Score	Matteo Gualandi	Musical & Event Score
<a href="#">global, video &amp; technical rider</a>	Technical rider	Clement Cerles, Jerome Tuncer, Yann Brecy	
<a href="#">Rehearsal</a>	Ableton session		Recording of rehearsal, for simulation purposes
<a href="#">We are not Maxproj</a>	Patch	Yann Brecy, Serge Lemouton	Maxproj
<a href="#">Externals</a>	Software		Externals: Spat5, Samplor 3, MaxSoundBox, Antescofo
<a href="#">Video</a>	Video	Matteo Gulandi, Jérôme Tuncer	Video files and Millumin session

## Instructions



For any representation of the piece, the user must contact the composer

### Presentation

The piece was made and premiered at IRCAM - ESPRO. *We Are Not The Waves* features local spatialization, real-time effects, amplitude following and sound playback.

Each musician, showing its back to the audience, is paired with a CRT televisor and facing it. Videos are displayed on the screens, following the score and transformed using the amplitude of the instruments.

Each effect and sound-file is designed to be attached to a musician-CRT duo, and spatialized accordingly in addition to the frontal amplification system.

*Detailed formation :*

- Flute
- Violin
- Viola
- Cello
- Clarinet & Contrabass Clarinet
- Electronics, for a strict minimum of 5 outputs
- Ambisonic system
- Video installation for five CRT televisor

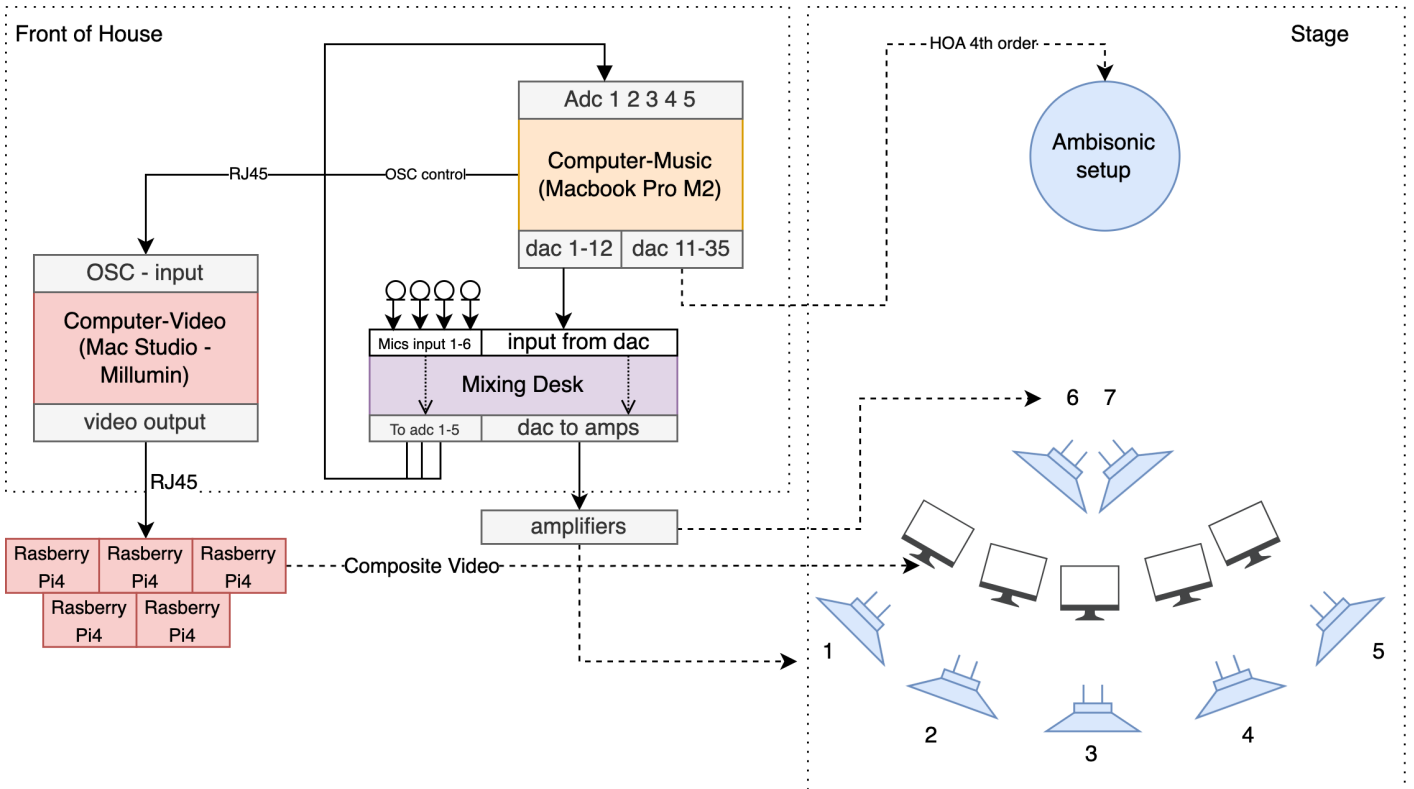
### Software Installation

Max 8.5.X or higher is necessary.

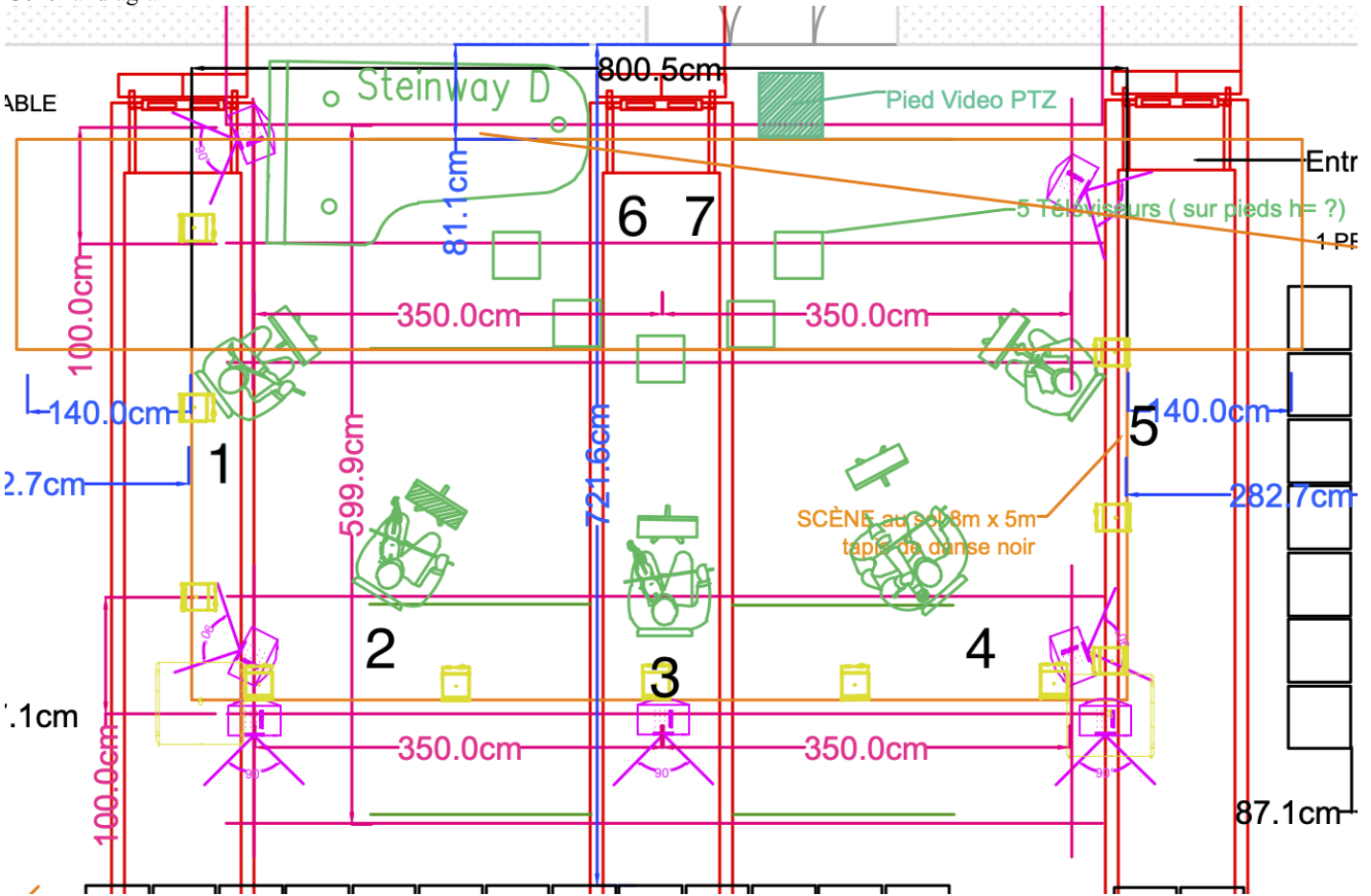
Put the whole folder in your max file preferences. Be sure to remove any other antescofo object from your path  
Install the necessary packages (provided : MaxSoundBox, Sampler3, Spat 5, Anstescofo for native M1)

### General, Video & Stage setup

The idea, in addition to a frontal amplification system, is to have one loudspeaker (1-5) for each musician on stage, at their position, playing the electronics and the soundfiles. The composer wants the sound to be localized with the instrumentalists or/and the monitors (eg. The chorus of the flute must be coming from the flutist and the flutist only). Loudspeakers 6 & 7 were put behind the monitors, to refocus the sound image of the “Interferences” sound files on the monitors.



General diagram



Loudspeaker setup on stage

You will find more detailed diagram for the video and the concert at ESPRO on the files download section.

**Audio Setup**



- **5 audio input** : one for each musicien, feeding the signal to envelop follower and real-time effects
- **5 audio output** : for the real time effects, 1 short delay, 1 long delay, 1 chorus. Each effect has effectively five input and five output. Dac 1 to 5, must be send to speaker 1 to 5
- **5 audio output** : For the “interferences” soundfiles, synth. Dac 6 to 10, must be send to speaker 1 to 5.
- **2 audio output** : For the White noise (“SeaSF”) at the start. Dac 11 to 12, must be send “everywhere”
- **2 audio output** : For a stereo doublebass drone soundfile. Dac 13 to 14, at the discretion of the sound engeenier.
- **1 optional audio output** : For a click track (not used during rehearsal and concert). Dac 15
- **25 audio output** : For an ambisonic 4th order soundfile. Dac 17 to 41

All the soundfiles are in /WeAreNot/media/Sounds

## Dsp status

- SR : 48 kHz
- IO 512
- VS 512
- Overdrive ON
- Audio Interrupt OFF

## Midi Setup

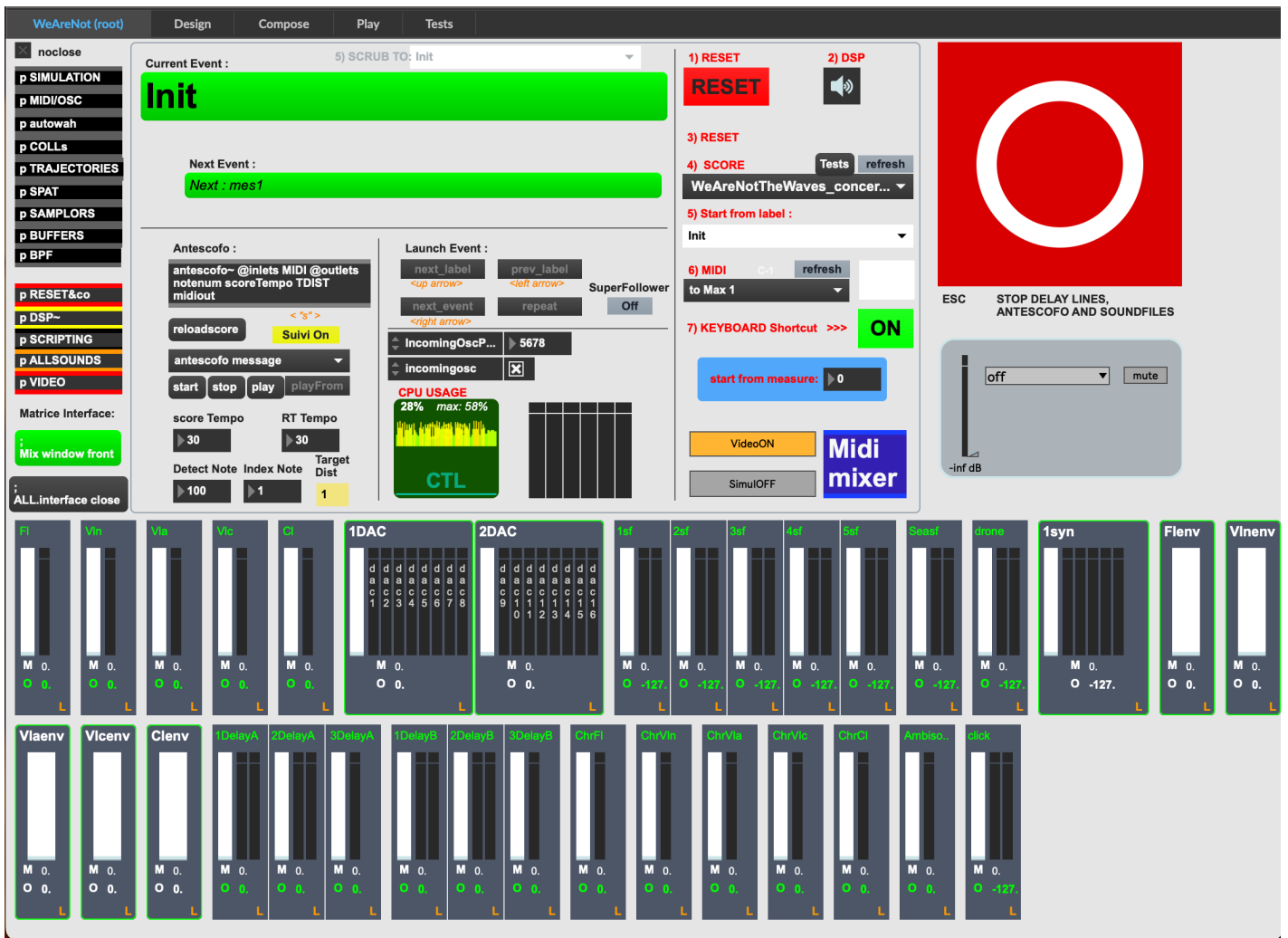
A midi mixer to mix the level of the electronics (Delays, Chorus, Synth, Drone, Interferences and ambisonic)

## Patch

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### Patch Presentation

*WeAreNot.maxproj* opens the main patch *WeAreNot.maxpat*. It contains the concert Antescofo score, ctl, interface and DSP. The structure of the patch is of a collection of module, and a Matrix for connecting all these modules. Click on a module name to open it and see its details.



## Initialization routine

- Check Max Window and antescofo version
- Check Audio outputs config & outputs
- Check that sound files are loaded in the subpatcher “p ALLSOUNDS”. if not drag and drop the Interferences folder into it.
- Load the antescofo score “WeAreNotTheWaves\_concert.asco.txt” (in /WeAreNot/data/ANTESCOFO )
- Launch DSP
- Check that the patch is sending information through the OSC (you need to have “VideoON” activated and send the osc to the right IP address. Have a look in the subpatcher “p Video”)
- Osc is sent at each antescofo event and during C Part when there is envelop following
- The “init” event enables ADC, and send an OSC message “mes0” to the video computer

## Shortcuts

- Right Arrow for Next event
- Left Arrow for Previous event
- ESC to purge delay lines, stop the soundfiles, and the antescofo following

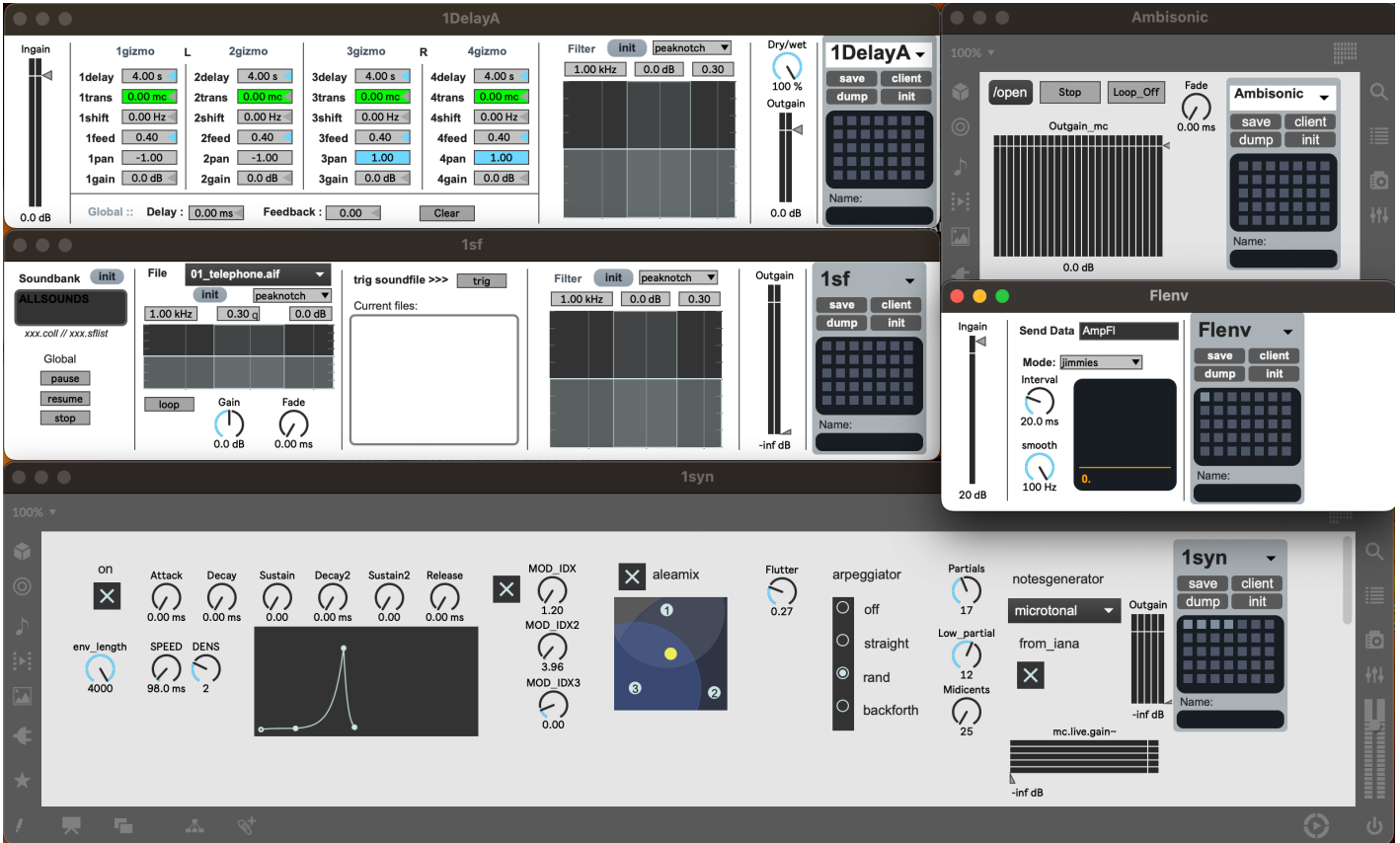
## Patch Presentation

The structure of the patch is of a collection of modules, and a Matrix for connecting all these modules. Everything is controlled by the antescofo score.

It's designed for the Computer Music Designer to live trig and mix the events and navigate the score.

- All the modules are connected to the matrix and dac via the “p DSP~” sub patcher.
- “\*\*”p Scripting”\*\* is for the structure of the patch, modify at your own risk.
- “p ALLSOUNDS” is a library for the soundfiles player
- “P VIDEO” convert the data from envelop following to Millumin readable OSC messages. The OSC sending is inside
- The five-first module are an abstraction and control of the ADC. You can connect them to the dac for monitoring or simulation perspective

- **1 DAC & 2 DAC** are self explanatory. They are used as a Master
- **“1sf” to “5sf”** are the sound files player for the “Interferences”
- **“SeaSF”** for the White noise at the beginning.
- **1syn** is a Iana synthesizer
- **Xenv** are the envelop follower for realtime control of the video.
- **“Delay A”** is the long delay module, one voice for each musician
- **“Delay B”** the short delay module
- **“ChrX”** the chorus module
- **“Ambisonic”** the ambisonic sound file player
- **“Click”** for the click track



- The **“MIDIMIXER”** Patcher is for controlling the patch with a midi mixer. Connect to the slider and buttons at your convenience
- **VideoON** Button is for sending or not sending the Osc cues and data to the Video computer.
- **SimulOFF** Button is for receiving or not midi info from a simulation.




## Performance Notes

- An event score is given within the main score, describing the detail of audio & video event for each cue.

## Simulation

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- A recording of rehearsal is given within an Ableton Live session. For simulation purposes, it consists of a multi-track recording of the dry instruments and a midi track for automatic trigger of the electronic cues.

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## Program note

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Pour décrire la mer à quelqu'un qui ne l'a jamais vue, quels mots utiliser ?

*We Are Not the Waves* s'inscrit dans un cycle de pièces (commencé en 2021 avec *Rituale Ritorno Ricordo*) qui partagent un même dispositif audiovisuel et interrogent toute la nature de la mémoire. La mémoire, qui nous fait perdre le sens de l'émerveillement, nous trompe en nous faisant croire que l'on connaît déjà la réalité environnante, mais la mémoire qui, tout à la fois, est le lieu de l'affection, de la nostalgie. Si seulement nous pouvions oublier un instant ce qu'est la mer, comment pourrions-nous en restituer l'essence ? Cette pièce est une tentative de réponse à cette question, à travers les vagues et les interférences du souvenir : tout en cherchant, non pas un langage nouveau, mais à apporter un soin renouvelé pour celui qui, fragile et abîmé, existe déjà. *We Are Not the Waves* a été écrite à Marseille dans le cadre d'une résidence organisée par la Fondation Meyer et le couvent de La Côme/Montévidéo, que je remercie pour leur soutien.

Matteo Gualandi, note de programme du concert du 13 janvier 2024 à l'Espace de projection, à l'Ircam.

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