

Luca Francesconi

Animus

1995

AnimusMax6
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 15, 1995, Paris, Ircam, Espace de projection

Publisher : Ricordi

Detailed staff

- trombone

Realisation

- Tom Mays

Useful links on Brahms

- [Animus](#) for solo trombone and live electronics (1995), 12mn
- [Luca Francesconi](#)

Version related information

Performance date: Jan. 24, 2007

Documentation date: Dec. 1, 2013

Version state: valid, validation date : May 3, 2018, 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

- Luca Francesconi (Composer)
- Tom Mays (Computer Music Designer)
- Sandrine Pages (Documentalist)
- Benoit Meudic (Computer Music Designer)

Version length: 12 mn

Default work length: 12 mn

Upgrade Motivation

Max6

Comment

patch not checked in performance

Other version(s)

- [Luca Francesconi - Animus - Max8 48kHz \(Jan. 30, 2020\)](#)
- [Luca Francesconi - Animus - Max7 \(July 27, 2017\)](#)
- [Luca Francesconi - Animus - max5-untested_withdoc \(Oct. 24, 2012\)](#)
- [Luca Francesconi - Animus - AnimusMax4 \(Oct. 24, 2012\)](#)
- [Luca Francesconi - Animus - 2007 \(Feb. 1, 2007\)](#)
- [Luca Francesconi - Animus - doc Battier 2001 \(July 1, 2001\)](#)

Electronic equipment list

Computer Music Equipment

- 2 MacBook Pro - *Apple Laptops* (Apple)
Mac OSX 10.6.8, 1 laptop at least 1GHz + Max-msp 4.6.2 for electronic treatments and one laptop with max-msp for displaying the events to the instrumentalist
- 2 Max 6 - *Max* (Cycling74)
- 1 Fireface 800 - *Sound Board* (RME)
1 input and 6 output needed
- 1 BCF 2000 - *MIDI Mixer* (Behringer)
5 faders needed
- 1 Pedal - *Pedal*
for the trombone player

Audio Equipment

- 1 Microphone - *Microphone*
attached to the trombone's bell
- 1 DPA 4021 - *Condenser Microphones* (DPA)
aerial microphone
- 6 Loudspeaker - *Loudspeakers*
- 1 Mixing Console - *Mixing Console*
8 input and 8 output needed

Files

File	Type	Author(s)	Comment
Animus.dmg	Patch		
animusI.pdf	Score	Luca Francesconi	scan of the original manuscript with mixing instructions

Instructions

Audio setup

2 microphones for the trombone.

Those microphones go to the console which mixes the 2 microphones into one output.

Then, this output goes to the adc of Max5 and can be used to amplify the trombone.

Loudspeaker setup

6 loudspeakers placed like:

dac 1 F L F R dac 2

dac 3 M L M R dac 4

dac 5 B L B R dac 6

Midi setup

Make sure that the MIDI pedal controller number is 64.

You should use a midi mixer, like the BCF2000 Beringer. It is really important in this piece: you can see a simulation of a concert mix by the composer on the simulation patch.

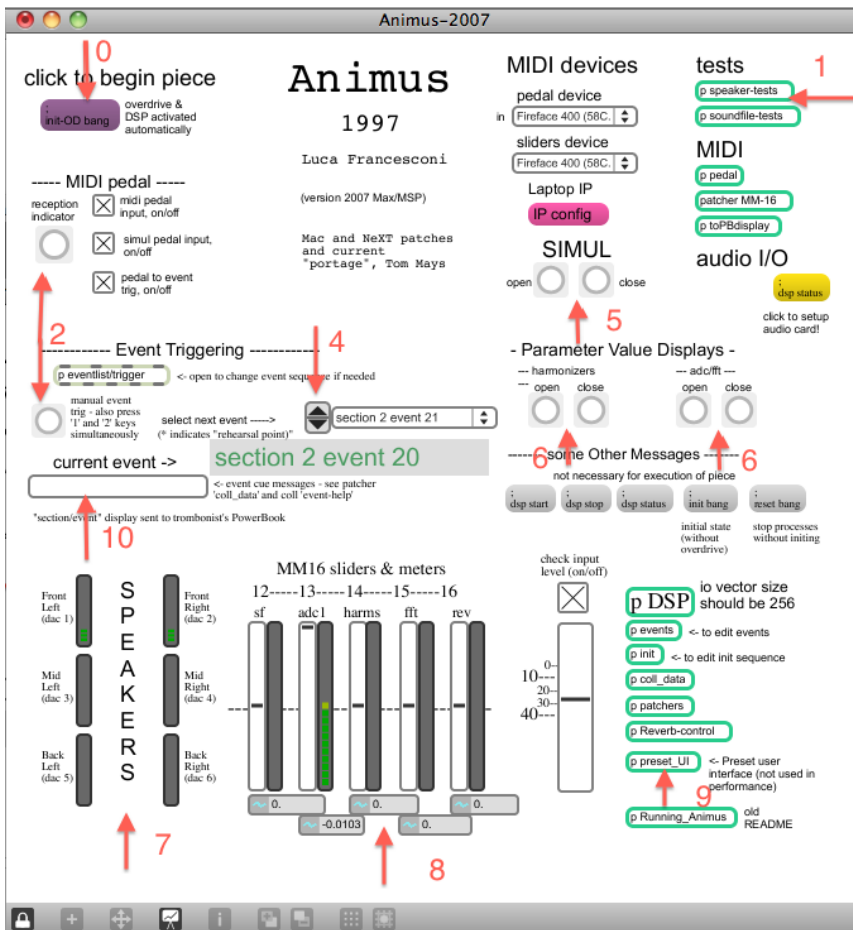
Software installation

For the main computer:

- Copy the folder 'ANIMUS' on your hard disk.
- Launch max/msp.
- Choose the *File preferences*:
/Animus/animus-main/Animus-2013/
- Choose your *DSP Status* and make sure that *Overdrive* is *on*.
- I/O vector size should be 256.
- Close and Reopen Max to save DSP status
- Open *Animus-2013* in */Animus/animus-main/*

For the other computer, just open max and the patch called *animus-laptop*.

Main Patch:

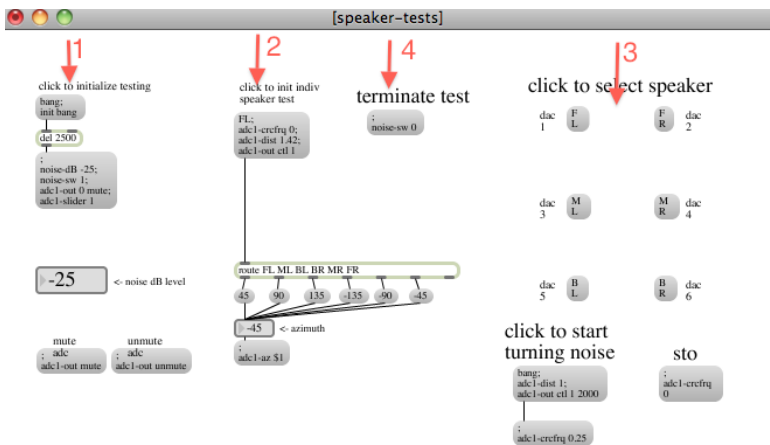


System calibration and tests

Click on the INIT button (arrow 0) and:

1) Test the audio by clicking on *p speaker-tests* and on *p soundfiles-tests* (arrow 1):

To test it, just click on the messages in the order done by the numbers:



You can see that the sound goes out by the different speakers (arrow 7 in *Main Patch*).



2) Check the Pedal input:

When you push the pedal, it bangs in the *MIDI pedals* and *Event Triggering* of the main patch (see arrow 2) .

3) Simulation:

You can simulate the trombone by opening the SIMUL patch (arrow 5).
Just follow the written instructions in the patch.

4) You can store preset if you want (arrow 9 in the *Main Patch*)
Just follow the written instructions in the patch.

Initialization routine

1) Open harmonizer and adc/fft displays if desired. (Arrow 6) . These displays are designed to be able to run without affecting Max's timing, and thus the correct functioning of this control patch only if overdrive is ON. Otherwise, no guarantee. They are separate files and so take a few seconds to open. Their close boxes have been eliminated so they must be closed from within the main patcher or by pressing 'esc' when active. In order to see the correct values they must be opened BEFORE the init and the beginning of the piece.)

2) Set the IP of the laptop used for display (top right of the patch)

3) Click '*init-OD bang*' message box to init. (Arrow 0, also useful in panic situations)

4) Select *next event* with inc/dec arrows or MENU if starting anywhere other than beginning. (Arrow 4)

5) Follow the score and watch pedal advancement :

If the trombonist is supplied with the MacbookPro display showing the event numbers, he should be able to compensate for errors himself. Otherwise, corrections can be made in the following ways:

1) Manual event triggering can be done by pressing the '*manual event trig*' bang (Arrow 2 in the *Main Patch*), or by pressing the '1' and '2' keys simultaneously.)

2) If the trombonist advances too far this can be corrected by either turning off the 'pedal to event trig' toggle until after he triggers the next pedal (which will then have no effect), or back up the 'select next event' with the decrement arrow and the next pedal will retrigger the same event.

3) If the trombonist skips a pedal, catch up with the '*manual event trig*' bang, or by pressing the '1' and '2' keys simultaneously.

4) If the pedal ceases to function, follow the score and trigger the events with the '*manual event trig*' bang, or by pressing the '1' and '2' keys simultaneously.

You can see that the sound goes through the the different sound effects. (Arrow 8 in the *Main Patch*)

5) click '*init-OD bang*' message box at end to stop and init everything, including the NeXT. (Arrow 0 in the *Main Patch*)

Performance notes

There is a score (A4 format called '*Animus - a brainstorm*') with indications for the mixing of the piece.

Mixing of electronic treatments:

There is a midi simulation of the mixing of the audio simulation by Luca Francesconi. You can play it from the simulation patch (bang on simul/open in the main patch).

The Sound engineer should follow levels of trombone direct sound and electronics master, according to musical indications on score. The sound engineer mixes the two microphones in one channel that is sent to the laptop for electronic treatments.

By default, he can use the 'attached mic' for amplification and electronic treatments except at the beginning of section1 where the instrumentist moves towards the over head microphone in order to raise the level of the input sound that goes in the electronic treatments.


This events appear when needed in french (arrow 5):

event1-10, this is the beginning;

event1-130, cut the bell microphone;

event1-160, open the bell microphone;

event4-10, this is the end.

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Program note

Animus est un mot latin. Il signifie « âme », dans le sens d'esprit, d'humour, de caractère ; mais il symbolise également le souffle vital, la respiration, la pulsation même de la vie. Partout nous assistons à une lutte sans pitié entre l'âme impalpable et cependant si vive et si présente, et la tentative perpétuelle de l'homme de lui donner forme, de la reproduire, de l'enfermer dans une architecture temporelle.

Cet animus, cette essence, de nature à la fois physique et fuyante, constitue la matière des rêves, en même temps que la matière du corps, le souffle : c'est-à-dire ce que nous pouvons nous représenter de plus humain. Chaque fois que nous tentons de « fixer » l'intuition du monde, par le biais d'une œuvre par exemple, nous faisons acte de violence. Mais elle est nécessaire. Chaque fois que nous couchons une note sur le papier, nous nous livrons à une discrétisation obscène de l'expérience : nous commençons à formaliser la trajectoire perceptive.

Il existe néanmoins une frontière, particulièrement mystérieuse et fragile, au-delà de laquelle, subitement, nos signes deviennent parlants ; ils sont en quelque sorte aspirés dans le magma incandescent du monde, et réintègrent le cycle vital. Pas toujours avec succès... Et quoi qu'il en soit, pas de la façon désirée, ni au moment souhaité.

Animus relate donc l'histoire qui se déroule entre un animal (humain) et une pièce de métal. Au début, le rapport entre les deux, purement physiologique, est fondé sur la plus élémentaire des scansions temporelles : le souffle. Puis, graduellement, la découverte mutuelle conduit à une « invention » de l'écriture, c'est-à-dire une tentative de maîtriser ce qui s'est révélé être un instrument. Cette formalisation progressive devient si étouffante qu'elle finit, à la fin de la pièce, par inhiber la respiration même. L'ordinateur explore ces deux corps, grâce au va-et-vient d'un zoom examinant leur matière organique : la chair, le métal. Puis il les fait exploser dans l'espace. Tente finalement de les recomposer. La discrétisation maximale de l'expérience, qui, à la fin, devient une sorte de machine infernale, voudrait incarner une nouvelle évidence iconique, hypnotique. Mais cela est-il possible ?

Animus a été réalisé à l'Ircam pour Benny Sluchin.

Luca Francesconi

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