

Carmine-Emanuele Cella
Inside-out
2017

Premiere

2017



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 27, 2017, France, Paris, Le Centquatre, Salle 400, dans le cadre du festival ManiFeste

Publisher : Suvini Zerboni

Detailed staff

- 3 percussionniste, piano

[Detailed staff comes from Brahms, send mail to brahms-contenu@ircam.fr for correction.](mailto:brahms-contenu@ircam.fr)

Realisation

- Serge Lemouton

Useful links on Brahms

- [Inside-out](#) pour piano, trois percussionnistes et électronique (2016-2017), 19mn
- [Carmine-Emanuele Cella](#)

Version related information

First performance

Performance date: June 27, 2017

Documentation date: June 20, 2017

Version state: Valid

Documentalist

Serge Lemouton (lemouton@ircam.fr)

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Realisation

- Clément Marie (Sound engineer)

Default work length: 19 mn

No other version available

Electronic equipment list

Audio Equipment

- 10 Hot Spots - *Contact Microphones* (K&K Sounds)
- 1 Schertler Piano - *Contact Microphones* (Schertler)
- 16 TEAX19c01-8 - *Transducers* (Tectonic Elements)

Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 iPad - *Tablets* (Apple)
- 3 Coala - *Embedded Audio Platform* (Ircam)
- 1 Max 7 - *Max* (Cycling74) 32 bit
- 1 Mira - *Library* (Cycling74)

Files

File	Type	Author(s)	Comment
technical rider	Technical rider	Clément Marie	
max project	Patch	Serge Lemouton	

Instructions

The electroacoustic setup of *Inside Out* does not use any conventional loudspeaker system. Instead, seven percussion instruments and the piano bodies are put into vibration by small transducers.

The sound of these instruments is picked up thru piezo microphones.

The circulation of the sound from an instrument to the other is controlled and constantly modified by the max patch.

Three bass drums are augmented by Ircam Coala (v1) . Coalas are nano computer prototypes specifically designed to process the sound with very low latency to allow active control of the musical instruments vibrations.

The transducers and piezo microphones are stuck on the instruments with Shertler "Application Putty" green paste :







Adc/dacs routings

1. Thunder sheet
2. Bass Drum 1
3. Gong
4. Bass Drum 2
5. Tam
6. Bass Drum 3
7. Piano

8. Bass Drum 4

Check list

open the "inside_out_concert" project with max 7 in 32 bit mode

check max settings :

sampling rate = 48000

io vector size = 512

vector size = 512

overdrive on

scheduler not in audio interrupt

turn audio ON

connect the ipad on an adhoc network or via usb

launch mira on the ipad

Patch presentation

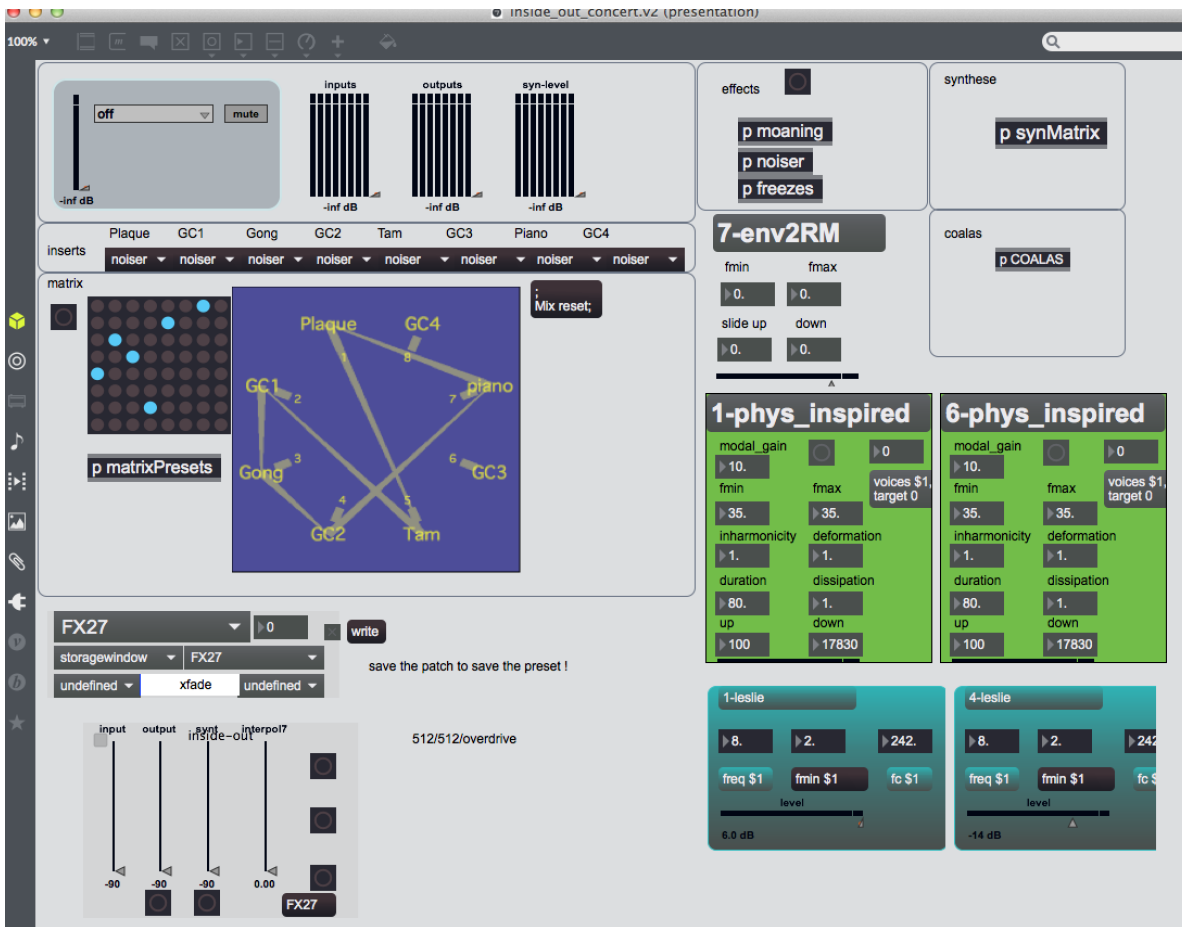
27 FX presets are recalled during the performance of the piece from the main max patch (where indicated in the score).

The main patch displays the graph of the sound energy circulating between the instruments.

For exemple, in FX 27, the sound path is :

Thunder Sheet (plaque) -> Tam -> Bass Drum 1 -> Gong -> Bass Drum 2 -> piano -> back to Thunder Sheet
creating a complex, indirect feedback loop (larsen effect).

Between each instrument, an effect can be inserted, here (in FX27) a "noiser" effect, consisting in a tuned resonating filter and a delay line.



ipad interface

The ipad is used to :

recall the presets (the left and right buttons at the bottom recalls respectively the previous and the next scene)

interpolate between the current and the next event with the rightmost slider (when required : cf. score)

control the input levels from the K&K piezos

control the output levels from the main matrix

control the output level from the synthesis modules

the three buttons at the right are used to record and freeze the percussionists voices when they are the singing (cf. score)

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Program note

S'abstraire de l'écoulement. Ni passé, ni futur. Ne pas tenter de pressentir, de projeter, d'appréhender.

Écarter tout suffixe : savourer le présent.

Ici, maintenant – dans l'intimité d'un gigantesque instrument, au coeur de son espace acoustique : comme chez Morton Feldman ou Giacinto Scelsi, se laisser aller au son – un son fondamental, pour lui-même, pour sa présence palpable, physique, enveloppante.

Un piano, une grosse caisse, une grande plaque métallique, un gong gigantesque : chaque instrument est augmenté, c'est-à-dire capable, en plus des sons qu'il produit habituellement, de diffuser et de faire résonner des sons électroniques – capable, de surcroît, de « jouer » des autres instruments, en injectant son propre son dans le corps résonant des autres.

Ils sont placés chacun à une extrémité de la salle, loin les uns des autres, à différentes hauteurs, pour mieux immerger, saisir, figer le public dans sa gangue de son. Le son perd sa localisation, envahit l'espace tout entier.

Ainsi plongés dans le liquide sonore, on remonte doucement à la surface, on sort ses oreilles, aux aguets, pour replonger à nouveau. Dedans-audehors, *Inside-out*.

De cet omniprésent sonore émerge, dans une lenteur assumée, une voix. Se dégageant graduellement de toute connotation percussive, le son ambiant se fait vocal, prosodique.

Comme un rituel primordial, une prière venue du fond de ce temps suspendu.

Jérémie Szpirglas.

Note de programme du Concert du 27 juin 2017 au Centquatre, dans le cadre du festival ManiFeste.

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