General technical notes for all interactive pieces on this website, including solo and ensemble pieces:

Lippe-*instrument*Notes.pdf is the program notes for every piece.
Lippe-*instrument*Score.pdf is the score for every piece.
Lippe-*instrument*Audio.mp3 is the recording for every piece.
(Not all pieces have recordings and not all recordings are CD quality since some are concert recordings, but they give an idea of the piece with the electronics. One listen, for a performer will give a better understanding of the composition, while avoiding too much interpretive influence.)

1) You can still use the Max6 (or Max7) versions the patches if you are running a 32-bit machine. (The Max6 versions will run in Max7.) For 64-bit hardware, download the Max8-9 versions. Use either the Max8 or Max9 version of the patch depending on which version of Max you are using.
2) Decompress the .zip file (if this is not done automatically) and open the folder. Launch (double-click) the file: ***name_of_instrument*-PIECE-Main-Patch.maxpat**. (Fill in the blank for the instrument with the specific piece you are running.) (If you list files by date with the newest files at the top, the main patcher file will be one of the first files you see.)
3) Once the patch is loaded, read the **README** subpatcher in the main max patch carefully.

Some general technical notes:
Computer: A computer running Max/MSP, and the software you download at my website for the piece.
Audio Interface and Computer Output: One ADC input (input #1) and a minimum of two DAC outputs (output #1 and #2). (Some pieces use more than two outputs).
Amplification: The instrument should be amplified (for ensemble pieces, separate amplification is needed for each instrument. One microphone per instrument is sufficient except for piano, which requires two in the typical fashion that pianos are usually amplified.) Cardioid or hyper-cardioid microphones should be used in all cases.
Computer Input: The microphone signal(s) should be mixed down to a **mono pre-fader aux send** from the mixer and sent to **input #1** of the computer audio interface.
Reverberation and Mixing: A separate reverberation module/unit should be used to lightly reverberate the instrument(s), and this signal should be mixed in the hall with the amplified instrument signal(s) and the computer output. Ideally, in a multichannel version, the instrumental amplification and reverberation should respect a predominately proscenium-oriented mix, in which the instrumental sounds appear primarily to issue from the stage. (You can also amplify and reverberate the instrument directly in the patch, but this might be less flexible if you want to change values during a performance.)
Testing the Patch
You can play a recording of the instrumental part directly into the patch and click through the events or have the events advance automatically with the recording. This can be useful for studying the patch, but probably less interesting for a performer than for the curious. The main patch has a sub-patcher which allows you do to this easily.
Please feel free to contact me with any questions.