025:251 COMPOSITION: ELECTRONIC MEDIA II
Spring 2013
Assignment 2
Due in class March 5

1. Assignment 1 will be presented in class on Monday March 3 (optional), and Wednesday March 5 (required).
   a. The purpose is to create a Max patch that will randomly open and trigger no fewer than 6 of the 24-bit, stereo soundfiles that you created in Assignment 1. These will each be delayed by a random amount and triggered by a single bang.
   b. The resulting sounds will be recorded to a 24-bit stereo file using sfrecord~.

2. The sounds will be opened randomly, using the following types of file names:
   Aa
   Ab
   An
   Ba
   Bn

   where *n* denotes the highest letter of the alphabet that your file names use for the second letter.

3. The sounds will be randomly pitch-shifted up/down be a number of semitones of your choosing.

4. The left and right signal multipliers for each sound will be randomly determined, within a range of $0.4 - 0.9$.

5. The sounds will be sent to a mixer, as will be discussed in class.

6. The mixer left and right outlets will be sent to two locations: the sfrecord~ module and the dac~.

7. The sfplay~ modules will be triggered by a single bang button, which is sent to a delay module for each sfplay~ module, as will be discussed in class.

8. The sfplay~ modules will be converted to sub-patches, as will be discussed in class.

9. Each student is expected to work with Dan and/or Will to make the patch work without errors. It is also expected that a student will make errors on their own, hence the requirement of sitdowns with Dan/Will.

10. Other considerations:
    a. When creating a patch to algorithmically generate material from a set of source sounds, at some stage in the project, it usually becomes clear that more source sounds of specific types are needed. Budget time in your schedule to accommodate additional recording and/or soundmining.
    b. Plan on using the preset object to store values of integer and float boxes.
    c. LED meter objects can be very valuable for trouble-shooting, so consider using these these with signal multiplier objects.
    d. Comment objects can be used to label modules and objects.
    e. When working with complex modules, consider creating one and thoroughly testing it. Once you are satisfied with its functionality, then copy and paste it however many times you need, then make the necessary adjustments and patching for each one.
    f. Bring your work with you to class every day, so that we may look at your progress and discuss problems.
    g. Consider saving your patch under several names and in different versions. For example, if you want to focus on long sounds, then that patch should open only those files. To do that, simply remove the alphabet letters that identify short sounds. However, it may be very difficult to do that, depending on how all of the files are named. The solution may be to re-name the long sounds, so that only those alphabet letters are triggered through the select object.
    h. In another scenario, let's say that you want to focus on low pitch-shifts using specific intervals. This may entail making modifications to the sfplay~ module's pow values. If you can save these values as presets, that is best. But if you have to customize the random selections of pow values, it may be advantageous to save the entire patch under a different name.