

Composition: Electronic Media II

April 16, 2008

Live Microphone Input in Max/MSP

1. General considerations on using a microphone to trigger a Max patch:
 - a. Use same mic for rehearsal and performances
 - b. Cardioid, directional is better than omni-directional.
 - c. Clip on mic offers the advantage of being in the same position relative to the instrument.
 - d. A mic that is good for amplification is not necessarily good for triggering.
 - e. Have two backup plans:
 - i. MIDI foot pedal onstage
 - ii. Bang button on the front page of the Max patch.
 - f. Consider eqing to reduce unwanted frequencies
 - g. Devise contingency plan in case the mic accidentally picks up unwanted sound and triggers the patch.
 - h. Use a soundfile to trigger the patch when having a mic and instrument is not feasible

2. When to trigger:
 - a. Consider turning the trigger sub-patch on at the desired time, either manually or with a timer.
 - b. "Overs" that push the mic input over 1.0 do not pose the same problem as audio overs that distort the sound.
 - c. Score-following.