1 Setup Checklist

Let's first test the SM's readiness.

1.1 Audio Setup

- Confirm microphone input(s) are received in SM input ports **0** and **1**.

- Performer(s) all adequately hear both one another and themselves in their headphone mix.

- Ensure Subpac and other accessories are functional, charged, and tuned to the sound configuration appropriately. In particular, ensure the Subpac intensity level is not too high as to confuse performers.

Inputs:
0=Microhpone 1
1=Microphone 2

1.2 Interface Setup

Test the MIDI connectivity by performing the following steps *IN ORDER*, counting to 20 in between performing each step.

1. Switch SM to **ON** by pressing **FOOT INPUT 0**.

2. Mute the SM by pressing **FOOT INPUT 1**.

3. Unmute the SM by pressing **FOOT INPUT 1** again.

4. Switch the SM to **OFF** by pressing **FOOT INPUT 2**.

Inputs:
0=LEFT
1=CENTER
2=RIGHT

2 Performance Considerations

Once the technicals are confirmed, it's time to begin putting together your performance plans.

2.1 Intent

- Performers shall have fully thought-out what they are wishing to play, as well as how they will strategically respond to signals provided by the SM.

- The performance's basic outline and how you wish to begin and end shall also be fully realized prior to performance.

NEVER just "noodle around" while playing through the SM. The AI will learn bad habits and it takes Andrew a long time to make the system "forget" that stuff!

2.2   Focus

Performances should have narrowly-defined aesthetic foci which will be explored. Consider all of the sounds in the entire universe; which kinds of sounds, among that list, will you want to focus upon? (Hint: there are about 100 different kinds of musical sounds in the universe, as far as we know.)

Check out these sound classifications

2.3   Data

Which collection of data will be used to inspire the SM's aleatory? Among the available options are:

- Weather report from any US zip code.

- Real-time price in USD of Bitcoin.

- Information reported by news agencies about the last known US drone strike in Africa or the Middle East.

2.4   Influence

How will the performance aim to influence the decisions made by the SM? In the case of multiple performers, will the performance be adversarial to one another, or will it be collectively pursued as a group-unit? Is the SM your friend or your foe in this performance?

Possible SM pathways include these identified sound abstractions

3   Post-Performance

Immediately after a performance has concluded and recording has ended, place your instruments down in a safe place and remove yourself physically from the recording environment.

If you were standing during the performance, take this opportunity now to be seated. If you were seated during the performance, go ahead and stand for a while. The idea is to physically and mentally transport yourself back into the present day. Get out of SM mode for a bit to let the performance marinate within your head.

3.1   Listening Back

Performers shall wait for a minimum of **the performance duration *TIMES TWO*** before listening back to the performance recording.

3.2   Assessment

Some tips on how to assess the performance will be provided in a future worksheet.