**Pajarito De La Suerte Webpage**

A Sound Design and Divination Instrument

“I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm.” - Edgar Varèse (The Liberation of Sound)

Pajarito De La Suerte is a Max for Live Device that allows you to immediately create interesting sounds at a click of a button. This device was design as a solution for creative blockages and indecision, functioning as a divination tool that leads you into fresh sonic landscapes. As of its sonic flexibility and experimental nature, Pajarito De La Suerte can produce a wide spectrum of sounds, from percussion and short decay sounds, to drones and complex musique concrete manipulations. These sounds can be used for a wide variety of practices, such as compositional elements in a track, sound design for any visual media, and as sound objects for electroacoustic compositions and performance.

As implied by the title, the device draws inspiration from the Mexican divination practice known as Pajaritos De La Suerte. This tradition revolves around a bird master and his cage housing trained birds. The bird master opens the cage and places a small basket filled with tiny papers near the opening. The bird then emerges and selects one of these papers, each bearing a fortune or prediction. The M4L device serves as a symbolic embodiment of this tradition. When composers and users are dry in creative ideas or do not know what path to take, they will turn to the aid of Pajarito De La Suerte. By simply clicking the button of the device, the divination algorithm initiates, crafting an ideal sound tailored to the composer’s requirements. Through iterations of this process, fresh sonic perspectives emerge, initiating and urging the user’s creative journey.

The device is composed of three main building blocks: First a granular synthesis engine, were samples are loaded and transformed through this synthesis technique. Second, a generative multi-clock sequencer, that produces interesting rhythms and modulation. These rhythms are self-evolving and will change on its own through time. Third, a complex stochastic algorithm and decision tree, activated by the generate button of the device, changing the parameters of both the sequencer and grain engine. As well, through this algorithm different modes of modulation might be selected or deselected in the synthesis process of the device.

For more information on the synthesis and DSP techniques used in the device, check the following sources. The granular synthesis in this device was mainly inspired by Curtis Roads and his book Microsound that can be found here. The sequencer was inspired in the practice of Mark Fell and his algorithmic composition, more information here. Finally the chance algorithm was inspired in Iannis Xenakis and stochastic composition, more information here.

<https://monoskop.org/images/d/d1/Roads_Curtis_Microsound.pdf>

<https://www.factmag.com/2018/10/06/mark-fell-signal-path/>

<http://sites.music.columbia.edu/cmc/courses/g6611/spring2012/week12/Gendy3.pdf>

**How to use it:**

Pajarito De La Suerte has only five parameters making it very easy to use. The sound generator in this device is a grain engine, which means that the device requires an input audio sample to function. Samples need to be dragged and dropped in the **Audio Buffer**. Please note that this device only works on WAV files. The device will manipulate and recontextualise the samples used, so the selection of the input sample will drastically impact the sonic character of the output.

Then the device has a slider labelled **Sequence/Drone**, which shifts between the form of the amplitude envelope. If the slider is placed at its rightmost maximum or value 127, the amplitude enveloped is disabled, generating a drone. From there, moving the slider to the left will enable the envelope, triggered by the sequencer. The further left the slider goes, the shorter the decay in the envelope becomes. Please note that the Ableton transport most be on for the sequencer to run.

The **Loop Toggle** makes the sequencer loop in a specific pattern instead of being generative.

The **Generate Button** is the most important parameter in the device. When pushed the algorithm will choose specific parameters or modulations in both the sequencer and the grain engine. Each single click of the button might result in drastic sonic changes, so if you like something ensure you record it as it can be lost for ever if the button gets clicked again.

Finally you get the **Gain Meter** at the end, to adjust output volume.

**Getting Started:**

* Choose a wav audio file and drag and drop it in the Audio Buffer.
* Start Ableton’s transport. The sequencer and some modulation do not work without it.
* Position the slider labelled Sequence/Drone to its rightmost position. This will generate a sustain sound or a drone.
* Click Generate to change the characteristic of the sound.
* Test the sequencer by moving the slider towards the left, experimenting with different decay lengths. If no sound is produced it is probable that the transport is off or that the playback head of the sample is in a position with no data.
* Keep clicking the Generate button to change and manipulate the sound.
* If you find a sequence that you like, turn on the Loop Toggle. This will freeze the sequence in a 16 bar beat.
* Finally adjust the Gain Meter for desired levels. If the input sample has a high gain then the meter will probably clip.