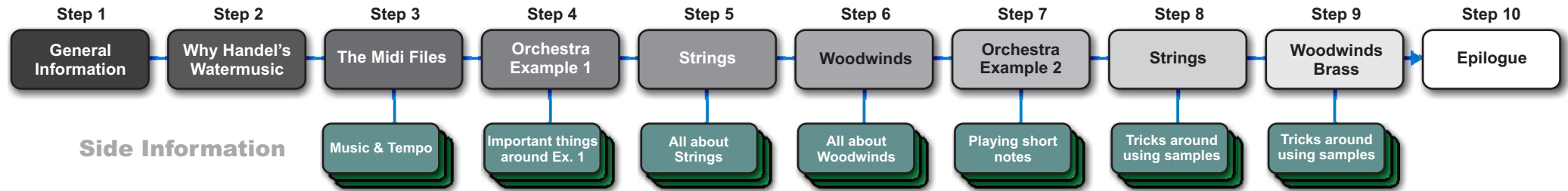


Content Tutorial “Midi to Sample”



Step 1

This Step explains general things which are valid for the whole tutorial: How to enlarge pictures / how to play the music examples / about the language / the purpose of the Tutorial / how to use the Tutorial and what the Tutorial doesn't teach. Important: This Tutorial does neither need a certain Sequencer nor a certain Sample Player.

Step 2

Portrait of G.F. Handel and his "Water Music". After showing all Instruments and so on you will see that the Water Music is an ideal work:
 1. We get Strings, Woodwinds and Brass
 2. We have to achieve a Music Style
 3. This Music doesn't need a lot of different Sample-Articulations
 4. People like Handel's Music all over the world

Step 3

As a starting point: The Midi File. Step 3 shows, how to prepare a Midi File for using it with Samples. Midi-Controller, Legato, Tempo Management and Midi-Levels are discussed. The Side Information is about the musical Tempo / Tempo Terms / Tempo changes and so on.

Step 4

Hornsuite in F, Andante No 9. Searching for Musical Themes. Use the Pdf-Score therefore and mark them. Equal theme - equal Samples (for all the instruments). The Baroque Style and its typical characteristics. Which Points we will to bring into action. Side Information: You get to know all the used articulations (how they sound and how they are called).

Step 5

As an example: You are going to mark in the bows for the 1st Violin (important for the usage with samples). The Points of the Baroque Style are drawn in the score. Possible and impossible things in connection with Strings are shown. Assigning of Sample-Articulations. Side Info: All which is worth knowing about strings<->samples / String Arrangements I

Step 6

As an example: Mark in of Breathe places in the score. We take care about the musical bows - no endless legatos - with Woodwinds as well! How to get two instruments with one? Several possibilities are shown. Our case needs to have 2 Bassoons. Side Information: All which is worth knowing about woodwinds in connection with sample applications.

Step 7

Example 2 (Allegro) Searching for musical themes. Searching for Variants. Drawing in these themes in the pdf score. Style-Conflicts. How to solve them? Playing in another way than written in the notation. Side Information: "Short Notes Samples" How to avoid the Machine-Gun Effect. Interesting Short-Note-Combinations.

Step 8

Drawing in the bows in the pdf-score. Assigning of Articulations - Frictions are discussed. All about "Continuo" a Baroque characteristic point. Side Information: String Arrangements II and III.

Step 9

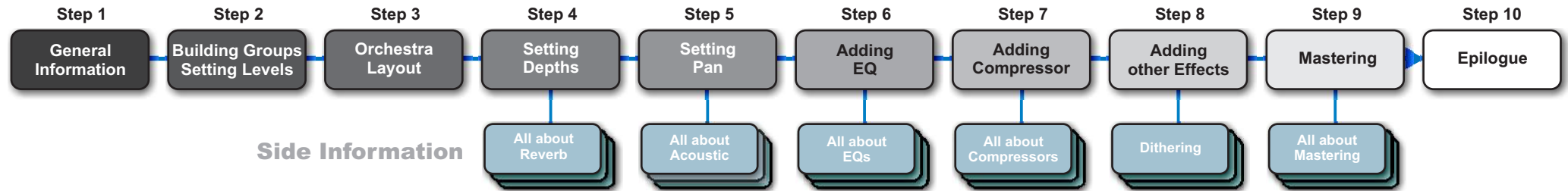
New: The Brass Instruments. Equal themes - equal Samples - isn't it? Comparing Samples of all used instruments for achieving similar results (Diminuendo etc.). Saving of Presets (Tips). Side Information: All which is worth knowing about Brass in connection with sample applications / Re-petitions with Samples / Dynamic-Combinations

Step 10

Summary with FAQs and Links to the corresponding points in the Tutorial.

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Content Tutorial "Sample to Audio"



Step 1

This Step explains general things which are valid for the whole tutorial: How to enlarge pictures / how to play the music examples / about the language / the purpose of the ... but also how to listen to the mixes with monitors.

Step 2

It is Example 2 (Allegro) which will "get" the Final Mix (because Strings, Woodwinds and Brass). Importing the Files. Building of Groups (Audio-mixer as well > BUS-/GROUP- Channels) Routing. Manage the Levels within the Groups and there is a topic "which Listening Level with Audio Jobs?"

Step 3

Orchestra Layout / Where are the Horns playing on the stage? Why are the Strings in front of? The common seating plan of a symphonic orchestra compared with the baroque one. What do we have to simulate with our Mix?

Step 4

Generating of 3 depths. It is shown with a simple freeware reverb - available for MAC and WIN - which parameters are important for achieving these depths. The deciding Parameters will be explained. Assign the Depths to the corresponding Group. Side Information: All which is worth knowing about reverbs in connection with sample applications.

Step 5

Panning the Strings, Woodwinds und Brass from left to right and in their depths. Further: Why narrow the stereo effect? and how to do it? Which Group of instruments do I have to monoize? how much? Comparing of results. Side Information: Acoustics or in other words: Our hearing habits and how to bring them into action - or not.

Step 6

EQ and Eqing. Which Filter for the Strings, for the Woodwinds and for the Brass instruments? Sound Examples with Filter Curves. Side Information: All about dB / Different Filter Types will be explained. Which Filter for which case? / Advantages and Disadvantages of Filters / Linear phase Filter / EQ > Highs > Midrange > Basses > Tips & Tricks

Step 7

The Compressor. How does it work? Which problem it has to solve in our case "Example2"? How to adjust the Threshold level? The Attack- and the Release Time? Setups for some instruments as a starting point. Side Information: More about the Compressor / The Multiband Compressor The Mix with compressed signals.

Step 8

Other Audio Effects. A selection of Effects which could be used together with Samples: Limiter, Modulation Effects like Flanger, Chorus, Delays, Pitch Shifters, Spatializers, Exciters, Envelope Effect always with a possible usage. Side Information: All about Dither. Theory / When shall I Dither/ When isn't it necessary.

Step 9

Mastering. The most important Steps of the mastering process in a possible order: "Cleaning" (Audio Files), Levelling (also Track-Automation), EQ - searching for "bad" frequencies / how to filter them? Shall we use a Compressor? , Psycho Acoustic Effects, Maximizing, Dithering and finally the Export. Side Information: All about Correlation

Step 10

Putting together: The single Audio Process Steps in short.

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