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Creative Sequencing Techniques For Music Production: A Practical Guide To Pro Tools, Logic, Digital Performer, And Cubase



Synopsis

Creative Sequencing Techniques for Music Production shows readers how to get the most out of four of the leading audio sequencers – Apple's Logic Pro, Avid's Pro Tools, MOTU's Digital Performer, and Steinberg's Cubase, and is the book for readers looking to build their skills in composition, orchestration, and mixing using software tools. With a focus on essential tools now part of the everyday creative process in a digital production environment, author Andrea Pejrolo also covers the most recent and cutting-edge techniques, including swipe-comping, time-stretching, and pitch correction.
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Customer Reviews

"Whether as a reference on everything from how to choose a MIDI keyboard to realistic layering of virtual string parts to video sync, a thought-provoking integration of machinery with music, or a down-and-dirty comparison of how the four most used DAWs do their jobs, this book is a treasure trove, and not to be missed."--Recording Magazine "This is an inspirational guide for all levels of expertise, it shows how to get the most out of the four leading audio sequencers. Andrea demonstrates a wide range of technical and creative techniques, giving tips and new ideas. She is a music and technology professor at Berklee College of Music, MIDI programmer, and more."--Wonderpedia.com

An inspirational guide for all levels of expertise, *Creative Sequencing Techniques for Music Production* shows you how to get the most out of the four leading audio sequencers, Logic, Pro Tools, Digital Performer, and Cubase. Using real-life examples, Andrea Pejrolo demonstrates a wide range of technical and creative techniques, giving you tips and new ideas to help you take your work to the next level. If you are producing music and looking to build your skills in orchestration, composition, and mixing you will find all the techniques and practical advice you need in this book. Featuring essential tools, that are now part of the everyday creative process in a digital production environment, to give you the most recent and cutting edge techniques- including swipe-comping, time-stretching, pitch correction, elastic-time, advanced-freezing, and new software synthesizers. The material on the website contains loops, templates, audio examples, and end of chapter exercises to practice new skills, this illustrated practical guide provides all the tools you will need to give your music the vital edge. Whether you are a student or amateur aspiring to more professional results, or a professional wanting to master new skills, this book will help you to improve and take the quality of your work to the next level.

This was a gift, and the fellow I got it for (a professional musician and producer who composes music for soundtracks and has a discography that would make you think I was lying) was extremely happy with it.

Pejrolo teaches at Berklee and his books are geared towards composers and arrangers of jazz, classical ensembles and film scores. He speaks to you as a fellow composer addressing musicians comfortable with traditional notation and instrumentation who perhaps view MIDI composition and production more with the goal of emulating their analog experience rather than experimenting with abstract sound as often heard in electronic dance music. I realize that's a generalization on both sides - there's certainly plenty here for someone interested in dance music and there are non-commercial composers very interested in abstract sound. My point is the audio examples you can download from the book's website and Pejrolo's point of view are not coming from the DJ/Remix/Club orientation that other MIDI production books I've read take for granted. A couple of examples: The book goes into considerable detail on how to produce tempo changes more often found in orchestral scores than in dance tracks: rallentandos, accelerandos, etc. When discussing how to layer MIDI and audio tracks to create richer composite sounds Pejrolo's example enhances the initial attack of a phrase built from an orchestral string library by layering a recorded solo string

track over it. A key point the author makes throughout the book is that contemporary composers using technology to achieve an individual expressive voice have to seek out the flexibility beyond presets and basic techniques. The tools should serve your ends, not the other way around. Where other books present quantization as a one size transformer to be applied to an entire track, Pejrolo drills deeper by demonstrating parameterized quantization filters that allow you to alter events occurring at particular moments or within designated pitch ranges, leaving the remaining material untouched or perhaps transformed in a different way. Once you understand and apply some of these techniques it's easy to see the potential for richer, more varied and 'humanized' textures and grooves. The primary focus of 'Creative Sequencing Techniques' is MIDI production and there's not a lot of material on audio recording techniques. There are however both basic and advanced techniques you can apply to audio post-tracking such as audio editing, creating grooves from audio, pitch control and time-stretching. Granted, some of these techniques were more cutting edge in 2005 when the book first appeared than they are today, but in my experience they're still often ignored or shortchanged in other books. The chapters I think really distinguish 'Creative Sequencing' are 'Elements of MIDI Orchestration' which, by the author's own admission, is essentially an overview and intro to his other book, 'Acoustic and MIDI Orchestration For The Contemporary Composer', co-written with Richard DeRosa - which I'd highly recommend as a sequel for those interested in scoring. The other is the final chapter, 'Working with Video', a surprisingly informative introduction to digital film scoring using both linear and non-linear video source formats. The level of detail far surpassed anything I'd read elsewhere, where this subject is often treated as an afterthought. I do have to mention a not entirely successful feature of 'Creative Sequencing Techniques' that centers around Pejrolo's belief that aspiring professionals should have what he regards as the big four DAWs under their fingers - namely Digital Performer, Logic Pro, Pro Tools, and Cubase (while the list appears unchanged from 2005, there may now be some room for debate as to whether these are still all you need to know). But the problem I have as a reader is not so much Pejrolo's choices (I use Sonar and Cubase so I'm in the ballpark), it's the format of the book that amounts to a 4-in-one tutorial. Each topic is first presented generally, followed by separate paragraphs or sections identified by the DAW shortcuts 'DP', 'LP', 'PT' and 'CU' and their corresponding icons in the margins. I think this compresses the coverage of individual DAWs in a way likely to confuse someone not already fluent with the software. Pejrolo hopes the book will be useful to all levels of experience but it's hard to imagine learning all you need to know about for example Pro Tools from this book - no matter how fluent in Cubase you happen to be. As well, if you're not an aspiring professional and have one or two favorite applications you're looking to get

the most from, the constant litany of, "In CU you apply the filter like this, in PT it's done this way, In DP, etc..", got to be so distracting and repetitious that after a while I found myself skipping right to the Cubase parts. This doesn't negate the value of the book by any means, but I'd recommend 'Creative Sequencing Techniques' as an advanced supplement, keeping your books and tutorials written for your specific DAW close at hand. If you're already very experienced, be patient with the first 70 pages or so on setting up a project studio, MIDI, and equipment. The book ramps up fairly quickly from there. Overall I found 'Creative Sequencing Techniques' both informative and refreshing in a genre weighted heavily towards dance music production where books often lack the perspective of those who write more traditional styles of music.

This is a densely packed, beginners (moving to advanced) book on how to set up your computer and software (using Cubase, Pro Tools, Logic and Digital Performer) to create a digital audio workstation (DAW). A DAW gives you the ability to record music from external sources (like a guitar) to your computer. As well as record, you can create music entirely within the software using its built-in instrument sounds. The author starts with information on hardware requirements, technical information, setup and types of software. Along the way, the author injects a lot of practical advice on the best ways to creating digital music. One annoyance is that the book is written with 4 different pieces of digital audio software in mind. Many paragraphs are interrupted to show how a procedure is handled by each of the different software brands, breaking the flow. Also, no mention of what software versions are being used which could lead a beginner to confusion if his version was different. I'm finding that, at least for Cubase 5, some of the procedures and menu items are outdated. There several exercise questions at the end of each chapter, however, there are no answers given. There is a companion website with videos tutorials and example loops that you can download and use in your DAW. Not a perfect book, but none-the-less, it has valuable information for the computer musician. I recommend it.

This book is an introduction to creating music from electronic sources, especially for composers and home studio musicians. Pejrolo teaches music technology at Berklee College of Music in Boston. In this book, he provides an in-depth overview and introduction to music sequencing. Topics covered include: studio setup and equipment, basic, intermediate and advanced sequencing techniques, MIDI orchestration, mixing, and working with video. With its extensive chapter summaries and selected exercises at the end of each chapter, the book could be used as a text for sequencing courses. In the text, Pejrolo focuses on general concepts, and then provides concise instructions

and/or screen captures for each of the 4 most used sequencing software packages, Pro tools, Logic, Digital Performer, and Cubase. Audio clips to accompany the text and exercises can be downloaded from the book's website. I found this book to be a very approachable introduction to sequencing. When writing on sequencing, many authors tend to get bogged down in technical details, and the art gets lost entirely. Pejrolo explains what you need to know, then provides instructions about how to dive in and complete the task. He puts an emphasis on making your final product sound natural, and points out common errors to avoid. You don't need to be either a computer expert or conservatory-trained musician to make sense of this book, but the text does assume a working knowledge of the basics of music theory, such as intervals, frequencies, and rhythm. The book is well geared toward composers, especially those writing for film or software, but would also be great for home studio folks who would like to try adding some sequenced tracks to their recordings.

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