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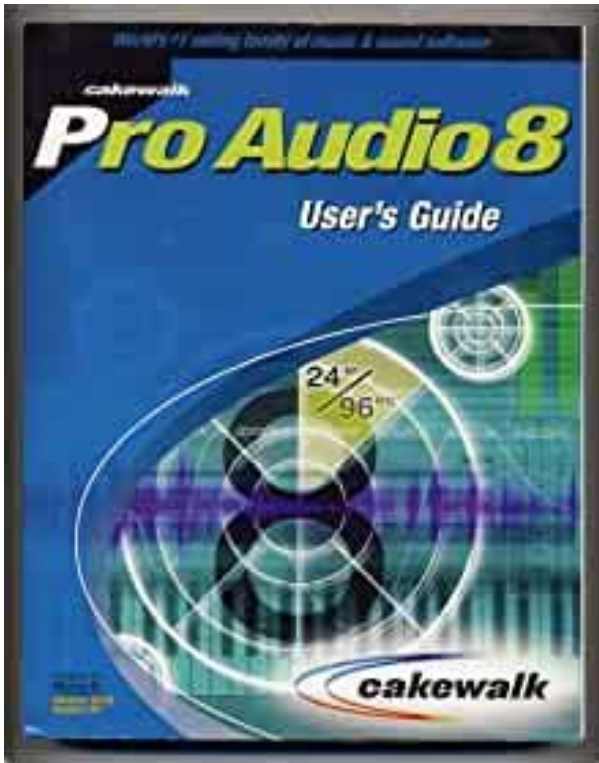
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Book Descriptions:

Cakewalk pro audio 8 manuale



All rights reserved. Cakewalk is a registered trademark of Twelve Tone Systems, Inc. Cakewalk Pro Audio, Cakewalk Professional, Cakewalk Home Studio, Cakewalk Guitar Studio, Cakewalk. Chapters 3 through 9 cover all the basic skills you need to use Pro Audio to play, record, edit, arrange, and mix your projects. Multichannel recording lets you capture studio or live performances track by track. You can change the size of the two panes by dragging the vertical splitter bar that separates the two panes. Each row is a track The Track pane The Clips pane Current Track. Clips contain markings that indicate their contents. The Clips pane lets you select, move, cut and copy clips from place to place to change the arrangement of music and sound in your project. You can move the notes around, make them longer or shorter, and change their pitches by just dragging them with the mouse. You can also use the Piano Roll view to display and edit MIDI velocity, controllers, and other types of information. The Event List view displays the events in a project individually, so that you can make changes at a very detailed level. More information about digital audio can be found in Chapter 7, Editing Audio. Before you start, make sure you have your serial number and CDKEY handy. To uninstall Pro Audio, click the Start button and choose ProgramsCakewalkCakewalk Pro Audio 9Uninstall Cakewalk Pro Audio 9. You can also uninstall Pro Audio from the Windows Control Panel as follows To Uninstall Pro Audio. The three tutorials in this chapter will give you some hands on practice in playing, recording, and mixing your projects. So, on your off nights, rather than practice your solo all by yourself, you can load the song into Pro Audio and play with the other instruments. Restarting the Song When Pro Audio gets to the end of the song, it stops. In the Clips pane of the Track view, the Now time is indicated by a vertical line. <http://www.imagemarte.com.br/arquivos/diagnostic-and-statistical-manual-of-mental-disorders-dsm-iv-tr-schizophrenia.xml>

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Rather than manually rewinding and restarting the song, you can make Pro Audio automatically jump back to the beginning and keep playing. In either case, you need to set the start and end times of the loop section. Lets have Pro Audio loop over the section between markers C and D Click on the Loop From time. Click the Loop button to enable looping. Click Rewind. The song rewinds to the Loop From time. Click Play. A quicker way of selecting the loop times in the preceding example would be to simply click in the area between the markers at the top of the Clips pane, then click to copy the selection start and end times. Tempo changes can be inserted individually so that different sections can be played at different tempos, or they can be inserted graphically in the Tempo view. Lets try using a different method to mute two tracks simultaneously In the Track pane, click the track number the leftmost column of the Piano track. The track is selected. While pressing Shift, click the track numbers in the Shaker and Triangle tracks. All three percussion tracks are selected. Choose TrackSolo. To change the patch, select a new patch from the dropdown list. Pro Audio immediately starts playing the piano part with that new instrument. Have fun trying all the different patches. Click OK to keep the patch you have selected currently, or click Cancel to go back to the original patch. Choose OptionsMIDI Devices to open the MIDI Ports dialog box. First, turn your keyboard on and make sure it is set up to receive MIDI input on channel one. Then, do the following In the Track view, rightclick on any column in the Piano track track 1 to open the popup menu. The Transpose dialog box also has an option for transposing by diatonic steps;. Pro Audio played the backup parts of the song while you played your solo.Setting Up the Metronome Musicians often use a metronome to keep track of the beat.http://www.h-p-n.fr/catalogue_dynamique/diagnostic-and-statistical-manual-of-mental-disorders-dsm-iv-ebook.xml



Checking Your MIDI Device Settings Lets make sure that Pro Audio is set up to receive MIDI data

from your instrument. Choose Options > MIDI Devices to open the MIDI Ports dialog box. Do the following: Make sure your instrument is turned on and set up to transmit MIDI data. Doubleclick the Name column in track 8 and type a name for your new track. Fine Tuning After you've recorded a MIDI track, you can use Pro Audio to make automatic adjustments to the timing of notes. For example, the Quantize command rounds off the start times and durations of notes to evenly spaced note boundaries: quarter notes, eighth notes, sixteenth notes, and so on. Pro Audio will record a new take during each loop, storing that take in a new clip. You can set Pro Audio to place each clip in a new track or to pile all clips in one track. If you want to erase the most recent take during loop recording, choose Realtime Reject Loop Take. To stop recording, click Stop, or press the space bar. Rather than recording another full take, you'd prefer to keep the take but replace that measure. Punch in recording lets you replace a section of a track. The way it works is this: First, you set the start and end times of the punch to the section you want to replace and turn on punch recording. You should set this rate before recording any digital audio. Doubleclick in the Source column and set the Source in the Track Properties dialog box to your sound card's audio input. If you haven't already set up the metronome, follow the directions in the "Setting Up the Metronome" section earlier in this tutorial to set the metronome for a two-measure count-in. Mute any tracks you don't want to hear while recording, or solo the tracks you do want to hear. One of your clients has an idea for a 20-second radio spot and has sent you a script and a project containing some raw material from which to start. If your audio input is too low, it will be lost in the background noise. The audio data in track 1 is displayed.

If selected, deselect the snap grid. Select the Snap to Zero Crossing option. With this option, any selections we make will snap to the nearest zero crossing in the audio waveform. In the dialog box that appears, make sure that only Events in Tracks is selected. This means that other items, such as tempo changes and markers, will not be deleted. Next, we will remove the pauses between sections of the script. You may want to save your work before continuing. Click Play and listen to the spot. The effect is added to the track. Doubleclick the effect to display the settings. During playback, you can control the main volume and the volume and panning of each track. You can mute and solo tracks. You can turn routing to aux busses on and off and change the send levels. When you play your song, you have full control over the tempo or speed of playback, which tracks are played, which sound cards or other devices are used to produce the sound, and what the tracks sound like. The Now time is displayed in both the large Transport toolbar and the Position toolbar, in two formats: The current measure, beat, and tick; The current time. If you are using MIDI sync or MIDI time code sync, Pro Audio waits to receive external timing data before it begins playing. For more information, see Chapter 15, Synchronizing Your Gear. From then on, Pro Audio will automatically jump back to the start of the loop when it reaches the end. When looping is enabled, the loop times are indicated by special markers in the time ruler. If you start playback before the loop start time, Pro Audio will play until the loop end time is reached, then jump back to the loop start time. If you start playback after the loop end time, the loop is ignored. There are four different status settings for each track Status. What it means. Normal The track is played as usual.



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Silencing Tracks When a track is muted, Pro Audio processes the track while playback is in progress so that you can unmute the track without stopping playback. As soon as any track is marked as a solo track, Pro Audio ignores all mute settings and plays only the track or tracks that are set to solo. Any number of tracks at one time can be marked as solo. On stereo tracks, pan acts as balance. Choose Options MIDI Devices to display the MIDI Ports dialog box. Click on any MIDI device in the Output Ports list. Click Move to Top to move the selected devices to the top of the list. When all devices are selected in the order you want, click OK. The bank and patch settings in the Track view control the initial bank and patch of a track during playback. Every time Pro Audio starts 320. When a track contains audio, Pro Audio interprets the patch as an indicator of the type of audio information contained in the track, such as vocals, drums, or woodwinds. Note to Experts Pro Audio processes the volume and pan settings by transmitting MIDI volume and pan events controllers 7 and 10, respectively when playback starts. If two or more MIDI tracks are set to the same port and channel but have different volume or pan settings, the settings for the highest numbered track will prevail. If this parameter is left blank, all events in the track are sent to their original channels. This parameter does not affect the channel information that is stored with each MIDI event. If you choose to import audio data, Pro Audio inserts a new track above the currently selected track, and puts the data in a clip or clips on the new track. Rightclick in the Video view and choose Animate. The stretch option is used to recalculate the video display size whenever you resize the Video view. These templates include common types of ensembles, such as rock quartets, jazz trios, and classical full orchestra. You can change these settings to any desired time signature or key.

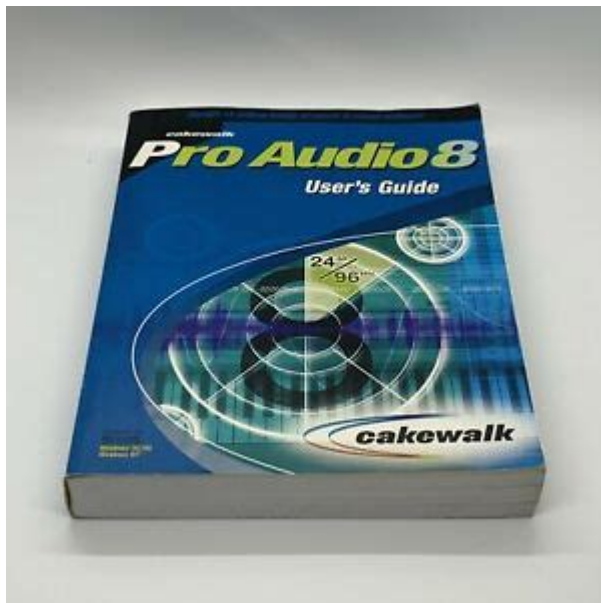
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The bottom number of a meter is the value of each beat. By default, Pro Audio uses a hihat cymbal sound from a general MIDI drum kit for the metronome, but you can change this setting to anything you like by changing the MIDI port, MIDI channel, and duration. If you want to hear a countin before recording begins, set the countin to 1 or more. Select Countin Measures or Countin Beats Select Use PC Speaker. Setting the Audio Sampling Rate and Bit Depth Each Pro Audio project has an audio sampling rate and a bit depth that indicates the level of accuracy with which audio data are stored. The same parameters are used for all the digital audio in a project. Setting the MIDI Timing Resolution Each Pro Audio project has a setting for the timing resolution, or timebase, that indicates the resolution of MIDI data. This resolution is measured in ticks or pulses per quarter note and is often abbreviated as PPQ. For example, if you wanted to use eighthnote septuplets 7 eighth notes per quarter note and represent them accurately, you would need to have a timebase that is divisible by 7, such as 168PPQ. Pro Audio uses the timebase you choose for a project to determine the range of tick values in the Now time. Cakewalk saves your recording options with each project, so you can save a different recording mode with each of your projects. Choosing a Source To record into a track, you must choose a source for the music or sound to be recorded. Sometimes, you may want to

record different MIDI channels into different tracks. Hold the Shift key and click in the Source cell for each track. Pro Audio will assign the audio sources to these tracks in increasing order. The names of the sources depend on your audio hardware. You indicate the tracks you want to record by arming the tracks. You can arm a single track or several tracks at one time. Each track records material received through its own input source. Pro Audio displays a clip containing the new material in the Track window.

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To listen to the new material, set the Now time to the start of the clip and press the space bar or click. For complete information about the Virtual Piano, use the online help system. Digital distortion will occur at 0dB. You will not get analog compression or warmth from pushing the input levels. If you are. Pro Audio creates a clip for each take. At the end of the loop, Pro Audio will return to the start of the loop and you can record the next take. If you want to erase the most recent take while loop recording is underway, choose RealtimeReject Loop Take or press Ctrlspace bar. When you use punch recording, Pro Audio deletes any material between the start and end times of the punch. You can also combine loop and punch recording to record several takes of a punch. At the end of the loop, Pro Audio will return to the start of the loop and you can record the next take. If you want to erase the most recent take while loop recording is underway, choose RealtimeReject Loop Take or press Ctrlspace bar. For example, with Auto Advance disabled, you do not even need to play the notes at a single step at the same time. You can play any number of notes one at a time, and they will all be recorded at the same step until you click the Advance button. Pro Audio displays patterns as a combination of digits which represent beats that contain notes and dots which represent beats that contain rests. When you choose MIDI Omni as the input source for a track, Pro Audio records into that one track MIDI data from all the different MIDI devices and channels that are hooked up to your computer. Pro Audio shows new track sources in the Source column. 429. Labeling Your Projects Pro Audio lets you attach subtitles, composer credits, copyright, and other information to your projects, as shown in the following table

Title	The title for your song;
prints automatically at the top of a Staff view printout.	Pro Audio will then refrain from sending MIDI echo data to that port.

Drag the track to its new location, and release the mouse button. Pro Audio rearranges and rennumbers the tracks. Press the Insert key. Pro Audio shifts the current track and all tracks below it down by one, and inserts a blank, new track at the location of the highlight. You can also insert

tracks by rightclicking in the Track pane to access the pop up menu and selecting the InsertTrack command. Choose TrackWipe. Pro Audio deletes all clips and events from the selected tracks, but leaves the track properties intact. Arranging Clips The Track view provides many ways for you to rearrange, copy, and paste clips to arrange your music the way you want. Their position and length show you at a glance their starting times and lengths. Pro Audio changes the color of the selected clips. Selecting Clips Before you move, copy, edit, or delete clips you need to select them. If you copy or move clips into tracks that contain existing material, you need to let Pro Audio know how to combine the two. Pro Audio also lets you move and copy clips between projects. Choose EditCut to display the Cut dialog box. Choose the options you want and click OK. Pro Audio cuts the clips from the project and places them on the Windows clipboard. Choose EditCopy to display the Copy dialog box. Pro Audio copies the clips to the Windows clipboard. Click in the Track pane to set the current track to be the one where clips should be pasted. When you select portions of a clip, Pro Audio may round off the start and end times of your selection based on the snap grid. Drag the mouse across part of several clips in adjacent tracks. Pro Audio highlights the selected portions of all the clips. You can edit these portions of clips using all the normal editing commands. Moving by an interval can be useful during draganddrop operations, if your events are not exactly aligned with measure or note boundaries.

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In addition to choosing a standard note duration for the snap interval, you can also enter a number of clock ticks. Pro Audio takes the current snap grid settings into account when you move or copy markers. For example, if the snap grid is set to even measure boundaries, any time you move or copy a marker, the marker will be snapped to the beginning of the nearest measure. Enter a name for the marker in the Name box. 518. Pro Audio adds a marker at the Now time and displays it in the time ruler, the Markers view, and the Markers toolbar. Pro Audio updates the marker time and shows it at the new location. Linked clips always have the same contents, name, and display color. Any change you make to one of the clips will automatically apply to all of them. Pro Audio creates copies of the selected clips that are linked to the originals. Any change you make to one of the clips is applied to all linked clips. Choose the options you want and click OK. Pro Audio creates copies of the selected clips that are linked to the originals. Any change you make to one of the clips is applied to all linked clips. Pro Audio combines the selected clips into a single, new clip. Move the cursor over the menu name to display a submenu of effects. Cakewalk displays MIDI effects if you are editing a MIDI track, and audio effects for an audio track. Type a new value or use the spinners to change the tempo value. Pro Audio changes the current tempo to the desired value. If Stretch Audio is enabled, after a second delay, Pro Audio shrinks or stretches the song's audio events to conform to the new tempo. Enter a starting time for the new tempo. In the graphical display you can use your mouse to draw tempo changes directly onto the graph. In the tempo list, you can insert, edit, and delete individual tempo changes. Click in the graph at any desired time point and tempo level. Pro Audio introduces a tempo change at the indicated point.

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Drag a line in the graph from the starting time and tempo to the ending time and tempo. Pro Audio deletes all tempo changes in the area you marked. The last tempo setting prior to the erased region is now in effect in that region. The Piano Roll view lets you add and edit notes, controllers, and automation data interactively, using a graphic display. Notes are displayed as horizontal bars, and drum notes as diamonds. Pitch runs from bottom to top, with the left vertical margin indicating the pitches as piano keys or note names. If you pick a blank track, Pro Audio creates a new track automatically. The Piano Roll view lets you edit notes and controllers during playback or recording, in real time. When you move the notes, the clip will be extended as needed. The Piano Roll view also

lets you scrub the tracks that are currently displayed. The Scrub command lets you drag a vertical bar over the view so that you can hear the notes in the tracks. Click OK when you are done. Pro Audio updates the note event accordingly. Note that you can also edit note velocity in the Controllers pane. For more information, see “Velocity, Pitch Wheel, and Aftertouch” on page 636. If necessary, choose the Drag and Drop options from the Drag and Drop dialog box. Pro Audio copies the selected notes. To Add a Note. Click or press D to select the Draw tool and select a note duration Press and hold the left mouse button in the Piano Roll view. Press and hold the left mouse button in the Piano Roll view. Pro Audio displays a vertical line and plays any notes that are underneath the line. Drag the line to the left or right, at any desired speed. Selecting and Editing Events Pro Audio has many other editing commands that you can use to modify the events that make up your project. As an option, you can choose to transpose selected audio clips along with any selected MIDI clips. Pro Audio uses pitchshifting a plug in for changing audio pitch to perform the transposition.

If you have selected any locked markers, Pro Audio will ask whether they should slide, too. To Shift Events in Time. Click OK when you are done. Pro Audio inserts the desired amount of blank time into the project. 611. Click OK when you are done. Pro Audio inserts the desired amount of blank time into the project. Stretching and Shrinking Events The EditLength and EditFit to Time commands can be used to stretch or shrink a portion of a project. Use the spinners or type in the desired percent change in length. Click OK when you are done. Click OK when you are done. Reversing Notes in a Clip The EditRetrograde command reverses the order of events in a selection. Pro Audio scales the velocity of each event to create a smooth linear change in velocity. As an option, you can enter a starting and ending percentage;. This ensures that the notes do not overlap, which can cause problems on some synthesizers. The Groove Quantize command also lets you control the strength of duration and velocity adjustments. If you choose this option, Pro Audio will not modify other events, like controllers. Make adjustments as necessary. Click OK when you are done. Pro Audio quantizes the selected MIDI information and audio events. You can use Undo to restore the material to its original state. 620. Choose EditGroove Quantize to display the Groove Quantize dialog box. You can also create a groove template based on an audio clip using the EditAudioExtract Timing command. Choose EditCopy to place the music onto the Windows clipboard. To Copy an Existing Groove. Choose EditGroove Quantize to display the Groove Quantize dialog box. Pro Audio aligns the melody note events with the nearest bass notes. Choose EditFit Improvisation. When you’re done, you should mute the reference track, since the reference track events are not rescaled. Has these parameters. This means that a note event must fall within the pitch range, the velocity range, and the duration range in order to be included.

Example Splitting LeftHand and RightHand Parts. Only the replacement value ranges for the selected event types are used. Choose the MIDI channel, Pick the controller Tools for editing Choose the type if any or xRPN to change of data to edit controllers Splitter bar Controllers pane The Controllers pane looks like a graph;. Note Pro Audio includes a CAL program you THIN CONTROLLER DATA can use to reduce the density of controller events in a track. To Display Automation Data. In the Console view, rightclick a control to display the popup menu. Choose Edit Automation Data. Pro Audio adds a series of controllers and erases any existing controller values in the same time interval. To Draw a Series of Controller Value Changes. Click OK when you are done. Pro Audio inserts a series of controller events with values that change smoothly over time from the starting to the ending value indicated in the dialog box. Pro Audio deletes all controllers of the selected type. Note that you cannot delete velocity events in the Controllers pane. You must delete the notes that have those velocities. The Event List View The Event List view shows events in a list format. When the Event List view includes more than one track, events are mixed together in chronological order. For example, if you select tracks 1 and 3 when you open the Event List view, you see a single list of intermingled events from tracks 1 and 3. Additional information about note events and MCIcmd events appears later in this chapter. When you change one kind of MIDI event

into another kind of MIDI event, Pro Audio preserves the parameters as fully as possible. Choose FilePrint Preview to display a preview of the printed event listing. Click the Zoom button or just click the page to zoom in and out, and use the Page Up and Page Down keys to review the pages. Click Print to print the event list, or click Close to close the Preview window without printing.

Using plugin effects is similar to using the MIDI processing commands described earlier in the chapter. The following table tells you how to use presets To do this. Do this. Save the current settings as a preset Enter a preset name and click the Save button Use a preset Select the preset from the dropdown list Delete a preset Select the preset, then click the Delete. Filtering Events The Event Filter command lets you remove events from the MIDI data, keeping or passing through only those events that you specify. A value of 0% indicates a straight rendition; negative and positive values produce distortion of the timing grid. For more information on swing, see "Swing". Analyzing Chords The Chord Analyzer command analyzes chords. Choose MIDI EffectsVelocity from the Edit menu or from the popup menu to open the Velocity dialog box. You can perform basic tasks such as cut, copy, paste, and move; apply simple audio processing such as volume change, fades, and equalization; and use sophisticated audio effects such as stereo chorus and reverb. In order to understand what the numbers mean, you need to start with the basic principles of acoustics, the science of sound. Basic Acoustics Sound is produced when molecules in the air are disturbed by some type of motion produced by a vibrating object. Fundamental frequency 1f 100% amplitude 2f 50% amplitude 3x fundamental 3f 33% amplitude 4x fundamental 4f 25% amplitude 5x fundamental 5f 20% amplitude. For example, the waveform of the sound of the plucked guitar string might look like this The waveform of a trumpet blast might look like this And the waveform of a spoken word might look like this The three waveforms shown above are quite different from one another, both in appearance and sound. The center line of a waveform is the zero line; it corresponds to the rest position displacement of 0 of the original vibrating object. A waveform for perfect silence would be a horizontal line at zero.

Back and forth motions of the vibrating object translate to upward positive and downward negative excursions of waveform amplitude. Since humans can hear frequencies well above 10 kHz, most sound cards and digital recording systems are capable of sampling at much higher rates than that. Typical sampling rates used by modern musicians and audio engineers are 22 kHz, 44.1 kHz, and 48 kHz. When multiple tracks are displayed, a white arrow in the track number column indicates which track is centered when zooming vertically. You can use the Page Up and Page Down keys to move this arrow between tracks. Pro Audio assigns a velocity to each audio event as a means of letting you control and adjust. Rather, Pro Audio uses the velocity as a scaling factor during playback. To Change an Audio Event's Name. Position the pointer over the left portion of the name the pointer changes to an Ibeam, then click. Rightclick an audio event and choose Event Properties. Enter a new starting time in either the Time box MBT or the Sample box samples since the start of the project. Click OK. The Audio view displays the event at the new starting time. To Move the Anchor. Shiftdragging constrains the move horizontally. Controldragging constrains it vertically Move an envelope segment Click the segment and drag it to a new location Delete all envelope nodes Rightclick the envelope and choose Clear Moving, Copying, and Deleting Audio Events Events can be cut, copied, pasted, and deleted with Edit menu. Tip To minimize pops and clicks, use the Snap to Zero Crossing feature. If any of the events overlap, Pro Audio displays the Combine Audio Events dialog box. Select an option and click OK. The events are combined into a single event. The zero crossing line of the waveform corresponds to an envelope height of 0 percent, the maximum amplitude line corresponds to 100 percent. Press Shift when making your initial click, or while dragging, to snap to the nearest 25% increment.

Press Esc while dragging to cancel the operation. You can click on the track number and drag the mouse up or down to change the volume of the entire track. This helps you to get an idea of whether

the settings in the dialog box are producing the desired effect. The 3dB Louder and 3dB Quieter commands are used to increase or decrease the volume by three decibels, respectively. Choose EditAudio3dB Louder, or rightclick and choose 3dB Louder from the menu. Pro Audio increases the volume of the selected audio by 3 dB. To Decrease Audio Volume by Three Decibels. Select the audio data to be affected. Pro Audio provides a graphic equalizer that lets you boost or decrease the volume of audio events in ten frequency bands. The width of each band doubles as you go from low to high frequencies;. During a passage of absolute silence, Pro Audio sends no signal to the digital output port; this results in cleaner audio playback. Close Level dB The loudness threshold for closing the noise gate. Click OK to remove silence from the selected data. Pro Audio processes the audio as directed. Extracting Timing The Extract Timing command creates MIDI notes and optionally tempo changes based on rhythmic peaks in audio. For example, if you're analyzing a drum track that consists of a. Convert Pulses to MIDI Tells Pro Audio to create a MIDI note event for Note each pulse that was found. The Note Velocities parameter lets you choose which velocity will. Select the audio data to be analyzed. Choose EditAudioExtract Timing, or rightclick in the Audio view and choose Extract Timing from the menu, to open the Extract Timing dialog box. Set the Pulse Analysis parameters as described in the table above. Click Audition to get visual feedback in the Audio view, so you can be sure the pulses are aligned to your liking. To Generate MIDI Notes that Play Along with an Audio Rhythm Track. Select the audio events containing the rhythm track.

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