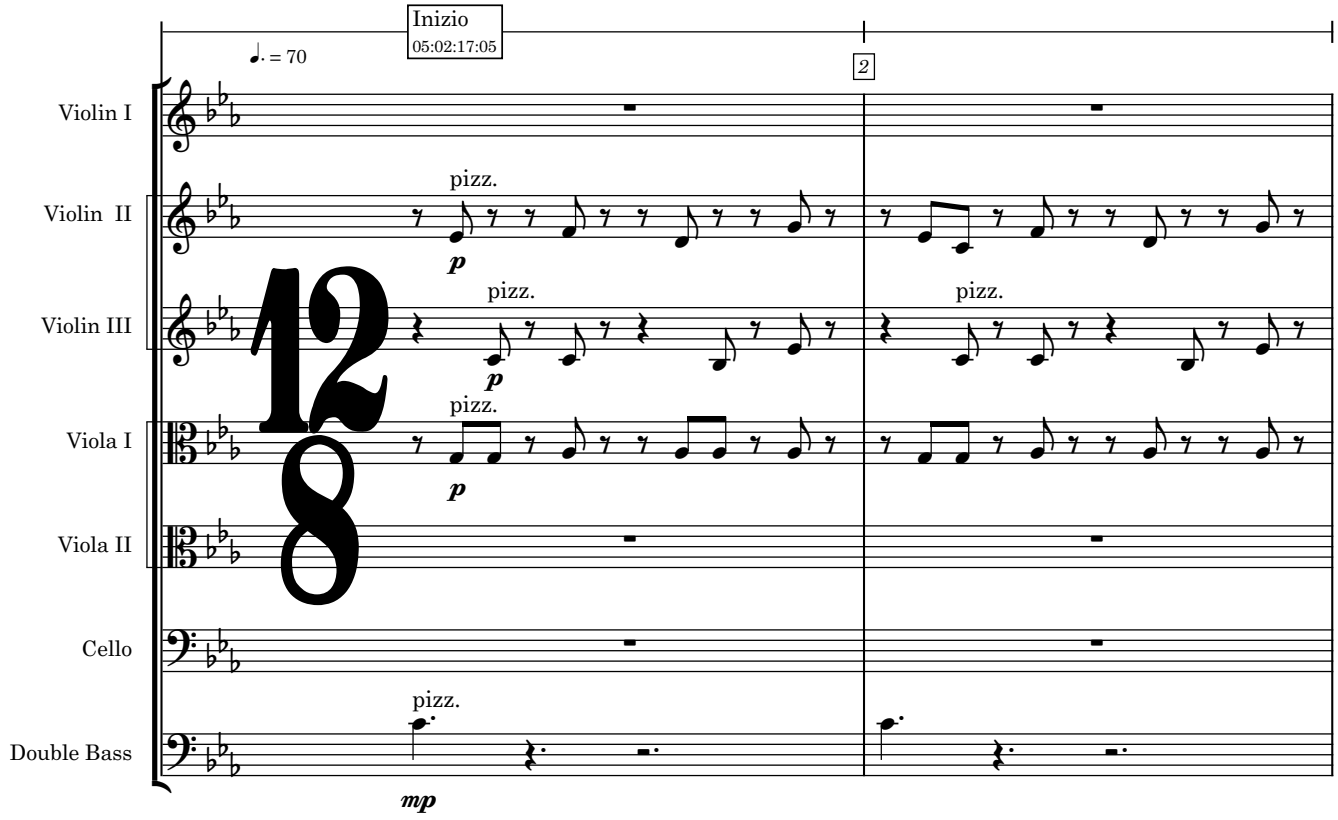
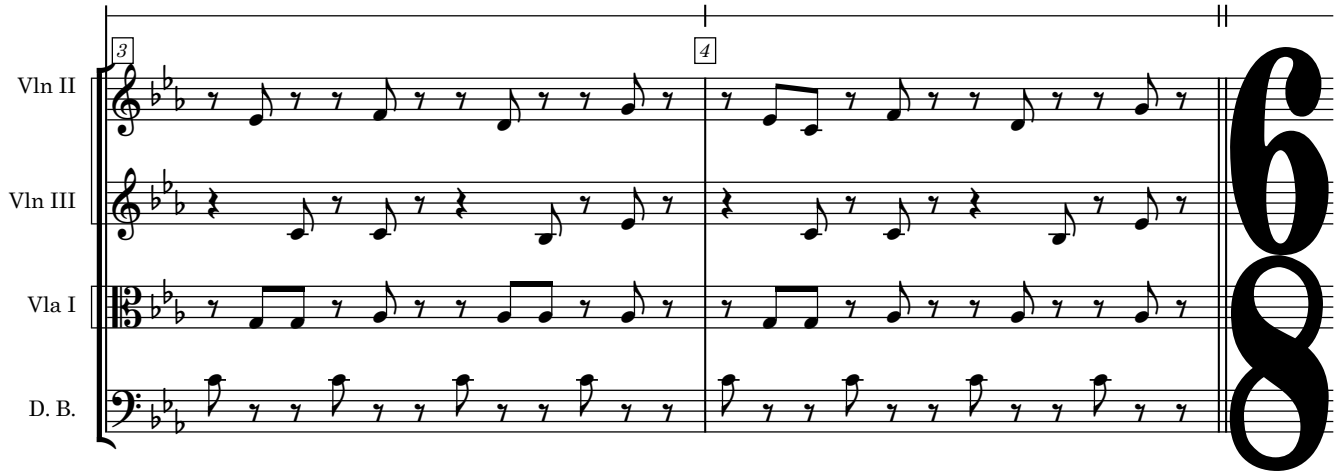
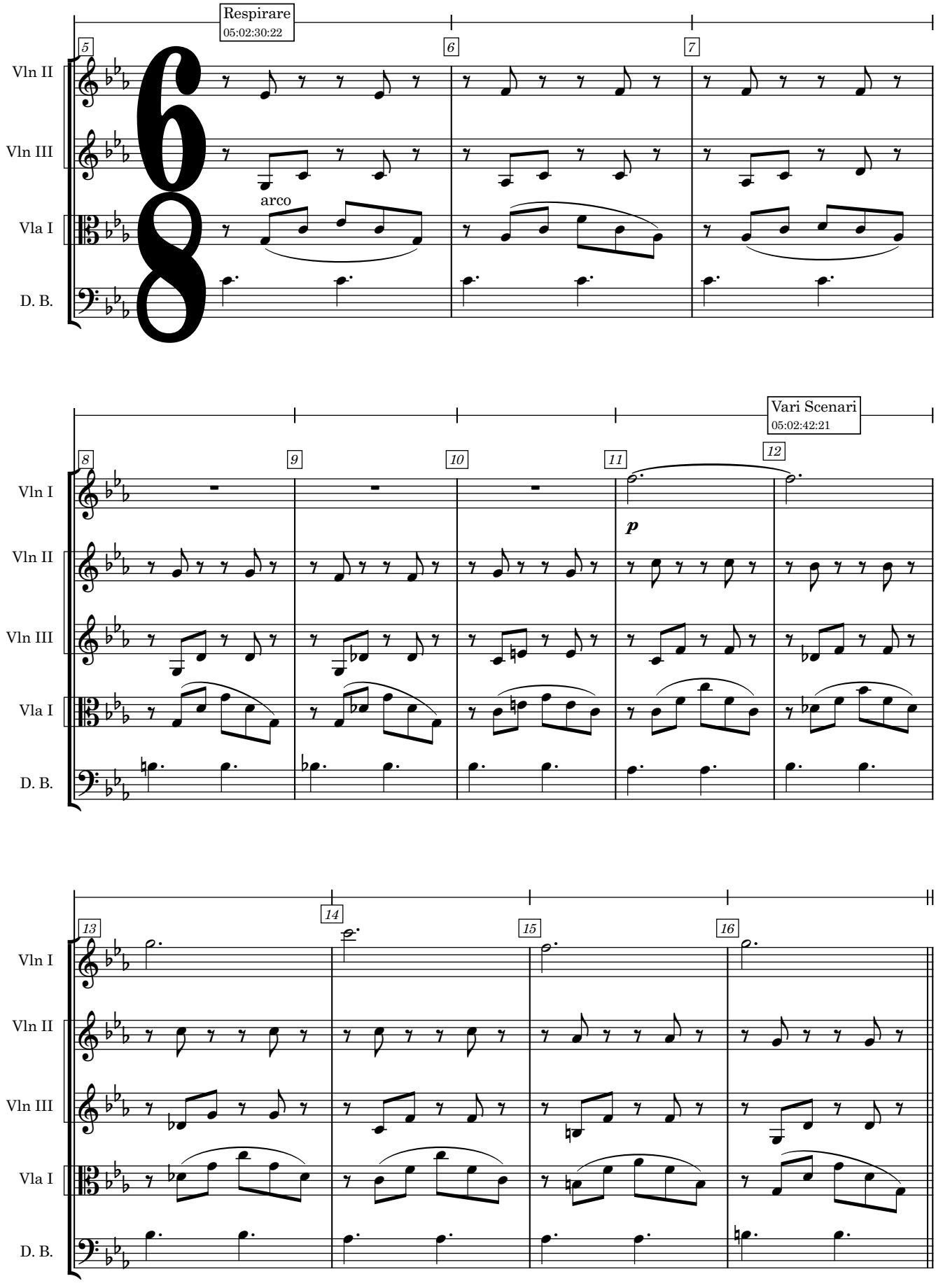
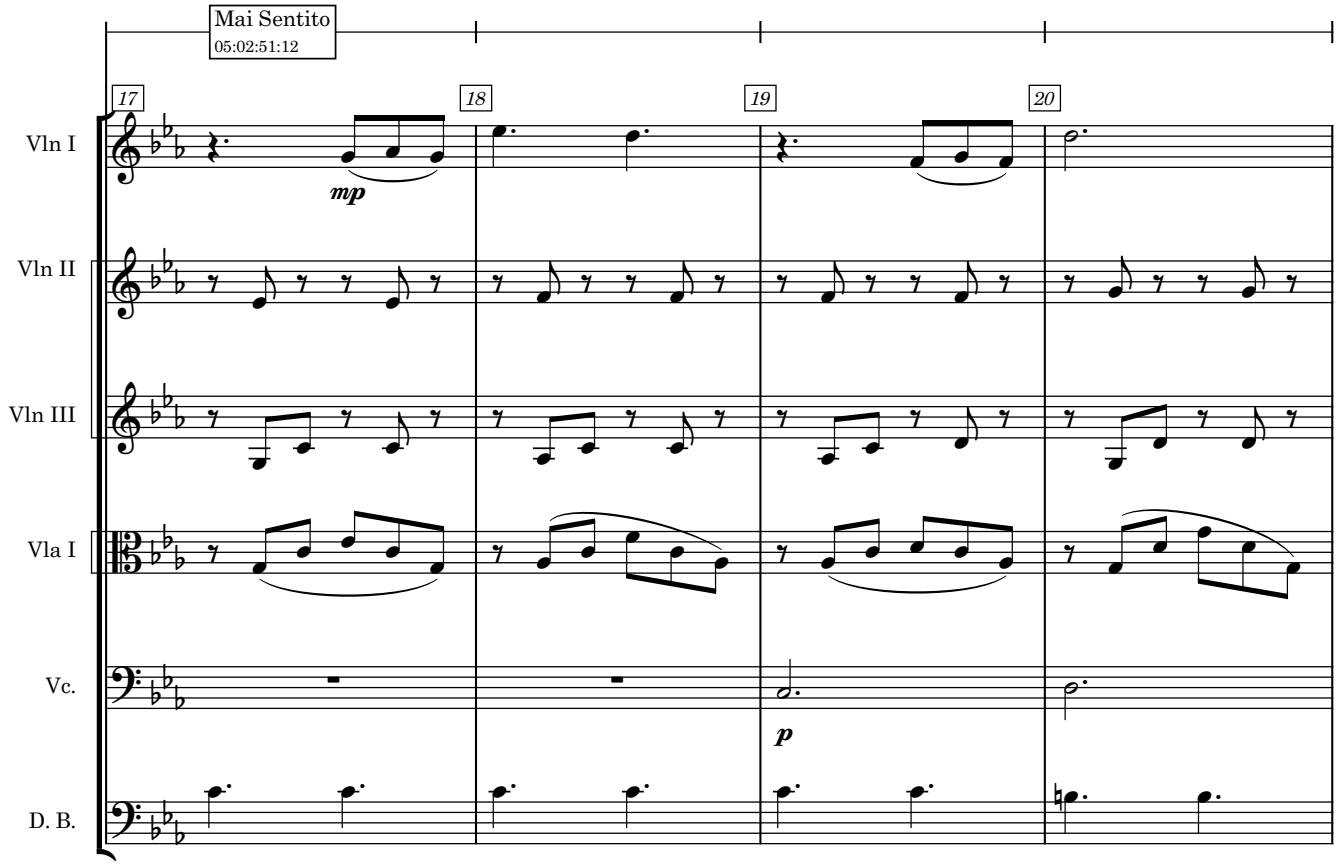
ADR234

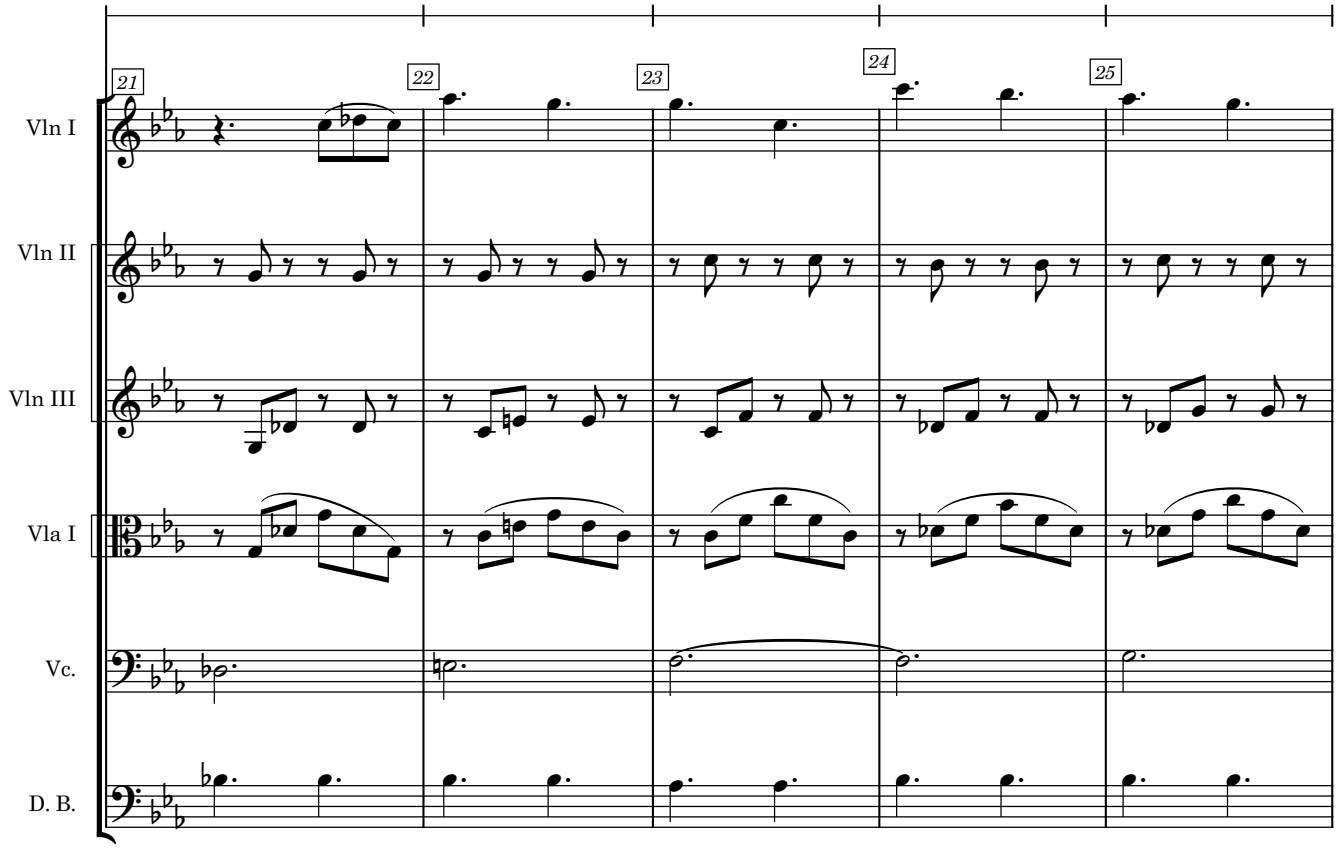
1. Litigio






Respirare
05:02:30:22
5
6
7
Vln II
Vln III
Vla I
D. B.
arco
Vari Scenari
05:02:42:21
8
9
10
11
12
Vln I
Vln II
Vln III
Vla I
D. B.
p
13
14
15
16
Vln I
Vln II
Vln III
Vla I
D. B.


Mai Sentito
05:02:51:12
17
18
19
20
Vln I
Vln II
Vln III
Vla I
Vc.
D. B.
mp
p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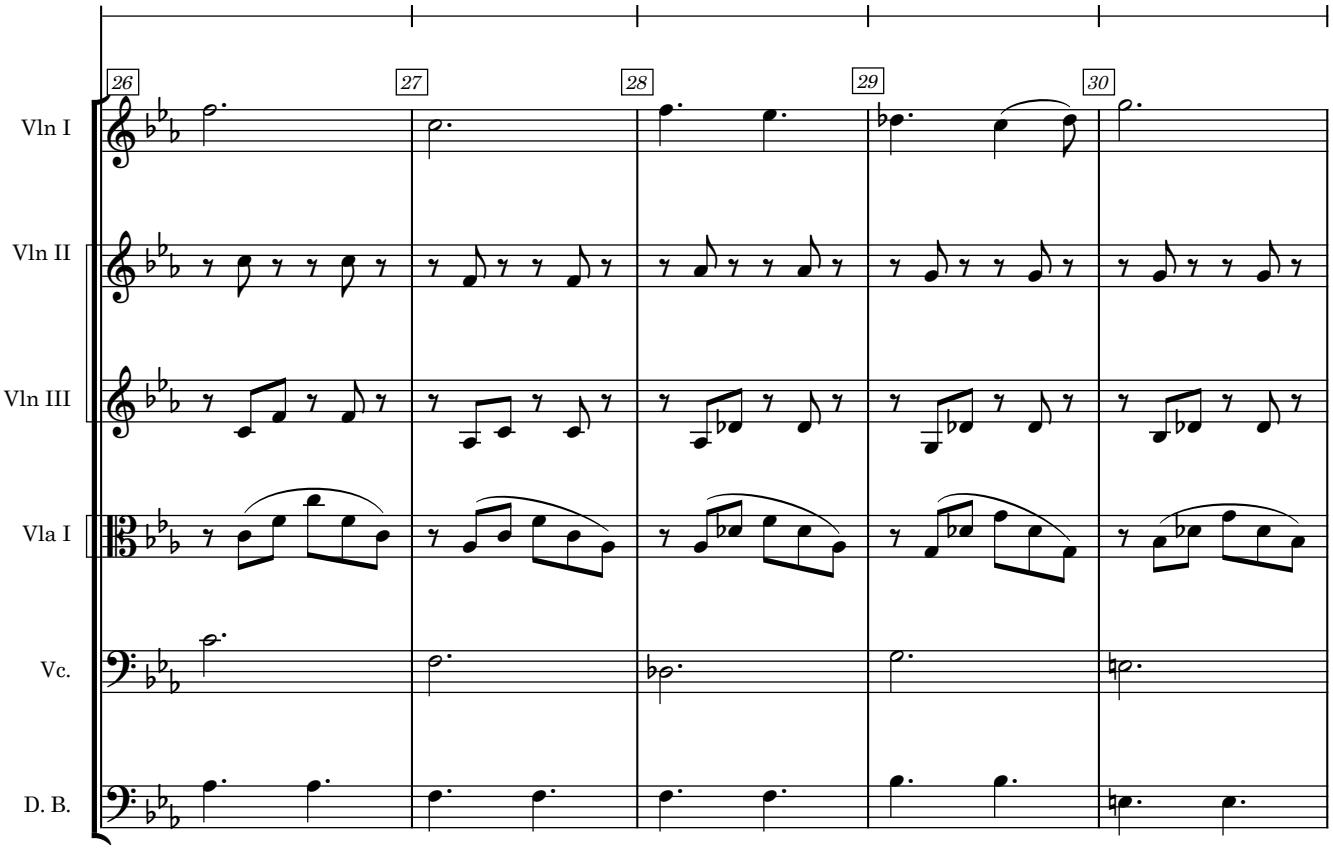
Vc.
D. B.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29
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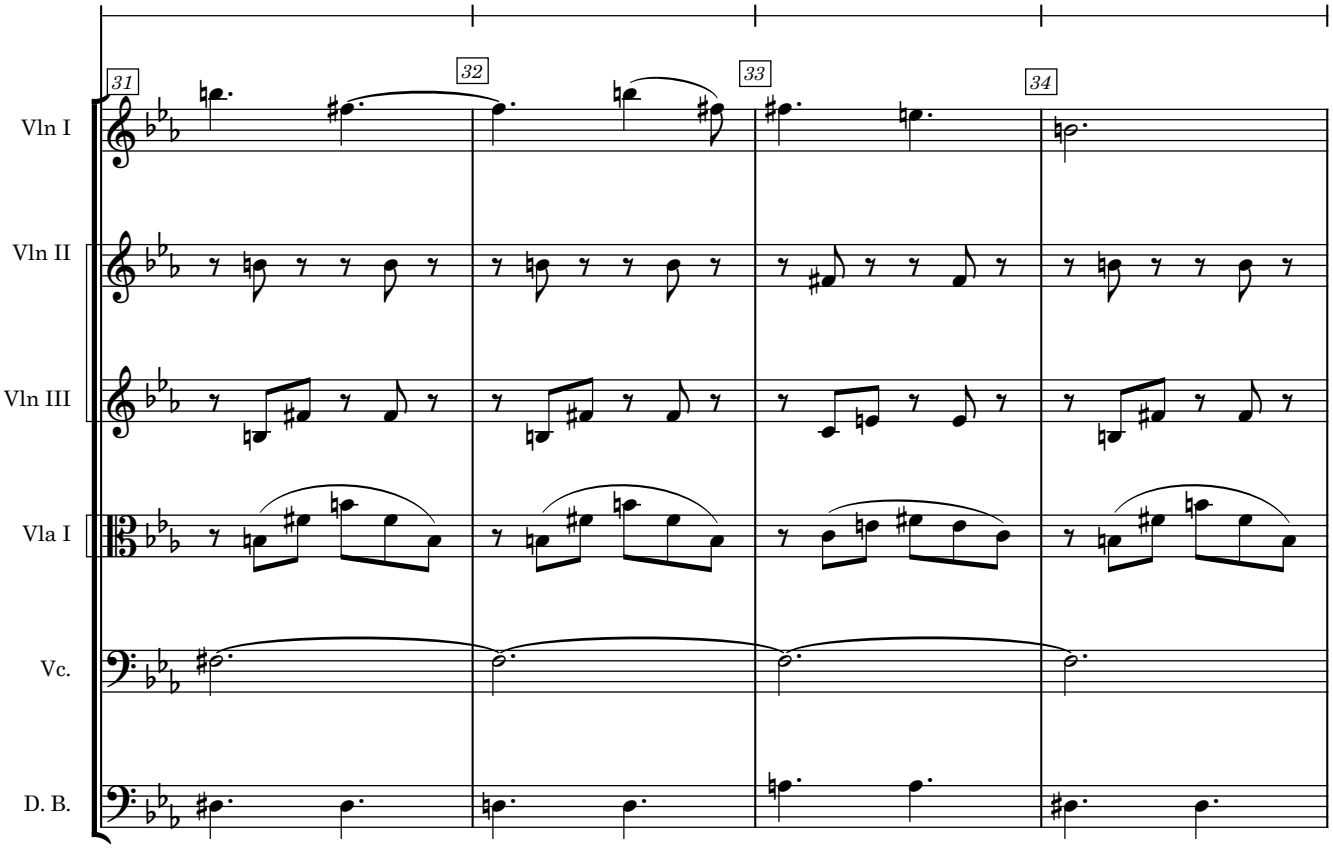
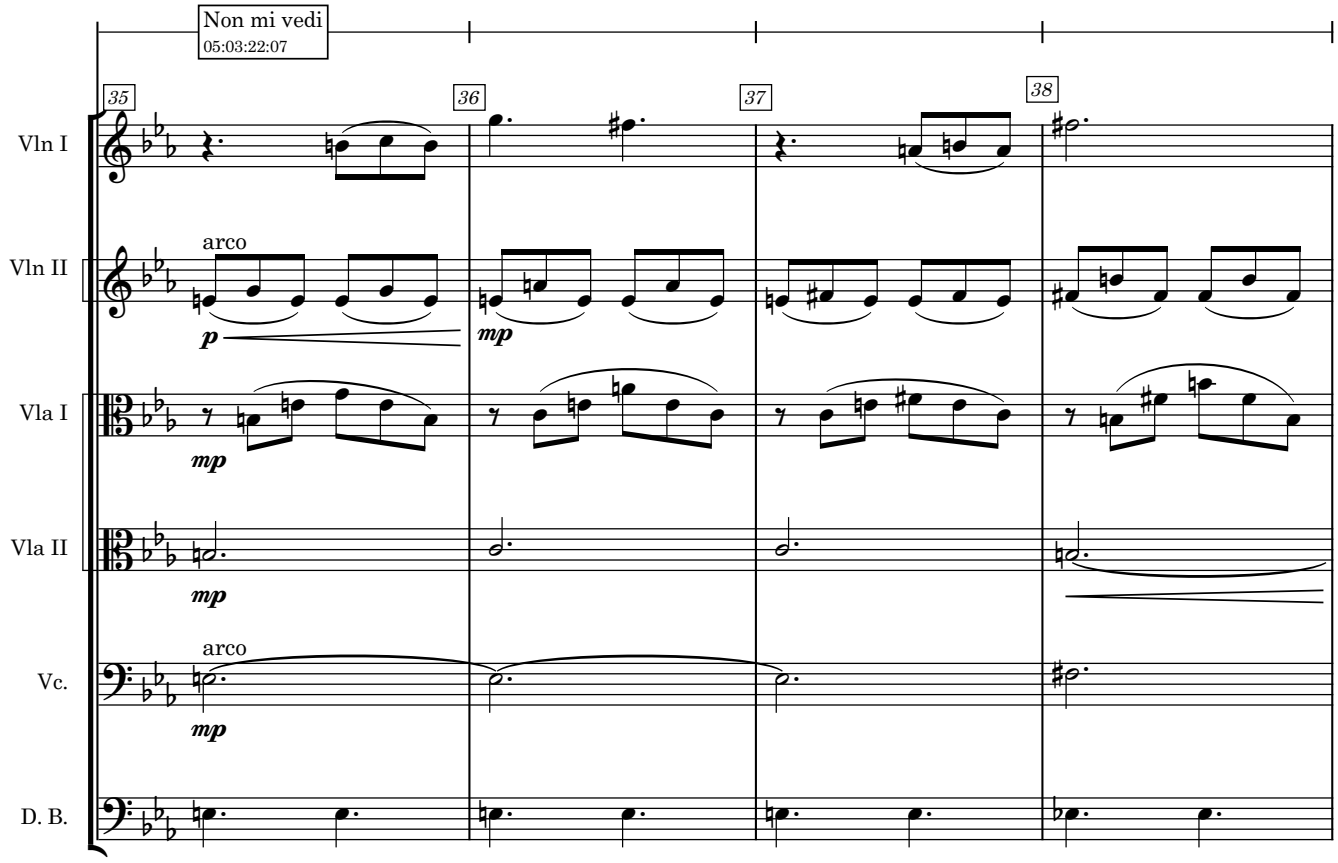
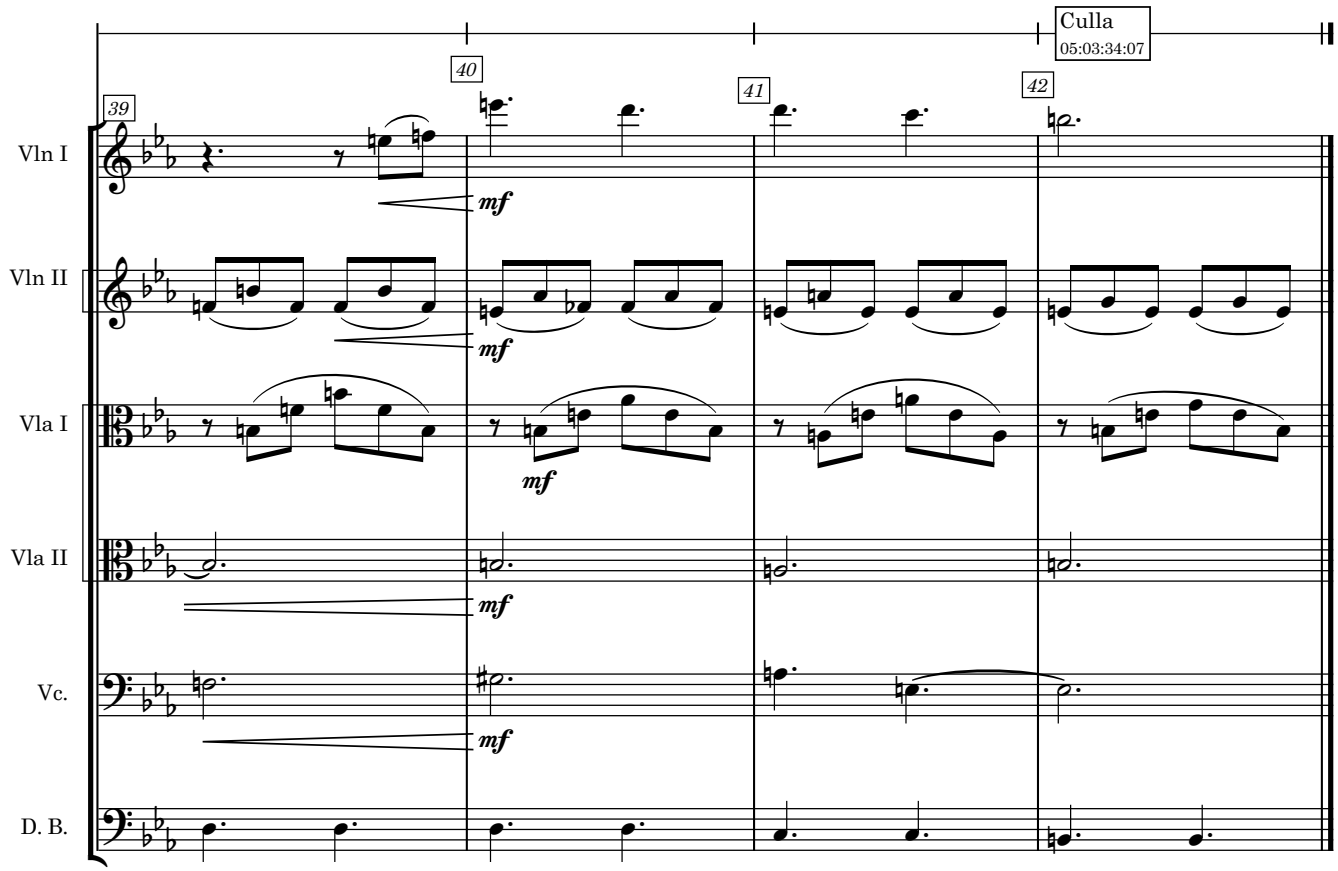
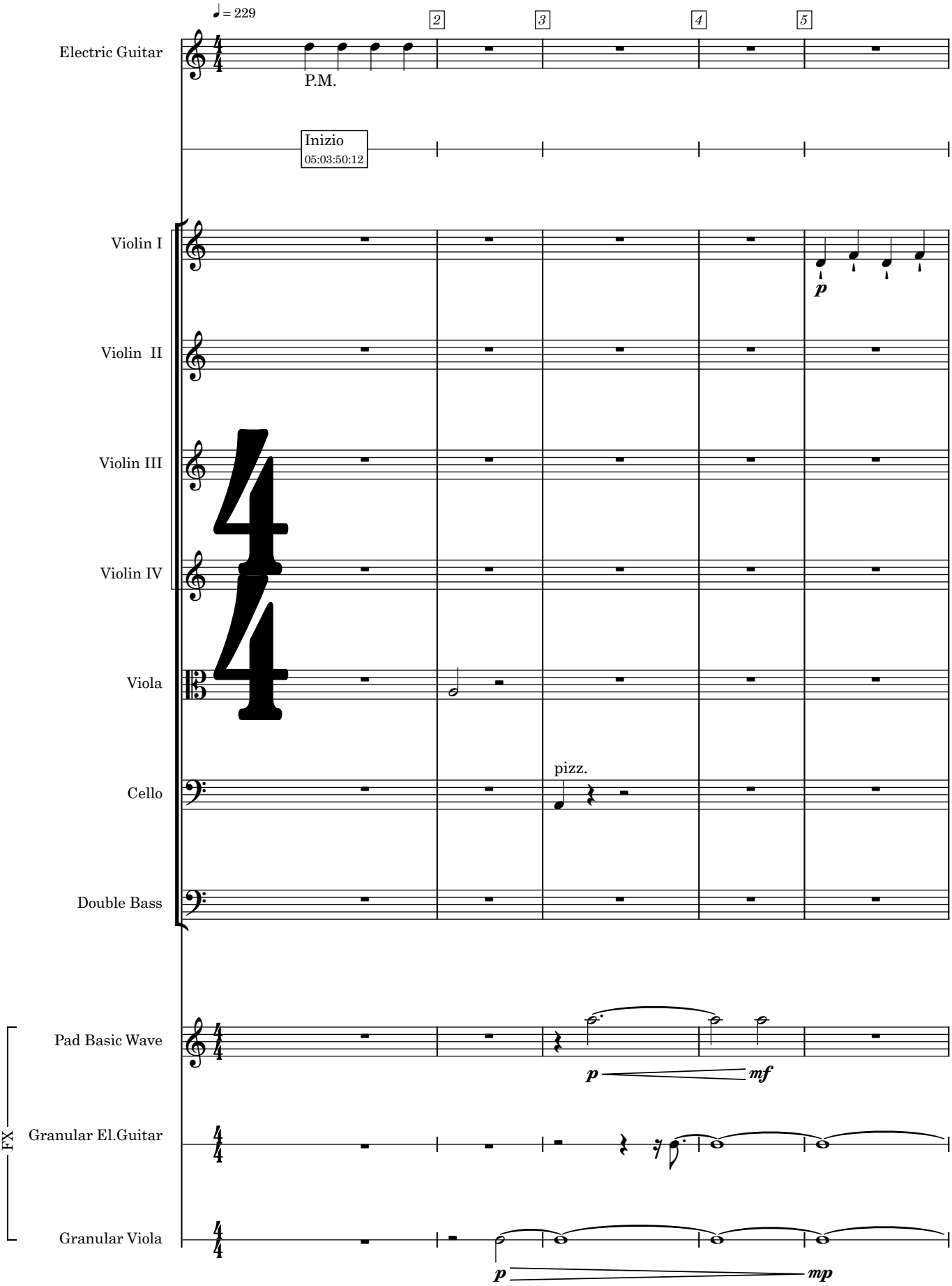
Vln I
Vln II
Vln III
Vla I
Vc.
D. B.

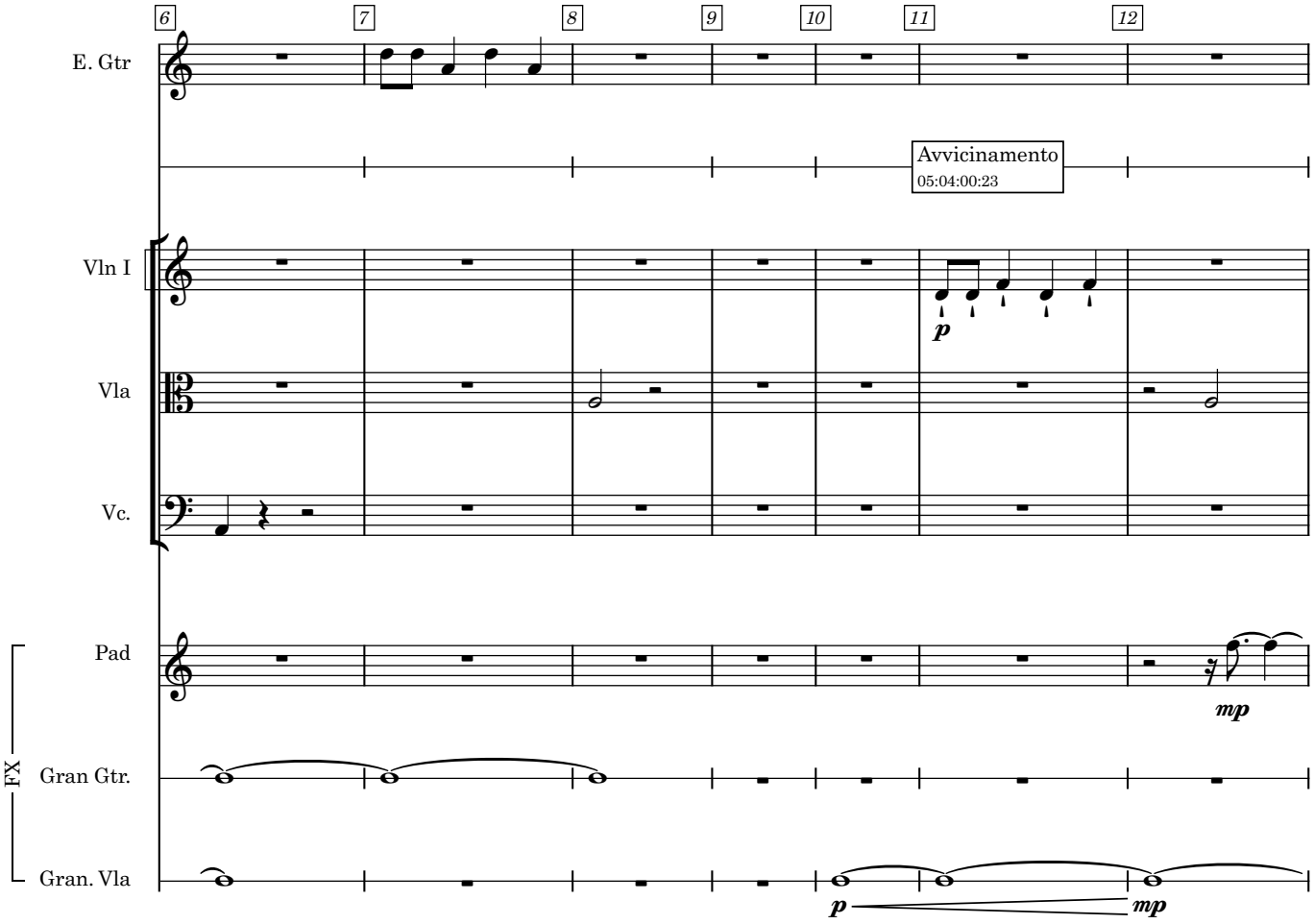

31
32
33
34
Vln I
Vln II
Vln III
Vla I
Vc.
D. B.

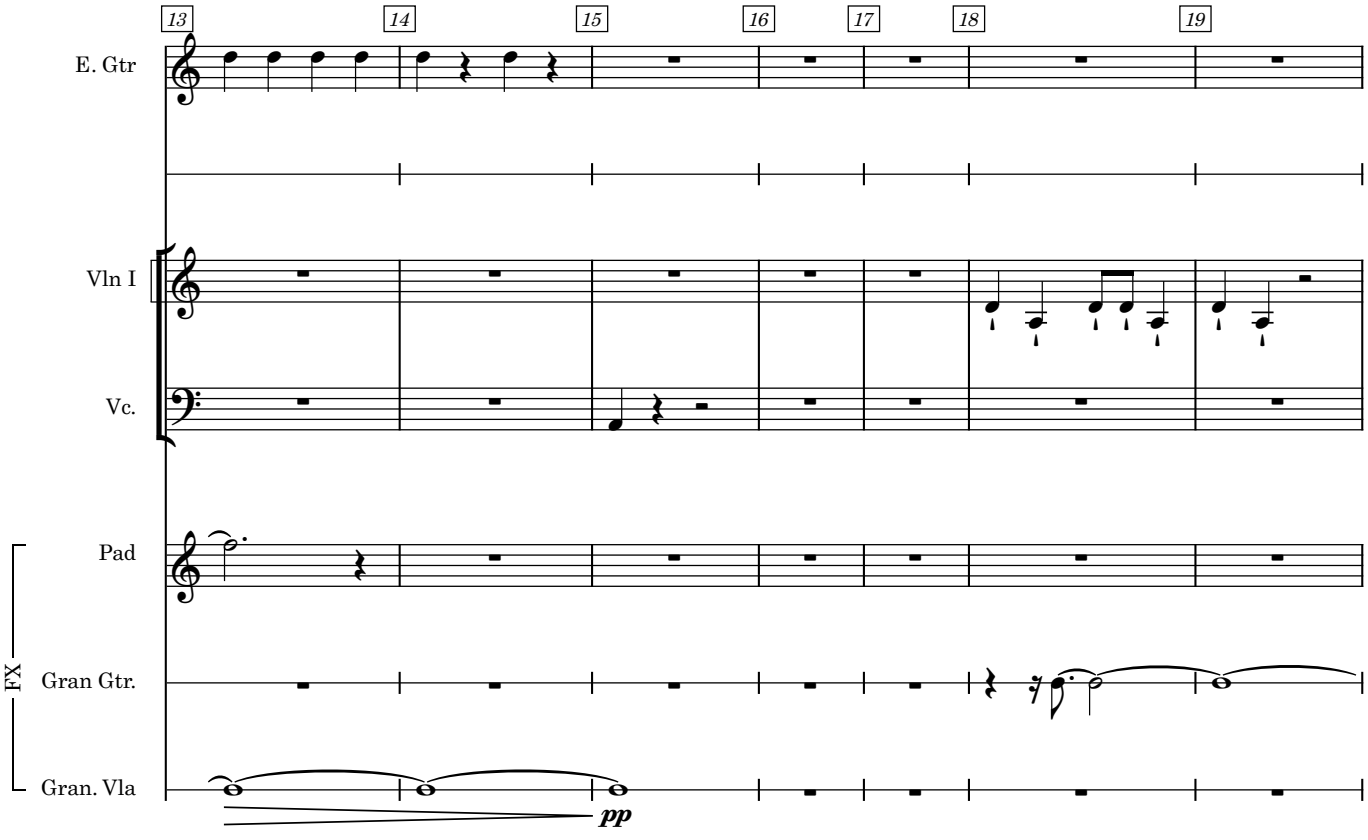

Non mi vedi
05:03:22:07
35
36
37
38
Vln I
Vln II
arco
p
mp
Vla I
mp
Vla II
mp
Vc.
arco
mp
D. B.


Culla
05:03:34:07
39
40
41
42
Vln I
mf
Vln II
mf
Vla I
mf
Vla II
mf
Vc.
mf
D. B.

2. Restare?


♩ = 229
2
3
4
5
Electric Guitar
P.M.
Inizio
05:03:50:12
Violin I
p
Violin II
Violin III
Violin IV
Viola
Cello
pizz.
Double Bass
Pad Basic Wave
p
mf
FX
Granular El.Guitar
Granular Viola
p
mp


6
7
8
9
10
11
12
E. Gtr
Avvicinamento
05:04:00:23
Vln I
Vla
Vc.
Pad
FX
Gran Gtr.
Gran. Vla
p
mp
p
mp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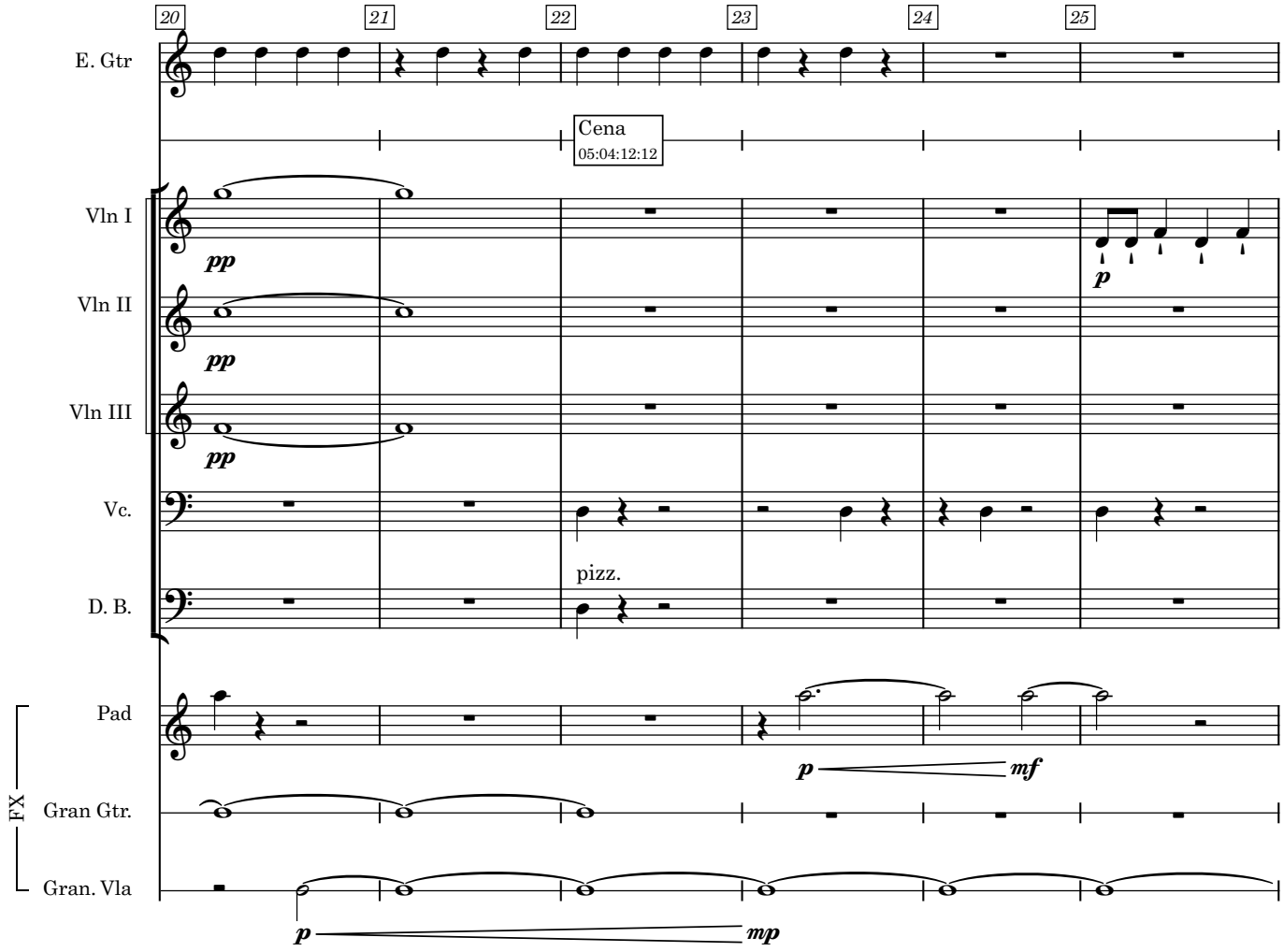
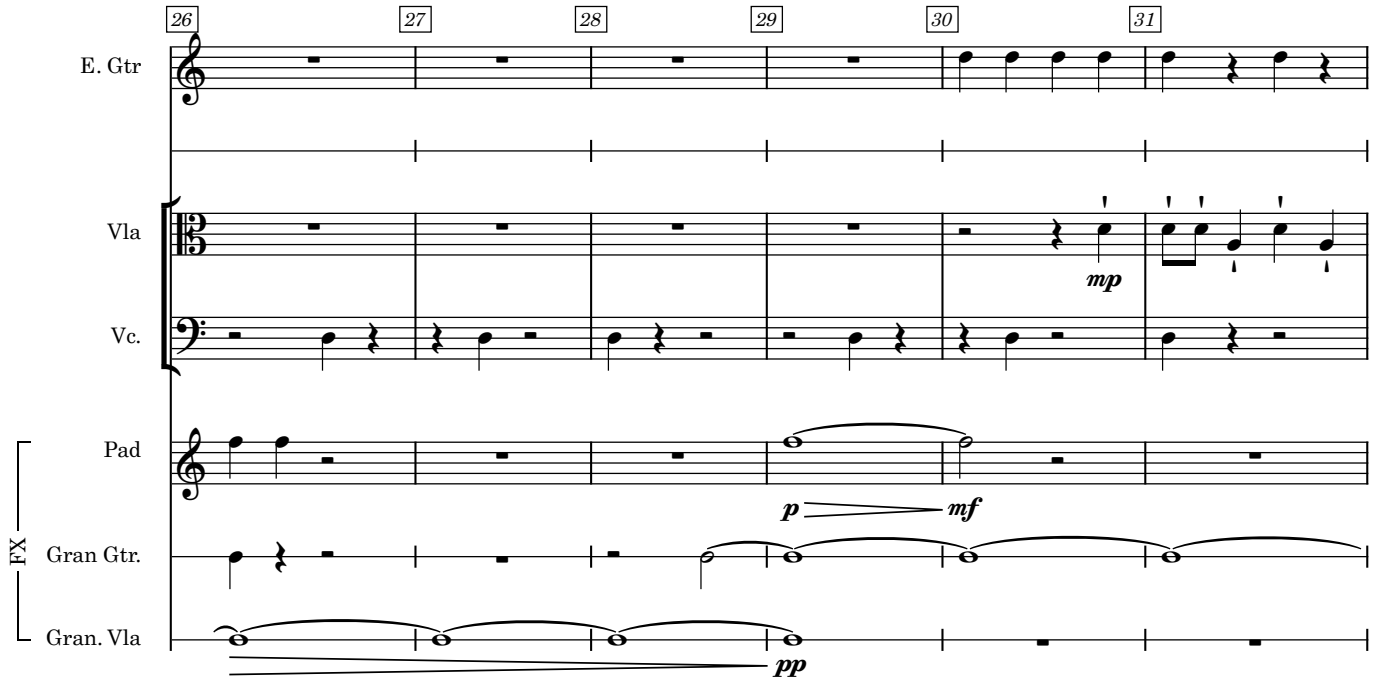
Vln I
Vc.
Pad
FX
Gran Gtr.
Gran. Vla
pp


20
21
22
23
24
25
E. Gtr
Cena
05:04:12:12
Vln I
Vln II
Vln III
Vc.
D. B.
pizz.
Pad
Gran Gtr.
Gran. Vla
FX
pp
p
mf
mp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Vla
Vc.
Pad
Gran Gtr.
Gran. Vla
FX
mp
p
mf
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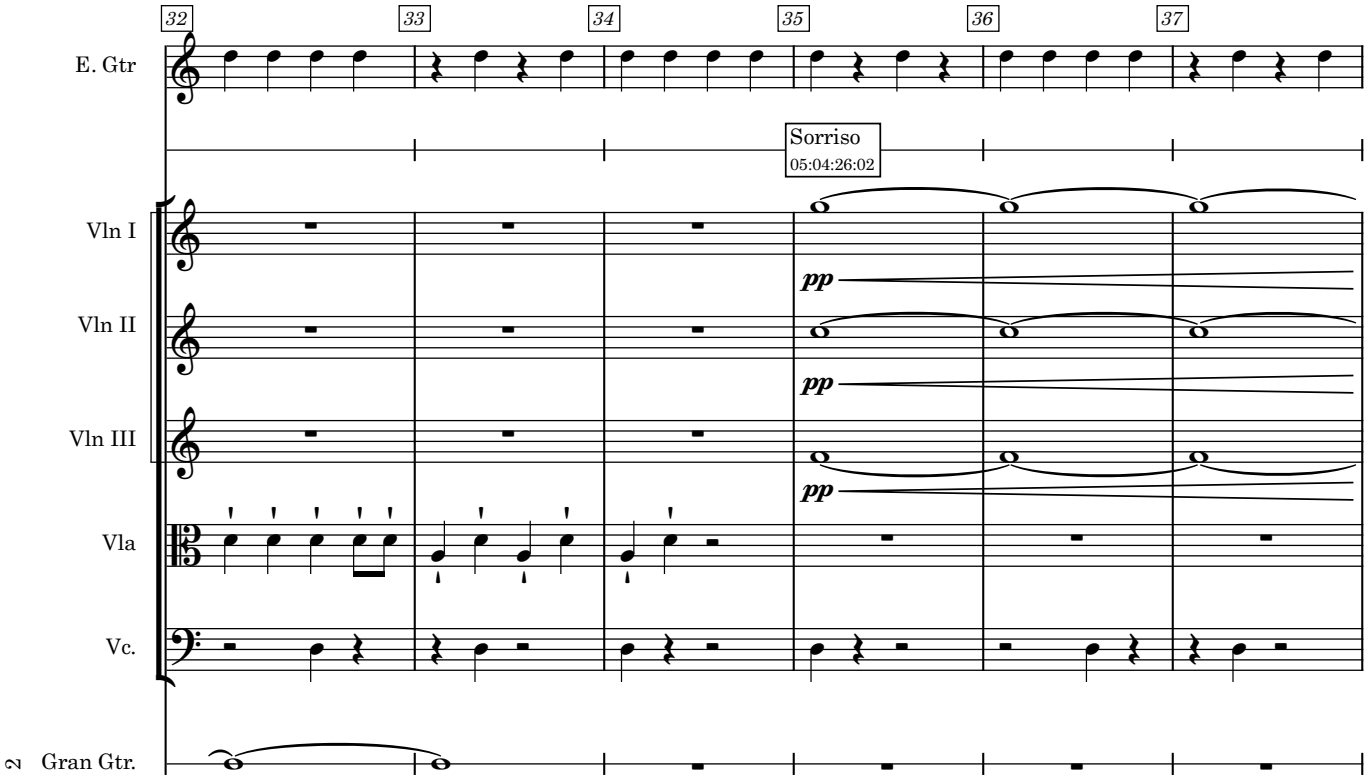
32
33
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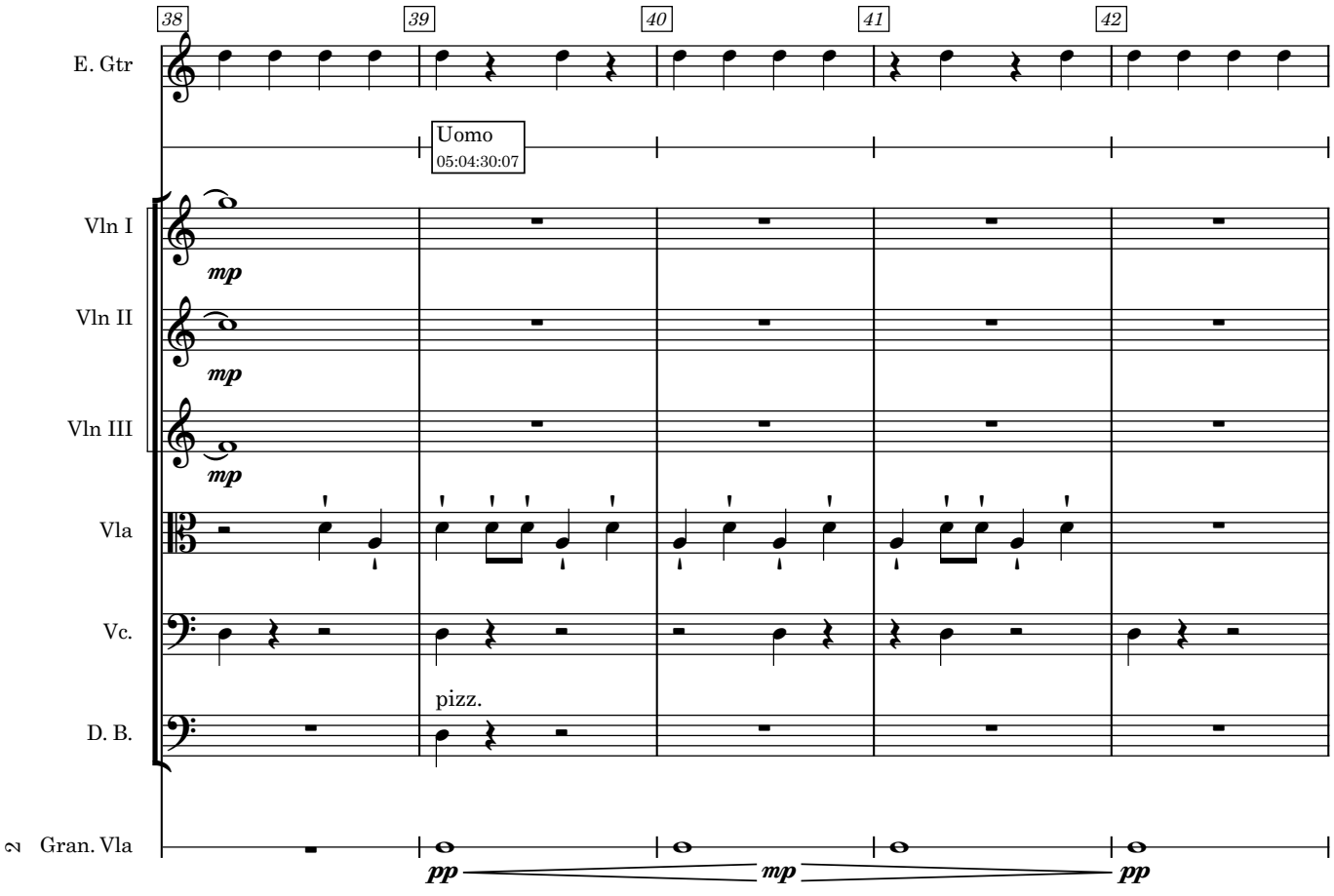
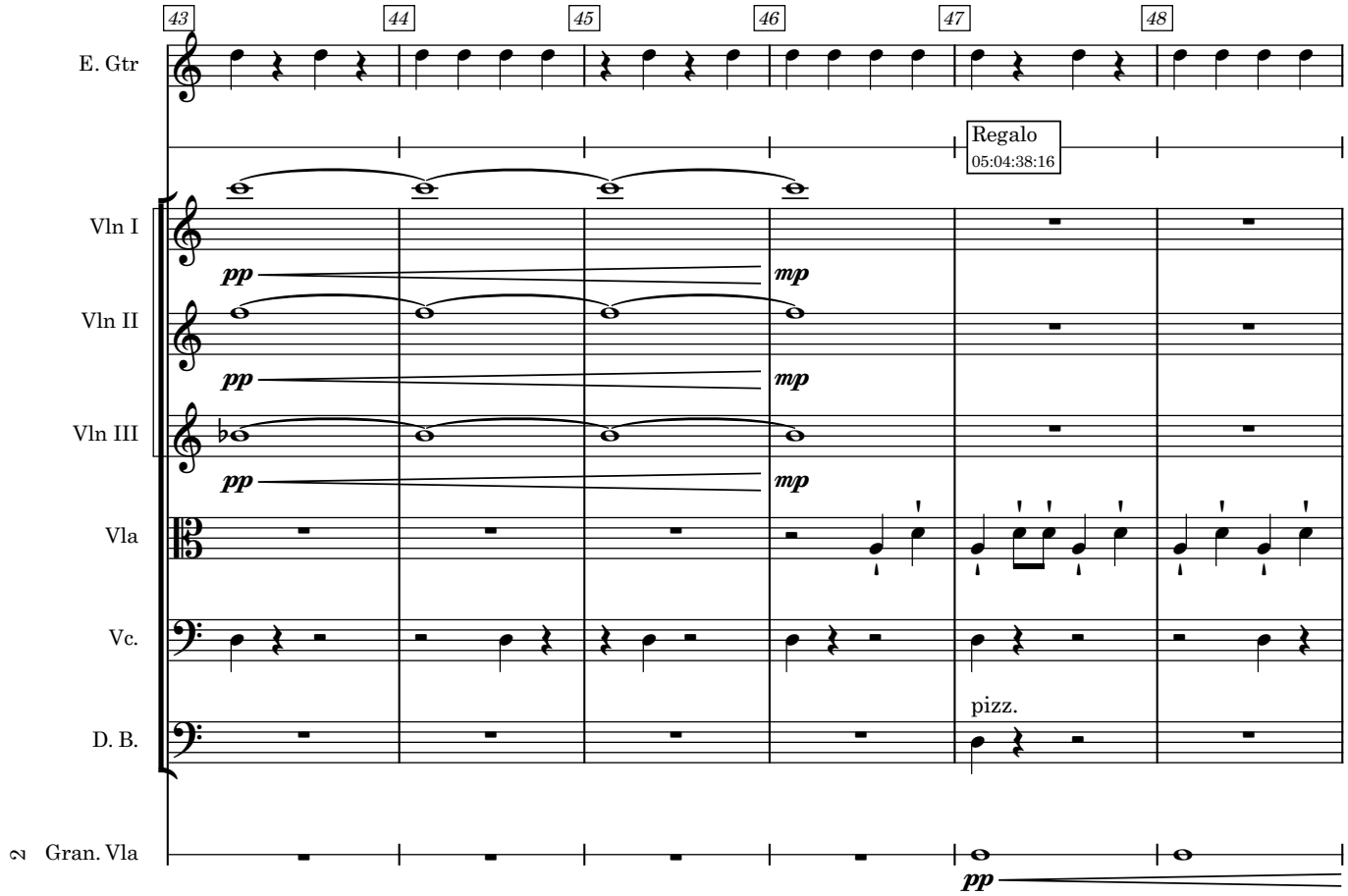
37
E. Gtr
Sorriso
05:04:26:02
Vln I
Vln II
Vln III
Vla
Vc.
2 Gran Gtr.
pp
pp
pp


38
39
40
41
42
E. Gtr
Uomo
05:04:30:07
Vln I
Vln II
Vln III
Vla
Vc.
D. B.
pizz.
2 Gran. Vla
mp
mp
mp
pp
mp
pp


43
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46
47
48
E. Gtr
Regalo
05:04:38:16
Vln I
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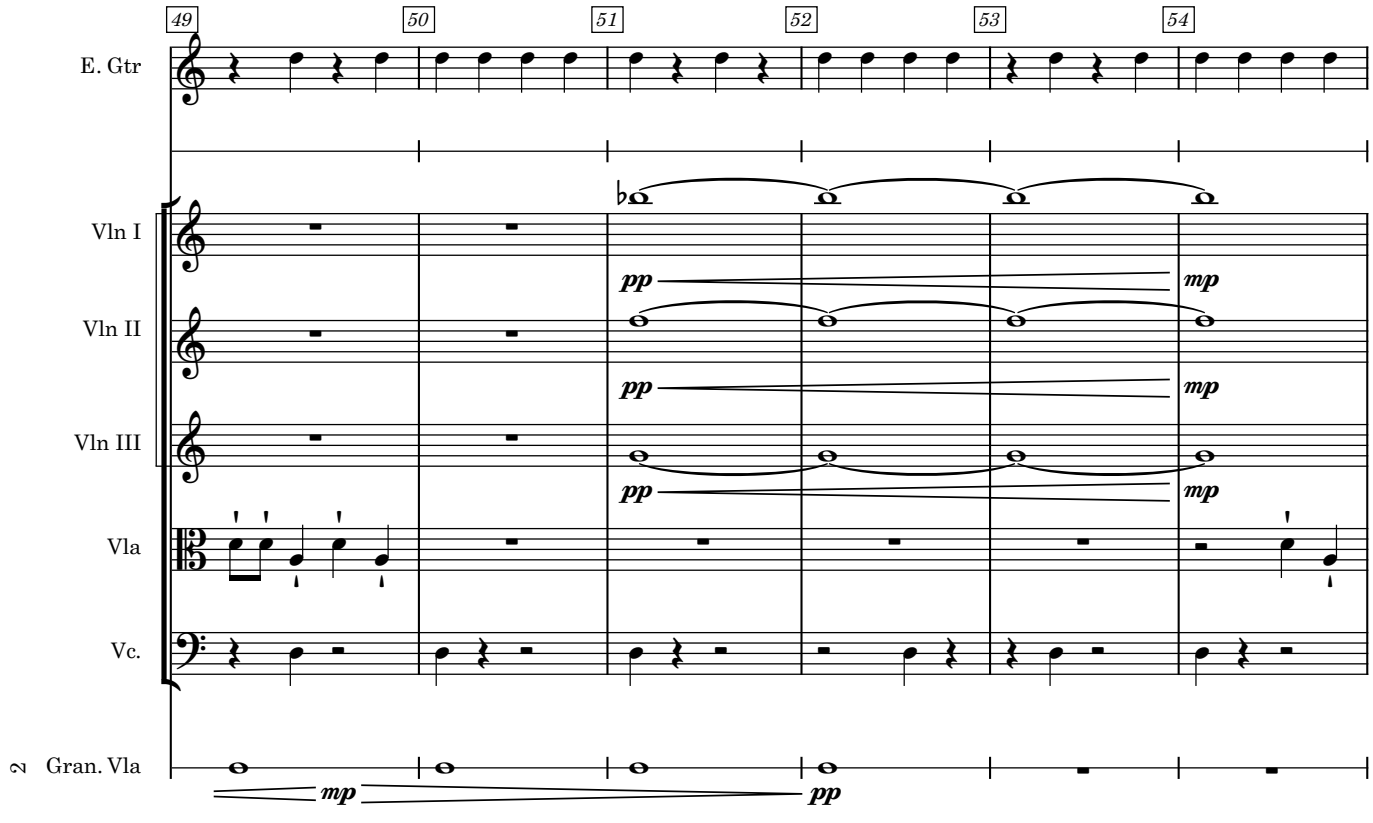
Vln III
Vla
Vc.
D. B.
pizz.
2 Gran. Vla
pp
mp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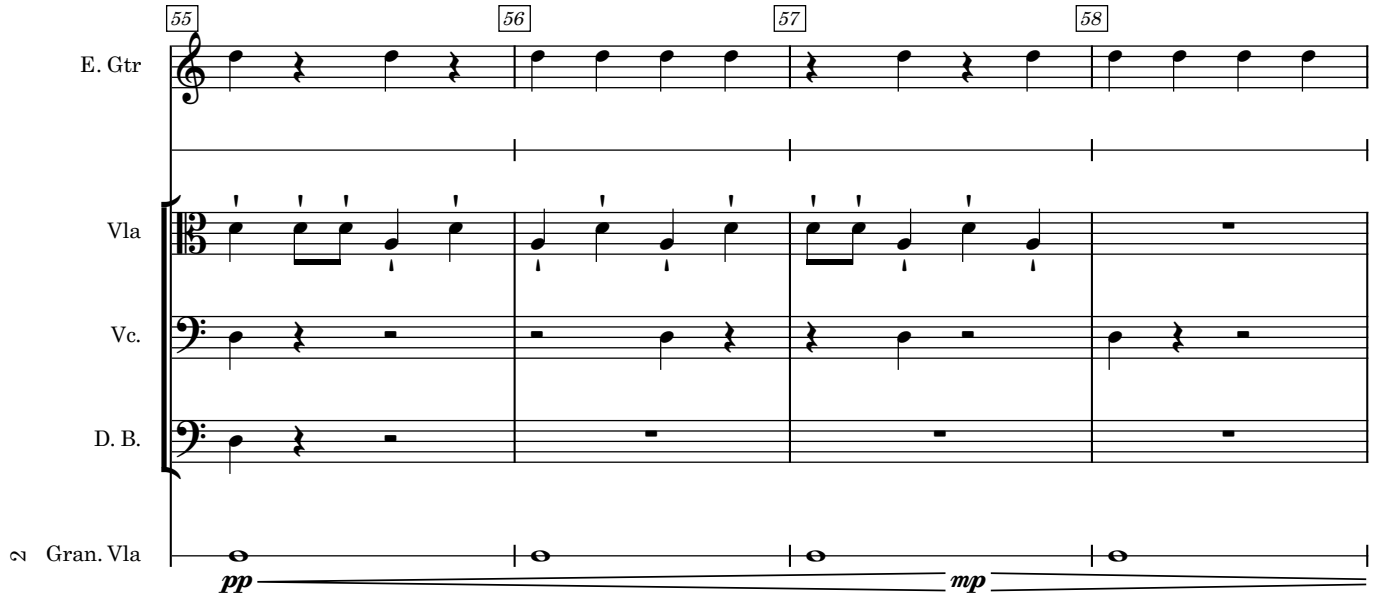
Vln I
Vln II
Vln III
Vla
Vc.
2 Gran. Vla
pp
mp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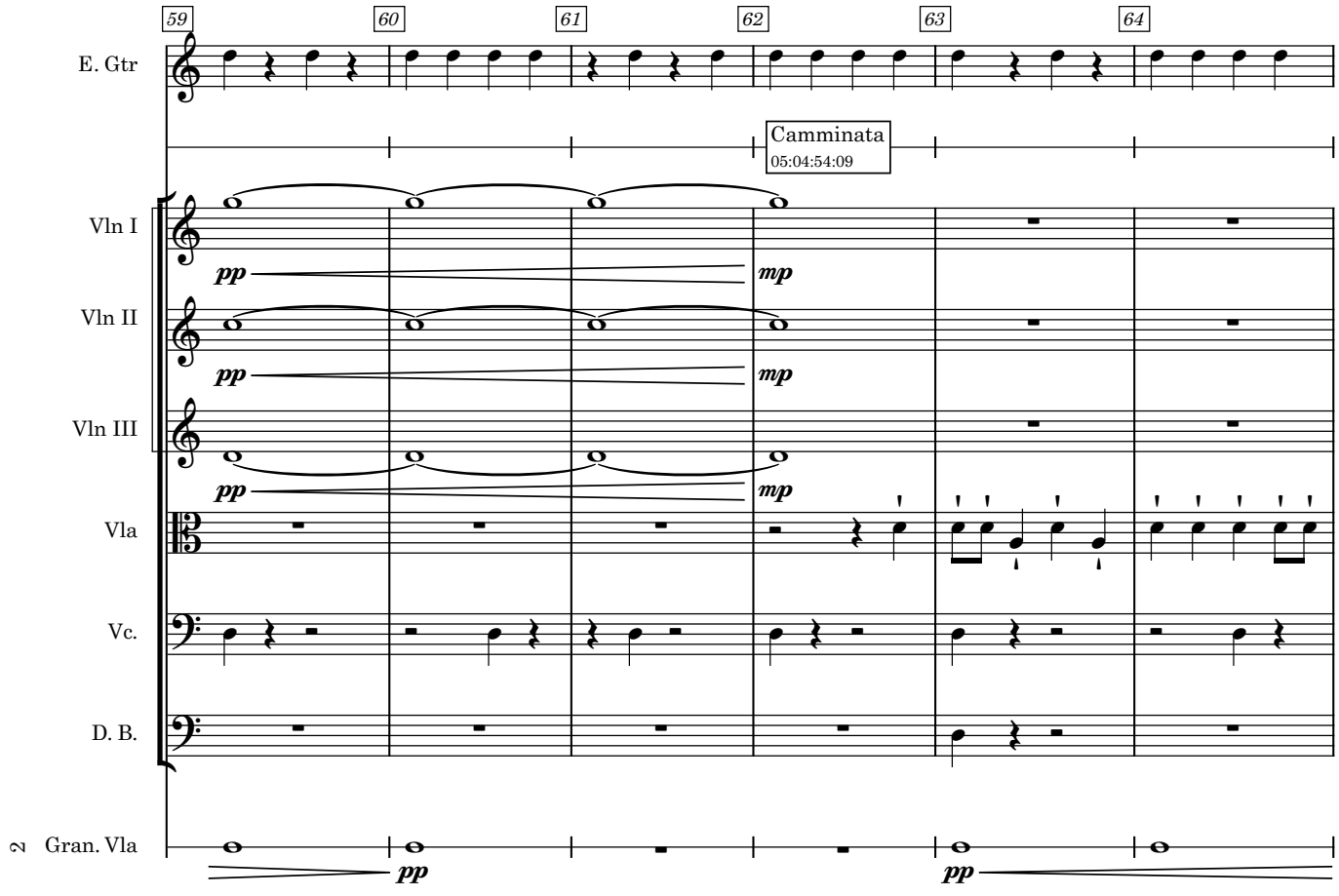
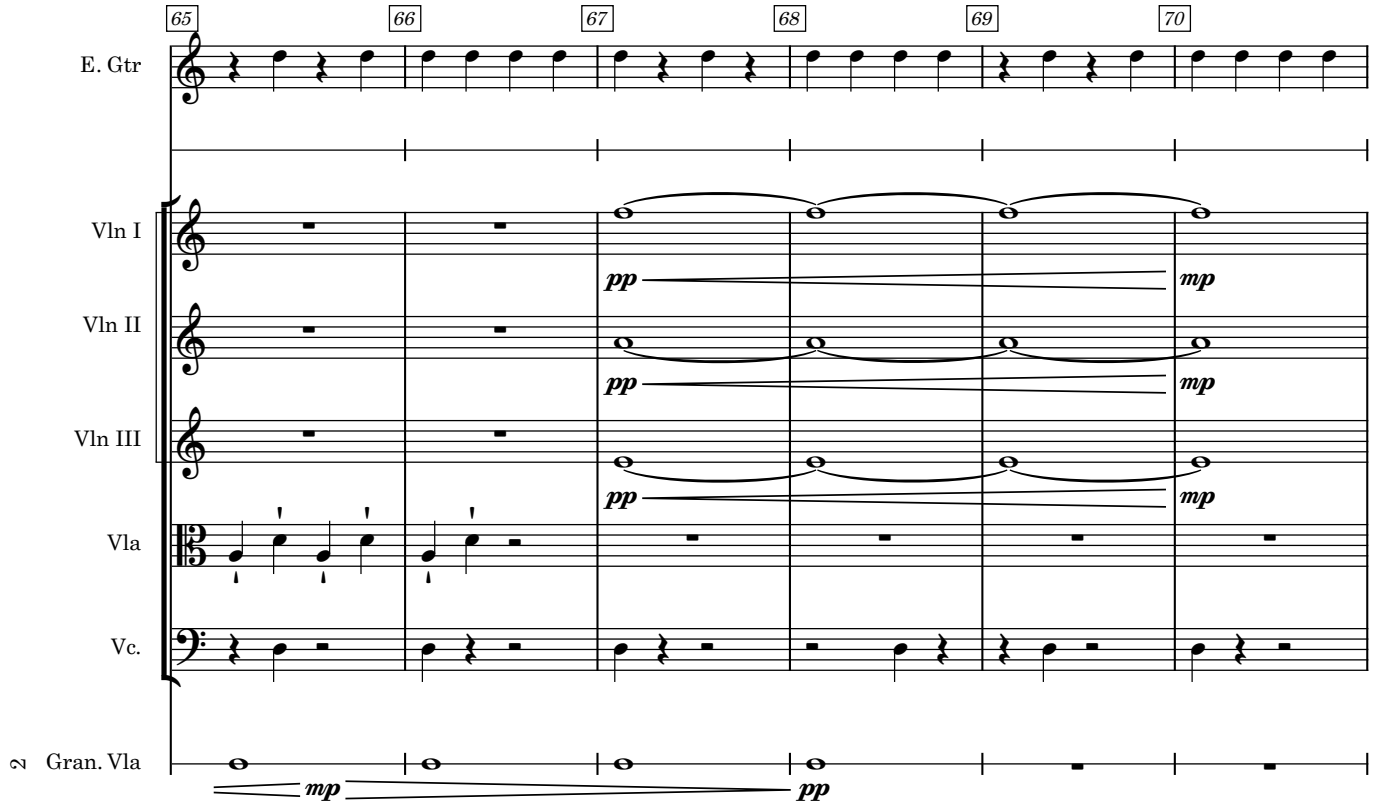
Vla
Vc.
D. B.
2 Gran. Vla
pp
mp


59
60
61
62
63
64
E. Gtr
Camminata
05:04:54:09
Vln I
Vln II
Vln III
Vla
Vc.
D. B.
2 Gran. Vla
pp
mp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Vla
Vc.
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pp
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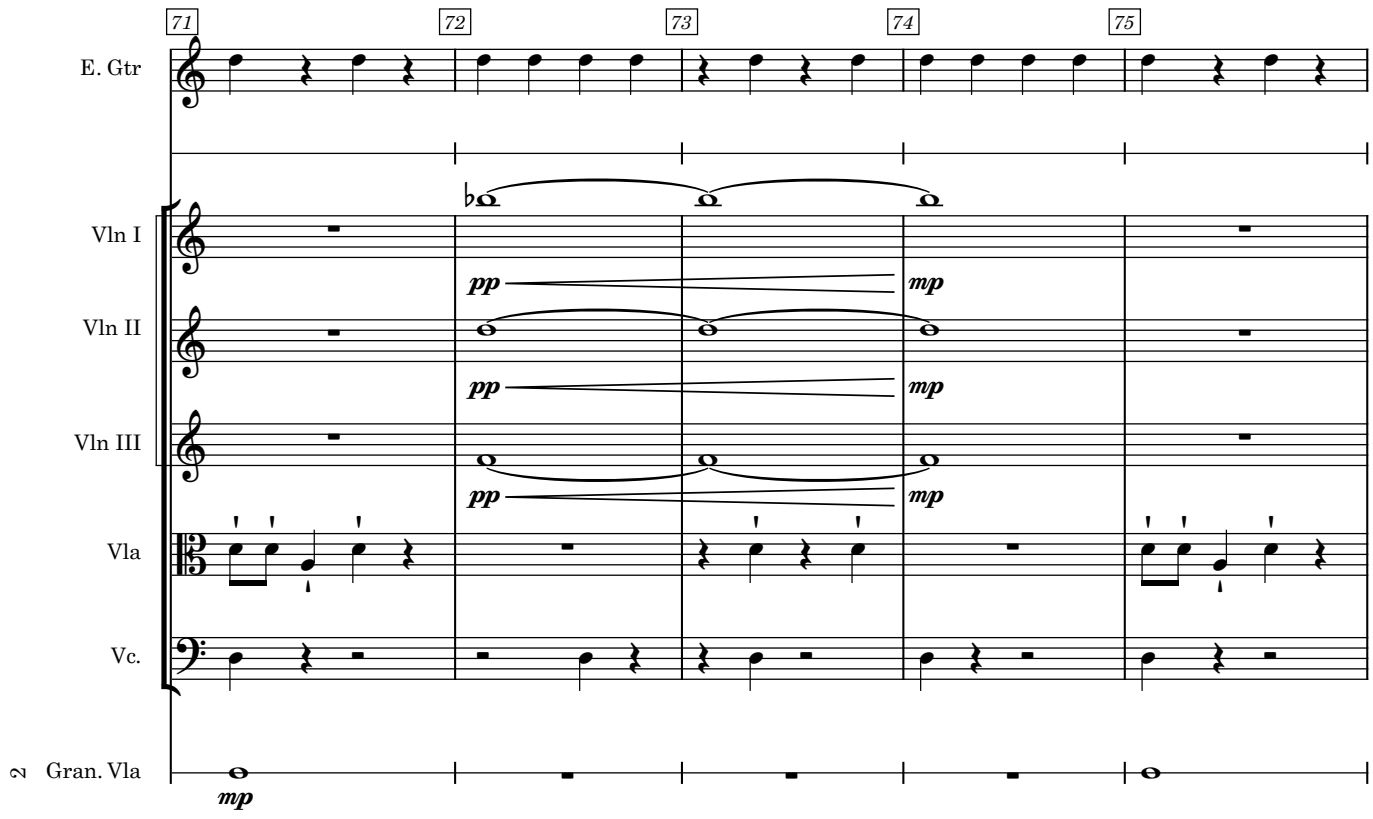
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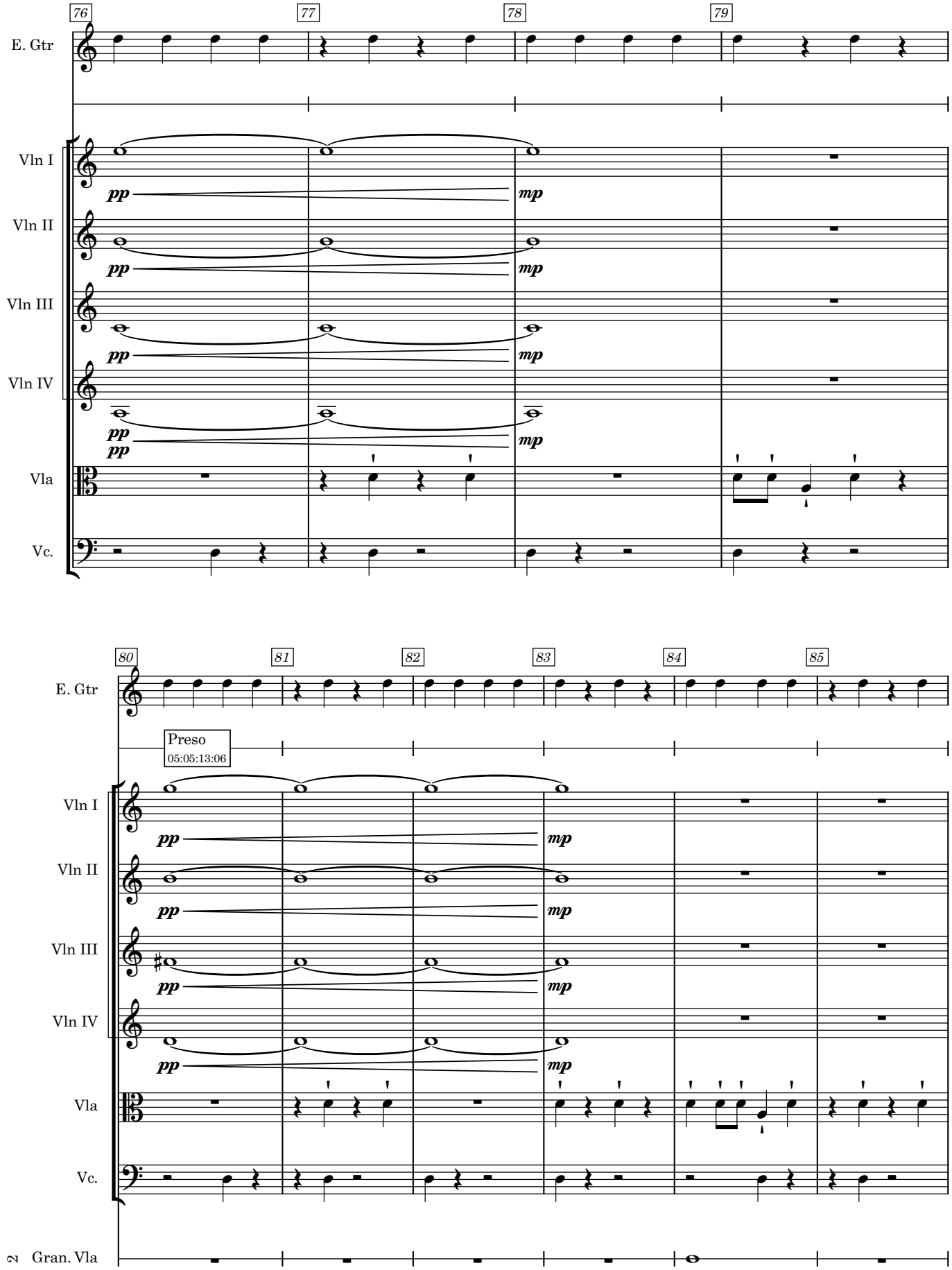
Vln III
Vla
Vc.
2 Gran. Vla
pp
mp


76
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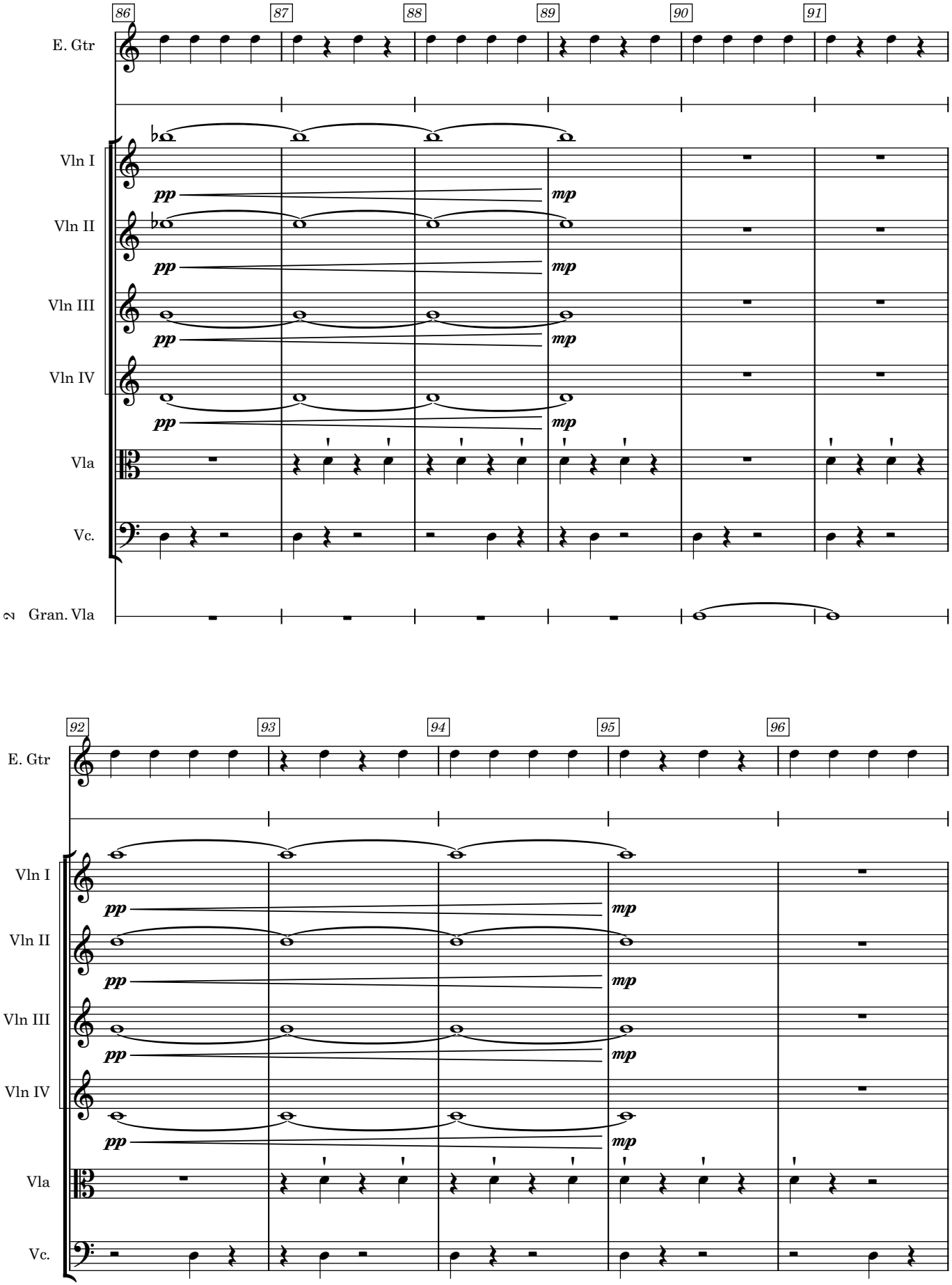
E. Gtr
Vln I
Vln II
Vln III
Vln IV
Vla
Vc.
pp
mp
80
81
82
83
84
85
Preso
05:05:13:06
2 Gran. Vla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Vln I
Vln II
Vln III
Vln IV
Vla
Vc.
2 Gran. Vla
pp
mp
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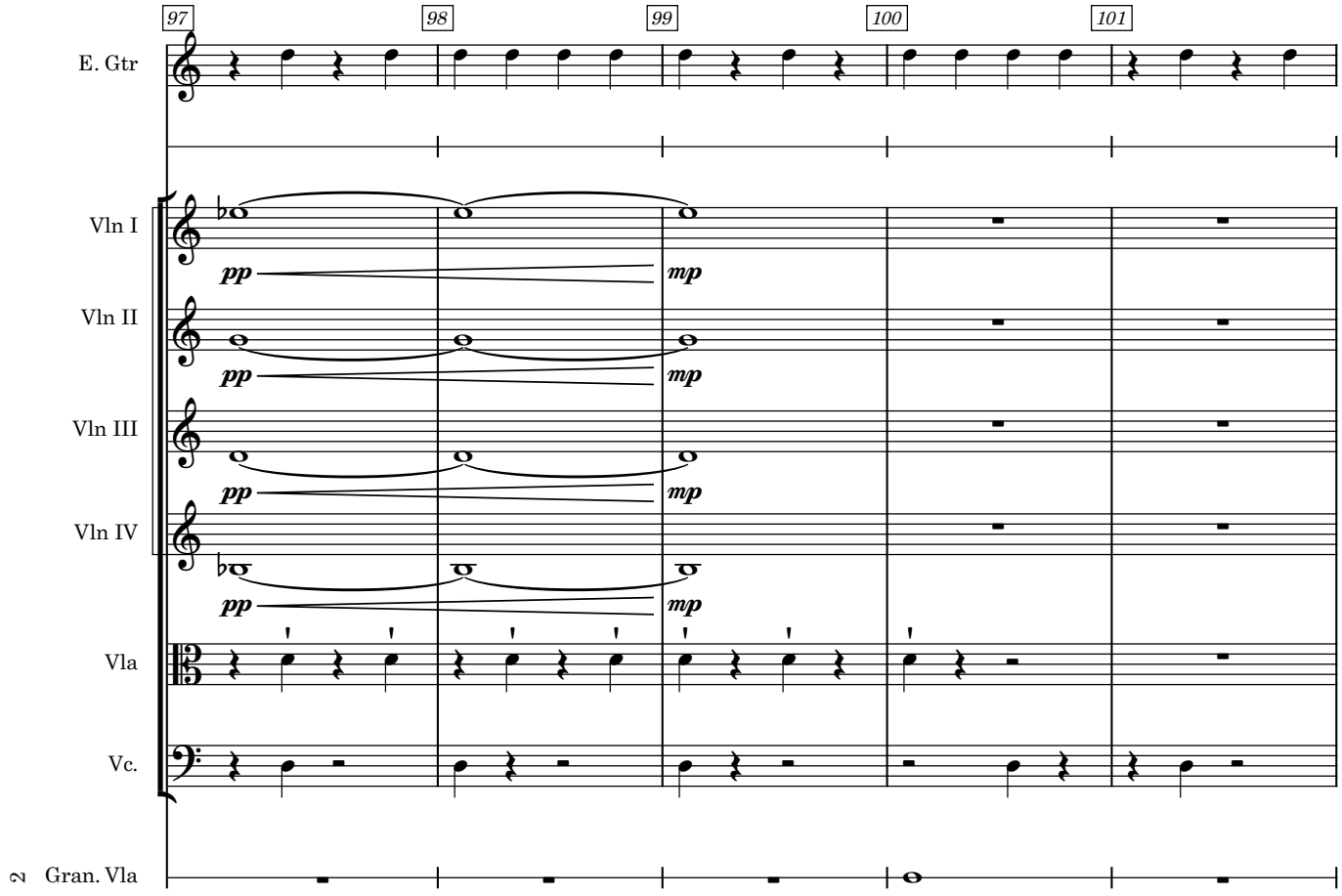
E. Gtr
Vln I
Vln II
Vln III
Vln IV
Vla
Vc.
pp
mp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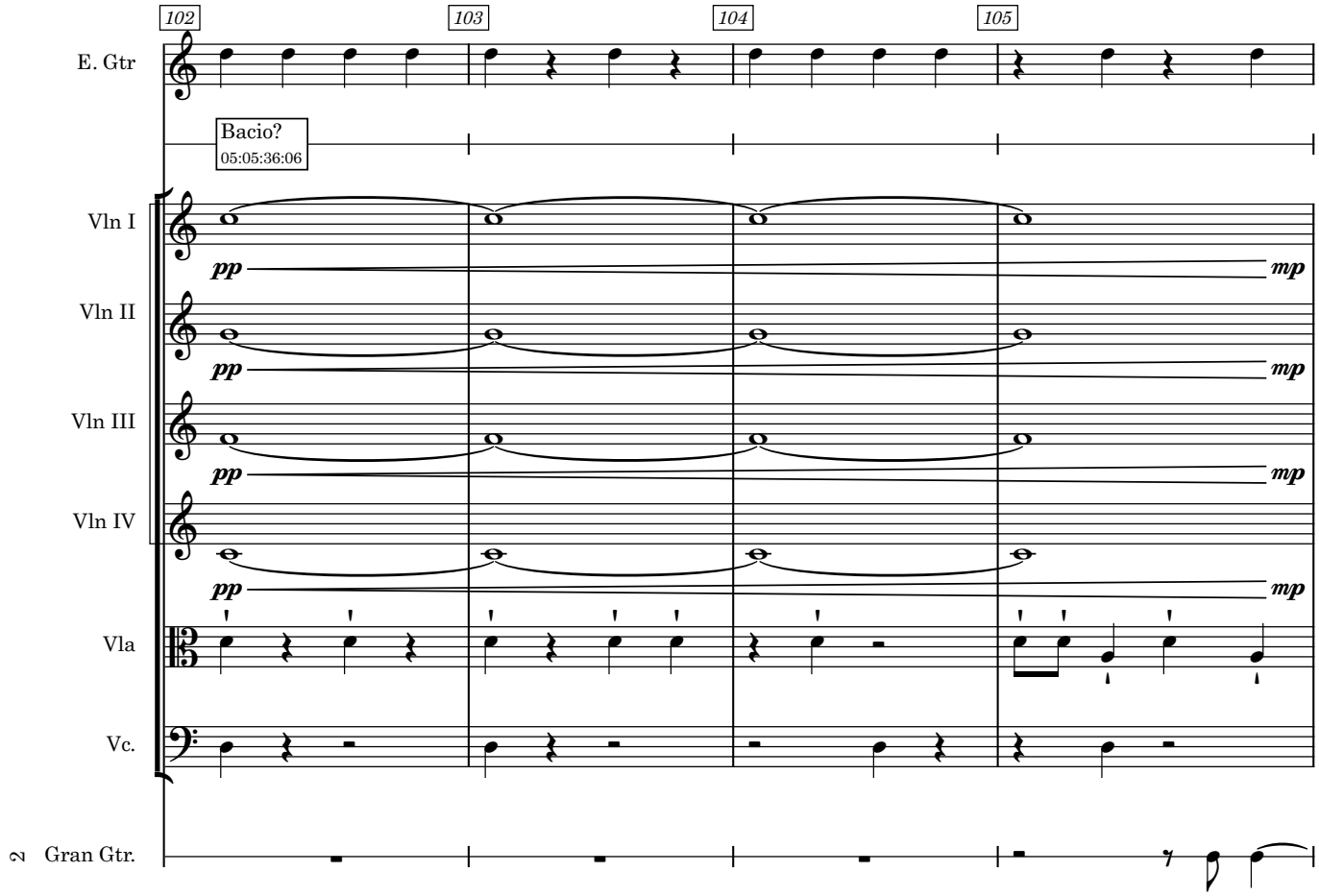
Vln IV
Vla
Vc.
2 Gran. Vla
pp
mp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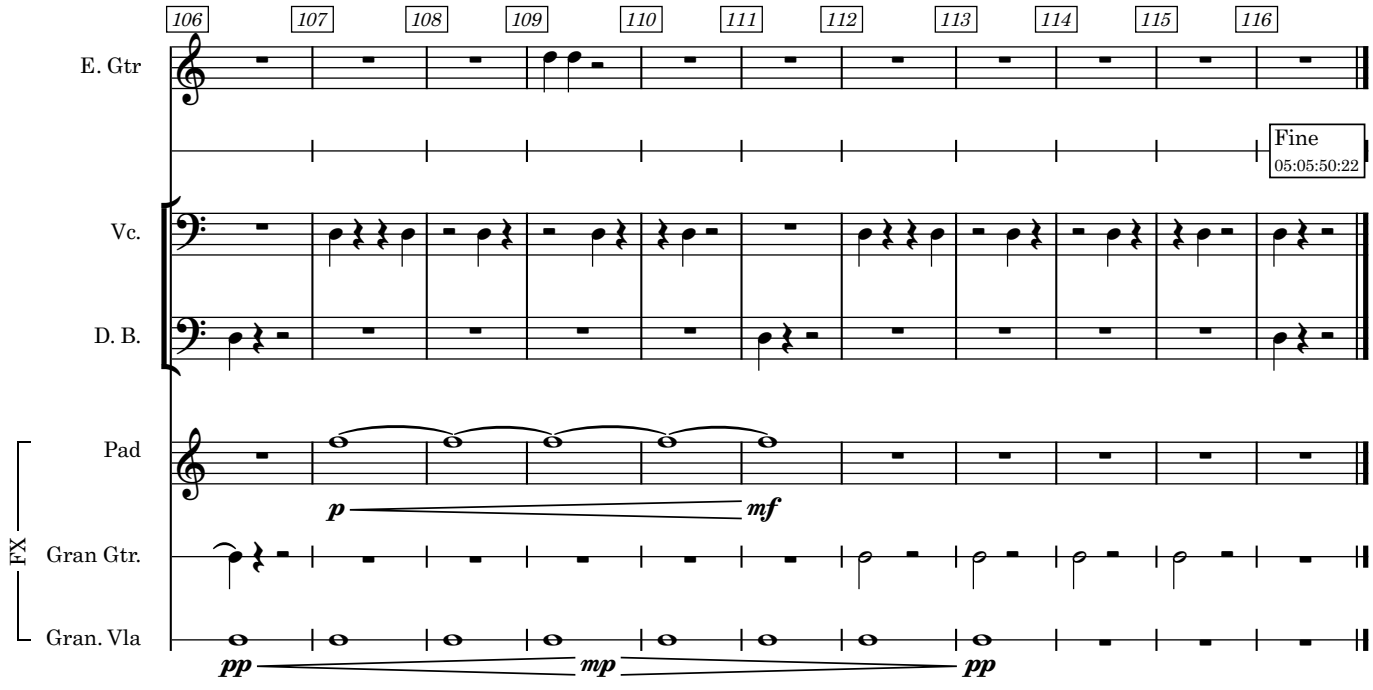
E. Gtr
Bacio?
05:05:36:06
Vln I
Vln II
Vln III
Vln IV
pp
mp
Vla
Vc.
2
Gran Gtr.


106
107
108
109
110
111
112
113
114
115
116
E. Gtr
Fine
05:05:50:22
Vc.
D. B.
Pad
p
mf
FX
Gran Gtr.
Gran. Vla
pp
mp
pp

Figli_Scena2 : *“Litigio”*

1) Gli archi sono stati realizzati sommando due librerie
   - “Spitfire Solo Strings”
   - “East West Symphonic Orchestra Strings”

“RESTARE?” : *Programmazione suoni*

1) “Electric guitar”, chitarra registrata dal candidato modello “Fender Telecaster American Professional II”, fatta passare per una simulazione di amplificatore nativo di LogicProX “BritannicaCrunch” successivamente equalizzato per ottenere il suono desiderato in Palm Mute.

2) La sezione dei 4 violini è stata realizzata con l’unione di due librerie;
   - “Spitfire Solo Strings”_*violin progressive*
   - “Spitfire Fragile String Evolution”_*preset “A fragile start”*

3) Viola, Cello e D.Bass sono stati realizzati con la libreria di suono “Spitfire Solo Strings”

4) “Pad Basic Waves” è un suono creato dal candidato tramite l’Arturia MicroFreak, sintetizzatore in suo possesso. Il suono nasce dal tipo di onda “Basic Wave” la quale, dopo essere stata lavorata attraverso gli inviluppi ADSR, subisce delle modulazioni di Cutoff sia da parte dell’LFO che dell’Envelope. (nella cartella “suoni” allegata, file Kontakt con esempio di nota singola)

5) “Granular El.Guitar”, creato tramite l’estrapolazione di una cellula ritmica della parte “Electric Guitar”, fatta passare per la sintesi granulare offerta dal Synth Arturia MicroFreak, in possesso del candidato. Il campione utilizzato è stato successivamente trasportato 14 semitoni sopra (nota risultante E3). In partitura è segnato solo la posizione ritmica dove parte il campione
(nella cartella “suoni”, file Kontakt con esempio di suono di partenza e suono dopo sintesi granulare)

6) “Granular Viola”. Il suono di base proviene da una libreria creata dal candidato “Sordina Violas”, che usa dei campioni di Viola in Sordina. La libreria sfrutta una manopola centrale “Channel Volume” programmata in modo da effettuare un crossfade graduale tra due gruppi di campioni processati diversamente, il primo con un rotary ed il secondo con una simulazione di amplificatore “HotSolo” nativo di Kontakt. Una volta ottenuto il miscelamento desiderato, il suono è stato registrato e fatto passare per l’Arturia MicroFreak sfruttando la sintesi granulare. Il campione è utilizzato solo all’altezza E2, in partitura è segnata solo la posizione ritmica dove parte il campione
(nella cartella “suoni”, file Kontakt di libreria “Sordina Violas” e suono finale ottenuto tramite sintesi granulare”