

RIBO Notes

As I was starting RIBO months ago, one of my first decisions was whether to use anything from my previous RIB (piano-only) project. I initially intended to at least steal the Conductor Track from RIB because I had derived it from a Michael Tilson Thomas performance as a starting point for my RIB. I tweaked tempos extensively, but found having a known reference point "comforting."

<time elapses>

Getting back to RIB, I remember now the problem that stopped me then. I must again make the decision whether to solve the problem or work around it and try to proceed with RIB. TTMYPGHmmmm... Ha.

Jumping hurdles left and right, trying to captain this starship of synthesizers and computers. The more equipment one has, the more decisions must be made. I liken the conundrum to that of the painter with "too many" paints, who can't decide which color to use. When you only have a hammer, one fixes things the way you can, with a hammer.

Amazing how much time I spend down rabbit-holes. My bluetooth mouse wasn't working and I've had to detour on that for the last 15 min.

Just spent more than 5 min. verifying that I wasn't missing a page from the score. I wasn't, but thought I was going to have to re-scan a page that fell out of the document or something. I did not.

Commentary from 10/30/2023: An early decision I had to make was whether to play synths in "Concert key" or to make programs to support the score's transposing instruments, "Horns in F," etc. There are Bb Clarinets, Bb Trumpets, A Clarinets, Eb Alto Saxophones, Bb Tenor Saxophones. In the past I have transposed in my head as I played to record each part. Example for French Horn: Written "C," play "F" below written. That is, play a 5th interval below the written note. For this project, I took a different approach and created synth programs for each of these "transposing" instruments with the transposition "built-in" to the instrument I made, so that when I play the note written in the score for these "transposing instruments," the pitch produced is at the proper, "Concert" pitch, not the literal pitch written.

Didn't finish the 2nd page of RIB yesterday. Maybe less than half done. More dense instrumentation and increased laziness. I'm going to resume work on it earlier today. Trying to streamline my workflow. More on that later. Soon I will set at least one camera boom-arm up in here. Already know the place for maximal utility.

Going to have to get more efficient at switching between parts and getting ready to record another part. Also, having some method so that I don't accidentally omit parts. There's a BANJO part, FCS !!!

Am still working on page 2 of RIB. Actually Page 2 is on page 3. Anyway, I'll count from the 1st page of the piece. Measure 1. I always start my DP sequences on Measure #0 so that I can use the measure for setting up instruments and also, the pickup is always in bar 0.

I have SOOO many ideas of things I can, and plan to do —TO & WITH RIB, once I get the essence "in." I'm doing minimal editing as I go. A little. Horrible things that I can't leave, and things I hear that I fear I might "forget," so I fix NOW. Will leave most, if not all of the dinking around with tempo, and ensuring "breaths" in phrases that I attempt —till later to touch.

I will begin to refer to the orchestral version of RIB on which I am working as "RIBO," RIB, Orchestral —to distinguish the two versions. My intention is to begin daily run-throughs of the piano-only version soon.

Not hitting the mark of a page-a-day in RIBO. Need to...

RIB = Piano Only.

Start a story —that was what Gershwin called it, "RIBO."

To distinguish it from "Rib-eye."

10/25/23 - had a problem with "Adjust Beats" that was so weird, that I contacted MOTU Tech Support. The Agent quickly identified the problem and I'm back on the road again.

Next page is a killer. Almost all instruments are playing for the entire page.

I'm going to (eventually) deploy another (maybe more) camera-arm(s) in the studio. I can see locations for at least 3, if not 4. I'll start with 2. The ring-light on the one I have set up has already been useful to me to see the surface of the Kurz. I normally must turn on the overhead light to see the lettering on the synth, to know what I am doing —which button or knob I'm tweaking. I'm not Stevie Wonder, you know. Ha.

10/26/23 - Experimenting with pianos. I have so many available. So far, I am finding the Ivory American Steinway "tubby" in my current mix and am going to experiment using Sweetwater's YC.

10/30 update. After A/B'ing the Steinway vs. YC, I chose the American Steinway. The YC has definite personality and I will use it in selected future projects.

However, I have substantially EQ'd the Steinway to reduce low and mid. Make it less muddy and less "present." No longer using the Ivory's internal reverb, but have patched to the MOTU ProVerb already being used by SynfulOrch. Moved that instance of ProVerb to bus1-2.

I started off optimistically, allocating instruments to the PC3K until I soon realized I would need to offload some instruments to other instruments. First to go were the pizzicato strings, taken by Synful Orchestra. Next was the oboe. Horns next —to Synful.

10/29: Most of "Page 6" in the score (P5: 5th ACTUAL page OF the score) A page of mostly piano recorded today.

10/30: Resume P5 @M41-45. Lightly scored. Uses "A Clarinets," not used till now. I don't have an instrument assigned, yet.

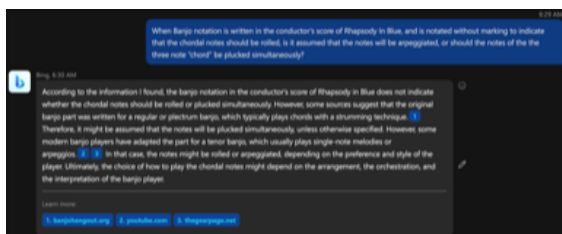
There's BANJO, FCS !!! Ha !!!

10/31: Have a familiar stretch of piano next (RIBO:M46-71, P7(#6)) that I should be able to convince myself is "record-ready" after a "few" practice run-throughs. I am prone to delay recording and must try to "force" myself to go ahead and "RECORD."

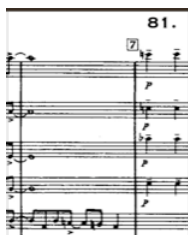
*** With this "stretch" of piano-only material that is IDENTICAL to the piano version of RIB, I could be tempted to steal my performance from my earlier work. However, this was a conscious decision that I made early in the RIBO project — That I would create RIBO as a NEW project, re-performing/recording all parts and not borrowing from the RIB project.

11/4: Finishing Page 8. Working top to bottom. Have recorded parts to Viola, skipping Banjo, till now.

Made a production decision several recording passes ago, during such dense orchestration, as I record these latter parts, because of the volume (FF) and density, I can no longer hear the instrument I am recording. Several tracks ago I began muting most tracks, leaving selected ones to listen to WITH the click as I record a new part, which is Banjo at the moment.



I wondered whether to roll/arpeggiate the notes for the Banjo part, written in the Conductor's score of RIBO. So, I axed Bing. (Above).



RIBO has 525 measures, on 47 pages. I am currently adding Bass Clarinet, which is the bottommost part in this clip, which is from RIBO Page #9, measure #81, "rehearsal number 7."

I am going to have to do some calculations, but my page-a-day goal, both is NOT being met, but I am realizing that I had better buckle-down. Or, I'll not finish. Getting the "notes in" is only the first of all the fun. Ha.

Finished Bar #82 and Page 9, around 2 pm. On to Bar #83 and Page 10.

11/5: 11 a.m. Completed through Bar #89, finishing Page 10.

11/6: 8 am. Working on percussion parts. Brushed something and bass-drum. Using something like castanets because I can't yet find the "right" instrument sound. NOTE: Replace later.

I may not be finished experimenting with piano sounds. I was playing Ivory Bosendorfer this morning and found it "thinner" than the Steinway D, which I have deliberately thinned using its own EQ to lower the mids and lows to make it less "tubby."

- 7:30 pm (11/6) Finish Page 11 (Through Measure 95). Still need to substitute a brushed-snare for the percussion element I am using. Also need to find flutter-tongued trumpets.

11/7: Begin Page 12 @ Bar 96. Got a page of lightly scored instrumentation.

9:30 a.m. Finished Page 12, Bar 101.

5:08 p.m. Finished Page 13, Bar 106.

- 11/8: 6 pm ****NOTE**** More replacement sounds are needed for Drum track. Previously, brushed-something, I substituted something. Here, there is scoring for Gong. I will not take the time to find a Gong sample, but will substitute a crash cymbal. Replace later.

7:25 pm: Finished Page 14, Bar 111.

Starting Page 15, Bar 112 (Pickup at Bar 111). Meet me at the bar.

11/9 p.m.: Got ready to record the piano part last night and couldn't get the piano part to play. I stopped because it was getting near bedtime and I wanted to lessen the stress. Resumed what is going on. Everything else seems to be working properly. Only the software Ivory piano isn't working in DP. It works OUTSIDE DP. Rabbit hole not of my own choosing. Bummer.

11/10 7 a.m. Cut over to use another piano (Kronos built-in). There are too many here in Studio #1 to continue troubleshooting one Ivory instance inside DP. For the time, I'll use the piano sound built into the Kronos itself (I had been using it ONLY to play in notes for other instruments to play back) and will work out the problem with Ivory LATER. As he climbs back OUT of the rabbit-hole, having lost a favorite toy in there but having to move on and proceed on the journey.

8:06 a.m. Completed Bar 118, Page 15. Starting Page 16, Bar 119.

5:30 p.m. Completed Bar 126, Page 16.

11/12 VERY AM: Start Page 17, Bar 127.

<Expand or Consolidate Later> This is my first orchestral project in which I didn't force myself to mentally transpose and then play "transposing instrument" parts directly from the score. In this project, I first created transposed instruments using the PC3K (Eb Alto Sax) or later into the project (when I moved F Horns to Synful Orchestra). I began transposing using my Master Controller (Kronos). Horns transpose down 7 semitones (-7) on the Kronos for C to play the F below.

25 different instrumental parts on this page (17). Densely scored for the first half of the page, then sparse.

For each track to be recorded.

1. In the Tracks Window:

1. Disable previously record-enabled track(s).

2. Record-enable track to record. Make mental note of MIDI Channel of the record-enabled track.
3. Play-enable track to be recorded.
4. Play-enable tracks to be monitored during recording. This may involve muting some.
2. In the MIDI Graphic Editing Window: Display and record-enable the track to be recorded. Usually, turn off the display of tracks that are not being recorded. Ensure that CC 11's in the track being recorded are appropriate for material to be recorded.
3. On the MIDI Controller (Kronos), set its Output MIDI Channel to the MIDI Channel noted from the record-enabled track in DP. Set Master Transposition on the MIDI Controller (Kronos) for transposing-instruments without transposed synthesizer programs.
4. Rehearse as necessary.
5. Record.
6. Per-note, using primarily the MIDI Graphic Editing window displaying the recorded track: Adjust/repair timings, volumes/velocities, and then add MIDI Expression Controller (11). Decide when and where to apply quantization.

****NOTE:** I began quantizing after initial recording today. Instead of individually moving each note to its "proper" place in time, quantizing does the same in a fraction of the time. Imagine a conductor instructing his players to deviate from the beat! Wouldn't happen. So, why do anything but quantize in an ensemble performance?

This will speed me considerably.

1:55 pm. Finished with Page 17, through Bar 133.

****NOTE:** At Bar 134, need muted trombone. Using non-muted one to keep moving and recording.

Monday, 11/13, 3:49 a.m. Another EARLY morning getting started. Working through the orchestration like this, certainly gives me more ideas for performance of the piano version.

Resume on Page 18, Bassoon part. Recorded Flutes, Oboes, and Clarinets last evening before quitting for the day.

****PROBLEM**** Patches on PC3 Channels 5 and 11 have changed from the ones intended. Investigating begun. Another "rabbit-hole."

Have problems with programming program changes for the PC3. I need to do that to change programs on a given MIDI Channel. With only 16 MIDI Channels, the tendency is to run out.

- ***NOTE*** Find wrong or improperly terminated notes between Measures 115-118.
- Replace xxxx to use BD side-hit @Bar 138.

1:46 p.m. Finished with Page 18. Through Bar 140.

11/14, 5:40 a.m. Begin Page 19, Bar 141, Flutes.

Lowered the overall Flute volume (CC 7). It was killing me. Ha.

Finally dug into resolving the issue with Ivory. Deleted the instance in DP and created a new one. Switched the MIDI piano track back over to the new instance of Ivory, and all was well. :-)

PC3 Reverb no longer being used

1:51 pm. Finish Page 19, Bar 147.

I found that I had mis-numbered measures beginning at Measure 147 in my PDF file (and, therefore on the paper score I scanned to make the PDF). All measure numbers from there to the end required having one bar added. "Off By One Error." PITA, actually... Took about 45 min. to fix. Lots of checking along the way. Now, it has 526 Bars.

11:01 a.m. 11/15. Begin Page 20, Bar 148.

12:23 p.m. Finish Page 20, Bar 154.

6:41 a.m. Thursday, 11/16. Begin Page 21, Bar 155.

Having a continuation of a problem with my Korg sustain pedal and the way it interacts with my Ivory piano. I've gotten to exactly this point before without ever resolving it. When I press hard at the bottom of the pedal, it behaves as if it should cut off (like I lifted my foot). I dislike that behavior very much and it is causing an interruption to the flow. It features "half-pedaling" which is nice, but not at the expense of having the sustain cut off completely when I am pressing at the bottom of the pedal.

I have recorded the pedal's output while I mash on the bottom, and OMG the amount of garbage it produces !!! As if I am raising and lowering my foot wildly !!! NFG. I'm going on a pedal hunt around here. I have a laughable number. However, my policy is to TRY to never what I call, "cannibalize" from any of my existing setups where an item (ex., sustain-pedal) is in "use," period.

That said, I think I have several "extra" sustain pedals of the "piano" type, downstairs. Not "half-damper" ones, but still functional.

7:47 AM

Went through my receipts and found that two of the Korg pedals I am using are identical. I actively use one for sustain, and the other for sostenuto, rarely. I swapped pedals, and the rarely used one is working properly. I guess I have worn the other one out in some way. I may axe my vendor whether there is a warranty. 3 1/2 years may be longer than even the "implied" warranty —though, I've never worn one out before. Shouldn't happen.

At least the mystery is resolved for the time being. As he climbs out of the Rabbit's Hole and resume the long and arduous journey. The Long and Winding, Golden Brick Road. Ha.

2:32 p.m. Finish Page 21, Bar 160.

Friday, 11/17, AM. Begin Page 22, Bar 161.



Saturday, 11/18, am. Resume Page 22, beginning with Trombone I.

****NOTE**** Substitute trombone part with "Ensemble" in its name. I hear it phasing. And, I don't like that. Ha.

12 p.m.: Have finished Page 22. Except, from early on I have heard a wrong note somewhere early in the page, I think in a French Horn part that I must find and eliminate before proceeding, lest I lose it.

Sunday, 11/19 am.

✓ Find offensive notes in the first measures of Page 22 before proceeding

to P22. Clarinet and Oboe had a tied accidental from the previous page, and there had been no reminder. Player error. Fixed.

Page 22 took two days —or, I should say that I allowed it to take two days. Can't afford much of that to remain "on schedule." On, to Page 23, Bar 167.

- ✓ Verify THROUGHOUT that Bassoon volume is adequate and/or proper. This is necessary because I chose not to double the Bassoon part as scored throughout the entire score.

Monday, 11/20 AM.

Resume Page 23. Saxes, Banjo, Strings and Piano parts remain, on this page.

5:58 am. Finished with Page 23, Bar 171. Begin Page 24, Bar 172.

Bars 172 - 226, the remainder of the page, are a piano "cadenza" and contain the A Major Scherzo section. I will rehearse this piano part a bit (ha) before recording it.

Why do I find it so difficult to go ahead and press, "Record?" (Rhetorical). Rehearse on and on... Long into the day. (Ha).

Tuesday, 11/21 AM.

Begin Page 24, 227. Lightly scored.

9:34 a.m. Finish Page 25, Bar 230.

2:29 p.m. Finish Page 26, Bar 233.

- ✓ Decide where I might want to actually make a Violin 1B slot in Synful. Currently, 1B parts are played by Violin 1 in Synful.

5:12 p.m. Finish Page 27, Bar 237.

Wednesday, 11/22 AM.

5 am. Rehearse Bars 238-241. Identical to previous bars. I could copy and paste. But, I resolve before starting this that I would try to avoid copying and would re-play (most) repeated phrases. I have cut and pasted percussion parts. Ha.

7:09 a.m. Finish Page 28, Bar 242.

Ah !!! A WHOLE page of piano gymnastics, no accompaniment on Page 29. Guess I'll practice a bit before hitting "Record."

6:28 p.m. Found ANOTHER mis-numbering in the score (by me). At cadenza bar 296, I miscounted measures. This will cause me to have to renumber all the way to the end. Crap.

Another Page complete !!! Finish Page 29, Measure 305.

Thursday, November 23, 2023, Thanksgiving.

Begin P. 30, the "E Major" Section, my favorite part of the entire piece. 10 bars with no piano.

Did NOTHING more on RIB on Thursday.

Friday, November 24, 2023, Black Friday.

AM: Resume @P30. Had a debate with myself about playing a piano part and then cutting and pasting its parts into the instrumental parts. Would be easier than playing each part, I think. BUT, I have so far held to my resolution to play all parts. So, Oboe is first.

- ✓ Decide whether to create another Instrument track for A Clarinet II. Review, including around Measure 306.
- ✓ Decide whether to add a second Violin 1 part (1B) to Synful. Review P30 w.r.t. Violin 1B.

3:26 p.m. P30 complete, through Measure 315.

Saturday, November 25, 2023. Begin P31, which is a continuation of the "E Major" section of the piece. No piano. I am going to record parts in a different order than the mostly "top to bottom" order I have been using in order to record the predominant French Horn part first, as it is active for most of the page. Then, I'll go back and pick up the instrument parts at the top of the page, Oboes and Clarinets.

Sunday, November 26, 2023. 4:30 a.m.

Resume P31. No real work done on RIBO yesterday.

Start with F. Horn part, then jump back up the page to record Oboes, etc.

- ✓ I made a decision wrt the A Clarinet part(s). Currently I have a single A

Clarinet patch that I concocted on the Kurz. I need two. But, I already have two Bb Clarinet parts and all I need to do is to transpose them -1 semitone at the Controller (Kronos) to play to the Bb Clarinets, for which I already prepared two (2) patches on the Kurz. So, I must redirect the current A Clarinet tracks to the Bb Kurz instrument AND transpose the existing A Clarinet parts UP a semitone to play properly to the Bb program. Leave the A Clarinet tracks separate in DP. Henceforth, for A Clarinet parts, I must transpose at the input controller (Kronos) UP one semitone to play an A part to a Bb instrument. Transpose +1 Semitone for A Clarinet tracks.

- ✓ Give Bass Clarinet its own output program on the Kurz. Create a Bb Bass Clarinet part that doesn't share output channel with Bb Clarinet II. Ensure that Clarinet II Controller 11 is copied to the Bass Clarinet track. I create a Kurz patch that is transposed -12. Existing recording was recorded -12. So, I must transpose existing Bass Clarinet tracks UP +12 before proceeding.

6:50 a.m.: Found some kind of mis-numbering, evident in the beginning of A Clarinets in the "E Major" section. Seems that the Clarinets are several bars late. Not sure what is going on here. Yikes !!!

** Found what I believe must be a mistake of clef in the Drum part, which are chimes at that time, going from page 30 to page 31, the clef was Treble on page 30 and is Bass Clef for the chimes which are playing. The notes on page 31, taken for bass clef do not make sense. Playing as if written for treble clef.

Monday, November 27, 2023, am.

- ✓ Review ALL tracks recorded before beginning to quantize after initial input. There are many initial messages

FINALLY, seemed to have resolved Problems with Saxes and Bass Clarinet parts. Ready to resume recording. Saxes are next. That's where I was when I went down the Rabbit Hole.

Spent a little time adding some reverb to the Sax programs I created on the Kurz.

1:23 p.m.: P31 Complete, through Measure 325.

Wed, November 29. P.M.

Didn't record yesterday. Start P32. Mid-morning. Resume, early evening.

Oh, yeah... Found that the Bass Clarinet part I made on the Kurz needed to be transposed down 14 semitones. I had transposed it down 12. Fixed now.

- Investigate whether there are times that the Score says Horns III, and NOT III and IV. In these cases, using a section size of 2 for Horns III may not be appropriate.
- Check Tuba parts. I may have recorded some parts an octave low, or not. Don't want to stop now to check.

9:01: P32 Complete, through Measure 333.

Thursday, Nov 30. AM.

Begin P33, Measure 334. Funny, I preroll M333 to begin recording. Another densely orchestrated page.

Making good progress @8:28 a.m.

- Around Bar 333, where there is a snare-drum roll, need to split the Drum track and use multiple MIDI channels to assign the drum-roll to its own track so that Expression Controller (11) can be used. A crescendo is marked for the drum-roll. Not yet implemented.
- TERRIBLE Trombone tuning @Bar 334. I thought pitch-bend might be active. Can't find. Other notes seem OK. Weird. Fix later. Don't want to stop to fix now. Keep recording.

5:24 p.m. P33, through Measure 341 complete.



Friday, December 1. 2:02 p.m. Begin P34, Measure 342.

- Note that there is both a Violin 1A and 1B Pizzicato part. I only recorded

the 1A part, thinking that in the mix, that will suffice.

6:41 p.m. Page 34 Complete, through Measure 349.

Saturday, 12.1 AM. Begin Page 35, Measure 350, pickup @349.

Accordian: Far Left.

○ Piano: Picture shows two pianos. One left and one right. Find other resources.

3rd Trombone: FL+6

2nd Trombone: FL+12

1st Trombone: FL+18

Tubas (2): FL+24, FR-24

3rd Trumpet: FL+8

2nd Trumpet: FL+14

1st Trumpet: FL+20

1st Alto Sax Center+6

2nd Tenor Sax: Center+12

3rd Alto Sax: Center+18

1st Clarinet: Center+6

2nd Clarinet: Center+12

3rd Clarinet: Center+18

1st Violin: FR-6, FR-12

2nd Violin: FR-18

Viola: FR-24

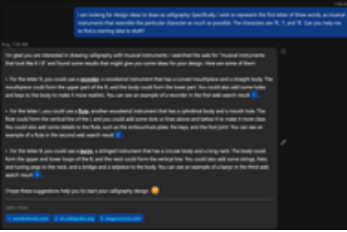
Cello: FR-14

Bass: C-12, C+12

Banjo: Center+16



(Use this for stereo ideas).



On turning the page in the score, I find Page 39 is entirely piano, and the next pages continue with piano and sparse orchestration. So, lot of meat-and-potatoes piano between M350-467. Will practice the piano part before pressing RECORD.

If I were a "cheater," I'd copy my piano performance from my 2002 recording. However, I made the decision to record all parts again for this version. So, we've got some piano playing to do. Ha.



Sunday, December 3: Begin Page 35, Measure 350. Piano only. I rehearsed yesterday and some again this morning. Can't "practice" forever. Gotta' press "record" SOMETIME !!! Do so, soon !!!

Recorded through Measure 443. Begin laying in barlines.

- ✓ There is a meter change to 2/4 @ Bar 386. Use this as a chance to go back to ensure that existing key changes are in place in the conductor track.

12 noon. Complete initial recording and meter installation into Page 35. Through Measure 444.

Monday, 12.4: Begin Page 36, Measure 444.

9 a.m.: Through Page 36, Measure 450.

11 a.m.: Page 37 Complete. Through Measure 357.

5:44 p.m.: Page 38 Complete. Through Measure 465.

Tuesday, Dec. 5, 10 AM. Begin Page 39.

- Bassoon I & II are not identical. Also, this becomes a FF section. Two Bassoons may be necessary. Consider Doubling issues later.

2 pm.: Complete Page 39, through Measure 475.

6 pm: Complete Page 40, through Measure 483.

Wednesday, Dec. 6, AM. Begin Page 41. The orchestration is ramping-up for a big finish. After page 41, there is nearly full instrumentation until the end on Page 47. I was tempted to record additional piano part, across the page, since I know it for memory. But, in keeping with my practice until now, while recording RIBO, I will continue one page at a time, basically top to bottom. This helps to ensure that I don't accidentally omit any parts/instruments from the score. I will recheck this after I finish recording.

Oh, yeah —for a number of pages I have begun with the piano part, which is NOT at the top of the page. So, I break my ow(e)n rules. Ha.

- Check that Banjo parts are sustained where notated such. Don't cut notes short if notated held. Make a pass through the score looking at banjo parts. Consider audibility also.

7:48 p.m.: Page 41 Complete, through Measure 489.

Thurs., Dec 7, AM. Begin Page 42.

- Adjust balance between instruments around measure 490. I hear a Clarinet that is softer than the other instruments. Fix later. Keep recording.

6:40 p.m.: Page 42 Complete, through Measure 496.

Friday, Dec 8.

Only Page 43 piano, flute, and oboes recorded. Other activities took precedence.

Saturday, Dec 9, AM. Resume Page 43, with Bb Clarinet part. Contrary motion chromatic section on this page.

7:30 p.m. Page 43 Complete, through Measure 505.

Sunday, Dec 10 AM: Begin Page 44, Measure 506.

6:48 p.m. Page 44 Complete, through Measure 512.

Monday, Dec. 11 AM: Begin Page 45, Measure 513.

Still can't get over the fact that there is a BANJO part, for crying out loud !!!



1 p.m.: Page 45 Complete, through Measure 518. Oops !!! Found ANOTHER mis-numbering.

4 p.m.: Begin Page 46.

The current numbering says that the first measure of Page 46 is 521. However, following from the previous page, the number should be 519.

- ✓ Verify that the correct first measure number on Page 46 should be 519. Corrected. Checked to the End. Only one number was in error.

Wed, Dec 13 AM:

At daylight this morning I joked to myself that I would play this for memory while recording —that way, I wouldn't know if I was remembering it incorrectly.



This is the end of the piano part of RIB —the final two pages. I didn't know Santa plays piano !!!

I think of my remaining work like sculpture. To me this is a malleable piece of clay-music that I can now squeeze, stretch, and/or wrangle into something I find more to my liking —within the limits of available time...

Now, to add the instruments.

FYI: Facebook alters the volume of the audio of video like this. I deliberately almost never record full volume. However, fb insists it be that way. Oh, well...



Thurs, Dec 14 AM. My Birthday.

I believe I will finish recording instruments today. Never figured THAT would happen. Piano part has already been recorded. Begin with flute. For these last two pages I will play each part for two pages and have setup the PDF view to view two pages simultaneously.

8:21 a.m. Flute, Oboe, and Clarinet I are recorded. Preparing to record Clarinet II.

Fri, Dec 15 AM.

Never recorded Clarinet II yesterday. Begin with that today.

- Controversial note in Trumpet I part, Measure 526, Beat 1.5. Score says D5. E5 seems more correct. I played E5. Check again later. Proceed. Also, there are places in the score where there are three trumpet I parts. Previous I have given Trumpet III one of these parts. I do this also at M526.
- There are tremolos in the string parts in the last three bars. Reexamine these and determine whether additional Synful channels are needed. If so, another Synful instance may be required.

7:42 p.m. Finished Page 47, Measure 529.

Sat, Dec. 16 AM

- Didn't take too long of listing to RIBO to hear some atrocious transposed instrument. I made several changes during the project of either making the transposing at the controller vs. synthesizer. So, bottom line: I tried to find all the effected parts and properly changes the ones needing such, but evidently missed one or more. One example is the Bass Clarinet. Initially I used a "regular" Bb clarinet patch I had already created on the Kurz and manually played an octave lower. However, later, I freed up some PC3K channels by moving instruments to Synful and then created a dedicated Bb Bass Clarinet patch on the Kurz. Anyway, something is messed up w.r.t. this, or another transposing instrument to which I made changes. Mission: Find and correct. I understand the cacophony I was hearing. What should have been percussion was becoming chimes because of the order I had played it. Need an additional program change for the percussion track to ensure switching between regular orchestral percussion and chimes.

10 a.m.: I have listened twice through the entire performance. After another listening or two, I will develop a "hit-list" of top items to edit.

Sun, Dec 17 AM - Nothing done.

Mon, Dec 18. Nothing done.

Tue, Dec 19.

If I had two (2) more monitors, I could imagine using BOTH of them in the studio. Another one to the LEFT of my iMac, to essentially "match" the one on the right,

would be nice... I run out of window space when I'm working on something as big as this project.

Resuming work on RIBO by listening through multiple times with the initial goal of setting approximate tempos WITHOUT doing a lot of OTHER editing along the way.

- ✓ Re-thin the Ivory Steinway D by reducing the level of mids.
- ✓ Some PC3 tracks have reverb and some do not. Won't use Kurz reverb in the final. Begin making "the change" to ProVerb.

Rearranged track folders. Worked to about Measure 100 and I am not hearing piano. Fix that before proceeding. I had un-checked "Solo" for the Ivory virtual instrument and not re-soloed it when I wanted it to play.

Wed, Dec 20.

Practice piano RIB.

Resume my pass through RIB around measure 110. I noticed some clarinet that's not enough. Easy now to fix with the way I have the Graphic Editor Window set up. And, with the new track folders. Still some more work to do there with sub-sub folders. Not required, but might be nice.

- ✓ Not impressed so far with balance of instruments. Looks like I left some work undone when I previously separated the A and Bb Clarinet parts. Requiring review.

Problem with DP Orch file. Restart several times. Find several auto saves that will not complete opening. Scary !!! Finally went back to the 2nd previous autosave file and it opened. Redo work done previously this morning. Sad.

10:39 AM

Spent the entire morning down a rabbit hole. Had a couple of really scary moments. Had to call MOTU. Back in the saddle and on the road. Not so sure what I ran over to get me into the ditch, but it involved upgrading and then downgrading. Upgrading again fixed my problem, hopefully...

- ✓ **At bar. 115, the meter changes to 2/2. I never did. Consider making the change. 2/2 meter last a LONG way through the piece.**

Added Rehearsal Numbers and Section Letters as Markers in DP from beginning to end. Can't find Section Letters B, C, and D in the score, yet...

Fri Dec 22 6:34 AM

- ✓ Kenny is coming to Hsv. Try to add critical tempo changes to the conductor track before he hears for the first time.

Can you find information about the composition of Paul Whiteman's 1924 orchestra that playing the debut performance of Rhapsody Blue in February, 1924? That is, the number and type of each instrument in the performance or in his regular band?

Bing, 4:30 AM

According to the web search results I found using the query "Paul Whiteman 1924 orchestra Rhapsody in Blue"https://www.youtube.com/watch?v=VGvuUOtHGkkhttps://en.wikipedia.org/wiki/Rhapsody_in_Blue, the composition of Paul Whiteman's 1924 orchestra that played the debut performance of Rhapsody in Blue in February, 1924 was as follows:

- Paul Whiteman: conductor and violin
- George Gershwin: piano soloist
- Ross Gorman: clarinet and saxophone
- Hal McLean: clarinet and saxophone
- Wilbur Hall: clarinet and saxophone
- Charles Strickfaden: clarinet and saxophone
- Kurt Dieterle: violin
- Mischa Russell: violin
- Mario Perry: accordion
- Mike Pingitore: banjo
- Roy Bargy: piano
- Carl Kress: guitar
- Mike Trafficante: bass

- George Marsh: drums
- Henry Busse: trumpet
- Charles Margulis: trumpet
- Frank Trumbauer: cornet
- Boyce Cullen: trombone
- Wilbur Hall: trombone
- Ferde Grofé: orchestrator

The orchestra consisted of 24 musicians, including 8 woodwinds, 5 brass, 6 strings, 3 keyboards, 1 percussion, and 1 accordion. The orchestra was considered a jazz band, but it also incorporated elements of classical and popular music. The orchestra was known for its innovative arrangements, syncopated rhythms, and expressive solos.
https://en.wikipedia.org/wiki/Rhapsody_in_Blue
https://www.wikiwand.com/en/Rhapsody_in_Blue I hope this helps. blush
<https://www.youtube.com/watch?v=VGvuUOtHGkk>
https://en.wikipedia.org/wiki/Rhapsody_in_Blue
<https://www.wikiwand.com/en>

Fri 8:55 AM

- ✓ Bite the bullet and change meter to 2/2 on the LONG section needing it. Done.

Wed Dec 27 AM

Completed my 1st pass through massaging tempos and correcting the most audible of other problems.

Begin 2nd pass. Possibly add more ritards and initial critical breaths.

8:18 a.m. Completed 3rd pass through. Sounding better.

Re-panned instruments to more nearly achieve panning resembling that shown in the photograph include earlier in these notes.

- ✓ Something in the orchestration/score seems to disappear as the density decreases significantly around measure 146. Find and fix. I have heard this and it has bothered me numerous times. Jan13, 2024: No longer hearing the same thing. Some track imbalance left, but I will fix that later.

Thurs Dec 28 AM

Relisten to the re-panned instrumentation and find it much more agreeable. Again, I am DISTURBED by what I am hearing at measure 146. Fix checklist item. "Do it NOW !!!"

Fri Dec 29 AM

Working again on the pizzicato strings around measure 331. Too loud. Fix NOW.

Sat Dec 30

Cleanup here and there.

Sun Dec 31

Begin adding more detailed phrase-based expression controller. Start with the E Maj espressivo section.

Yesterday, I found and remembered that the printed score measure-numbering that I previously did got off by 4 bars. I begin working through this issue and find another renumbering in the PDF score @Measure 413, which would be 414. Check what is happening in DP there... What is in DP reinforces the error in the PDF score. Make corrections from Measure 414 through the end in the PDF. Then, resume renumbering the pencil markings in the printed score.

To KV: Found mis-numbering in both my printed score (I wrote the measure numbers in pencil into the score) and in the PDF version, made from the pencil-version. While making corrections, I found yet another disagreement between the PDF and real. So, I must fix the PDF before resuming my work correcting the pencil version. I want to be able to consult the pencil version, near to my eyes —while I am doing some the volume/expression work I am adding to various tracks, like Strings at the moment.

Mis-numbering correction completed at 1:17 p.m.

Mon Jan 1 — New Year's Day, 5:25 a.m.

The Aeolian Company Building still exists:

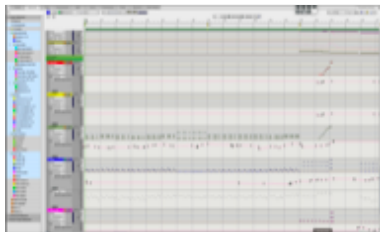
<https://playbill.com/article/suny-college-of-optometry-to-present-100th-anniversary-performance-of-rhapsody-in-blue>

Tue Jan 2.

Begin trying to impart expression controller 11 into String tracks of the "E Major" expressivo section.

Thu Jan 4.

Working in DP's Sequencer window now. Can see & edit a lot information in one place. Most useful is being able to see the controllers for multiple tracks at once and to conditionally control what and whether to display various type of CC info.



Today, I am going to spend time listening to the Michael Tilson-Thomas and the LA Symphony recording of RIB. I will import it into DP and use Adjust Beats to deduce tempos for comparison to ones I am using and to ones that I will modify based on listening to several versions of RIB including an early Paul Whiteman recording.

- ✓ First, ensure that the MTT version corresponds to the printed score of RIB from which I have been working.

Just gave a full listen to the Michael Tilson Thomas with LA Symphony performance of RIB (KV may have given it to me long ago, BTW) all the way through for the 2nd time in 2 days. It came on while I was walking yesterday and I had forgotten I had it on my phone. This time I listened while I followed along in the score to see if there was ANYTHING I noticed different in form or content between the recording and the score edition that I possess. I did find one passage that in the score had only piano, but in the recording had light instrumentation. This for about four (4) bars only. Funny.

One of the more challenging technical tasks left for me —is to figure out how to synthesize a wah-wah mute on trumpet and also trombone. Incredibly little info

I've found so far with quite detailed and specific searches. All I turn up is information on physical Harmon mutes for trumpet. Not what I'm axing, thank you very much.

I am producing a synthesized electronic orchestral version of George Gershwin's "Rhapsody In Blue." The orchestral score calls for wah-wah mute for trumpet and trombone in select passages. I can find no information online about the use of multimodal filters with automation or using a guitar wah-pedal effect to recreate the sound of a Harmon mute for trumpet and trombone. Can you help?

Bing, 7:22 PM

Hello, this is Bing. I'm glad to hear that you are working on a synthesized electronic orchestral version of George Gershwin's "Rhapsody In Blue". This is a classic piece of American music that blends jazz and classical elements. blush

A Harmon mute is a type of mute that is inserted into the bell of a trumpet or trombone to create a softer and more muffled sound. It has a stem that can be removed or adjusted to create different effects, such as the wah-wah sound that you are looking for <https://www.youtube.com/watch?v=LOQP6ISysjE> http://redwingmusicrepair.org/portfolios/JHuth/pdfs/Recorking_a_Harmon_Mute.pdf.

To recreate the sound of a Harmon mute for trumpet and trombone with multimodal filters or guitar wah-pedal effect, you can try the following methods:

- Multimodal filters: A multimodal filter is a type of filter that can have multiple modes or shapes, such as low-pass, high-pass, band-pass, notch, etc. You can use a multimodal filter to simulate the frequency response of a Harmon mute, which attenuates the high frequencies and boosts the mid frequencies of the sound. You can also automate the cutoff frequency of the filter to create the wah-wah effect by modulating it with an LFO, an envelope, or a MIDI controller <https://www.instructables.com/Tin-Can-Harmon-Mute-for-a-Trumpet/> <https://www.evanrogersmusic.com/blog-contents/big-band-arranging-mutes>.
- Guitar wah-pedal effect: A guitar wah-pedal effect is a type of effect that uses a band-pass filter to sweep the frequency spectrum of the sound, creating a vowel-like sound. You can use a guitar wah-pedal effect to simulate the sound of a Harmon mute by adjusting the range, width, and center of the filter to match the frequency characteristics of the mute. You can also control the wah-wah effect by using a pedal, a knob, or a MIDI controller <https://primesound.org/trumpet-mutes/> <https://www.amazon.com/gp/product/B07>.

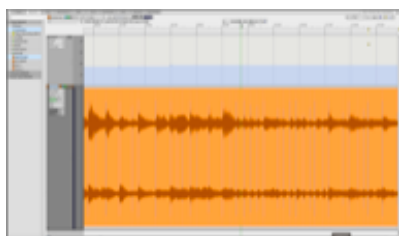
I hope this helps you with your project. If you want to learn more about how to use multimodal filters or guitar wah-pedal effect to recreate the sound of a Harmon mute for trumpet and trombone, you can check out some of the web search

results I found for you <https://www.instructables.com/Tin-Can-Harmon-Mute-for-a-Trumpet/> <https://www.evanrogersmusic.com/blog-contents/big-band-arranging-mutes> <https://primesound.org/trumpet-mutes/> <https://www.amazon.com/gp/product/B07> <https://ridgewoodsschoolofmusic.com/>. blush <https://www.youtube.com/watch?v=LOQP6ISysjE>: Different Types of Trumpet Mutes and Their Effects on Sound http://redwingmusicrepair.org/portfolios/JHuth/pdfs/Recorking_a_Harmon_Mute.pdf: Re-Corking a Harmon "Wow-Wow" Mute by John Huth, Greg Beckwith and ... <https://www.instructables.com/Tin-Can-Harmon-Mute-for-a-Trumpet/>: How to Use Multimode Filters in Synthesis - MusicTech <https://www.evanrogersmusic.com/blog-contents/big-band-arranging-mutes>: How to create a wah-wah effect with a multimode filter - YouTube <https://primesound.org/trumpet-mutes/>: How to Use a Wah Pedal - Guitar Tricks <https://www.amazon.com/gp/product/B07>: How to create a wah-wah effect with a guitar pedal - YouTube <https://ridgewoodsschoolofmusic.com/>: Tin Can Harmon Mute for a Trumpet : 5 Steps - Instructables

Fri, Jan 5 AM

Continue using Adjust Beats in DP to extract a tempo track from the MTT LA Symphony performance. Resume at ~Bar 59.

Now to bar 99 @9 a.m. I am learning to better recognize which are which beats that are being shown in the representation of the audio-track in DP. Sure would like to finish this Adjust Beats work today.



Measure 208 @2 p.m.
247 @3:03 p.m.

Sat, Jan 6 AM

Resume Adjust Beats in MTT performance.
Nothing done today.

Sun, Jan 7 AM

Nothing done on RIB yesterday. I won't finish at this rate. Redouble efforts. Try to

finish Adjust Beats today.

Found ANOTHER mis-numbering at measure 296. VERY disappointing !!! Looks like the only misnumbering was in measure 297 ONLY. Good.

Mon, Jan 8 AM

Begin at Measure 306. There are indications in the Score in multiple parts that despite being in 4/4, that the meter is "in 2."

Yup. ****ERROR**** I repeated bars 398-401 as 402-405. These four (4) bars are not ACTUALLY repeated in the score. I "misread" the score.

✔ Remove Bars 402-405, duplicates of 401-404, from the Orchestral chunk —to correspond to the Score. Or, consider leaving as "my watermark." Ha.

After all the clatter, I did indeed find a misnumbering that will cause me to have to fix the PDF version AND my already recorded content. I have already made corrections to the paper Score.

4:20 PM

525 Measures. I think I had had 525 at one time, before. But it wasn't correct then... Wow, I believe that the near-hardest part of this has been writing the measure numbers correctly into the Score... Ha.

...the number of times I have been forced to erase (with an eraser) in my Score. That is, of course, why I use pencil.

Wed, Jan 10 3 pm

Resume fixing shift in bar-lines from the beginning. Tedious work to re-do work that was difficult even the first time.

Bar 228 @3:30 pm.

Thu, Jan 11 4 pm

Bar 306.

Fri, Jan 12 AM

Resume @Bar 306.

PTGS !!! Finally, using "Move all following beats by the same amount," around bar

324, or so —bar-lines are coinciding with my previous pass through Adjust Beats (AB). I had hope that this would happen without having to work all the way to the end using AB. We'll see if it continues in-synch.

Finally got to a point with RIB where the conductor track work I had done was in synch.

So, I'm soon to attempt my first installation/introduction of these derived tempos into my version. I've learned a good bit about the piece from this work, however tedious.

HOWEVER —First, go back to checklisted item and remove bars. After review, I will remove 398-401, 4 bars. Done !!! 525 is the last bar in ALL scores !!!

Sat Jan 13 AM

Loaded VL Setup Chunk and VL Console from old DP template. Begin experimenting with clarinet sounds.

Mon Jan 15 AM

Decided against trying to use VL right now. Too much re-familiarization required with a looming deadline.

Listened this morning to sort of get a "punch list" of items to edit that I noticed most.

VL Controls for MU100R VL Clarinet! Patch (112 072).



I had not been getting audible results while adjusting the various vertical sliders. Editing Controller Depth makes all the difference.

Tue Jan 16 AM

I'm digging out some VERY technical details of one the most obscure synths that I own, the VL synth in my old Yamaha MU100R. It is a very seldom used by anyone marvel of goodness and also complexity. I have worked a good bit with it in the

past —but, have recorded it very little. The other out-of-the-ordinary synthesizer component that the MU has/had was the one that could generate harmony vocals to in input vocal. I used that a bunch. I want to use the VL clarinet model for the intro clarinet in RIB. It will be, by far, the most interesting rendition of anything else that I can easily conjure —but, it so fiendishly difficult to use. I must set up sliders and knobs to try to sort of “play it” with the knobs and sliders. Create the controls like me biting/clamping-down on the mouthpiece, or under-blowing or overblowing. Or, a slack embouchure, etc. And, “scream.”

Wed Jan 17 AM

Funny how I find out that some of my “words” are not actually “in” the dictionary. Whereas “overblowing” is known to my computer’s dictionary, “underblowing” is NOT.

- ✓ Separate A clarinet I and II parts and ensure that they are panned differently.

While dealing with the A Clarinets, I & II, I decided to make separate Synful channels for the A Clarinets. This will involve creating the 2nd Synful instance. I’ve done this before in the Nutcracker. So, I’m not overly worried about it being what may be bogging some of my commands’ performance down.

Sat Jan 20 AM

Have worked each day since last log. Searching for the appropriate instrument to use for each instrument. Quickly selected Kurz instruments initially. Also using Synful. Then, Garrison and the ARIA Player as plugin. Experimented with using MU100R VL for the solo clarinet part. So far, I have spend likely too much time experimenting with it and will initially attempt more of the subtleties of the famed initial clarinet solo using the Kurz. There are still “more important” things to fix that that.

Basically, I’m mixing through multiple passes trying to achieve a better balance. Checking sections and sections against each other using soloing in the mixer.

Sun Jan 21 AM

Still mixing through the performance, over and over. Some significant crescendos need to be installed.

Mon Jan 22 PM

Size of Aeolian Hall: 100 feet long, 60 feet wide, and 40 feet high.



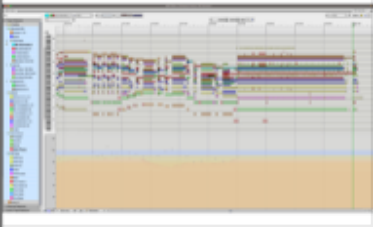
Still "mixing." Added some critical crescendos. Reviewed checklist items.

Tue Jan 23, 6:14 a.m.

- Time to work on the opening clarinet solo. Re-listen to various performances of it from YouTube.

Wed Jan 24, AM

The following view will be useful for cleaning up releases of certain instrumentalists (me) who held their notes too long... Ha.



<https://www.gothamcenter.org/blog/aeolian-hall-1912-1927-a-building-without-precedent>

(Info about Aeolian Hall, above)

Saturday, Jan 27 AM



Make initial draft recording to begin making draft video presentation. I have made my first RIB video and am uploading it. I will send a link when it finishes uploading.

This is 25% HD, big enough for phones, etc.

<https://creativemindsmusic.com/Misc/RIB/RIB.960.540.m4v>

Sunday, Jan 28

Found a substitute sax from the Yamaha that I am going to audition. Will poke around on the Kronos also and see what I find there, like trombones. Pretty sure that I'm going to find some trumpets I like better on the Yamaha also.

That particular rendition was me changing presets at phrase endings, I could never repeat that particular one. I moved all be a select few of the presets from selection to assist me during the recording pass. I may try to include some playing if I have time. I need to assemble titles, etc. and have begun some instrument experiments that so far are proving difficult.

Monday, Jan 29 AM

6:21 AM

I'm trying to avoid allowing myself to become overwhelmed by the nearness of Feb. 4 w.r.t. RIB. Wowser !!! I still have so many things I would LIKE to do —that I may not have time to do. Yesterday, I found a 1st Alto Sax and will look for other finds today and try to integrate them one at a time. That's important. Each time, I have weird problems that would be even stranger if I was attempting more than one at a time.

I've been through RIB numerous times today. I think I'll regenerate another audio and begin trying to put together the video that I have in mind —and, see how THAT goes. Much of the recent work with the multiple cameras and spinning-tops will provide me some basis for what I envision.

Tuesday, Jan 30 AM

5:42 AM

Found large sections of String parts without CC11. I don't record CC11 while recording notes and "pencil" it in after recording, while editing. In this case I neglected to ever add "Expression Controller." Do so. More than one String track is involved and requires editing.

Made a full pass through, listening to string balance. Edited a few other things along the way (ha). Mostly, I am reinforcing melody parts, and ensuring that all parts have CC11.

Wowser, I have been chasing down a problem that ran so far down the rabbit-hole that I began to fear I would have to leave the problem in the hole. But, I drug it out and eventually beat it to death. Will eat it for lunch.

Begin working on the video and made a couple.

Wed Jan 31 AM

Continue video work. Select photos to be used.
Made videos. The 1st, forgot intro titling with credits to Gershwin and Grofé. I remade the video and re-ftp'd it. Kenny commented.

Thursday Feb 1 AM

OMGS !!! As I am beginning to write my CMMM post, I discovered that there IS NO RIB piano-version post in my current blog contents. I haven't yet gone digging in the old pre-Wordpress web-site. Amazing to me !!! I had hoped to reference the verbiage and to avoid re-saying things. Hmmm..... Now, I'm not certain whether I have one OR TWO posts to write. Hmmm..... Ha.

It must have been one of the few projects that didn't "make it" when I reworked the whole thing. It was not intentional that I didn't transport it.

Found my Piano RIB content on CMM. But, it does not have a post of its own and appears in the Jazz and Solo Piano & Collections categories.



Fri Feb 2 PM

Published HD version (v7) to YouTube. Still writing content for CMMM.

Link to HD version of RIB - 100 on YouTube

YouTube link: <https://youtu.be/gUFtlo4GHYM>