**THE INTERNET MUSIC MATERIAL DATABASE**

[Menu]

1. Home

Recent/Top Materials, Recent/Top Articles, Simple/Advanced Search

2. Materials

- Example Categories:

By Instruments: Traditional Instruments, Acoustic Sound/Synthesizers, Vocal…

By Forms: Harmony, Melody, Rhythm, Timber, Articulation, Ornaments, Atmosphere, Full Passage/Composition…

By Genres: Classical, World, Rock, Electronics, Hip-Hop…

- Advanced Search:

- Material Pages:

**Search Structure**

**I. Search**

1. id; [equation]

2. name; [approximation]

3. instrument; [multi-term/multi-level]

4. element; [multi-term/multi-level]

5. genre; [multi-term/multi-level]

6. artist; [multi-term/multi-level]

7. time created; [range(numeric)]

8. tags.

**Database Structure (by TABLEs)**

**I. TABLE: material\_basic <id>**

<id, name, instrument\_types, instruments, element, genre, artist, time\_created>

1. id;

Meaning: A short code to identify the material.

Type: INT, NOT NULL

Example: 3, 23, 1209.

2. name;

Meaning: A short description of the material.

Type: VARCHAR(100), NOT NULL

Example: “Harmonic Progression in “Menuet Antique””, “Solo in “Blackbird””.

7. artist;

Meaning: A list of the artist(s) that created the material.

Type: VARCHAR(100)

Example: J.S. Bach, Alter Bridge, “Michael Jackson; Janet Jackson”.

**II. TABLE: material\_instrument [<id,inst>]**

1. id;

2. inst;

Meaning: One of the instrument(s) used in the material.

Type: VARCHAR(45), PRIMARY KEY, NOT NULL

Example: Electric Guitar, Electric Bass, Acoustic Drumkit, Human Voice.

3. is\_soundbank;

Meaning: If the instrument is a soundbank simulation.

Type: BOOL

Constraint: NULL when instrument\_cate = Electronic.

4. model;

Meaning: The exact brand and model of the instrument used in the material.

Type: VARCHAR(100)

Example: Prominy SC Electric Guitar, Ample Bass J, Toontrack Superior Drummer 2.

**II-b. TABLE: instrument\_category [<inst>]**

1. inst;

2. cate;

Meaning: The category of the instrument.

Type: VARCHAR(45), NOT NULL

Example: Acoustic, Electric, Electronic.

II-c…?

**III. TABLE: material\_element [<id,elem,subelem>]**

1. id;

2. elem;

Meaning: One of the element(s) concerned in the material.

Type: VARCHAR(45), PRIMARY KEY, NOT NULL

Example: Figure, Harmony, Rhythm.

3. subelem;

Meaning: A more exact categorization for the element in the context of the material. Higher levels may be added as a postfix so as to enable queries by oft-used terms, i.e. Melody, Riff.

Type: VARCHAR(45)

Example: Ornamentation, Harmonic Progression, “Motif; Melody”.

**IV. TABLE: material\_genre** **[<id,label>]**

1. id;

2. genre;

Meaning: One of the genres used to describe the material. The genre should be of the bottom layer. Multiple

**IVb. TABLE: genre\_nomenclature [<genre>]**

1. genre;

//Judging from what aspects? All music elements, if the genre largely uses a note system. If the genre largely uses a sound system, the standard will have to change.

. is\_musical;

. is\_epochal;

. is\_regional;

. is\_artistical;

. is\_social;

Example:

//Epochal significance is necessary, if the development of sound techniques is taken into account.

//Sonorism

**IVc. TABLE: genre\_popularity [<genre>]**

1. genre;

2. regional;

3. social group;

4. age group;

**IVd. TABLE: genre\_characteristic [<genre>]**

//Genre characteristics as in the aspects/elements of music.

1. genre;

2. figure;

TYPE: ->”Characteristic Class”

3. harmony;

4. rhythm;

5. sound\_design;

6. motion;

7. articulation;

8. orchestration;

9. texture;

10. form;

//Characteristic Class: An illustration of how the aspects of the genre are implemented, and their selected parameters, e.g. complexity, consonance/dissonance ratio (harmony), use of syncopation (rhythm) in note system; average perceived intensity (dynamic), … in sound system.

**V. TABLE: material\_artist**

1.

<Basics II (adv-search)>

-

- INT: instrument\_type\_sel\_num;

//Number of the instrument types used as search terms;

//”Onchange”: the number of <select>s changes as the variable changes;

//”By [+]”: the variable is invisible to users; clicking the button “[+]” increments it by 1.

//EXP: “Piano”, “Violin”, “Cello”; instrument\_type\_sel\_num=3.

- INT: instrument\_num;

//Number of instruments in the material

//EXP: String quartet: 4; Piano Trio: 3; Orchestra: 30~50?; Pop Rock Band: 4~6

- INT: instrument\_type\_num;

- ARRAY: instrument\_type;

//The instrument type(s) used in the material.

//EXP: [“Electric Guitar”, “Electric Bass”, “Drumkit”, “Human Voice”]

- INT: instrument\_exact\_sel\_num;

//Number of the

- ARRAY: instrument\_exact;

//The exact instrument(s) used in this material

//restricted by “instrument”;

//EXP: Prominy SC Electric Guitar from “Electric Guitar Soundbank”;

//CC=20/21: Only usable when the material is from the 20th or 21st century.

- voice\_num;

//Number of independent voices in the material, from a harmonic standpoint

//EXP: Orchestra: 4~7?; Pop Rock Band: 3; Fugue: 2~7;

- artist\_nationality;

- player, player\_nationality;

- effect;

- effect\_exact;

- record\_label; [CC=20/21]

- album; [CC=20/21]

<Additional (adv-search)>

- tuning; [inst=Traditional]

- key [equal\_temp] (root + key-name);

- position {terms/bar\_numbers/time};

- time signature;

- tempo {terms/BPM};

- tempo change {terms/BPM};

- dynamics {terms/dB};

-

<\*Files> profile\_pic, audio file, score/tab file, MIDI file, DAW file, text.

<Notes> description, tags, reputation/popularity (Google Trends).

<Admin (Logs)> time\_added, user, last\_edited.

<Attributes>

\* mapping (equal\_temp/other\_temp/raw\_sound/…)

[“equal\_temp” materials should have a “MIDI Matching” feature] (\*\*\*)

[“other\_temp” materials should have a “MIDI Matching” feature] (\*\*\*\*)

[An online MIDI editor for the “MIDI Matching” feature] (\*\*\*\*)

[Materials of known parameters (“raw\_sound” materials and effects) should have a “Parameter Matching” feature] (\*\*\*\*)

- Effect Pages:

FOR SEARCH: id, name, instrument, genre, author, time created.

FULL INFO:

<Basics> id, name, effect\_unit, instrument, genre, author, time created, time added.

<Files> audio example, DAW preset, text.

<Notes> description, tags.

<Attributes> …

3. Articles

Review, Tutorial, Analysis

4. Forum

5. FAQs

6. Contact

7. Subscribe

8. Login

[Document]

IV. Elements

<1. The Hierarchy of Music>

- **Wave**: Abbreviation for a sound wave. **W=W(t)**, where t indicates time.

- **Note**: A note **N** is the sum of a set of waves, such that it displays an ADSR level curve over a certain period of time. The time value of the turning point between A and D in the ADSR curve is defined as the moment of **occurance** of the note. N=N(p,m,f,t,x,y,z), where p, m, f, t are perceptual variables, and x, y, z are spacial variables. p is the perceived **pitch** of the note, m is the **timbre** of the note, f is the **intensity** of the note, t is the **time** at which the note occurs, and x, y, z indicate the **position** of the note in the image sphere.

\* p can be NULL, while m, f, t cannot.

\* m is, more precisely, defined as the identifier of a timbre in the **soundbank**, which is obviously the domain of m. m is arranged such that for any mi and mj, as |mi-mj| increases, the listener perceives the two timbres as more different.

\* The function m=m(f) can be constructed, as is called for in practice. In acoustic contexts, m’(f) (≥0) is of relatively large values, reflecting the fact that a change in the dynamic of a note can lead to a significant timbre difference; in electric contexts, m’(f) is smaller, as the difference caused by such change is minor; in electronic contexts, m’(f)=0, for in such contexts f simply indicates the level of the sound, which is of a fixed timbre.

\* One may argue as the position at which the note occurs in the 3-D image sphere changes, the perceived intensity of the note is influenced as well. In the face of such phenomenon, the intensity value of a note is defined as the perceived intensity when the note occurs at the center (i.e. (0,0,0)) of the image sphere, so as to eliminate the aforementioned influence, and enable f to be independent from (x,y,z). As such, f may also be known as central intensity.

\* A note series [N1,N2,…,Nn] is an array of notes such that t1<t2<…<tn. This is an auxiliary concept and will often be used in the illustration of other concepts or keypoints.

\* When a note series [N1,N2,…,Nn] are examined, for any note pair <Ni, Ni+1>, if Ni does not cease to sound (i.e. it is not attenuated) the moment when Ni+1 begins to sound, then Ni is said to be sustained into the note Ni+1.

- **Sound**: A sound wave that is not a note is simply called a sound, as common usage would indicate, though not an accurate definition in a literal sense.

\* If a note series [N1,N2,…,Nn] (unsustained) occurs at a high enough frequency, i.e. the difference between ti and ti+1 is small enough, the notes will no more be heard as a note series, but as an independent sound, droning in characteristic because of the frequent occurance of the notes.

\* If a note N has an ADSR curve spanning a long enough period of time, it will no more be heard as a note (as in a chord/phrase), but simply as a sound, droning in characteristic because as listeners have relatively short memories, in usual note system contexts, they memorize a small set of chords and phrases, whereas during a very long note they memorize a snippet of the note, which is a sound instead of a note or a set of notes, way long compared to a usual note, and the loudness of which displays little change over time.

<2. The Grouping of Sounds>

- **Instrument**: An instrument is a generator of sound waves, and thus notes. A chord **C** or a phrase **P** is often generated by a single instrument **I** , though exceptions are abundant in practise. A sentence **S**, as well as the layers beyond (L1, …, Ln), may often be generated by a single or multiple instrument(s) **I1,I2,…,In**.

- **Voice**: A voice **V** is juxtaposed with the concept of an instrument, in that voice grouping can be seen as another way of putting successive chords and phrases over time into several different sets. Instead of grouping them according to their generators, voice grouping places those that are heard as an independent entity, from a vertical perspective (among sounds), into a single set called a voice. A chord **C** and a phrase **P** are defined as concepts within a single voice.

\* An instrument may be capable of playing multiple voices simultaneously. A voice may consist of chords and phrases that are generated by multiple instruments.

<3a. Layers of the Note System>

- **Chord**: A chord **C** is a set of notes that occur at the same time, and that is a subset of a single voice **V**.

C=C({N|t=tc},tc), C⊆V.

- **Phrase**: A phrase **P** is a set of notes that do not occur at the same time but scattered over a period of time ＜, is a subset of a single voice **V**, and possess a quality of some music aspect(s) that separates it from the previous and the next phrase.

P=P({N|~(t=t0),t0∈R}), P⊆V.

\* Evidently, a set of notes over is either a chord C or a phrase P. In some cases, a phrase may actually consist of a series of chords, but the circumstance would call for it being defined as a phrase, rather than multiple chords.

\* An odd sound (that is not a note) introduced into the note system for the purpose of timbre demonstration is, in a wider sense, a phrase, as well. When used in this document from this point on, the definition of phrase should accommodate this possibility.

- **Sentence**: A sentence **S** is the biggest possible set of chords and phrases, in a given composition, over a period of time ＜(≤), such that it is the smallest unit, beyond phrases, that displays a quality of thematic independence.

S=S({C,P|}).

- **Section, Movement, Piece, Cycle, etc.**: These are successive layers built upon sentences. Together, they form a music hierarchy where the top layer is the complete work of art. This hierarchy is of no fixed structure, and so the layers beyond sentences will simply be denoted as **L1, L2, …, Ln**.

\* The layers from bottom to top:

1. **Note**, **Sound**;

2. Subphrase (Horizontal + Vertical);

3. **Chord**, **Phrase**;

4. Subsentence;

5. **Sentence**;

6. Subsection;

7. Section.

<3b. Elements of the Note System>

- **Figure**: A figure is a phrase **P**,a series of phrases **[P1,P2,…,Pn]**, or multiple series of phrases in parallel, intended to be prominent to the ears. When a figure frequently re-occurs, and often in a leading role, it is called a motif. That in a background role may be called a backing figure. When a figure occurs at the end of a section where the thematic part (sentences) of the section has run its course, and/or serves to connect the section with its successor, it is called a fill. Notable forms of figures include a melody, riff, ascending/descending pattern, chord and arpeggio series, etc..

\* Motif: (Melody, Riff, Asc/Desc Pattern, Series, etc.)

\* Fill.

\* Backing Figure (Riff)

- **Rhythm**: Rhythm **R=RP** is the arrangement of the intensity values and the occurring time of the notes in a phrase **P** or a series of phrases **[P1,P2,…,Pn]**.

R=RP=RP(P, g1, g2, …, gn, t1, t2, …, tn)=RP(P({Ni|1≤i≤n}), {V(Ni,fi,ti)|1≤i≤n}).

The function V(N,f,t) assigns the intensity value f and the time value t to the note N.

\* In practise, the arrangement of the intensity values of the notes in a chord RC is a matter of orchestration or mixing.

\* Rhythm concerns the central intensity of the notes, which is different from the perceived intensity taking into account spacial values. In some cases, a rhythmic pattern simply occurs at a fixed spacial position, i.e. a bass riff. In this context, g=f is a reasonable approximation. In other cases, it is generated by multiple instruments sitting at different positions, e.g. a drum pattern. Then, the rhythm is plugged into an effect tree, and the spacial values x, y, z will have to be taken into account.

- **Harmony**: Harmonic characterization **HC** is the arrangement of the pitch values of the notes in a chord **C**, a phrase **P** or a sentense **S**, from an inclusion perspective(i.e. the set of the pitches of all notes in a phrase should be a subset of a given pitch set, so that it displays a certain harmonic characteristic).

=(C,p1,p2,…,pn)=(C({Ni|1≤i≤n}), {V(Ni, pi)|1≤i≤n}),

=(P,p1,p2,...,pn)=(P({Ni|1≤i≤n}), {V(Ni, pi)|1≤i≤n}).

{pi|1≤i≤n}⊆c, c={p1,p2,…,pn}

The function V(N,p) assigns the pitch value p to the note N.

Harmonic progression **HP** is simply a series of **HC**s.

HP={(HC)i|1≤i≤n}.

HC can also be denoted as the function HC(C/P/S,pr,), where pr is the pitch of the root note of the chord/phrase/sentence, and ={,,…,} is the harmonic color, a pitch set where .

- **Motion**: Motion **M** is the arrangement of the pitch values of the notes in a phrase **P**, from an incremental perspective (i.e. the phrase is said to display an ascending (descending) pattern when for most pitch value pairs <pi,pi+1>, pi+1>pi (pi+1<pi), and p1<<pn (p1>>pn).

M=MP=MP(P,p1,p2,…,pn)=MP(P({Ni|1≤i≤n}), {V(Ni, pi)|1≤i≤n}).

The function V(N,p) assigns the pitch value p to the note N.

MP can also be denoted as the function MP(P, p1, ), where p1 is the pitch of the starting note of the phrase, and =[,,…,] is the path, a pitch array where .

\* In contexts using frequencies, pi is not an integer but instead determined in Hz.

\* The concept of motion overlaps with that of harmonic progression. Harmonic progression can be seen as

- **Sound Design**: Sound design is the selection of the timbres of a note **N**, the creation of a new sound by arranging a phrase **P** in a certain way, or the introduction of a sound **W** (not achievable by arranging notes) as a note/chord/phrase **N**/**C**/**P**.

\* Timbre alone qualifies among the music elements simply because it is a unique property of the notes. Pitch, intensity and the time of occurance by themselves carry no significance to listeners, while the same cannot be said for timbre, as its possibilities extend far beyond the realms of imagination. This can be explained from a wave-layer perspective: p, f and t are one-dimensional characters that a sound wave displays, while timbre is essentially how the wave itself is perceived, disregarding the aforementioned aspects.

\* In what circumstances a phrase is heard as a new, cohesive sound is already illustrated in “Note”.

\* Sound design can be seen as the entrance from the note system to the sound system. It leaves the problem of selecting and shaping timbres for the sound system to resolve, while the rest is the note system to handle.

- **Articulation**: Articulation **A** is the application of minor adjustments to a chord **C** or a phrase **P** to achieve a more expressive effect, or to make the phrase more dense and detailed. Oft-used articulations include ornamentation (adding notes of selected pitches into the chord or the phrase, shortly before a note N), free rhythm (slightly changing the time value of the notes in a phrase), dynamics (the comparative level of the perceived intensity of notes), legato (a method of playing adjacent notes <Ni, Ni+1> such that Ni, in its S phase, slides into the S phase of Ni+1, the sliding motion being heard as a connecting sound), etc..

A=A(C), A=A(P).

Articulation is akin to timbre, in that it does not limited itself in the confine of a single numeric value. Articulation is especially rich in human vocal performances, as the instrument is a human voice, after all.

\* Ornaments: Trill, Mordent, Turn, Appogiatura, Glissando, Schleifer…

\* Free Rhythm.

\* Dynamics.

\* Legato.

- **Orchestration**: Orchestration **O** is the arrangement of the timbres of the notes in the chords and phrases of a sentence **S**.

OS=OS(S,t1,t2,…,tn)=OS(S({C,P|}),{ONi|1≤i≤n}).

The function ON=ON(N,m) assigns the timbre value m to the note N.

\* In practise, the arrangement of the intensity values of a chord **C** belongs to the concept of orchestration as well, as its purpose is essentially to alter the timbres of each notes, so that some notes sound more prominent while others less.

- **Texture**: Texture **T** is the arrangement of chords and phrases in a sentence **S**, from a rhythm and motion perspective.

T=TS=TS(S(C1,…,Cm,P1,…,Pn), {p|}, {f|}, {t|})=TS({C,P|},{V(C/P,R,D|}).

- **Form**: Form **F** is the arrangement of sentences **S** or any higher layers **L1, L2, …, Ln** to achieve a certain goal.

LoE = [Figure, Rhythm, Harmony, Motion, Sound Design, Articulation, Orchestration, Texture, Form];

LoE\_Note&Sound = [Sound Design]; //Lv. 1

LoE\_Chord = [Harmony, Articulation, Orchestration]; //Lv. 2a

LoE\_Phrase = [Figure, Rhythm, Harmony, Motion, Articulation, Orchestration]; //Lv. 2b

LoE\_Sentence = [Harmony, Articulation, Orchestration, Texture]; //Lv. 3

LoE\_Section,… = [Form]. //Lv. 4

<4. Application of Elements>

- **Development**: Development is a type of arrangement of textures and harmonic progressions, the purpose of which being to convey a sense of storytelling.

- **Ambience**: Ambience is a type of orchestration, where the goal is such that the sentence is heard as a “flowing puddle” of sound, in which timbre and/or orchestration possesses a dominant status over other aspects of music. In acoustic contexts, the timbre materials that ambient music requires are extracted from acoustic instruments or sounds. In electric or electronic contexts, an effect tree is often applied to an acoustic or electronic sample to obtain the desired timbre.

- **Atmosphere**:

- **Tone Clustering**: Tone clustering is a type of arrangement of the pitch of the notes in a chord **C**, such that three or more relatively adjacent pitches (the most discrete instance allowed is that in a pentatonic scale) are included simultaenously, so that the chord suggests not only harmonic significance, but also timbre significance. Tone clustering challenges the boundary of harmony and orchestration – as the ratio of the number of the members of the tone clusters, **nNc**, to that of all notes in the chord, **nN**, grows higher, the orchestration significance of the chord increases. The harmonic significance remains intact, but it may become less prominent in the face of novel timbres. In the process of actualizing tone clustering, timbres play an important factor, as it largely decides the harshness of a given chord, the perceived excessiveness of which is a major issue regarding the use of tone clusters. Occasionally, spacial values are assigned as a method to alleviate the harshness of the tone clusters (besides, obviously, make the chord feel wider).

- Sound Mass:

- Retrograde:

- Palindrome (Non-Retrogradable Material):

- Micropolyphony

<4a. Concepts of the Sound System>

- **Pitch Perception**:

\* There is evidence that humans do actually perceive that the source of a sound is slightly higher or lower in vertical space when the sound frequency is increased or reduced.[10]

\* Pitch depends to a lesser degree on the sound pressure level (loudness, volume) of the tone, especially at frequencies below 1,000 Hz and above 2,000 Hz. The pitch of lower tones gets lower as sound pressure increases. For instance, a tone of 200 Hz that is very loud seems one semitone lower in pitch than if it is just barely audible. Above 2,000 Hz, the pitch gets higher as the sound gets louder.[12]

\* Just-Noticable Difference:

- **Formant**:

<4b. Elements of the Sound System>

- **Imaging**: Imaging **G** is the arrangement of the position values of the notes in a chord **C** (in such case, **GC**) or a phrase **P** (in such case, **GP**).

GC=GC(C,(x1,y1,z1),(x2,y2,z2),…(xn,yn,zn))=GC(C({Ni|1≤i≤n}), {V(Ni,xi,yi,zi)|1≤i≤n}),

GP=GP(P,(x1,y1,z1),(x2,y2,z2),…(xn,yn,zn))=GP(P({Ni|1≤i≤n}), {V(Ni,xi,yi,zi)|1≤i≤n}).

The function V(N,x,y,z) assigns the spacial values x, y, z to the note N.

V. Genres

- A genre is a label used to describe the style of the music. It may carry musical, epochal, national or social significance, or a combination of any of them.

<Art Music, Popular Music, Traditional Music>

Classical:

By Period: Medieval, Renaissance, Baroque, Classical, Romantic, Late 19th – Early 20th Century, Contemporary.

VI. Social Significance

/\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Architecture of A Music Sample:

[The Outsider]

1. **Effects (E)**: Before a sample **X=x(n)** is heard by the ear, it goes through an effect function **E=e(X)** and is perceived as **X0=x0(n)=e(x(n))**. This effect function, in turn, is the cumulative result of a single or multiple sub-functions **e1(s), e2(s), …, ek(s)**, i.e. **e(X)=ek(…(e2(e1(X)))…)**. In practise, if there is no actual effects applied, then e(X)=X.

[Layer 1 – The Instrument Layer]

1. **Instrument (I)**: Any sound is generated by some entity, which is called an **instrument**. At the final stage, a music sample **X=x(n)** is the result of the addition in the value domain of a single or multiple music samples **x1(n)**, **x2(n)**, ..., **xk(n)** (which is defined as **sub-samples**) on the same time domain **[0, l)**, processed by an effect function **e(X)**, i.e. **x(n)=e[x1(n)+x2(n)+…+xk(n)]**. Each of the sub-samples is associated with an instrument.

2. **Sound Mapping Method (M)**: An instrument may map its sounds to a tuning system like the 12-tone equal temperament system (as is the case for the traditional instruments) with additional variables such as length and velocity (as defined by MIDI). It may also use some other sound mapping systems or not use a system at all. An instrument is associated with a sound mapping method, forming the tuple **<I, M>**, which serves as the identifier of an instrument layer.

[Layer 2 - The Sound Layer]

1. **Sounds (S)**: An instrument is a set of a finite or infinite number of different **sounds**. A sound itself is a music sample and can be denoted as **S=s(n)**, defined on the domain **[0, l)**. When a NOTE ON message triggers a corresponding sound, it persists until the NOTE OFF message is received. If the note lasts longer than the initially triggered sound, the instrument either puts the values of the rest of the note domain as zero, or defines a specific way of assigning these values. As mentioned, a sound goes through an effect function before it is heard, i.e. **S0=s0(n)=e(s(n))**. A music sample is formed by a single or multiple sounds triggered at different points on its time domain.

Categorization From A Utilitarian Standpoint:

1. Self-Produced (most complete imelemention); 2. Traditional Instruments; 3. Electronics; 4. Vocals.

Examples of A Music Sample:

1. A Rock Guitar Riff

-Basics-

Origin: King Crimson – 21th Century Schizoid Man

Number of Sounds: 1

-Sounds-

[Sound 1]

<Instrument>

Instrument Type: Electric Guitar (Rock)

Instrument: Prominy SC Electric Guitar

Instrument Attribute 1 – Sample Type: Riff

Instrument Attribute 2 – Genre: Progressive Rock

<Mapping>

Mapping: 12-Tone Equal Temperament

Mapping Implementation: Audio Sampling

Mapping Attribute 1 – Tonality: E Pentatonic

Mapping Attribute 2 – Tempo: 130 BPM

Mapping Attribute 3 – Time Signature: 3/4

<Effect>

[Effect 1]

Effect Entity: Guitar Rig 5

Effect Function: Studio Reverb ()… + Quad Delay () + …

<Notation>

MIDI:

DAW Project File:

Audio:

Notes:

[Handnotes]

1. F#: Due to the common usage of C, as well as the dissonant tritone interval of C-F#, F# tends to be heard as a dissonance in itself, which is a character to be availed.

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*/