

**B** ART CONDUCTOR 8

**HOW TO**

# **SET THINGS UP**

# WELCOME!

**T**hank you for using Art Conductor! This manual will get you started. We will show you how to install Art Conductor and how to find your way through the thousands of templates you've just bought. The good news is it's super simple once you've read through a couple of pages.

There is a second manual called "Art Conductor: Set Up Your Libraries" which deals with the specifics of the individual libraries. You can find this second manual in the Art Conductor folder you've downloaded already.

Make sure that you read at least the few paragraphs which deal with the libraries you're using in your DAW template. I guarantee this will save you (and me!) a lot of time, because 90% of the support inquiries we receive are explained exactly there. So, if you own a Spitfire library (and especially if you own a Spitfire library), dial up the relevant paragraph.



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# HOW TO SETUP ART CONDUCTOR IN LOGIC

## INSTALLATION

Make sure you have downloaded all four parts:

- the Art Conductor archive
- The Snapshot archive
- The East West Opus Instruments
- The “Setup your libraries” manual.

Before you can install the software you’ll need to unzip it. Please use the onboard tools of macOS or, for instance, 7-Zip on Windows for this task. This is important to note, as the sheer number of files in this archive can result in errors depending on your choice of unzipper.

After unzipping, there will be a folder called “ Art Conductor Logic”. It contains all the content. Take this folder and copy it to the following location on your Mac:

**/Users/accountname/Music/Audio Music Apps/Articulation Settings**

If an “Articulation Settings” folder doesn't exist in your “Audio Music Apps” folder, you can make one of your own by creating a blank/new Articulation Set in Logic and saving it.

“accountname” represents your user name. To load a set, simply click on “Articulations...” in the Logic track parameters. But I’m sure you know this already.

## UPDATE FROM AN EARLIER VERSION

A new version might contain bug fixes and improvements. It’s a good idea to take a look at the Art Conductor changelog and check which templates have been changed. You can safely replace an old version with a new version on your hard drive. However, this will not automatically replace the Art Conductor files on your projects. To update the template in your project, you’ll need to load it again.

Note: Don’t replace a template in an ongoing project unless you really have to.

## OVERVIEW

In the following chapters, you will find details on how to get the best out of Art Conductor. For those who are just starting with using Articulation Sets, here are a couple of video recommendations. They’ll help you to understand how Apple set up their articulation management in Logic.

### ART CONDUCTOR, HOW TO USE IT:

<https://www.youtube.com/watch?v=br4zJQIYAcl>

<https://www.youtube.com/watch?v=qu2IjzICw0I&t=20s>

### A SHORT OVERVIEW:

[https://www.youtube.com/watch?v=cvsf\\_uia7cQ&t=45s](https://www.youtube.com/watch?v=cvsf_uia7cQ&t=45s)

## HOW EVERYTHING IS SETUP

<b>Name</b>	All articulations are in alphabetical order. This should help you find them faster
<b>Remote</b>	All key switches are in the natural order of the instrument from left to right or top to bottom, depending on the individual layout. Usually, the most important articulations are on the first slots in every instrument – this way, you have them on the first remote keys.
<b>Short names</b>	We've tried to balance two things: using the same names in every map (sometimes independently of the native names in the library), and also keeping the name of the library. I know that contradicts to a degree, and we spent a great deal of time finding the right balance.
<b>FX Sets</b>	There are so-called "FX Sets" which chronologically order the remote keys from C-2 onwards. We use these sets for instruments which don't really feature standard articulations, and would therefore waste an entire octave worth on non-assigned remote keys. FX Sets have the following sign at the end of the file name: ~

## KEY SWITCHES

The key switches we use are identical to the trigger keys used in the output mapping of the Articulation Sets. This means if, for instance, E0 is used to switch to "Tremolo" in a certain library, we use E0 to make the articulation map switch to tremolo as well. For Spitfire libraries, the key switches follow the natural order of the articulation within the instrument. See below for more details.

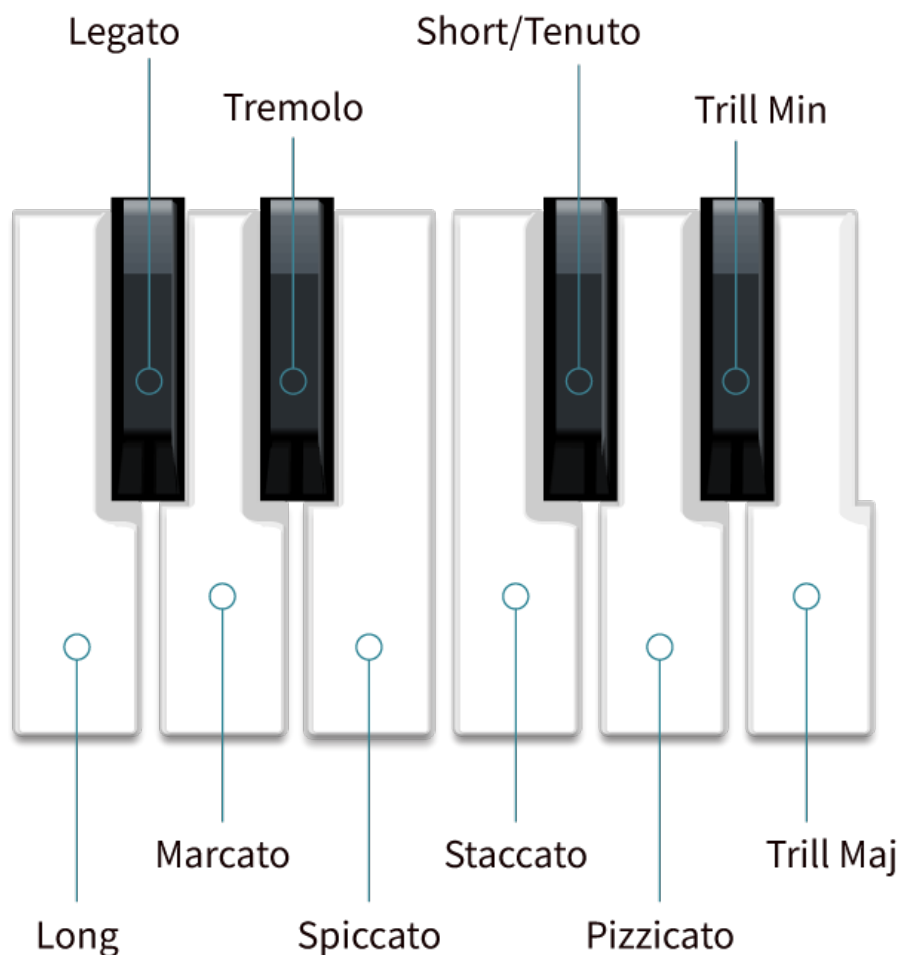
In addition, we've consolidated the most important key switches into the first octave starting at C-2. This way, all libraries behave the same when it comes to those changes.



There are a couple of instruments which do not follow this order, as they don't contain enough techniques which fall into the categories in the diagram above. The template names of these instruments ends with a swung dash swung dash "~".

It should be mentioned that some libraries use key switches in the higher registers. If you decide to move up the Root Note for the key switches in order to make best use of your keyboard's real estate, some switches might stop working. This is because the span of MIDI notes is limited and the notes simply become too high.

Another thing worth mentioning is that Logic has a MIDI channel setting in the Articulation setup. If you have a second keyboard, or another way to input key switches, use another channel – this will avoid any issues with really large amounts on lower octave key switches. Here's the layout:



## UNIVERSAL IDS

Universal IDs allow you to drag a MIDI region from one library to another and, in theory, the articulation used will instantly match and work. Let me explain what *in theory* means: So far, we've done this exclusively for articulations we've defined as "the most important" ones:

*Sustain, Legato, Marcato, Tremolo, Spiccato, Staccato, Tenuto, Pizzicato, Trill Minor/Major*

The reason behind this is that it's rare for two libraries to be equipped with exactly the same articulations, and the above is a good representation of what's most likely available. In other words, there is no point in a "match fest" for more exotic arts.

Disclaimer: It will not work perfectly in every situation, but it works surprisingly well in many and will save you a ton of time. We found that, in many situations, composers move a region to another library to see if it sounds/suits better. You will certainly have to adjust things, but Universal IDs will help you to make an instant and informed decision.

## SNAPSHOTS

We have a special video on Snapshot presets. Snapshot presets are Native Instruments Kontakt Snapshots, and we use these to give you a convenient way to load up special configurations of sample instruments. Details can be found in the Art Conductor library manual.

### ABOUT SNAPSHOT PRESETS:

<https://youtu.be/FC2zng9DKWk>

- ◆ Details and step-by-step instructions on Snapshots can be found in the "Setup your Library" manual. Make sure you read them.




# HOW TO SETUP ART CONDUCTOR IN CUBASE AND NUENDO

## INSTALLATION

Make sure you have downloaded all four parts:

- the Art Conductor archive
- The Snapshot archive
- The East West Opus Instruments
- The “Setup your libraries” manual.

Before you can install the software you’ll need to unzip it. Please use the onboard tools of macOS or, for instance, 7-Zip on Windows for this task. This is important to note, as the sheer number of files in this archive can result in errors depending on your choice of unzipper.

After unzipping, there will be a folder called “ Art Conductor Cubase” which contains all the content. To load a map, open the Expression Map editor in Cubase 5 or higher, or in Nuendo, and press the *Load* button. In the past, many have asked where to install the maps – there is no Cubase folder where they need go, in fact you can put them wherever you want. Also, as it turns out, there is no easy way to install a lot of maps in one go.

## UPDATE FROM AN EARLIER VERSION

A new version might contain bug fixes and improvements. It's a good idea to take a look at the Art Conductor change log and check which templates have been changed. You can safely replace an old version with a new version on your hard drive. However, this will not automatically replace the Art Conductor files on your projects. To update the template in your project, you'll need to load it again.

**Don't replace a template in an ongoing project unless you really have to.**



## OVERVIEW

In the following chapters, you will find details on how to get the best out of Art Conductor. For those who are just starting out with using Articulation Sets, here are a couple of video recommendations – they'll help you to understand how Steinberg setup their Articulation templates in Cubase:

### ABOUT EXPRESSION MAPS IN GENERAL:

<https://www.youtube.com/watch?v=4CuvnZZmi-Q>

### A SHORT OVERVIEW:

[https://www.youtube.com/watch?v=cvsf\\_uia7cQ&t=45s](https://www.youtube.com/watch?v=cvsf_uia7cQ&t=45s)

Here's a picture of how things might look when you open the EM setup in Cubase and load one of our maps:

<b>Name</b>	All expressions are in alphabetical order. This way you can find them faster.
<b>Remote</b>	All key switches are in the natural order of the instrument from left to right or top to bottom, depending on the individual layout. Usually, the most important articulations are on the first slots in every instrument. This way, you have them on the first remote keys. If you prefer to have your key switches in the same order as the names, simply click on "Set Remote Key" and reorder them accordingly.
<b>Short names</b>	We've tried to balance two things: using the same names in every map (sometimes independently of the native names in the library) and also keeping the name of the library. I know that contradicts to a degree, and we spent a great deal of time finding the right balance.
<b>Colors</b>	We use color-coding for the articulations. This way, for instance, all Legatos are orange, and all Longs (or Sustains) are red.

<b>FX Sets</b>	There are so-called “FX Sets” which order the remote keys chronologically from C-2 onwards. We use these sets for instruments which don't really feature standard articulations, and would therefore waste an entire octave on non-assigned remote keys. FX Sets have the following sign at the end of the file name: ~
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## KEY SWITCHES

The key switches we use are identical to the trigger keys used in the output mapping of the Articulation Sets. This means if, for instance, E0 is used to switch to “Tremolo” in a certain library, we use E0 to make the articulation map switch to tremolo as well. For Spitfire libraries, the key switches follow the natural order of the articulation within the instrument. See below for more details.

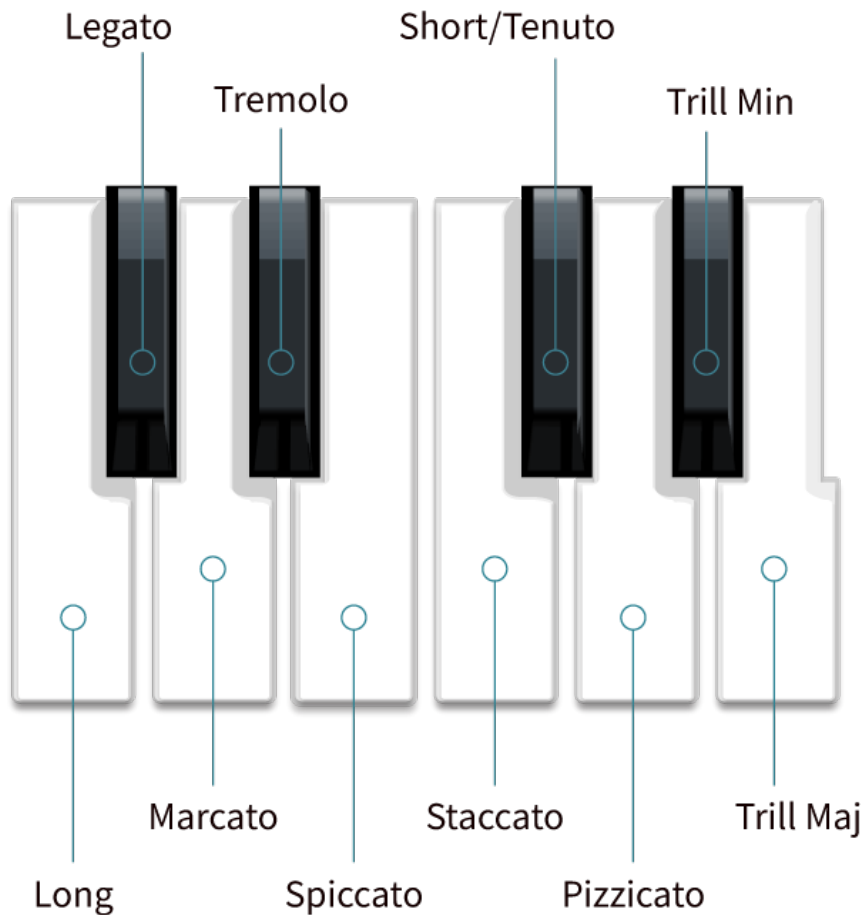
In addition, we've consolidated the most important key switches into the first octave starting at C-2. This way, all libraries behave the same when it comes to those changes.

There are a couple of instruments which do not follow this order, as they don't contain enough techniques which fall into the categories in the diagram above. The template names of these instruments ends with a swung dash “~”.

It should be mentioned that some libraries use key switches in the higher registers. If you decide to move up the Root Note for the key switches in order to make best use of your keyboard's real estate, some switches might stop working. This is because the span of MIDI notes is limited and the notes simply become too high.

Another thing worth mentioning is that Logic has a MIDI channel setting in the Articulation setup. If you have a second keyboard, or another way to input key switches, use another channel – this will avoid any issues with really large amounts on lower octave key switches.

Here's the layout:



## WHY IS THE FIRST KEY SWITCH EMPTY?

You might notice that in every articulation set, the first expression is called “—” which stands for empty. Choosing this articulation will choose no specific expression. Cubase always switches to the first expression when you start recording. Of course, this might be an issue when you want to record with specific expression. By using the empty first slot, you can choose an articulation in the instrument itself, record, and then assign the right expression to the notes you’ve recorded.

Alternatively use the key switches to dial up the right articulation while recording.



## DIRECTIONS AND ATTRIBUTE

You might have already spotted that every map exists in two variations, one with a “D” for Direct at the end of the file name, the other one with an “A” for Attribute. We’ve decided to supply you with both options because there are different ways of working with EMs.

All that matters in the end is that this library speeds up your workflow and enables you to focus more on composing and less on technicalities.

Details on Directions and Attributes can be found in the Cubase / Nuendo manuals.

## SNAPSHOTS

We have a special video on Snapshot presets. Snapshots presets are Native Instruments Kontakt Snapshots, and we use these to give you a convenient way to load up special configurations of sample instruments. Details can be found in the Art Conductor library manual.

### ABOUT SNAPSHOT PRESETS:

<https://youtu.be/FC2zng9DKWk>

■ In this video we use a different DAW to explain this Kontakt related feature. Details and step-by-step instructions on Snapshots can be found in the “Setup your Library” manual. Make sure you read them.


# HOW TO SETUP ART CONDUCTOR IN STUDIO ONE

## INSTALLATION

Make sure you have downloaded all four parts:

- the Art Conductor archive
- The Snapshot archive
- The East West Opus Instruments
- The “Setup your libraries” manual.

Before you can install the software you’ll need to unzip it. Please use the onboard tools of macOS or, for instance, 7-Zip on Windows for this task. This is important to note, as the sheer number of files in this archive can result in errors depending on your choice of unzipper.

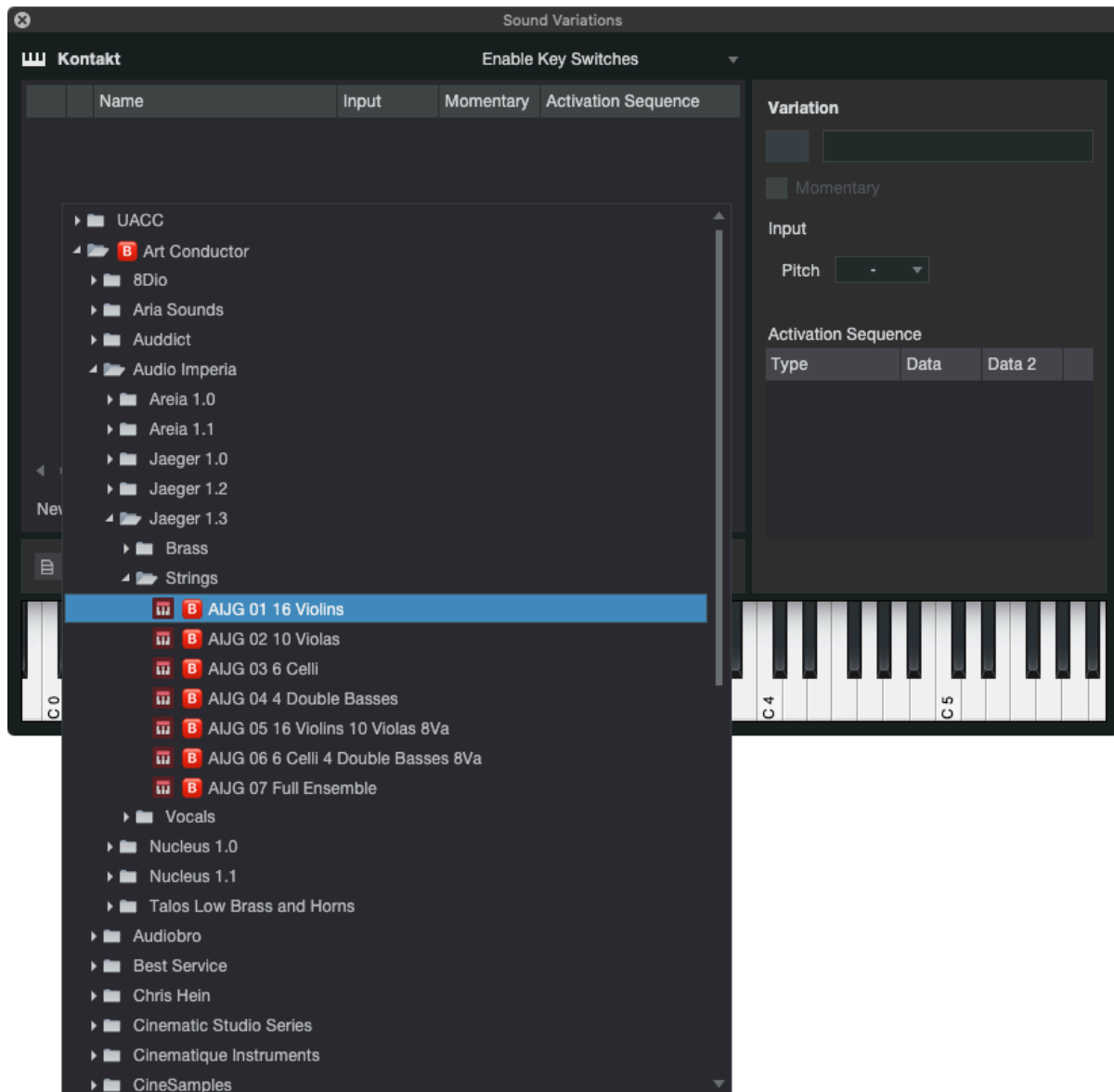
After unzipping, there will be a new sound set called “ Art Conductor Studio One.soundset”. It contains all the content. Double click it to open and it will install automatically.

## UPDATE FROM AN EARLIER VERSION

A new version might contain bug fixes and improvements. It’s a good idea to take a look at the Art Conductor change log and check which templates have been changed. You can safely

replace an old version with a new version. To do so, just double click the newer version of the soundset. This will not automatically replace the older Art Conductor Sound Variations in your projects. To update those, you need to load them again.

**Don't replace a Sound Variation in an ongoing project unless you really have to.**



## OVERVIEW

In the following Chapters you find details on how to get the best out of Art Conductor. This is all written under the assumption that you know how to work with Sound Variations already. Details on this feature can be found in the Studio One manual.

### ART CONDUCTOR, HOW TO USE IT?:

[https://www.youtube.com/watch?v=IOdSb\\_TAwEM](https://www.youtube.com/watch?v=IOdSb_TAwEM)

To start experimenting, open the Sound Variation editor in Studio One. In there, you'll find the Art Conductor soundset you've just installed.

## HOW EVERYTHING IS SETUP

<b>Name</b>	All articulations are in alphabetical order. This is to help you find them faster
<b>Remote</b>	All key switches are in the natural order of the instrument from left to right or top to bottom, depending on the individual layout. Usually, the most important articulations are on the first slots in every instrument. This way, you have them on the first remote keys.
<b>Colors</b>	We use color coding for the articulations. This way, for instance, all Longs (or Sustains) are red.
<b>FX Sets</b>	There are so called FX Sets which order the remote keys chronologically from C-2 onwards. We use these sets for instruments which don't really feature standard articulations and would therefore waste an entire octave on non-assigned remote keys. FX Sets have the following sign at the end of the file name: ~

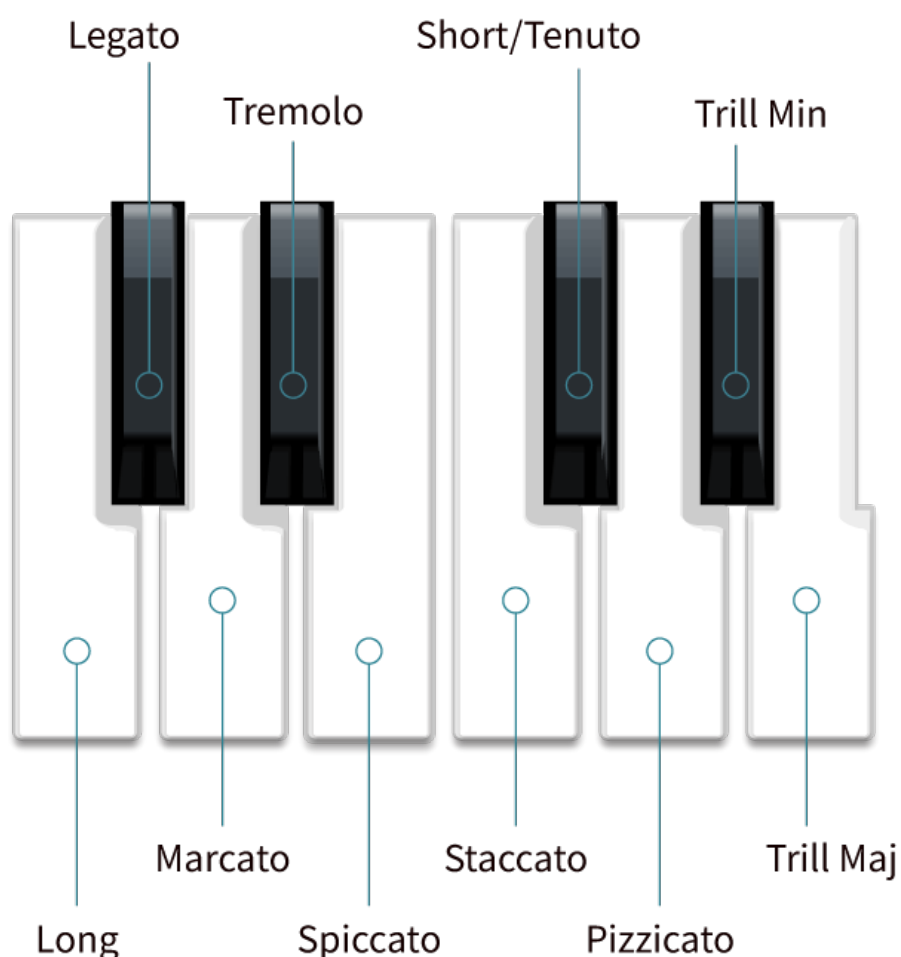
## KEY SWITCHES

The key switches we use are identical to the trigger keys used in the output mapping of the Articulation Sets. This means if (for instance) E0 is used to switch to “Tremolo” in a certain library, we use E0 to make the articulation map switch to tremolo as well. For Spitfire libraries, the key switches follow the natural order of the articulation within the instrument. See below for more details.

In addition to this, we’ve consolidated the most important key switches into the first octave starting at C-2. This way, all libraries behave the same when it comes to those changes.

There are a couple of instruments which do not follow this order. This is because they don’t contain enough techniques which fall into the categories in the diagram above. The name of the template of those instruments ends with a swung dash “~”.

One thing should be mentioned though: some libraries use key switches in the higher registers. If you decide to move up the Root Note for the key switches to make best use of your keyboard’s real estate, some switches might stop working. This is because the span of MIDI notes is limited and the notes simply become too high. Here’s the layout:



## UNIVERSAL IDS

Universal IDs allow you to drag a MIDI region from one library to another and, in theory, the articulation used will instantly work and match. Let me explain what *in theory* means: So far, we've done this exclusively for articulations we've defined as "the most important" ones:

*Sustain, Legato, Marcato, Tremolo, Spiccato, Staccato, Tenuto, Pizzicato, Trill Minor/Major*

The reason behind this is that two libraries are rarely equipped with exactly the same articulations, and the above is a good representation of what's most likely available. In other words, there is no point in a "match fest" for more exotic arts.

Disclaimer: It will not work perfectly in every situation but it works surprisingly well in many and will save you a ton of time. We found that in many situations, composers move a region to another library to see if it sounds/suits better. You will certainly have to adjust things, but Universal IDs will help you to make an instant and informed decision.

## SNAPSHOTS

We have a special video on Snapshot presets. Snapshot presets are Native Instruments Kontakt Snapshots and we use those to give you a convenient way to load up special configurations of sample instrument. Details can be found in the Art Conductor library manual.

### ABOUT SNAPSHOT PRESETS:

<https://youtu.be/FC2zng9DKWk>

Note: In this video we use a different DAW to explain this Kontakt related feature. Details and step-by-step instructions on Snapshots can be found in the "Setup your Library" manual. Make sure you read them.




# HOW TO SETUP ART CONDUCTOR IN CAKEWALK

## INSTALLATION

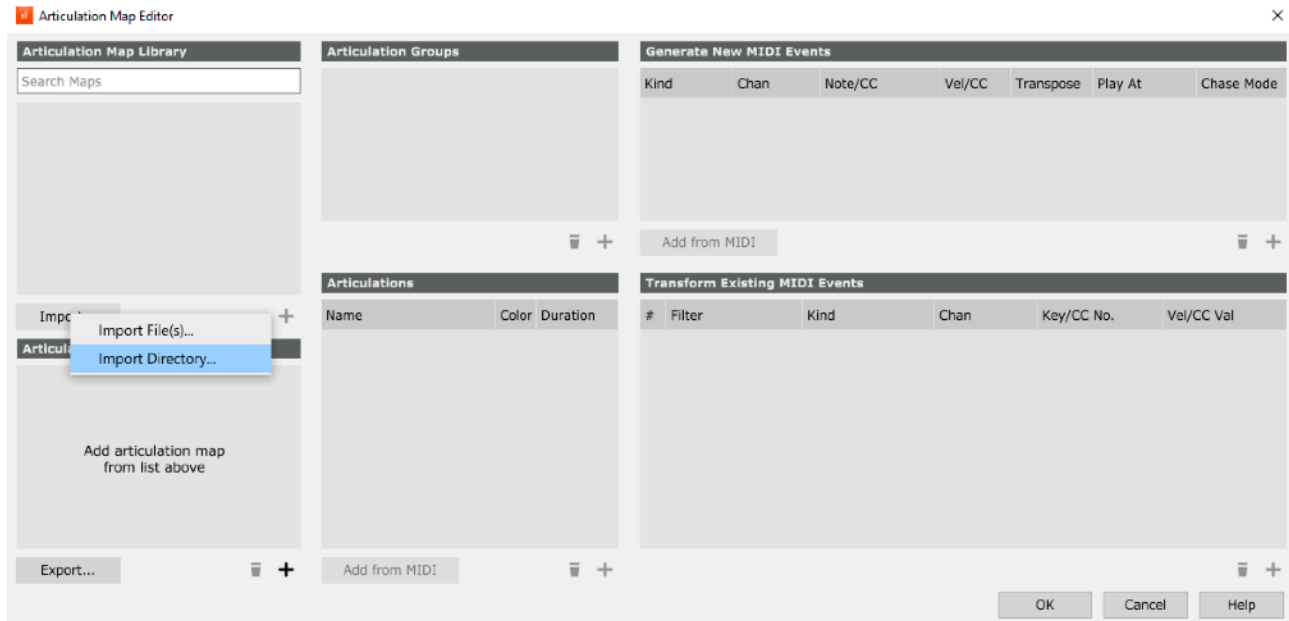
Make sure you have downloaded all four parts:

- the Art Conductor archive
- The Snapshot archive
- The East West Opus Instruments
- The "Setup your libraries" manual.

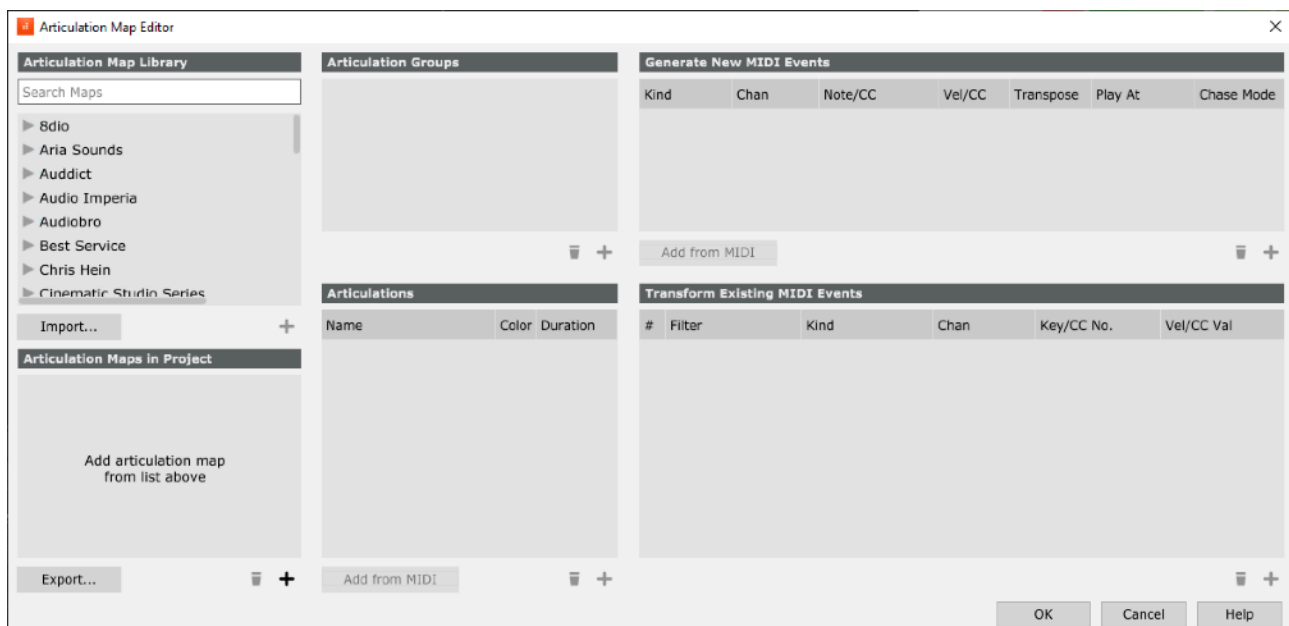
Before you can install the software you'll need to unzip it. Please use the onboard tools of macOS or, for instance, 7-Zip on Windows for this task. This is important to note, as the sheer number of files in this archive can result in errors depending on your choice of unzipper.

After unzipping, there will be a folder called " Art Conductor Cakewalk". It contains all the content. Open Cakewalk, navigate to Articulation Map Editor, click Import -> Import Directory and choose the entire folder above. Due to the number of files, the Import will take a bit of time.





Once done, you'll see all the folder and files imported to the Articulation directory of Cakewalk:



From there, please refer to the Cakewalk manual in order to understand what you're seeing here and how to work with it. The remaining part of the manual deals with Art Conductor and some special libraries.

## UPDATE FROM AN EARLIER VERSION

A new version might contain bug fixes and improvements. It's a good idea to take a look at the Art Conductor change-log and check which templates have been changed. You can safely replace an old version with a new version on your hard drive. However, this will not automatically replace the Art Conductor files in your projects. To update the Articulation Maps in your project, you need to load it again.

**Don't replace an Articulation Map in an ongoing project unless you really have to.**

## OVERVIEW

In the following Chapters you find details on how to get the best out of Art Conductor. For those, who're just starting with using Articulation Sets, here are a couple of video recommendations. They'll help you to understand how Apple setup their articulation management in Cakewalk.

### ART CONDUCTOR, HOW TO USE IT:

[https://www.youtube.com/watch?v=qMXi2QK6\\_-Q](https://www.youtube.com/watch?v=qMXi2QK6_-Q)

## HOW EVERYTHING IS SETUP

All articulations are in alphabetical order. This will help you to find them faster. The articulations are color coded. The idea is to group, for instance, short note articulations together in order to get a better overview.

We also make extensive use of groups in Cakewalk. A group is like a folder of individual Articulation Maps. This way, you can load a group and instantly gain access to several maps that belong to the same library.

## SNAPSHOTS

We have a special video on Snapshot presets. Snapshot presets are Native Instruments Kontakt Snapshots, and we use these to give you a convenient way to load up special configurations of sample instrument. Details can be found in the Art Conductor library manual.

### ABOUT SNAPSHOT PRESETS:

<https://youtu.be/qMXi2QK6-Q>

- In this video we use a different DAW to explain this Kontakt related feature. Details and step-by-step instructions on Snapshots can be found in the “Setup your Library” manual. Make sure you read them.


# HOW TO SETUP ART CONDUCTOR IN DIGITAL PERFORMER

## INSTALLATION

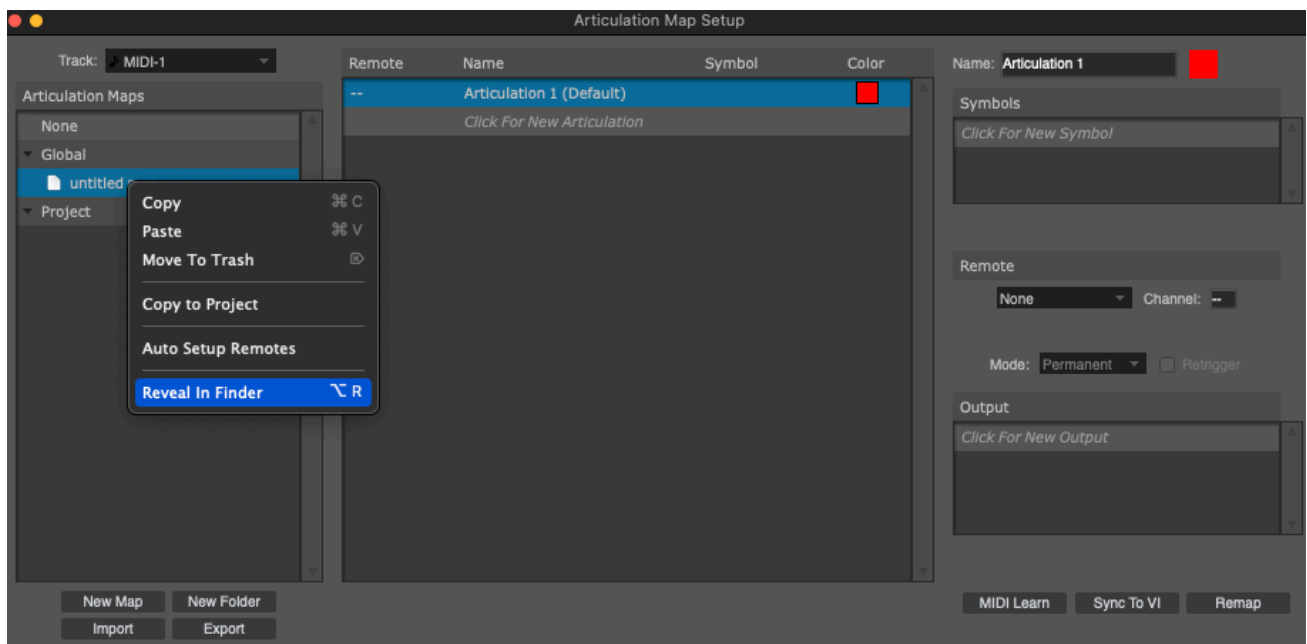
Make sure you have downloaded all four parts:

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- The “Setup your libraries” manual.

Before you can install the software you’ll need to unzip it. Please use the onboard tools of macOS or, for instance, 7-Zip on Windows for this task. This is important to note, as the sheer number of files in this archive can result in errors depending on your choice of unzipper.

After unzipping, there will be a folder called “ Art Conductor Digital Performer”. It contains all the content. Open Digital Performer and navigate to Projects > Articulation Map Setup. use the “Import” button to load Articulation Maps into Digital Performer.

Power users can also make a New Map, right-click on the new entry in the “Global” folder and select “Reveal in Finder”. Then copy the entire Art Conductor folder to this location.



From there, please refer to the Digital Performer manual in order to understand what you're seeing here and how to work with it. The remaining part of the manual deals with Art Conductor and some special libraries.

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**Don't replace an Articulation Map in an ongoing project unless you really have to.**

## OVERVIEW

In the following Chapters you find details on how to get the best out of Art Conductor. For those, who're just starting with using Articulation Sets, here are a couple of video recommendations. They'll help you to understand how MOTU setup their articulation management in Digital Performer.

### GETTING STARTED:

<https://www.youtube.com/watch?v=NB6hqMpikYo>

### HOW TO INSTALL ARTICULATION MAPS:

<https://youtu.be/isDWsPHOzZM>

### HOW TO USE IT ARTICULATION MAPS IN DP:

<https://youtu.be/5CTtG1NznVI>

## KEY SWITCHES

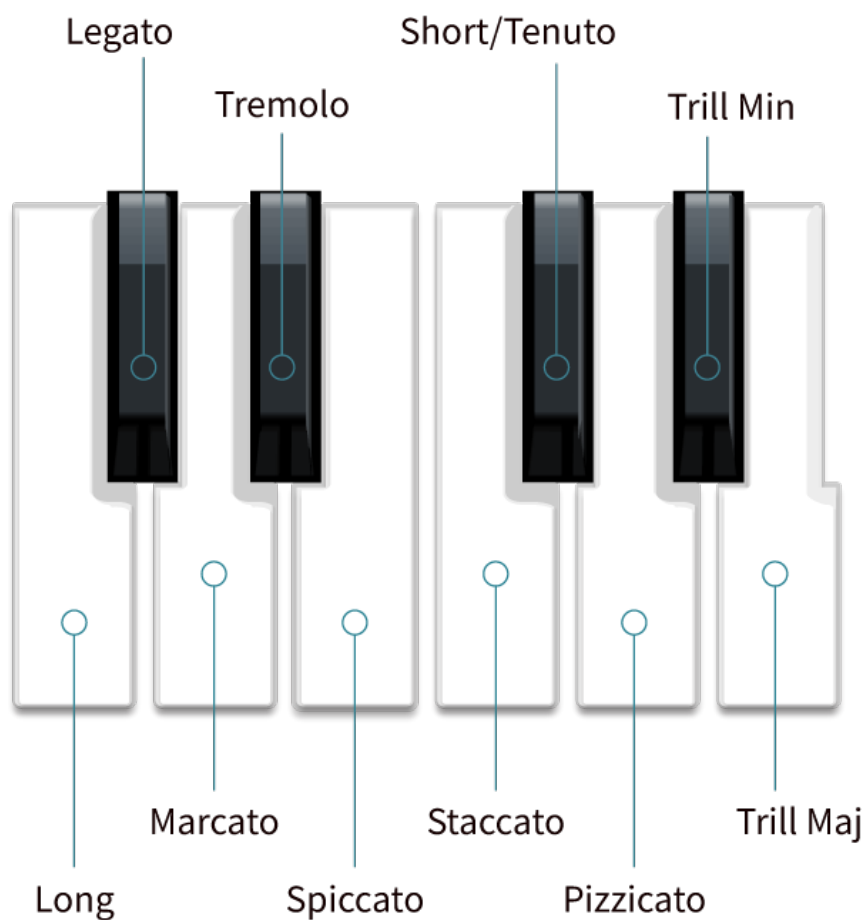
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Another thing worth mentioning is that Logic has a MIDI channel setting in the Articulation setup. If you have a second keyboard, or another way to input key switches, use another channel and you won't run into any issues with really large amounts on lower octave key switches. Here's the layout:



## UNIVERSAL MATCHING

Universal Matching allow you to drag a MIDI region from one library to another and, in theory, the articulation used will instantly work and match. Let me explain what *in theory* means: So far, we've done this for articulations we've defined as "the most important" ones:

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Disclaimer: It will not work perfectly in every situation but it works surprisingly well in many and will save you a ton of time. We found that in many situations, composers move a region to another library to see if it sounds/suits better. You will certainly have to adjust things, but Universal Matching will help you to make an instant and informed decision.

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