

# THE FILMMAKING PROCESS

## CHOOSING YOUR VIRTUAL PATH



“YOU MUST CHOOSE WISELY..”



If You choose the Virtual Acoustic Instrument path...

If wanting to realize the three elements of your project through an emulated orchestral palette - you should by now know there are significant differences between live instruments and samples. Because of this your orchestration and compositional ideas need to accommodate the types of sounds you will be using. Traditional orchestrational techniques do not always translate well when using samples as your sound source.

Orchestral writing is chock full of doublings to create different textures. Using samples you will find that your ideas need to be simpler and more focused as layering (flutes and violins in unison for example) will sound like an organ rather than the fuller, richer sound you would find in an acoustic orchestra.

If You choose the Synthesized Instrument path...

When choosing a synthesized/electronic approach in realizing your composition, the world may seem as your oyster, but the three color restrictons still stand. Percussion for the motor, High ranging sounds for one character, low ranging sounds for the other. Consistency will be king.



It is useful to begin your mixing process by identifying what registers you will be using and what sounds you will use in those registers. All of the great mixers we have worked with started their mixes balancing the low end and working up through each register to build their mix.

Learn to mix “as you go”

When building your tracks you can easily paint yourself into a corner later on by thinking “I’ll just print these tracks and then go back and mix.” Developing a system where you can create a mix on the fly (rough mix) will save you time when you need it most... at the end of the process.

