

INTRODUCTION

a. This book is for you..

Hello and welcome. If you have this book in your hands now, it is likely that you are one of the two following classes of people: those who already are competent in MIDI and computer science, who understand odd words such as sysex, omni off and other terms, and who want to learn more. If this is the case, I am pleased to have met you, but it is more than likely that you will not learn much more from this text than you already know; or the other class of people, those of you who either know a lot, a little or nothing about all this, and who do not care much about it, only wanting to easily learn how to enter a new world full of possibilities, and to play, to play and to make music NOW.

If this it is the case, CONGRATULATIONS. You have come to the right place. My name is Cesar D. Quintero, and with the priceless collaboration of my good friend Antonio J. Cruz, you shall be introduced to this new musical computer world. We shall concentrate especially on guitarists, a group that is normally quite removed from this thing called MIDI, about which we shall talk in the following pages...

Traditionally MIDI has been a matter for keyboardists (apart from technical personnel and sound engineers). It was necessary for them to learn about it because MIDI was a term associated with the word Keyboard. "MIDI Keyboard". Obviously, after the learning process, these musicians had the key to thousands and thousands of sounds that enriched the musical process, whereas guitarists were limited to producing the best sounds possible on six strings (a task that is not simple), while envying the capacity of those who were able to record different sounds on different tracks and at different moments. They were also able to edit by hand, note for note, whatever they were playing... They could even write the scores automatically!

But the revolution has arrived. So sit back comfortably and open your mind to this new world.... Enjoy yourself!

b. The parts of the book.

We are going to divide this book into several parts, each of which can be read separately or consecutively. Here, it is not necessary to follow the established order. If you already have some notion of the topic, it will not be necessary. You will be able to browse through the pages without feeling lost. Although if you follow along with us from the beginning, each step will be explained by the previous one and the following, allowing you to more correctly understand the concepts. Although we leave this to your free election.

I will start at the beginning, so here is the order of the different chapters of the book:

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As you will see (if you have not already realised), we have tried to make this book as pleasant as possible apart from being useful. In our own experience we have had to face complex texts full of unnecessary details that have not been of much more use other than as adornments for our library.

Because of this, we are not going to go into too much depth in each topic. We include only the necessary information for you to be able to capture the basic concepts and to begin to work with them as you desire, especially if you wish to investigate further on any specific theme. In some cases, this will be of benefit to you and you will need it. In others, it will not be necessary to have more than a basic or superficial knowledge of certain concepts. Therefore, if at some point (we promise that there will be few) we investigate a theme more thoroughly, at the risk of the information becoming dense (e.g.: the paragraph on MIDI messages), we ask for your comprehension and patience. We do not wish to bore you but, if we do at some point, you will know that the information given is absolutely necessary and your dedication to it is worthwhile.

c. Why have we written this book?

The fundamental reason for writing these texts is because WE HAVE BEEN WHERE YOU ARE RIGHT NOW.

At some moment in our lives we realized that there was a whole universe of creative possibilities in the MIDI and musical computer science. So we began to learn as best we could in an immense confusion of information, messages, sounds, etc. It cost us enormous effort. Here we are trying to present it to you in a less complicated form.

What is certain is that over the last few years, this topic has become much easier to understand and is far more accessible, apart from being considerably cheaper.

Today, we all have almost infinite possibilities within reach, even for the tightest budgets.

Our basic aim is to introduce you, guitarist, to the IT musical world without fear and in an EASY AND COMPREHENSIBLE way.

This has been our challenge and is the reason for this book. So, let us begin as soon as possible.

Ready?... Steady? ... Go!!!!