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# Autotune Vst T-pain Effect 17 ##BEST##

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the idea is that if you can calculate tonal content, then you can adjust the content of the song. the possibilities are almost limitless. in this video, i have applied flow 2 parameters, which includes a gentle increase in sibilance, and slight de-emphasis on the details below the harmony and over the root. as you can see, the resulting performance of the first couple measures is very soft and harmonically rich, with very little component below and a moderately exaggerated attack on the first beat of the measure. if we put the level at 50%, the effect of auto-tune can be heard in the bass as well as the treble. with an appropriate setting, auto-tune basically makes the performance sound authentically bad. but these are two extremes. you can actually get used to the auto-tune effect by playing with the various parameters over the course of several passages of singing and comparing the result with the former, wayward performance. remember, music is the language in which the world communicates, and it is impolite to express something in a way that someone cant understand it. one of the first things youll learn from using auto-tune is that you get what you listen for, the same way that when you first try to cook a chicken dish that the outcome isnt always good. nothing comes out perfect all the time, and that is what is so special about the world of machines. stay open-minded and explore, as i wouldnt want you to make any foolish decisions in this respect. again, the possibilities are endless. while i am no computer expert, and use auto-tune to make music on a daily basis, you get a whole world of information by listening to the vst process. at the risk of sounding like an engineer, your ears are your ultimate instrument. you are the one who must finally decide if you are satisfied by a resulting effect. and while the feedback loop between our ears and auto-tune is not perfect, there is a way to harness that feedback loop in your favor to achieve a more desired result. you are the engineer.

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there have been other pop stars who have heard the popularity of the vocal effect go down the tubes. in an industry that dares to assume that everyone will become familiar with auto-tune at some point in their career, kelly clarkson automatically scored herself a hit in 2010s personal anthem, i did its so i guess: i learned a long time ago, if i wanna feel, ima do it with auto-tune. i learned that not only does this tool enhance the performance, but it serves as a sort of public casting call for singers. hence, rather than the easy path of a straight-up cover version, today we have many artists and writers who transform themselves into pop stars through the use of auto-tune. the vocal effect has become a springboard for taking a creative shot into an already crowded field. its no longer taboo to appropriate auto-tune as a lyric tool. in pop, songwriters are now imitating auto-tune, going so far as to name their own songs like in my auto-tune. people like mykki blanco, i imagine, will never run out of material to fill their songs with. that doesnt mean everybody should do the same. by using this as a starting point, the vocal effect has spread to rock and jazz, which are almost completely untouched by auto-tune. for example, in jazz, one of the most sought-after trumpet players in the country, joshua redman, is incorporating auto-tune

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on his 2009 album, joshua redman. its voice effects are applied to provide the sound of freedom and the feeling of following your own path. from a hard-rock standpoint, jimmie spheeris has been a major player in this development, and im writing about it because it is such a fascinating example. spheers career is based in guitar work, but while working on under the radar, he decided to incorporate auto-tune on a few of the songs. he wrote a blog post about the experience, titled the other side of auto-tune where he looked back on his previous electric guitar sounds. he sums up his struggle in saying that sometimes, as a singer, im just the groupie, but that doesnt mean that im not an artist. he claims that a steep learning curve was necessary, and while some of his previous performances were well received by fans, others, like the parts he spent a ton of time on, were entirely rejected. through constant experimentation, he eventually developed his unique, auto-tuned style. there is a similar story of an awkward early use of auto-tune to capture the sound of a late period rolling stones song: ill wait!. although keith richards did let the horns perform the lyrics, the auto-tuned vocals are actually closer to a studio demo of his original vocal performance. some critics have tried to compare his work to those of bruce springsteen, who has also used a vocal effect, but at least springsteen has clearly admitted that he hears himself through it. 5ec8ef588b

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