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## Free music maker software

Music-making software is not usually cheap. In fact, for serious musicians and producers, it may be worth it to pay a subscription or a steep one-off fee for audio editing and music creation software. After all, premium versions tend to have more improved features. If you're starting out in music production or just feeling like you'd rather avoid hefty price tags in total, there are free ways to make music software worth considering. In this guide, we will look at five of these options. Whether you're a Windows or MacOS user, musician, or aspiring DJ, you're sure you'll find a software selection on our list of best free music-making software that meets your music creation needs. **Avid Pro Tools First** (Windows 10 and MacOS) Experienced creators and musicians already know that **Avid Pro Tools** leads the industry in music production software. This premium music editing and creation software can come at a hefty price. If you're a beginner or just a musician on a budget, you might wonder if **Avid Pro Tools** is even an option for you. The answer is: Yes. There is a free version (albeit with limited features) that **Avid** offers. It's called **Avid Pro Tools First**. **Pro Tools First** comes with features such as four maximum inputs, 16 MIDI tracks, 16 instrument tracks, and a maximum supported sample rate of 32-bit, 96 kHz. The free version of **Pro Tools** also includes nondestructive editing, elastic audio, retrospective MIDI recording and MIDI editor. It's not much of the premium features that paid versions of **Pro Tools** have, including **Dolby Atmos** mixing or loop record track comping. **ProTools First** is available for Windows 10 and MacOS devices, but it's worth noting that it's not currently compatible with MacOS Catalina. **Avid** says support for MacOS Catalina is coming soon and that it will not support **Sierra**, **High Sierra** and **Mojave**. **GarageBand** (MacOS) **Apple Inc.**Mac users can easily use the free **GarageBand** download and use it as a music production app. Apple's tagline for **GarageBand** is a recording studio for mac, and it actually seems to be the case. **GarageBand** is full of useful recording studio features such as **Drummer** (which has the ability to add virtual session drummers or beat producers on the track), the **Sound Library** (a collection of drummer loops, sounds and instruments) and multiple take recordings. If you want to learn how to play the instrument, **GarageBand** even has you covered there. The app also offers free, basic music track guitar and piano plays that feature genres such as classical, blues, pop and rock. **Audacity** (Windows, MacOS and Linux) screenshot **Audacity** is a free, bare-bones audio editing and recording software. When it comes to recording audio, **Audacity** download does not allow users to record live audio, audio from other recorded media and streaming audio. You can also make multi-track recordings and record multiple channels at the same time. You can change the sound in **Audacity** by using cut /copy /paste commands, and you will benefit from unlimited undos and reinstall to help unravel all the errors you have made and restore your audio file version you want. You also have access to a limited number of effects such as **Auto Duck** (which allows voice-overs), echo, reverb, the ability to isolate vocals, noise reduction (background noise) and crossfade, just to name a few. **Audacity** is also a detailed online handbook that will help you show you how to use the software and get the most out of it. **PreSonus Studio One 4 Prime** (Windows or MacOS) **PreSonus PreSonus Studio One 4 Prime** is a free version of **Studio One**, **PreSonus's** primary (and paid) digital workstation offering. We acknowledge that the name of this program is a little hard to say. Even so, users are very impressed with the free version, even if they do not pronounce their name correctly. This software is powerful, easy to use, and includes a variety of useful features to help you get started. While you still need to upgrade the whole experience, **Prime** offers you unlimited MIDI and audio tracks, ten effects plugins, 32-bit audio processing resolution, almost full 1 GB of sample and loop content, both single and multitrack comping. **Studio One Prime** is available for Windows and macOS devices. **Serato Studio** (Windows or MacOS) **Serato Serato Studio** is a great, free introductory program that helps novice manufacturers and want-to-be DJs get their start in digital music production. There aren't many here for advanced users, but there are plenty of tools to help you get started if you're a relative newcomer. You will find free tutorials, **Sound Packs** (collections of drum kits, loops and other tools), up to four scenes and blankets each (building blocks for your **Serato** songs) and the ability to export your tracks to MP3 format. Of course, you will be missing some of the features contained in the paid version. If you like the free version, the full version of **Serato Studio** is worth considering. **Editors' recommendations** before the birth of the web, most developers knew nothing about visual design and had never worked as a graphic designer. Now there is no application created without one. In the development of the game, each team works with sound designers and composers to create sound effects and music for their games. Why have most non-game software developers ever used the sound of their applications? Three game sound designers explain how sound can make your app better. From beeping and tweeting early PC games to cinematic soundscapes to notify abilities, audio has always been important games. Sound designers determine the direction of sound of the game (such as the artistic director's visuals) and then record and manipulate the appropriate sounds. Composers create music. Audio is used in games to transmit information and increase emotions. For simpler or leisure games, the flow of information is often the main focus. A typical example is the very first Mario games, where music sped up if you had little time left, says **Mattias Haggström Gerdt**, who compiles music from **Mojang** to the game title **Scrolls**.In applications, audio information flow usually means gestures and messages. The use of buttons or sliders may be associated with user interface sounds, while other sounds indicate notifications or error and progress messages. Music also does much to set the pace of the gameplay, adds **Gerdt**. **Scrolls** are a little slower at pace, so we try to go a little wider and use silence more than you think to let the music breath a little bit. It's very much a strategy game, so you need time to think about your next move. **Emotion** is the back of the game's sound design. **David Mollerstedt** led the audio group ea's **DICE** studio battlefield and **Mirror's Edge** titles. The games made at **DICE** were based on emotions, says **Mollerstedt**. Sound is a kind of secondary sense in terms of visual in primary terms, but the flip side of that is that it can go straight to emotions. It's much easier to create strong emotions in audio than it is in video. The video is very strong and direct, but the sound is very subconsciously strong, so if you can lead that you get something that looks very coherent. If used to sound in **SoftwareAudio** you can make your app more useful, more enjoyable or addictive. You can use audio for branding, to provide information or rewards, or to get emotions high. But the first question to consider is attention. Most games are designed to be immersive: They expect you to focus on them completely. When integrating audio, you need to consider how much attention users devote to your app. Do they work in parallel with other software? In this case, the full sound design is not valid. Sometimes silence is the best choice. All three sound designers stressed that the goal of audio is to improve the game or application, not to interfere with it. It's not about making a good sound. It's about doing a good game, says **Mollerstedt**.Associating sound effect or music with your visual logo is one of the easiest and most effective ways to use the sound in your application. It's really iconic in the way Mac sounds when you start it, says **Gerdt**. Having these sound logos can mean as much as you remember a piece of software or brand. One of the strengths of the first video game music that became really famous-classic **Super Mario** themes-was that everyone knew that was a **Super Mario** theme. The composer of that music is a big **Beatles** fan and the highlight of his career was when he heard one member of the **Beatles** whistle a **Super Mario** tune. Sound logos can be used when your application starts or can integrate video content such as tutorials related to your application. **Josh Mobley** is a composer who also makes sound design for iPhone applications. I have often stated that you know the sounds are your branding sounds. When you get a message on Facebook, you know what that sound is. The Commission has popular apps have the ability to make these iconic sounds that can let other people know good or sick about what apps you're using. It's a way to communicate without any visual presentation. Combining audio feedback with visual and audio feedback helps the user identify the actions and results of their application. Notification sounds can bring the user's attention to something even if there is no visual information. When you hear that you've clicked on something, it also gives fuller tactile feedback than when you just see it. Ideally, all these forms of sound feedback should be designed in a consistent parallel visual. **Mobley** explains how it works make the list app **Clear**. It's unique. We wanted it to be a musical instrument. Everything is in the same key, and when you complete the task, it should feel like **Valhalla's** almost epic task. Moving up and down the menu hierarchy triggers string sounds. Smaller gestures are really small sounds that are not musical, not distraction. Associated satisfactions with soundsSounds are often used as a reward in games when you complete a level or achieve a task. In the same way, you can use audio rewards in your app to encourage users to complete tasks, they may not find very enjoyable. The experience has to be half the work and one part of the entertainment and that's where the sound comes from, says **Mobley**. If you perform three steps quickly, the sound will quickly become higher and larger under **Clear**. Once you've tickled the whole list, you're going to get a little jingle. In **Clear** the idea was to make it almost **Pavlovian**, says **Mobley**. You wanted to do the task because you wanted to hear that sound. There are a lot of stock sound libraries available, and these may have been enough for some applications, but if you're serious about sonic branding you need to hire a sound designer or composer to create original sound effects and music. This shit costs money, says **Mobley**. It can literally reach \$300 for a low-to-low end way grand depending on the scale of the project. All the designers told me how important it is that developers learn to interact with the sound designer. We have quite advanced language visuals, says **Mollerstedt**, but when you try to talk about audio, people have very different opinions about what the word means. The language is not so advanced. It's the same with the smell. If you want to work on audio it's really important to agree on what things mean and build the language. Some developers have very specific ideas for audio. Others watch the designer decide to feel the sound. **Mobley** says that sometimes there are arguments about length and mut. Developers always want the sounds to be shorter because they want to make their app smaller. I like sounds that have some texture for them, some meat. The process varies from designer to designer. **Mobley** asks developers to offer about all user functions of the application. I need timing. If there's some kind of animation panel sliding or whatever I want to get that exactly right. Then they don't have to inject sounds into the app and compile, they can just watch the video and see what works and what doesn't work. A number of iterations may be required before the sound is actually integrated into the application in order to achieve a consistent sound and visuals. But the results are often worth it. People say the sound is half the picture in the movie, says **Mobley**. I would argue that this also applies to games and applications. If you are able to make that charge sound just right, it will hold them back. [Picture: Flickr user **Vancouver Film School**] **School**]

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