

Masterclass JR

I'm going to explain the steps I used to create this track, any doubt or question you have about it you can ask me !

The first thing I usually do when working in Ableton is to use the Master in +6db (I use this technique to obtain a real -6db, to send the tracks to master the labels I usually set the track without processes in the master and in -6db).

When creating the kick and subkick, in this case we are creating it with the vst KICK2 (which is very effective, both for its sound quality and versatility) it is essential to have these elements in MONO, this is incorporated from Ableton/ utility/mono.

Together with an eq cutting the frequencies that are not necessary in this case the kick low freq: 42hz hig freq:10.000khz - subkick low freq: 25hz high freq: 80/100/120hz aprox.

For the percussions when creating them I will be very attentive to the movement that they can have, in this case the dynamics we are going to give it with the Release of the hats, also I can give more movement in my elements applying autopan as also applying vocoder to add a little texture to the sound of the hats. both the ride and the hats, if necessary I modify their transpose to achieve a better harmony with all the other elements of the track.

the clap I use only has sends from the Reverb and Delay and is drawn on the last beat of the grid with a lenght 2 so that there is an empty space before it sounds (I usually call this sound as an in and out sound ex: the track is playing with both hats, when it comes in and the clap sounds, I take the opportunity to turn off one of the hats).

in all instruments we are going to work with equalization, as precise as possible to not have unnecessary frequencies bothering our tracks.

at the time of Synthes, I created them with an OPERATOR, native instrument of Ableton which I like the result that gives, we sequenced it with ML-185 cutting in a lenght 6

to capture the sequences achieved, I insert a new midi track assigning in midi from the synthe that I want to record in the scene of the new midi track and I would be recording everything created in ML-185.

I try to give dynamics/movement both with effects and processes and with the filter frequency of the OPERATOR itself

to make the response to the main synthe, I duplicated it and created a simple but repetitive sequence that together with Delay and processes end up answering to the sounds of the main synthe.

the atmosphere we also use OPERATOR, but in this case we change WAVE:WHITENOISE, I put a flat tone in the scene and I have a white noise in that channel, when I modulate it with the filter of the same operator I finish giving intention to the sound.

FX the fx came out of our atmosphere, insert a new audio track and assign our atmosphere.

when recording the scene I didn't leave the volume high all the time, what I did was to make flashes with the volume of the channel (with the mouse of my computer).

once we have the audio we process it giving it a little transpose and above all applying 2* on the audio (what you do is stretch the sound without losing the bpm) this in conjunction with reverbs and delays processes to finish giving a sense of space to the sound.

all the sounds both kicks percussions synthes fx must be equalized correctly with the intentionality that we want to give to our track, but not to leave the tracks without EQ

when it comes to record the development of our track, I did it the way I usually record all my tracks

once I connect to the created sounds, I set up some keys on my computer keyboard to turn on and off elements or effects (I use the letter A to turn on or off all the percussions together and the f5f6f7f8 to turn on and off each one of them / on the Z key of my keyboard I set up the on and off of my AUTOFILTER (lowcut).

just with these configurations I did all the live recording of this track.

once I have recorded the track, I will go to correct all the inputs and outputs of instruments as well as configure dynamics / give movements to synthes atmospheres both with releases and with filters or effects (this is very important so that the track is not monotonous).

When the development of my track is correct I take care of maximizing the sound of each group applying a parallel compression to each of the groups.

I usually use WAVES H-comp for kicks and subs.

CLA 76 for percussions

CLA 3A for syntheses/fx/voices

In this video is all the step by step, if you have any questions let me know

thank you very much for your interest in my work and I hope you enjoyed this first class.

greetings,

Joaquin Ruiz.