

Assignment Title: Found  
Sound Production

Module: VEPT10016

Electronic Music Production

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## Introduction

This report will underline the processing and sampling done through the track, "Human". By going through what was added or changed the get the desired sound and effect.

## 1. Main Body

### 1.1 Drums Processing

The drums were used from a pack that was accessed via the Ableton website, called Mad Zach 64, it consists of drum samples and electronic drums kits. The one used within this track is the Soul Drifter, as the sample present within the drum kit fit the style of hip hop, as it has a muffled sound that has a main presence in the low and mid frequencies (Figure 1.1) with the drums kits frequency bandwidth being from 30Hz to around 5000kHz. It has plenty of samples to use within the pack that add to possibilities of application with the drums.

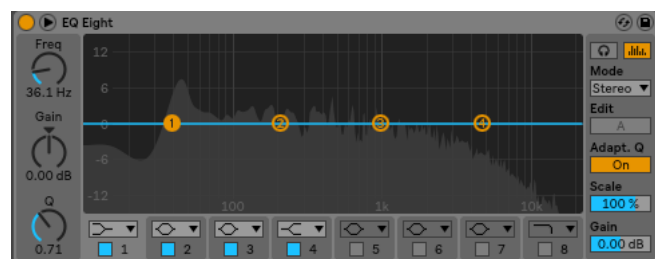


Figure 1.1 EQ drums

At the start of the processing of the drums panning was applied to give the drums room to make them feel massive, while also considering masking for the frequency that may inflict, mainly the lower frequencies. Thinking of masking again, an EQ was applied to drum kit to remove the frequencies lower than 30Hz, to give the bass room to move, whilst also cleaning up the sound of the kick to make it sound tighter in the mix.

Then a Saturator was placed on the drum kit to give it that extra punch to make the drums sound more impactful, this was done by setting the Curve to medium, whilst also boosting the Drive by 1dB to bring up the gain of the saturator. (Figure, 1.2).

Then lastly, to give the drums even more of a presence within the mix, parallel compression was applied to make it sound large by combining the overly compressed signal with the dry one, with the compressed one laying underneath enough to not ruin the drums but to add more character and depth to them.

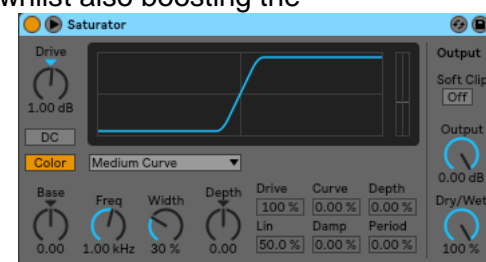


Figure 1.2 Saturator placed on drum kit

## 1.2 Bass Sampling/ Processing



Figure 1.3 The Simplifier of the bass

The bass sample was taken from one of the many recordings made for this project, this one in particular was of Michael's voice within the café at Confetti. The first step to achieve the desired bass sound was to find a spot within the recording, applied the loop function on the sampler and zoomed in to the point of it being just a waveform, brought the start and end points close enough to where it would just play the wave. (Figure 1.3)

Then tuned it to play the correct notes on the keyboard via the Transpose and Detune functions present on the sampler within the controls. After it was tuned, tweaked the envelope to have a higher release time so the notes don't end abruptly, but rather fade out to give the time between notes some character.

Then tweaked the frequency to cut some high end out to get rid of the unwanted higher frequencies within the sample, whilst turning up the Resonance to slightly boost the frequencies laying near the cut off point.

Duplicated the bass in the instrument rack within the sampler to give bass more thickness, whilst also panning both slightly by 10 each way, to give both basses room.

Applied a Kick Boom effect to the bass to give it some extra bass, as the kick boom applies a slight low-end sine wave to the process. Tweaked the frequency so the extra sine wave lies at 60Hz, to give the bass that extra low end it needed. Also boosted up the Resonance to give it a presence peak at 60Hz. (Figure, 1.4)

Added a Saturator to give the bass some more overtones to give it a bit more character.



Figure 1.4 Kick Boom applied to Bass

Added an extra EQ that has the purpose of shaping the sound, as it original has a lot more frequencies present in the higher regions that were unwanted as they made the bass sound flimsy, so all the frequencies from the point of 677Hz whilst bring up the frequencies at 55.3Hz it originally was not as present as desired. (Figure, 1.5)

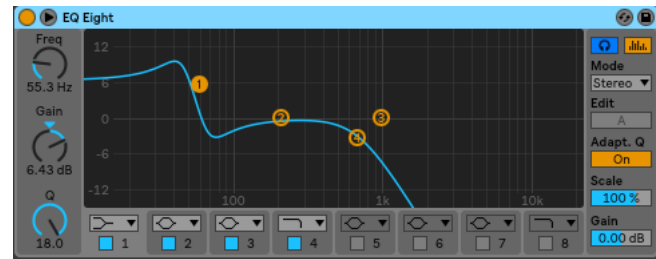


Figure 1.5 Creative EQ on bass

For masking and creative choices, a side-chain compressor was applied to the bass, with the kick drum being the trigger to give the track more bounce and more groove, give the kick drum more of a presence in the mix and so the kick and bass do not mix frequencies and cancel each other out, stripping their characteristics. (Figure, 1.6)



Figure 1.6 Side-chain compression on bass

Set up a bus send on the bass that has a reverb places on to it, turn up the bus to -9.0 dB to give the bass more of an atmospheric feel and make it mold within the mix a bit more.

Lastly set up a parallel compressor on the bass to give that extra push to bring it out more in the mix but also make the bass sound huge as well, within the overall mix.

### 1.3 Rhythm Synth Sampling/ Processing



Figure 1.7 Rhythm Synth Simplifier set up

Used a recording that had myself and Michael talking at the start, I randomly choose a position within the sample and then moved in to use the bare wave form as my synth, I wanted something mellow but basic in terms of synthesizers. As the sound of a classic kind of synth is the sound that was goal to establish this piece on.

Firstly, decided to work on the envelope, as the goal was to make something mellow, with a nice release to fill in the gaps of the notes. So, the release was slightly turned up to give the note a tail to fade and slightly turned up the attack, so the notes or chords wouldn't be too sharp when played. The sustain and Decay were left untouched. (Figure, 1.7)

Then went in to the clean up process of removing some of the higher frequencies to remove the unwanted brightness, the low pass filter starts 8.57kHz. The sound of the pulsating kind of synth was the desire for this synth to give it a bit more live and groove. So, the LFO system in the simplifier was used, set the LFO type to Triangle Wave, As the goal was to have something raw, that give the synth a bit more bite with its vibrato.

Set up the same kind of Side-Chain Compressor like on the bass synth, with the instigator being the kick, with the threshold put low to make the dip in volume very in the face to give the track more of a bouncy rhythm.

An EQ is applied as well but with the intention of a low pass dip, where the automation is set up so the EQ is slowly bring up the synths frequencies during the intro, to give the track a sense of build, but as it hits the last bar, the automation brings down the frequencies so it drips in frequencies, this was done to give the intro a, drop, in to the 1<sup>st</sup> Chorus. (Figure, 1.8)

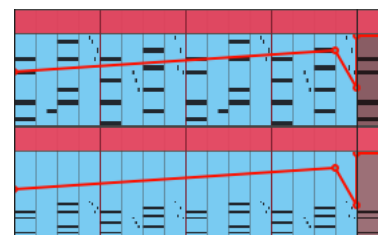


Figure 1.8 Automation Dip

Set up the synth within the Reverb send that was set up for the entire track, heavily applied the reverb on to the track to give it a larger atmosphere and add to the mellow style that the track is trying to accomplish. The Reverbs settings a mostly all quite high, as the idea was to have a larger reverb, so the track has an almost spacey atmosphere with a chorus set up on the reverb plug in to give that extra twang. While the Size was set to be small was the reverb is supposed to be more of a background effect rather than being in the foreground. The Quality of the reverb was set to Eco, as the idea was that the reverb not be a clean, clear reverb but rather weird and artificial (Figure 1.9).



Figure 1.9 Send Reverb

With lastly being a parallel compressor set up on the group track that stores all the synth tracks, this was set up so it's easier to apply the compressor to each of the tracks at the same time.

The compressor was used on the synths to make the synths sound more impactful but also giving them more of a body, adding fullness and making it more sharp as well.