Assignment Two(Ableton Mashup)

DIGITAL AUDIO PRODUCTION

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Contents

Introduction

For this assignment. I needed to warp four tracks to sync perfectly with their tempo(BPM), then I had to compile and mix segments of these songs into a radio mashup.

- For this project, I was given three .mp3s of a selection of Top 40 songs(Faded-Alan Walker, Sweet Melody-Little Mix, Titanium-David Guetta, Save Your Tears(Remix)-The Weeknd).
- For the first part of the project, I had to warp these songs(this is the process of stretching the time and length of the tracks) to the correct tempo.
- The mashup consisted of selecting sections of these songs into an Ableton live set, with drums and sound effects.

The Process

WARPING

I began the project with the four songs I picked out. Shown below, click to listen:

16 - The Weeknd - Save Your Tears (Rem

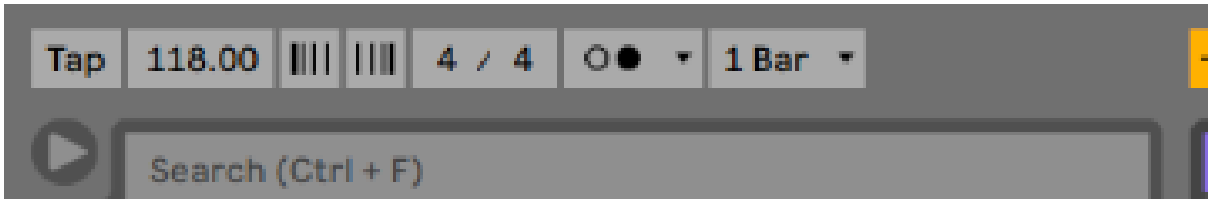
28 - David Guetta - Titanium (feat. Sia).mp

33 - Little Mix - Sweet Melody.mp3

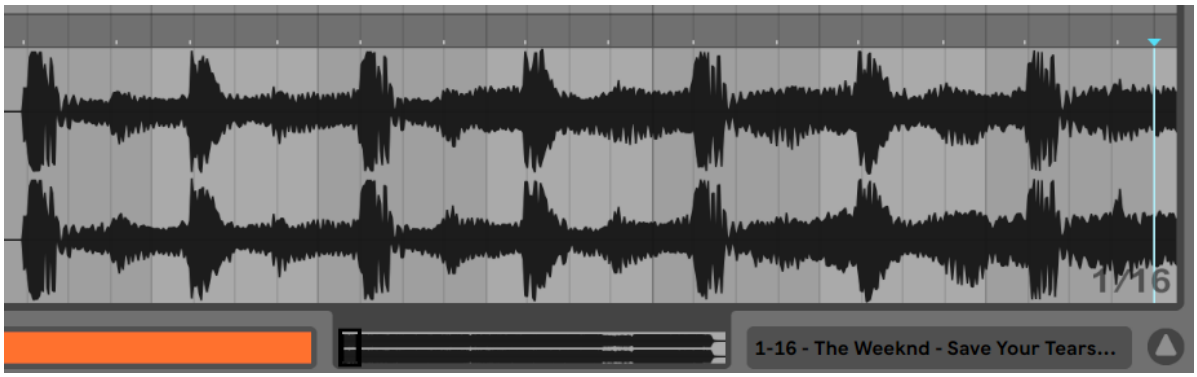
36 - Alan Walker - Faded.mp3

To warp these songs, I opened them in Ableton Live, in a file called an Ableton Live Set(.als).

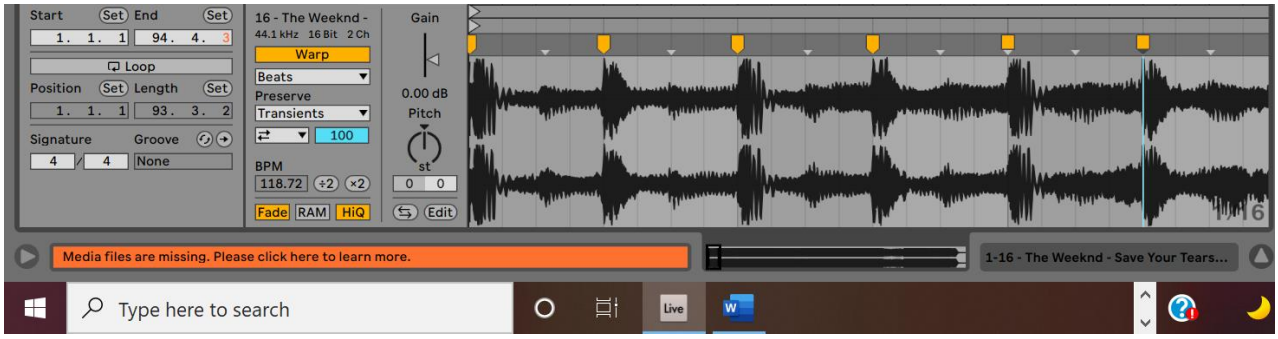
To find the tempo of the chosen, I clicked 'Tap', in the top-left corner of the screen, shown here:



As these songs are in a 4/4 time-signature, we must click this button every time we see/hear a fourth beat. We will see the beats in the timeline at the bottom of the screen:



We will round up to three global values, for this song(Save Your Tears), the tempo is approximately 118BPM, so we will warp it all to this tempo. Listen for the drum beats and sync them to the metronome function in Ableton, located four buttons away from the 'Tap' button. It should then look like this:



The next part is to sync this song these warp-markers(the yellow triangles) to 118BPM.

I did the same with the rest of the tracks, some of these tracks rounded up to 90BPM(Faded), 120BPM(Sweet Melody) or 126BPM(Titanium). So I warped them to the correct tempos.

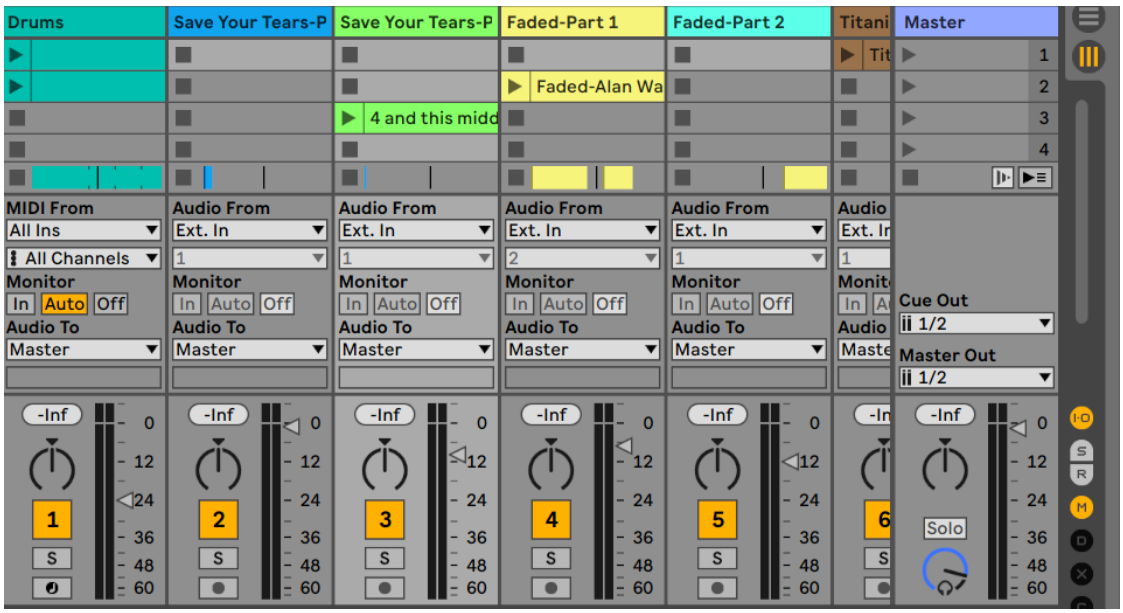
I saved each ableton live set to a .wav file for a playable version of the warped tracks.

MASHUP

PART I.

For the mashup I opened a new live set titled '20094107_Conor McCarthy_MASHUP.als' I created a drum track by right-clicking the mixer tab and selecting 'Insert MIDI Track' or pressing Ctrl + Shift + T on Windows or CMD + Shift + T on Mac, I created a 4/4 drum beat that is synced to 120BPM, to create a medium tempo for these four songs.

For the first part of the mashup, I created a mix of the songs with no effects, seen here:



You can listen to this mix below:

Mashup MixA.wav

PART II.

For the second part of the mashup, I added effects to the sounds I selected, here is the second mix with the effects included:

Mashup MixB.wav

In the first track of Save Your Tears samples in the mix, I applied a delay/echo called 'Flutter' to create a slight spacy feel to this track, also giving it some emphasis to the part where the singer says 'Yeah'. For the third sample I shifted the pitch down to give it variety from the other samples.

In the second track. I added an overdrive to boost the samples and give them an edgier sound, and I added a tremolo to add to the jagged feel of it as it plays out of phase underneath the cleaner, louder track.

In the first Faded track, I added a slight delay to the track to give it a subtle, roomy feeling, but mostly so it will transition/flow into the next section smoothly.

In the second track, I added a vibrato effect, to give the sample a more unique sound than the less heavily-effected track.

For Titanium, which I used two tracks for also, added a large amount of effects. The first track, which has the songs chorus rearranged(I split the sample and rearranged it in arrangement view) and pitch-shifted(which I did in the warp settings), I added a flange effect to give the samples. Flange is the effect that happens when two signals are played with one going slower than the first, giving the sound a doubling effect of sorts, however the pitch and speed changes with this effect.

In the second track I added a more intense flange effect, and a heavier reverb. This in turn gave the track a more atmospheric sound.

Sweet Melody's regular track does not have any effects on it, I did this for clarity so the final product would not sound washy and noisy, I also did not put any effects on the drums for this reason either.

In the MIDI track, where I converted Sweet Melody's harmony to a guitar-feedback style sound I added a chorus and a delay to. Creating a warmer, more synthetic-like to sound to an organic instrument. The darker tone of this sample will disappear as the original sample plays over it.

PART III.

For the final part of this mashup I added punctuators and a voice over to the set to glue all the tracks together sonically.

For the accentuators, I added samples from the Ableton library. I did not add any effects to this either. I added vocal samples, synth samples and a drum break with bongos into the track.

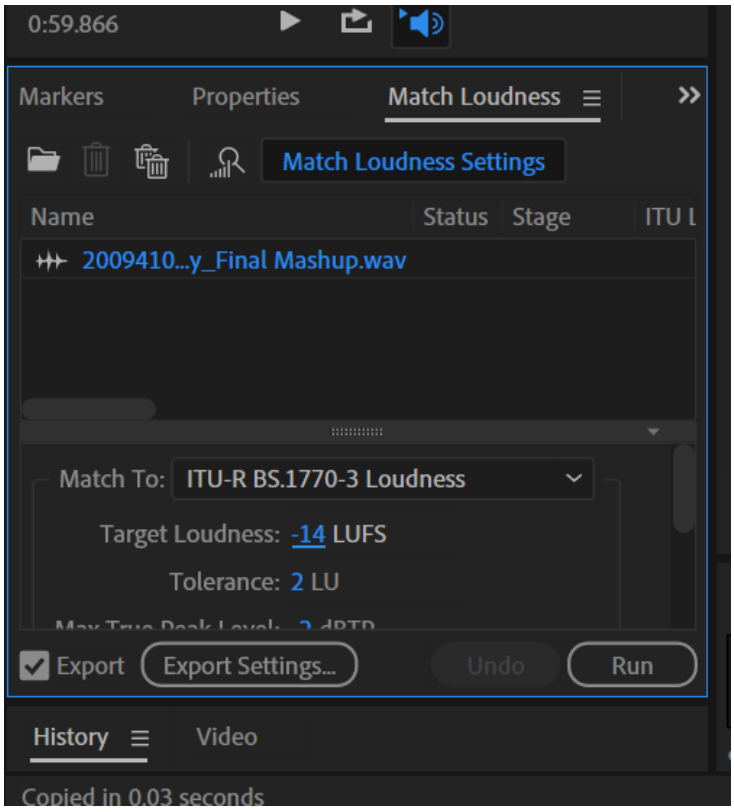
For the voice I added a filter modulator, a boxy reverb and a chorus-type modulator to the track to make it sound like an announcer on an older fighting game or a robot in an American cartoon, giving it a nostalgic quality. I changed the pitch of the third 'and this middle.flac' for variety and I rearranged the sound 'the vibe sounds like this.flac' to say 'This sounds like the vibe'.

Here is the third and final Mashup before it has been fully mastered:

20094107_Conor McCarthy_Mashup(ur

FINAL MASTERING:

I brought the unmastered .wav file into Adobe Audition to master the track to -14 LUFs, the latest standard for volume/loudness mastering. The older standard is -23 LUFS, so we need to make it louder. To do this, we have to go to Effects-> Match Loudness -> set it to -14 LUFS, this can be seen below:



Lastly, I exported the track to different formats. These files were .ogg for metadata(information about the track, used for website and software development that requires music or soundfiles.), .mp3 for streaming(a lossy, low-fidelity compressed format that is light on storage and largely compatible with streaming and downloading audio files on portable devices or on the web.) .aac (similar to .mp3, but contains **A**dvanced **A**udio **C**oding that makes up for the loss found in small, compressed files).wav and .aiff(CD-quality formats, these are very large and not compatible with most downloading or streaming, instead they are used for editing or for burning to commercial-CDs). These files can be listened to below.

20094107_Conor McCarthy_Final Mash

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