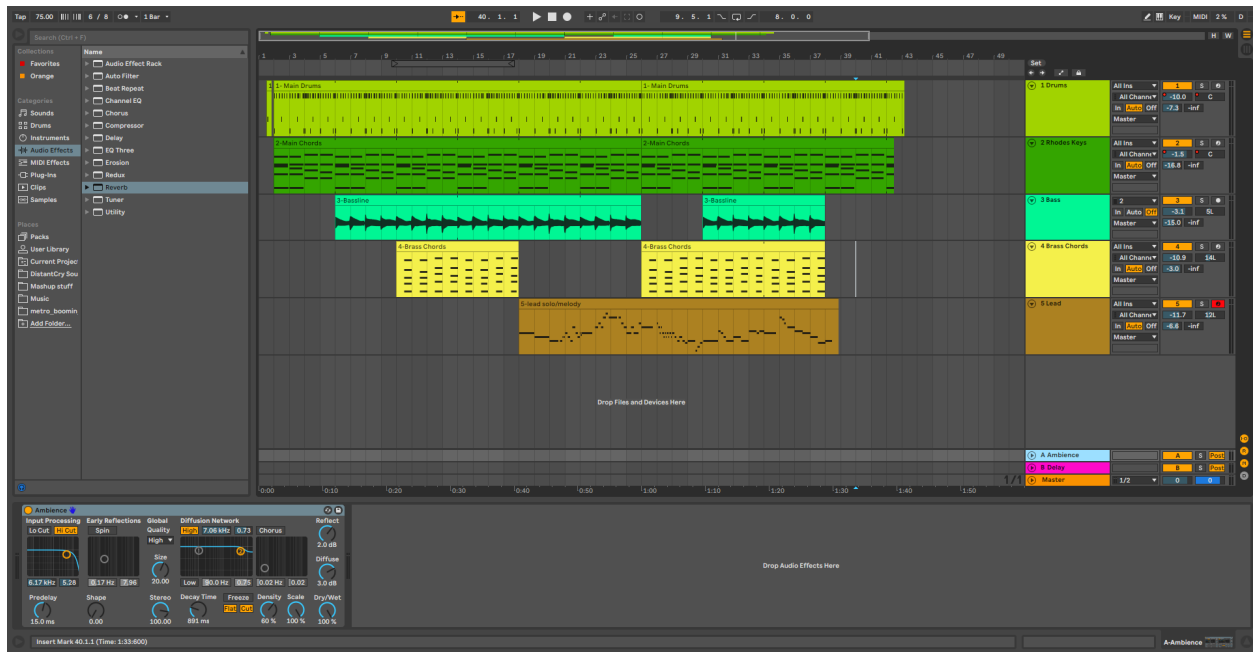


# Joel Adame

## Multi Track Report



I decided to use this project as an excuse to get back on Ableton Live, my DAW of choice, since it's been a while since I've worked on it. If you don't know Live, it's the same basic tools you get with any DAW, but the mixer screen and arranger screen are different tabs that take up the main portion, and the mixer (Session) view holds the quirks of Live. Ableton has two FX tracks by default when you make a new project, set to reverb and delay. This "lite" version that I have limits you to two FX tracks, however, but you aren't restricted to reverb and delay.

Multi-track recording is nothing new for me, although I did try something new this time: recording an instrument through direct input, in this case I recorded the bass directly as opposed to a MIDI bass instrument as I have used before. It was plugged right into my Behringer U-Phoria UM2 interface. The bass took about 2 takes. The rhodes chords took 1 take, the drums a few, maybe around 4, the brass took more like 7 takes as I figured out the chord inversions, and the lead took 3 takes to get the flow I wanted. For what I did record on MIDI, quantization is used fairly often on things that would benefit from being on time, like most of the drums. I usually use a click track for at least the first part I record, which was the chords on the Rhodes here. After that I kind of internalize the bpm through the part, or I use a click for the drums and that provides my timing. You might see that I like looping what I record.

As far as the music goes, I've been wanting to make any type of R&B music lately, and this is my attempt. It's a rough mix for sure, but after taking both digital sound classes I went a little further than usual, adding things like a glue compressor and sending everything to a reverb FX channel as opposed to using one on each track. I usually add a bit of automation, in this case

it was for some mixing and panning. One problem I think I have with my mixes a lot of the time is that I think they end up a little bright, maybe even a little harsh. I don't know if it's the sibilance adding up like you've taught us or something else. The LUFS were pretty good, going about -14 throughout the song. This is my first time using bus compression, so I'm not sure if it wasn't enough or if it was too much. Other than the brightness, I like the mix. The only problem I had was with hearing fatigue, so I might have shorter sessions next time. Problems I could see happening are with delay on recordings through a microphone, but I am well acquainted with Live's time and audio warping tools.