



FOUNDATION ELEMENT 2

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1. Track List and acknowledgment's

To all the wonderful folk I collaborated with on this project, I wholeheartedly thank you for your time and patience.

This project would not have been possible if it were not for your magnificent talents and I am eternally grateful for your assistance in developing this project.

Track 1 – **Pack My Shit.**

Written by Kezia Johnson & Damian (Christof) Jennings.

Track 2 – **Hailey Boo.**

Written by Lloyd (El Emcee) Millwood & Damian (Christof) Jennings.

Track 3 – **Damian**

Written by Damian (Christof) Jennings & Kiesha (KSsense) Sadler.

2. Introduction

This portfolio will analyse three contemporary commercial music tracks in three different musical genres. I will then produce three similar tracks matching the genre/style and arrangement of the analysed tracks.

As part of this module, the task is also to develop an original campaign to market and promote one of the produced tracks which will be more detailed in a presentation.

3. Track analyses

3.1 *Little Mix – Holiday*

With a BPM of 107 the lyrics were written by Jade, Leigh-Anne, Perrie and Kamille (who has been dubbed Little the group). The lyrics are filled with innuendoes and is basically about being in the throngs of passionate sex.

“We’re Just dancing the night away”, “Up all-night wait don’t stop, all up on my body babe” are some of their lyrics which explains why the conclusion has been drawn on song topic.

The beat could be described as a dance track because it contains the quintessential four on the floor kick drum, Synth riffs and pad chords along with an anthemic or epic feel which according to (Music Tech Student, 2020) are some of the defining characteristics associated with Dance music. It also contains strings which are side chained to the kick drum giving it that pumping feel in the background. Another feature of dance music according to ‘music on a mission’ In this blog he states: “*There are a few ways to create that typical electron-house dance sound. Artists like Daft Punk and Eric Prydz pioneered this technique, but modern producers like deadmau5 use it too.*” (Mayzes, 2017).

However, this is also a Pop song because of the attributes conveyed within the track e.g. song structure, the catchy lyrical content and melody.

When reading an article on cmuse.org the author shares his sentiments that *“Even though the verse-chorus formula is prominent in popular music, there are always variations on this basic structure. These can include introductions, bridge passages that ‘fill the gap’ between verses and choruses, instrumental sections and ‘middle eights’. This last structural device is often used to break up what can be an overly repetitive form of verse followed by the chorus”*. (Wildridge, 2020)

This new contemporary style and song structure was implemented on the Little Mix track with its distinguishable (Verse, pre-chorus, hook, 2nd hook) attributes.

The track is played in the Aeolian mode with the chords being Bb, C, F and Dm.

3.2 Krept and Konan – Salaam.

The original track is 93 BPM and is in the key of C# maj./Db.

The structure is typical of the genre (Hip Hop), and according to Friedrich Neumann in his paper regarding Hip Hop origins, characteristics and creative process, he stated that *“The classical song structure of verse and refrain can be found within the basic structure, while the verses are rapped.”* [Neumann, F. (2000)]

This is evident as Krept and Konan has adhered to this structure of Verse (which are rapped) and refrain which is also rapped with an introduction of a new vocal sample which evokes the feeling of giving tribute or paying homage to someone. It has the same feels as “I’ll be missing you” by Puff Daddy ft Faith Evans and 112 which also features a sample from The Police “Every breath you take”.

Speaking of samples, the track uses a variety of samples including 2 vocal samples. It is unclear if they have used these samples from a pre-recorded/pre-existing piece of music or whether, they have recorded a vocal adlib and processed it as a sample within their DAW.

They have also used a sample from the Japanese Anime cartoon series from back in the early noughties called ‘Samurai Champloo’, the sample is from the closing credits of the series. Produced by Nujabes and performed by Minmi, four or five seconds of “Shiki No Uta” is used as sample throughout Krept and Konan’s ‘Salaam’, the distinguishing feature of sample being its guitar lick which also sounds reinforced with some live guitar as part of the instrumentation which entails Kick, snare, hi hat and a tambourine for the drums, the rest of the instrumentation sounds like a Mark two keyboard, some light pads in the background and the electric guitar.

Each of the songs analysed seem to be in the Ionian mode which uses the traditional major scale T/T/sT/T/T/T/sT/T, this gives the happy, bright sound which is indicative of the Pop genre. They are all varied in their intensity, e.g., in Krept and Konan’s ‘Salaam’, there is no change in dynamics, the track stays at the same level throughout and does not have any build up. This may have been because of the subject matter because according to standard.co.uk the track is a tribute to they’re cousin who died in a tragic car accident in 2019. (McGrath, 2020) Whereas ‘Holiday’ by little mix has a build-up of tension and release both in the chord structure and the use of the various sweeping synths to aid that build and drop into the Hook section.

3.3 Monica – Trenches

Produced by The Neptunes, the duo, Chad Hugo and Pharrell Williams; collaborated with Monica and Lil Baby to create this indistinguishable track. In some respects, it’s a Trap beat because it carries a few of the characteristics i.e., the layered keys which when analysed could be a composite of several sounds to create that specific sonic. When reading an article about recording with The Neptunes the author describes Chad Hugo’s Studio at their ‘Hovercraft’ studio as:

“Filled with his seemingly infinite collection of Moog and other vintage synths. The monitoring arrangements could be described as eccentric”. (Daley, 2020)

The other Trap attributes are the Kick and 808 combos, in trap music this is a fundamental, cymatics give a great breakdown of each element of the instrumentation of Trap music and how best to mix a track, the author also lists some common settings for EQ, Compression, Sidechaining, Parallel Compression and a myriad of other useful tricks that were implemented in the creation ‘Damian’. They wrote, *“The general rule of thumb here is to make sure the kick is tuned to the same key you’re working in. Meaning, if you’re writing in F Minor, your kick’s fundamental should be the note F.”*

(How To Make Trap Music: 12 Essential Tips!, 2020).

The Track however, because of Monica smooth velvety, soulful vocals along with the key change from C# in the verses to F# in the hook and post hook, gives the track an R&B feel. In fact when researching, it was discovered that a whole new genre had sprouted out of Trap music coined ‘Trap soul’, made popular by contemporary artists such as ‘Ty Dollar Sign’, ‘Tori Lanez’, ‘Bryson Tiller’ and several others where they took the heavy hitting 808, kicks and snare rolls and blended them with a very pretty top, be it in the instrumentation, adding some softer pads and keys along with soulful vocal performance.

With this discovery the definition of the genre is concluded to ‘Trap Soul’, and when reading an article published on ‘The Black Juice.com’ Brittany Burton suggests the following: *“The definition suggests that all forms of rap, soul, and R&B banded together, is qualified as Trap Soul.”* (Burton, 2020).

4. Project Tracks

4.1a Damian

Written by Kiesha (KSsense) Sadler & Damian (Christof) Jennings

As with the other tracks, the decision was made to follow the same chord structure and similar instrumentation, this was as an attempt at back engineering to ascertain whether the same sounds could be created with the limited recourses at hand in comparison to that of Chad Hugo and Pharrell Williams. The track being referenced is ‘Trenches’ by Monica produced by The Neptunes.

○ 4.1b Bass Parallel

As articulated in the article found on producelikeapro.com, the use of both parallel compression and a new trick learned from the same article regarding 808 saturation send was experimented with on this track.

In the article it states, *“Parallel compression was designed to act as a form of upward compression. In this case, the dynamic range is reduced not by squashing the peaks, but by bringing up the quietest parts in the material, adding greater detail and excitement to a track.”* (McAllister et al., 2020)

Figure 1



Bass Parallel compression setting 1 – ‘Damian’

Figure 2



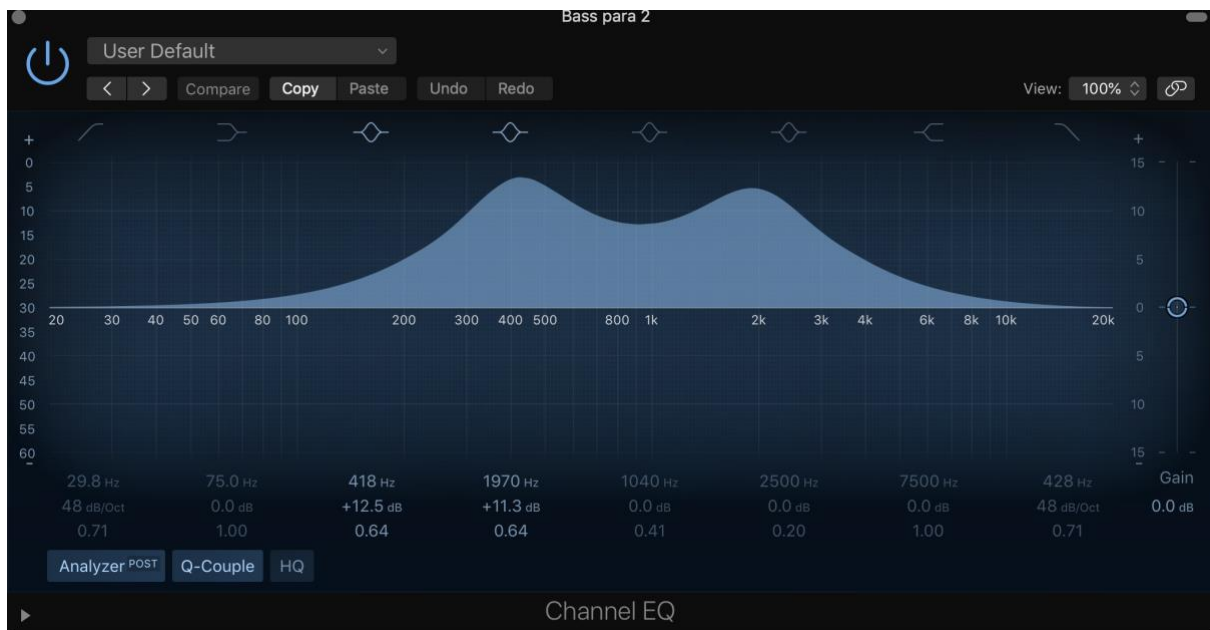
Bass Parallel Compression setting 2 – ‘Damian’

Figure 3



Bass Parallel EQ setting 1 – ‘Damian’

Figure 4



Bass Parallel EQ setting 2 – ‘Damian’

Figure 5



Bass Guitar Routing – ‘Damian’

On the tracks chosen to be parallel processed, two auxiliary sends were added.

Send A has the 'Fabfilter' Pro Q 3 EQ chosen because of its capabilities with precision EQing. Rolling off everything below 100hz with a low pass filter, then boosting at around 100hz by twenty to thirty DB's really accentuates the low end of the bass allowing it to cut through in the mix without being overpowering.

Next in the signal chain was the Universal Audio 1176 emulation. This was chosen because as with all UA plugins they have a certain quality and are great emulations. It has been found with compressors such as the Waves CLA 1176 that they add quite a bit of aliases', especially when adding heavy compression with a low threshold.

According to Max McAllister of produce like a pro *"The key to setting it up properly is to set the compressor aggressively. This means low thresholds and oftentimes high ratios for ample amounts of gain reduction. A super-fast attack is preferable, and slower releases tend to work well."* (McAllister et al., 2020).

With the UA 1176 when you press shift + the ratio buttons, it selects them all, with all of them selected the threshold was set to -6db having a very fast attack and slow release. When soloed, the vibe this gives of is unmistakeable. Highlighting all the quite bits of the Bass/808 and bringing them further out in the mix. This chain, with its EQ and Compression was fed into main Bass track as opposed to the Bass/808 Bus because there are still some processes to be added onto that bus in which the parallel channels are to be exempt.

Please see above figures 1 – 5.

○ **4.1c Saturation Send**

This technique is great for adding upper harmonics of the Bass/808.

The process began with creating an Aux track and adding two EQ's on the channel strip. The first EQ has a High pass filter set to cut everything below 100hz, the second EQ set with a Low pass filter cutting everything above 100hz.

The lower frequencies are then muted/disabled and then the TR5 Saturator X was added on top of that signal chain.

When this signal is fed into the 808 channel it really does bring out those harmonics within the mid frequencies and makes the 808 perceivable even through the apple mac laptop being used to create the tracks. *Please see figures 6 – 8*

Figure 6



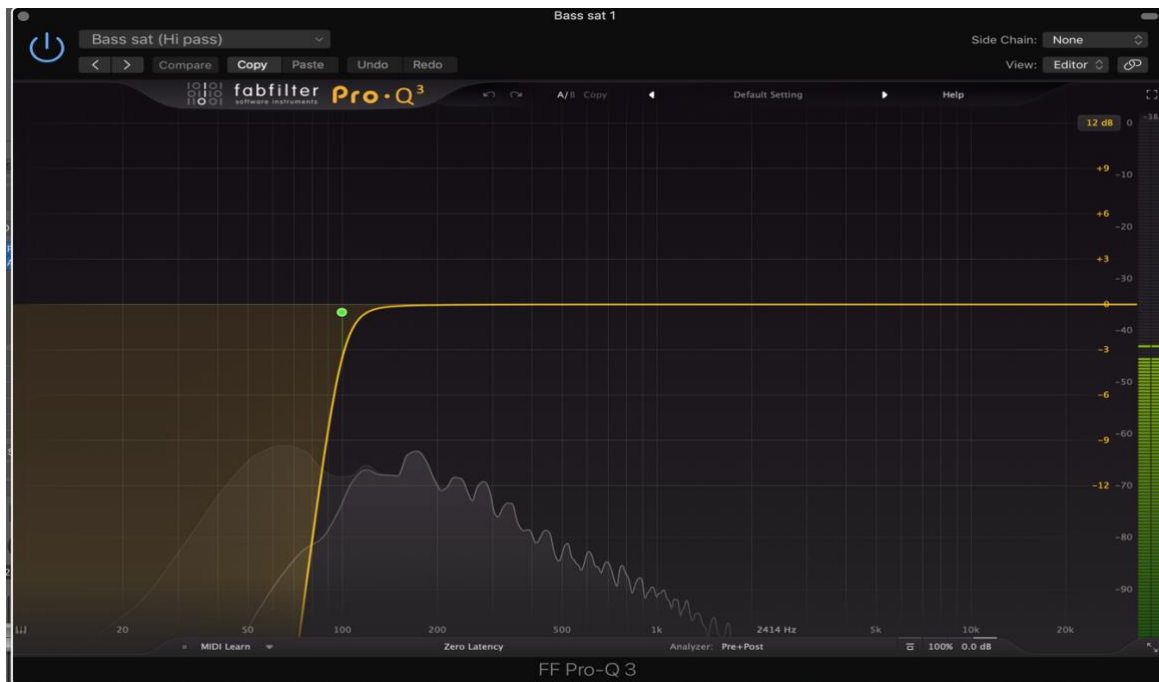
T-Racks 5 Saturator X set to mild saturation

Figure 7



Saturation EQ (B) Low pass filter cutting everything above 100hz

Figure 8



Saturation EQ (A) High Pass filter cutting everything below 100 hz

The great thing about utilizing aux sends with parallel compression and the saturation send was the ability to control the dynamic range of the bass, it has been found previously with low end frequencies that there is a constant battle for space. Adopting this way of processing the bass and kicks gave them their own space and more importantly no more clipping, then having to resort to a limiter, with three sometimes four of the same signals each having a different sonic attribute, the control with input gain makes for a great low end.

○ **4.1d Vocal effects**

One of the tricks picked up from Mike Dean is his use of Soundtoys ‘Decapitator’ on his bass and 808’s “*Decapitator made my 808 kicks on Desiigner’s ‘Timmy Turner’ growl and gave them great presence in the mix. Love it.*” (Dean, 2020)

By duplicating the vocal track this gave more freedom to process that track and then blend way in the background as to not disturb the lead vocals too much. It has been found that when

using sends, depending on what sort of effect one has on the channel e.g., Logic Pro's 'Multi effects' or Soundtoy's 'little Alter Boy', they don't seem to cut through enough.

Please see appendix A for detailed vocal effects and processes

4.2a Sweetness

Written by Lloyd (El Emcee) Millwood & Damian (Christof) Jennings

This was the attempt the back engineer 'Salaam' by Krept & Konan. Some of the distinguishable features are the samples used in the original, this includes the 'Shiki No Uta' and two vocal samples.

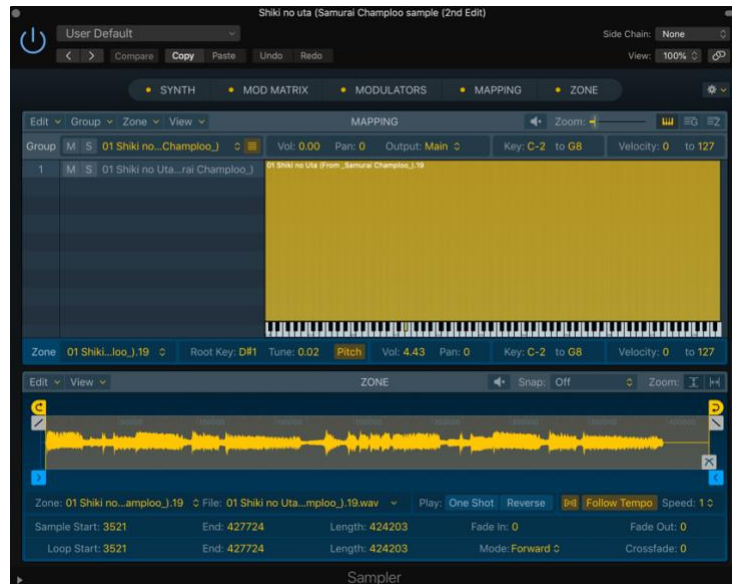
- **4.2b Shiki No Uta sample**

The sample was taken from Sapphire who is a Japanese artist, she sang an English cover of the song in 2014, the first 12 seconds was used. [Shiki No Uta \(Cover by Sapphire\)](#)

This posed an issue, although the track has a de-noiser, it doesn't activate until after the time chosen for the sample. To combat the noise, the use of Izotopes 'De-Noiser' was applied to the sample before putting it through Logic Pro's in-built sampler, then again after the sampler as there was still substantial floor noise.

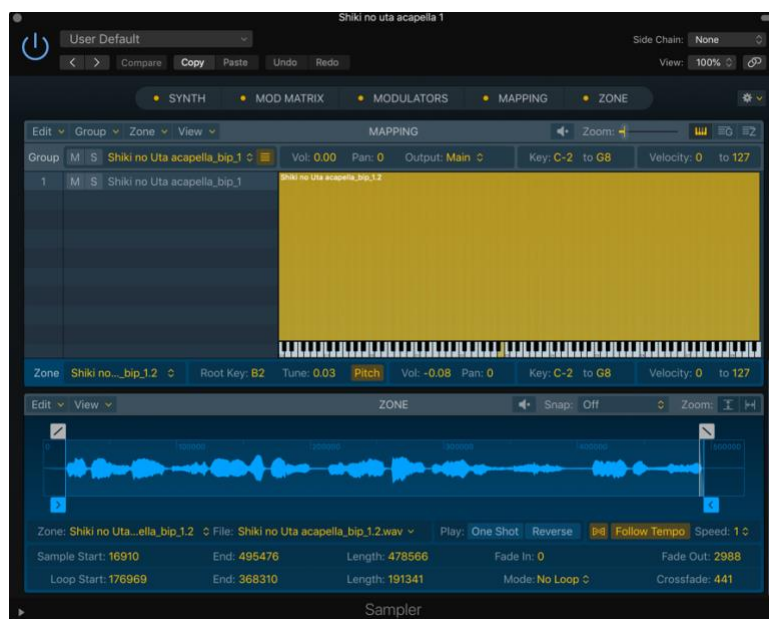
To lengthen the audio at end of the phrase, Logic Pro's 'Flex Time' was utilized, stretching the end of the phrase to coincide with the beat. Without this quick fix the sample would have been three beats too short. With the sampler ensuring the sample followed the beat was a must, this can be done by toggling a button. ***Please see figures 19 – 22***

Figure 19



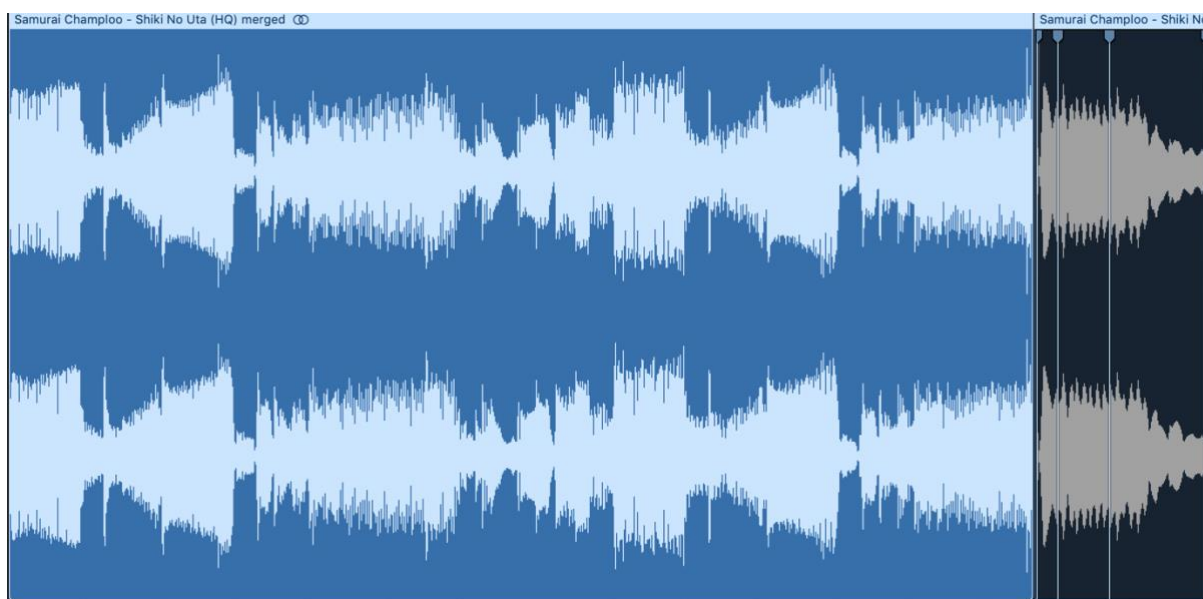
Sapphire cover - sample of Shiki No Uta in Logic Pro X (Follow tempo highlighted bottom right hand corner)

Figure 20



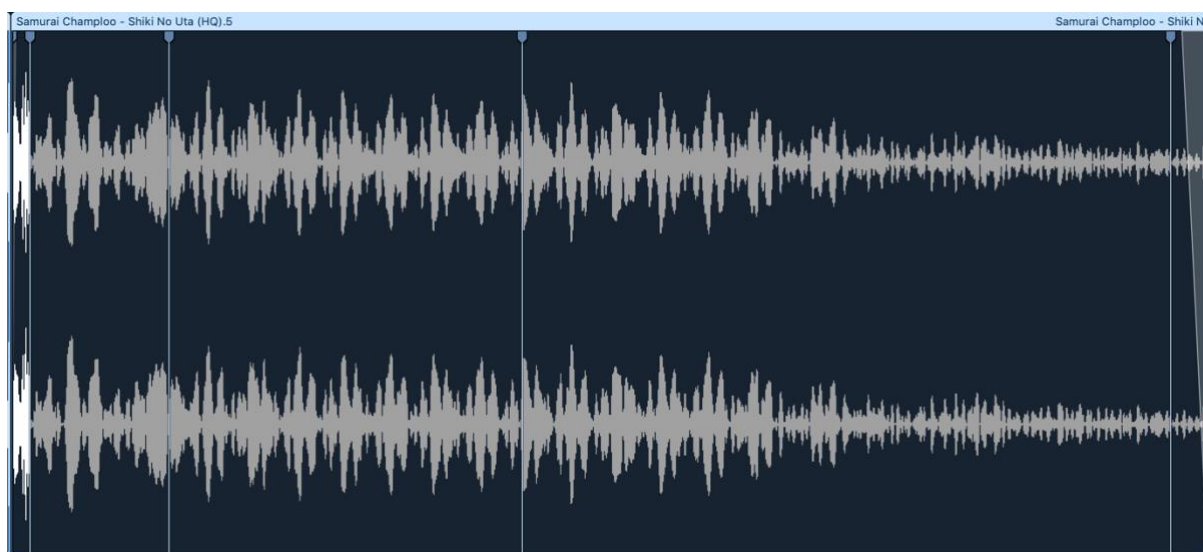
Shiki No Uta Acapella sang by an unknow singer found on YouTube.

Figure 21



Shiki No Uta Time stretched to cover 3 beats and elongate the ending

Figure 22



Shiki No Uta Time stretch – a closer look

- **4.2c Xtof Vocal sample**

This was pretty straight forward and actually no sampling accrued, the ‘vocal sample’ was created by first tracking “What a big honour”, then a series of processes were enacted, these included: Soundtoy’s ‘Little alterboy’, Logic Pro’s ‘Pitch Correction’, Soundtoy’s ‘Crystalizer’ and last in this particular chain is Logic Pro’s ‘Chroma Verb’.

Little Alterboy provided the shift in formant, by raising the format level to 7.5, the desired effect was achieved going for a slight likeness to a chipmunk.

Logic Pro’s Pitch Correction not only is quite adept when tuned to the key the track is in, but also adds the timbre which has become synonymous with hip hop samples.

Crystalizer which can be describes as a granular echo synthesizer, the use of the effect on the vocals was very slight to give a shimmer to the vocal sample.

Chroma Verb at the end of the chain brings all the plugins and effects together placing them in the same room/space. When all is blended it really give the vocal recording the feel of being a sample. *Please see figures 23 – 26.*

Figure 23



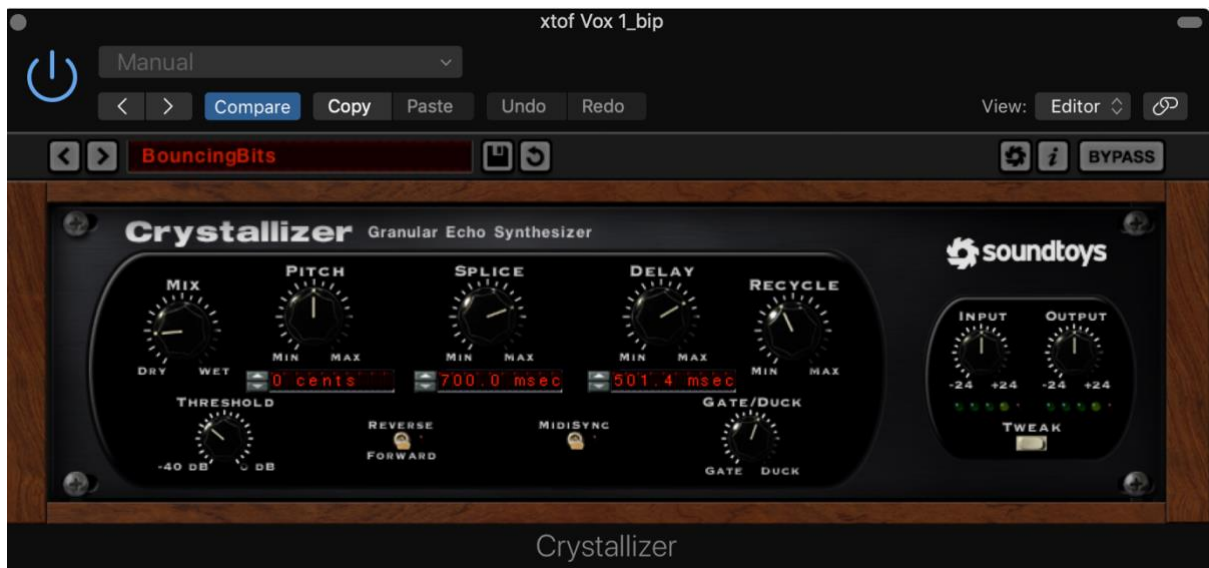
Soundtoy's 'Little Alterboy' Plugin – Used for the shift in formant of vocal recording.

Figure 24



Logic Pro X Pitch Correction – Used for timbre, tuning and formant.

Figure 25



Soundtoy's Crystallizer – used for echo synthesis on vocal recording for sample

Figure 26



Logic Pro X ChromaVerb – Used for uniformity of sound from the various plugins.

○ **4.2d Instrumentation**

The instrumentation in this track consists of the drum section set to a syncopated Hip Hop beats adding some Hat rolls and toms and rides in the final chorus of the track, these drums set the tempo and pace for the accompanying instrument which includes the keys that play in the C#/Db scale, utilizing the passing chords as it moves between Db and Ab and then again as it passes the F# to resolve back to the Db gives the keys a gospel feel which brings a whole new vibe/flavour to the track.

Lush strings playing the first inversion of the chords accompany the keys, bass synth pads and midi guitar, introduced later on in the track so as to not crowd the front end of the music, these soft instruments add such colour and dynamics to the track and makes it less predictable whilst listening to each section.

○ **4.3a Pack My Shit**

This was the most intimidating of the tracks because this style and genre has not been experimented with previously. In fact, it was very difficult to back engineer that idea was abandoned for this track and the focus was shifted into making a track that is the antithesis of the original Little Mix track in regard to lyrical content and subject matter, but still retaining the same feel of the music/beat.

4.3b Hook breakdown part 1

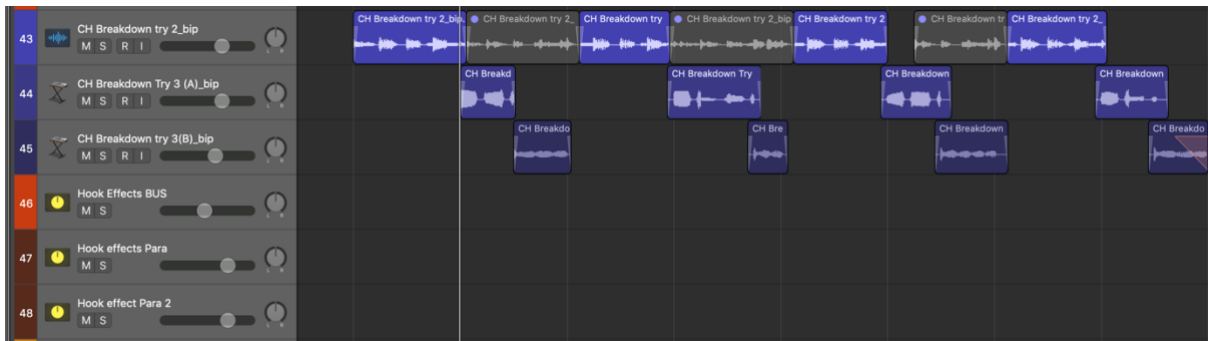
Using Logic Pro's Alchemy several pre-sets were found in the Bass category, the sound was achieved by first splitting up the phrase into three parts. Part one runs for four beats, part two runs for two beats and part three is varied, sometimes two beats, sometimes one beat.

The splitting was done because no one bass sample had the required wobble, so having three separate parts each doing a different wobble solved that issue.

With using a pre-set some fine tuning was made with the wobble rate, decay times, and envelopes to curate the distinguishable bass sound for the first part of the hook.

Please see figures 27 –

Figure 27



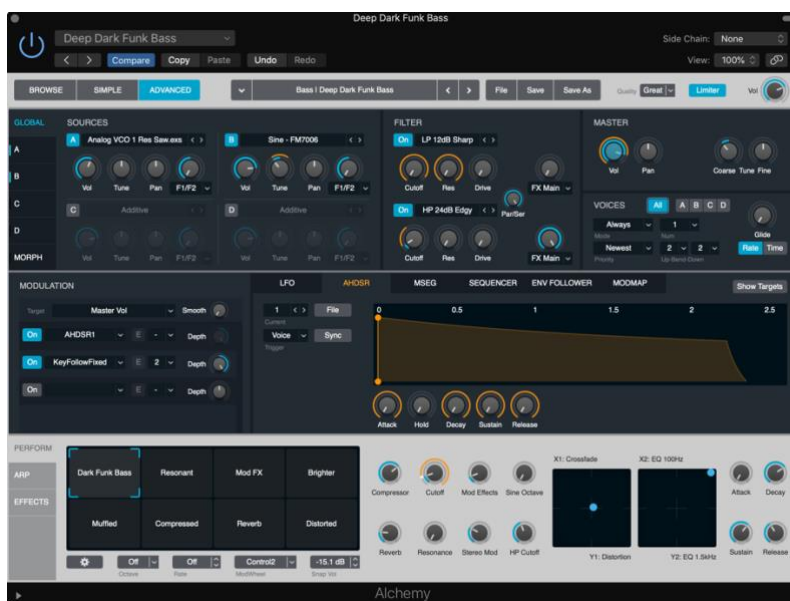
Hook Breakdown Part 1 – the three parts of the Bass wobble

Figure 28



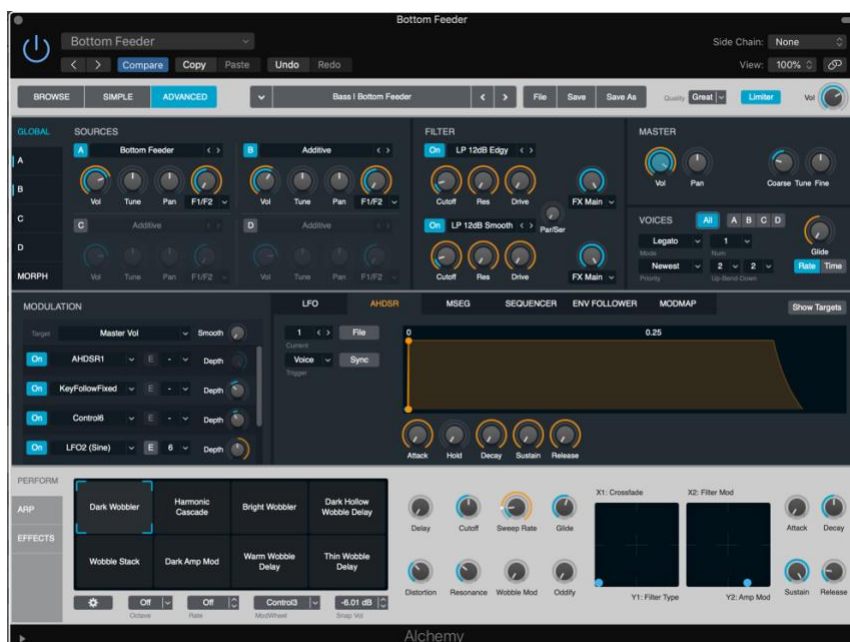
Alchemy Bass wobble (section one)

Figure 29



Alchemy Bass wobble (section two)

Figure 30



Alchemy Bass wobble (section three)

○ 4.3c Side chain strings

Step one was to duplicate the kick drum channel to have a separate track.

Step two an aux track was created with Logic Pro's 'Platinum digital' compressor placed on the strip. Within the compressor the option 'sidechain' was selected with the duplicated kick being selected.

Step three the strings' stereo out was routed to BUS 2 (the sidechain Bus).

Step four was about finding the right pumping action from the sidechain the compression setting were as followed; threshold around -45Db, ratio 3:1, attack round 2/3ms, release set the fastest release time.

This resulted with the strings having the quintessential pumping widely used by artists such as Eric Prydz, Deadmou5 and numerous others. ***Please see figures 31 – 35***

Figure 31



Logic Pro X's 'Platinum Digital' Compressor (side-chained to the duplicated kick channel).

Figure 32

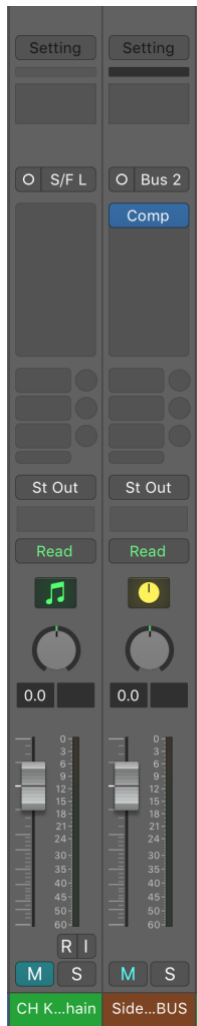


Figure 33



Figure 34.

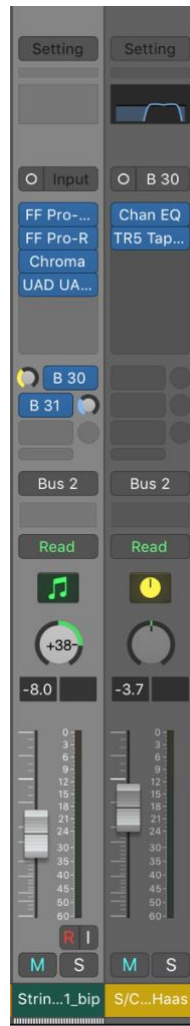


Figure 35



Strings channel side chain routing

Strings haas routing

Similar techniques were used to process the lead vocals and the backing vocals.

For further details of the vocal processes please see Appendix A.

For the purpose of wanting the subject matter to be different within the lyrical content, it was decided to write a song about a breakup rather than a making up and out.

For further detail on lyrical content please see Appendix B.

5. Conclusion

Attempting to back engineer the tracks presented great challenges and equally awesome results.

When producing 'Damian' aka Trenches by Monica, there were some elements that really stood out like the Hi Hat rolls, it's not often this type of genre is experimented with so learning how to do that in Logic Pro's Piano roll by quantizing to 1/32 notes and sometimes triplets of 1/32 was a great trick to pick up. In the same track, the strings and pads that were allows the choruses to have that ballad feel, bringing a new dimension to the feel of the track. In 'Pack My Shit', the Chorus breakdown section was a steep learning curb but the results of the wobble bass in that section really lends to the anthemic feel EDM is synonymous with. In 'Sweetness', the experimentation with the use of samples was very interesting, having hardly ever worked with samples before and then coming to realize that Logic Pro had changed the method and sampler with their latest update, it was learning the skill all over again. The results however are the thing that makes the tracks, the defining character in that story if you will.

Some of the thing that did not go as well as anticipated were:

5a. the back engineering of 'Holiday', Although the key and chord structure was the same as the original, the instrumentation proved very difficult, even when trying to recreate with Alchemy, Native Instrument's 'Reaktor' and other digital synthesiser plugins the results were not the same, so the choice to abandon the idea and just create a track similar which feels the same adopted.

5b. The Vocal tuning was a massive issue, having tried Logic Pro's Flex Pitch option it was found that there were many added artifacts to the vocal and a strange thing where it did not register some of the notes, so even if you managed to tune a majority of the track adequately, there were parts in the track that could not be tuned because flex pitch did not analyse them.

As a result, the choice of using Melodyne the (Assistant version).

Although Melodyne assist far outweighs Logic Pro's Flex Pitch, the capabilities are still quite inadequate compared to the full version of Melodyne.

In all the tracks the vocalist (Christof Jennings) seems to sing really flat and has pitching issues, in trying to correct it with melodyne the assistant version there are still quite a few flat notes in all of the tracks. This is because any more correction with Melodyne would have resulted in the formant of that specific note being changed and when listening to whole section it was quite noticeable.

There is still quite a lot of refinements needed in the production skills and the mixing skills.

With production especially with the EDM/Pop track (Pack My shit) there needs to be an improvement of the build ups and drops that are in the track, maybe a little more gain for the 'transition BUS' so that the build ups and drops are more defined.

Having said that there is plethora of good mixing techniques e.g., the parallel compression of the bass and 808's, the saturation sends which really adds that mid-range harmonics along with achieving the feel of each song. The project has enabled growth in production skills and further development as a songwriter and topliner.

6. Appendix A

Vocal Effect (growl sound)

On the duplicate track, Izotope's Vocal synth was added first in the strip.

Vocal synth is great because it has variations of models e.g., the talkbox, computer voice, the vocoder and so on.

A blend of 'Biovox' and 'Polyvox' was used to create a sound that could be likened to a sore throated vocalist singing through a blown amplifier, filtered through a tin can.

It's quite jarring to listen soloed however, when blended in with the lead vocals, automating the lyrics that stand out or make an impression, it really lends to the lead vocal sitting on top of the instrumentation.

Next in the series comes the decapitator. When set to a moderate crush and focusing in on the mid - range of the growl, it acts as a parallel compression for the vocal effects channel, so no need to over process with parallel compression.

This set of effects runs throughout each lead vocal, very low in the background just adding emphasis on certain lyrics and adding body to the overall sound of the vocals.

Figure 9



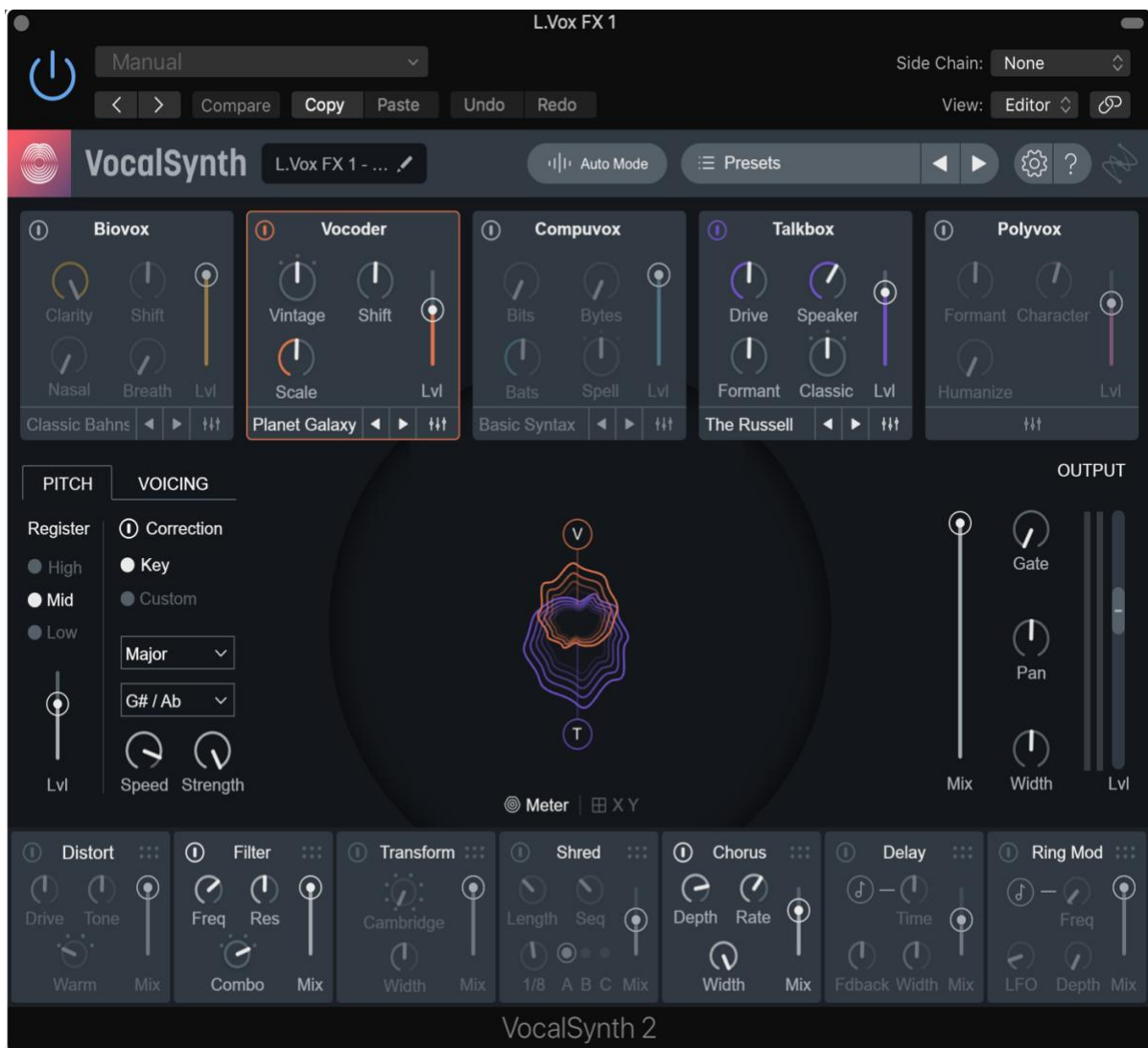
Soundtoy's Decapitator – Vocal effects channel

Figure 10



Izotope's Vocal synth plugin – setting one for lead vocals duplicate channel

Figure 11



Izotope's Vocal synth plugin – setting two for Aux send to blend into lead vocals

Vocal Presence

Other vocal processes included a neat little trick picked up from Iwan Van Hetton of 'Sister Sledge' and 'Chic' among the many artists he's collaborated with in the capacity of producer. In the lecture he gave at ACM Birmingham, he stated the following:

“By adding series of a stereo delay set to 1/32 dotted delay time, followed by a reverb with a fast decay time of around four seconds and fast pre delay of around five – ten milliseconds,

This adds a boost of presence to the vocals and gives it a certain shimmer.”

(Van Hetten, 2019).

This technique is adopted on all the tracks produced for this assignment, by following Iwan’s advice, the method has not only added that shimmer, but when sent to the lead vocals from an aux track it brings out the high end of around 10 -12K lost from doing the abbey road reverb trick at the start of the series. It also lessens the amount of reverb needed on the track.

Abbey Road Reverb Trick

In an online blog produced by Bobby Owinski he states the following:

“Rolling off everything below 600Hz and above 10kHz still works well today regardless of what kind of verb that you're using, whether it's a piece of hardware or in-the-box. Be sure to put the filter on the send before it hits the reverb though, since it will sound quite a bit different if placed in the return path (not as good, in my opinion.)”. (Owinski, 2010)

On an Aux track was added the Logic Pro’s channel EQ with a 480hz roll off with a high pass filter and a low pass filter rolling off 10.4K. the reverb was then placed second in the strip following Owinski’s advice. ***Please see figures 12 – 15.***

Figure 12



Lead Vocals Verb Aux channel – with Abbey Road verb trick

Figure 13



Pro Q3 EQ with Abbey Road Low & High Pass filter roll offs.

Figure 14



Lead Vocals reverb 1 setting – UAD Real verb – Pro with slow decay

Figure 15



Lead Vocals reverb 2 setting – Waves H-Reverb – with fast decay

Utilizing this technique of series reverb, when blended makes the characteristics of the verb is bright, sparkly, and crisp, there is some low end but not overpoweringly so, also with the Abbey Road verb trick implemented, this filters all the muddy, muffled sound than can often come from the Waves H- Reverb plugin. This trick really creates a space for the other vocal effects being added into the mix.

Delays

There are two delay channels which are sent to the lead vocals tracks, both have the same delay time of $\frac{1}{4}$ notes the difference being is that in delay one is centred, whereas delay two is set on the ping pong setting.

As to not over saturate the vocals delay one was automated to trigger on the last words of the sentence and on words that needed emphasis, and that remained in the centre of the mix and delay two was only used when there was a big gap in phrases, because it was set to ping pong, this added that air of mystery to the delay not knowing where it's coming from as that setting pans the delay from left to right. The care to adjust the feedback level to short delay time i.e., quarter of the way between minimum and halfway, allowed for the feedback to be perceived twice in each ear consecutively, and then by the third the feedback is so far back in the mix that it has become inaudible. ***Please see figures 16 – 18.***

Figure 16



Lead vocals delay setting one – Soundtoy's Echoboy Jr

Figure 17



Lead voacals delay setting two – Soundtoy's Echooboy Jr

Figure 18



Abbey Road delay Trick EQ setting one (same as Abbey Road verb trick but ducked at around 2K

7. Appendix B

○ Lyrical content and subject matter

The Little Mix track speaks about making love and how being with the person is “like a holiday” all positive and risqué depending on the age of the listener.

With ‘Pack My Shit’, the focus was to be about a couple who is breaking up, with ‘Holiday’ the lyrics are quite clean, this is completely the opposite for ‘Pack My Shit’, using profanities really adds to the rawness of the track and in keeping with the trend of being the antithesis of ‘Holiday’ the profane language and course delivery was a must so that the song would have the same-ish feel musically but remain true to the desired outcome.

As with ‘Holiday’ the song structure is the same where there is Verse, Pre-Chorus, Chorus, Hook.

Teaming up with Kezia Johnson who contributed 50% towards the lyrics was a joy as Kezia is very easy to work with and is also a great lyricist. Having the female perspective really enabled the lyrics to still be profound without being too aggressive.

8. Reference List

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Sample Clearance.

Sampling involves the incorporation of another sound recording into your own new record. A producer may sample an underlying element in a record — for instance a string or bass line, perhaps borrow a drum loop, or even lift several bars wholesale from a classic soul record — and write a chart-friendly melody over the top.

The creative act of sampling is nothing new. Much of the Beatles' late-'60s output owes a great debt to the sound-collage and tape-splicing artistry of production legend George Martin. Nor should sampling be a worry, when the primary source of the sample is self-created. Be it a vocal drone, birdsong recorded and cut up into your dance tune, or as in the case of the Nile Rogers' inspired vocal stutter, 'No... No... Notorious'. Rodgers had sampled Duran Duran's vocals and edited them into an immediate radiotastic hook, as he'd already done on 1984's pitch-shift sampled intro to 'The Reflex'. Modern-day producers such as Timbaland and Pharrell Williams aren't averse to incorporating their own homegrown beat-box elements into major airplay hits. The Williams-produced 'Rock Your Body', for instance, is liberally peppered with Justin Timberlake's own down-the-mic percussive elements.

The legal headache, as far as the producer, artist or songwriter is concerned, stems from using another person's original sound recording without prior permission, since this constitutes copyright infringement. The act of sampling without permission infringes copyright in three distinct ways. Firstly, it is a breach of copyright in the original sound recording. Secondly, it is a breach of copyright in the underlying music and lyrics, and thirdly, it constitutes an unauthorised use of one or more of the performances in the

original work, such as a guitar riff, vocal hook, or drum part. In addition, the moral rights of the original artist may be infringed, if sampling is undertaken in a way that the artist objects to, or if the artist isn't credited.

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

In UK law, under the Copyright Designs and Patents Act 1988, in order for infringement to take place a 'substantial part' of a copyright work must have been used. Substantiality in UK law differs somewhat from its US counterpart, the doctrine of 'substantial similarity'. Moreover, US copyright law permits the defence of 'fair use', which has been invoked in a number of recent cases, although not always successfully (see 'Case Dismissed' box).

Regarding the question of whether a 'substantial part' has been copied, the UK case of Produce Records Ltd vs BMG Entertainment Ltd (1999) established that a 7.5-second sample of 'Higher And Higher', a track originally recorded by the Farm and owned by Produce Records, constituted infringement when appropriated by veteran Latino duo Los Del Rio, for their summer hit 'Macarena'. BMG settled the case out of court, thus avoiding trial, with the major label appearing to concede that Produce had an arguable case.

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

Over the pond, the recent US decision by the Sixth Circuit in Bridgeport Music vs Justin Combs Publishing (2007), confirmed copyright infringement liability against Sean 'Diddy' Combs and his Bad Boy record label. This case concerned the title track from The Notorious B.I.G.'s 1994 album *Ready To Die*, which sampled the song 'Singing In The

Morning' by '70s funk outfit the Ohio Players. The Biggie record sampled just five seconds of horns from 'Singin' In The Morning', but very bad boy Diddy had failed to obtain a licence for its use.

The song's copyright owners Bridgeport Music and Westbound Records sued for infringement, with a US jury awarding \$733,878 in damages to Bridgeport, and punitive damages of \$3.5 million to Westbound. Allowing common sense to prevail, the trial judge overturned the award, ruling instead that Bridgeport should receive \$150,000 in statutory damages, with Westbound receiving \$366,939 in actual damages. Still, that works out at over \$100,000 per second of music — a brief yet very costly mistake!

Dr Dre, another big name from the US urban scene, has also spent his fair share of time in the legal spotlight. In 2003, Indian composer Bappi Lahiri and Saregama India Limited sued Dre and Universal Music for \$500 million, over the use of an unlicensed sample on 'Addictive', the debut single from Truth Hurts' album *Truthfully Speaking*. Dre was also slapped with an injunction preventing the continued sale of the record, which by then had already shifted over 200,000 copies.

Dre and his producer DJ Quik had used a sample of an old Hindi song, 'Thoda Resham Lagta Hai', without permission from the Indian copyright holder Saregama. The plaintiffs alleged that in addition to 'borrowing' the distinctive vocals, Dre and Quik had helped themselves to the hook, the melody and the rhythm.

Dre has also recently incurred the wrath of one Madge Ciccone. Madonna's publishing company are up in arms over Dre's alleged copying of her 1983 hit 'Holiday' on the single 'Not Today', featured in the film *Barbershop 2*. They are demanding a refund of £7m from Dr Dre and his collaborators, artists Mary J Blige and rapper Eve. The publishers allege that parts of 'Not Today' include "several obvious instances of reproduction".

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

If you produce or remix records for other artists, it's usually your responsibility to clear any samples introduced during the recording process. The artist or their label will probably make you contractually responsible for doing so as a pre-condition of accepting delivery of the final record. Where the record label asks or insists that you include a particular sample, you should request that they pay for the related clearance costs. In other cases, sampling will add to the overall recording cost, and may be deducted from your earnings unless agreed otherwise.

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

In more general terms, in order to clear samples you can either use a sample-clearing company to assist you, or do the job of gaining permissions yourself. Sample-clearance companies such as Sample Clearance Services Ltd (www.sampleclearance.com) can often negotiate better rates than individual producers or DJs. Such companies can sometimes assist in providing legal advice and expertise in dealing with overseas labels and publishers, and may also be able to clear all future uses of the sample. Where, for example, your club tune crosses over, and you find you have a hit on your hands, you would then be free to license the record for film, TV, Internet or advertising usage, without seeking further licences.

Sample-clearance companies usually charge a flat rate: for example, Sample Clearance Services' web site states that their "standard fees for sample clearance are £275–£300 per clearance". Bear in mind that one sample may require two clearances: one for the sound recording and another for the publishing.

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

For the dance producer looking to issue a limited self-release, it's best to obtain a buy-out of all rights in the sample for a one-off flat fee. This would allow the producer to release the record and not incur further expense were the track to be picked up by a major label or licensed on compilations worldwide.

A major artist will be able to charge top dollar for the right to sample their work. They'll probably expect an advance payment running into thousands of pounds, as well as future royalties of approximately 1–5 percent on every record sold. These additional costs should be factored into your budget for the release.

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

If the owners of a sound recording flat out refuse to license your sample, or insist on a ridiculously high fee, you could employ the services of a sample-recreation company to work around the problem. Companies like Rinse Productions

(www.rinseproductions.co.uk), or as interviewed in SOS September 2003 at

<https://www.soundonsound.com/sound-advice/sample-clearance#top>

Little Mix – Holiday

Written by Jade, Perrie and Leigh-Anne with Kamille and produced by Goldfingers, 'Holiday' is a stripped back dance jam with a electro pulsating bass line that lets the band's stunning vocals to do the talking.

<http://www.simonjonespr.com/news/2020/7/24/littlemixreturn-with-holiday>

Goldfingers are a new Swedish Grammi winning Producer/Writer/Artist duo from Sweden managed by Raw Kingdom.

Formed out of the iconic Ealing Film Studios, which has spawned the success of Naughty Boy, Emeli Sande, Levi Lennox, MYKL, ADP, Mojam, and many more. They have had huge success in their native Sweden working with Max Martin's artist Laleh, resulting in 2 Number 1 singles that spent over 25 weeks at number 1 on the Swedish airplay hits, as well as winning 2 Swedish Grammi 'best pop', 'best producer' and earning 4 Nominations ('best song', 'best pop', 'best producer', and 'best composer').

Now based in East London working with the following artists and collaborators; Louisa Johnson (Syco), 2 Chainz (Def Jam), Tinie Tempah (Parlophone), MØ (RCA), John Newman (Island), Calum Scott (Capitol), Kamille (Virgin), Sandro Cavazza (Interscope), The Six (Parlophone), Mic Lowry (Polydor), Ebenezer (Virgin), Yxng Bane, Phil Plested, Caroline Ailin, Iain James, Bully, Ed Drewett, Two Inch Punch, Chris Loco, Mr Hudson, Cathy Dennis, alongside working on their own project with Raw Kingdom.

<https://concord.com/roster/goldfingers/>

Written by Jade, Leigh-Anne, Perrie and Little Mix's honorary fifth member, Kamille, 'Holiday' is 3 minutes and 33 seconds of true pop bliss. The single is about being with someone who is so amazing that being with them literally feels like a holiday both physically and *physically*. 'We're just dancing the night away' is lowkey the most charming metaphor for sex ever.

<https://www.popbuzz.com/music/artists/little-mix/features/holiday-lyrics-meaning-video-review/>

Dance music features.

Performance and Arrangement:

- House, trance and techno have up-beat tempos in excess of 120bpm and up to 140bpm
- Four-to-the-floor bass drum and hi-hat emphasis on the off-beat quavers (similar to disco)
- Synth stabs or syncopated staccato stabs on piano
- Use of synth for bass lines
- Synth riffs and pad chords
- Samples taken from a range of instrument and vocal recordings
- Anthemic or epic feel
- Rapping used on some songs
- Soul influenced vocals are common
- Structures are built on building up and breaking down textures and rhythmic elements
- Drum n bass uses fast syncopated drum patterns combined with elements of dub reggae, soul, funk and jazz

<https://musictechstudent.co.uk/stylistic-fingerprints/music-technology-club-dance-fingerprints-features/>

Notable Artists: David Guetta, deadmau5, Avicii, Swedish House Mafia, Frankie Knuckles, Afrojack, Hardwell, Daft Punk, Claude Von Stroke, Benny Benassi, Zedd, Wolfgang Gartner, Danny Tenaglia, Erick Morillo, Sasha

Notable Labels: Spinnin', Anjunadeep, Musical Freedom, Size Records, Revealed Recordings, Toolroom Records, 100% Pure, Dirtybird Records, Ed Banger Records

House is one of the most popular forms of EDM. It's almost three decades old, and is one of the truly American-born styles. It grew in Chicago, rising from the aftermath of disco, and the "four-to-the-floor" sound is one of the most recognizable forms of EDM in clubs

and on the mainstream. That's right, everyone from [David Guetta](#) to [Zedd](#) are currently ruling the radio with their distinct brands of house music.

<https://www.complex.com/music/an-idiots-guide-to-edm-genres/house-2>

Disco

Disco is a genre of dance music blending soul, funk, rhythm and blues, and pop that emerged during the late 1960's and early 70's in New York City. It is characterized by heavy bass lines, strong beats, and the incorporation of early electronic instruments like the synthesizer. The word is derived from the French term *discotheque*, a name given to nightclubs in France during the 1960's and eventually in other parts of Europe.

Throughout the first half of the 1970's, it was a relatively unknown style among mainstream audiences, as it was primarily played in private clubs, particularly the members only gay clubs in the city. By the mid-70's, however, disco had reached the mainstream through strong radio play of singers like Donna Summer, Gloria Gaynor, and ABBA.

By 1977, disco was at its peak with the music charts being dominated by disco singers and the box office success of the film *Saturday Night Fever*. Towards the end of the decade, disco had become so influential that it started to influence rock and pop artists like Rod Stewart, generating a widespread public backlash and giving rise to the catchphrase "disco sucks."

Disco had dominated the music charts for the last half of the 1970's, but by 1980 enthusiasm for the genre had begun to wane.

<https://study.com/academy/lesson/what-is-dance-music-history-types.html>

Most dance music tracks open with what's often called a "four-on-the-floor" rhythm, with the kick drum bumping out a steady *boom boom boom boom*. Each boom is a beat. It sounds obvious, but when you nod your head or tap your foot, you're really just keeping time with the beat.

<https://mixedinkey.com/book/visualize-the-structure-of-dance-music/>

Dance-Pop was an outgrowth of disco. Over a pounding, dance-club beat, there are simple, catchy melodies -- dance-pop has more fully-formed songs than pure dance music. Dance-pop is primarily a producer's medium. The producer writes the songs and constructs the tracks, picking an appropriate vocalist to sing the song. These dance divas become stars, but frequently the artistic vision is the producer's. Naturally, there are some major exceptions -- Madonna and Janet Jackson have had control over the sound and direction of their records -- but dance-pop is music that is about image, not substance.

<https://www.allmusic.com/style/dance-pop-ma0000004548>

Dance-pop Music Description

Uptempo music influenced by post-disco, synth-pop, new wave and house, characterised by strong beats and uncomplicated song structures with an emphasis on catchiness and melody. Generally produced with the intention of being both danceable and suitable for contemporary hit radio. Dance-pop should not be confused with eurodance, which in fact contains elements of techno, hi-NRG and euro disco.

<https://www.discogs.com/style/dance-pop>

Pop Music

The structure of many popular songs is that of a verse and a chorus, the chorus serving as the portion of the track that is designed to stick in the ear through simple repetition both musically and lyrically. It is the part of a song that frequently is written in a way to be singable by most people and therefore more memorable. The chorus is often where the music builds towards and is often preceded by 'the drop' where the bass and drum parts 'drop-out'. This generates anticipation for the chorus that has an even greater impact when it then arrives with bass and drums back in the mix.

Even though the verse-chorus formula is prominent in popular music, there are always variations on this basic structure. These can include introductions, bridge passages that 'fill the gap' between verses and choruses, instrumental sections and 'middle eights'. This last structural device is often used to break up what can be an overly repetitive form of verse followed by the chorus. The middle eight refers to an eight-bar section that introduces new material in the form of lyrics, melody, chords, and rhythm that then leads back to the final chorus or choruses.

<https://www.cmuse.org/characteristics-of-pop-music/>

It may seem like stating the obvious, but a vital and enduring element of popular music is the voice. Whether male or female, it is the voice and the unique sound or timbre of that voice that features in all pop songs. This not only includes lead vocals but in many tracks backing vocals too. In the case of some pop bands like Queen, the individual sound that the layered backing vocals created became a major characteristic of the group's sound. This together with the unparalleled talents of the lead singer Freddie Mercury made them amongst the most successful bands ever.

<https://www.cmuse.org/characteristics-of-pop-music/>

Another feature of pop music is that its songs are not focused on a particular audience.

The multitude of external influences draws listeners from all other musical genres, so the audience is as wide and different as you can get.

Pop music is meant to be liked by everyone, with catchy verses and easy-to-remember melodies. In other words, it is as commercial as it gets. On the bright side, one of the reasons why it appeals to the masses is because, unlike other genres, it is extremely receptive and adaptive to public tendencies.

Everything that was considered a topic of interest in the past couple of years could easily become the subject of a new pop song, which is one of the main reasons why the audience remains captivated.

Unlike many other musical genres that are based on specific ideologies such as hard rock, heavy metal, and punk, pop music is solely based on emerging trends.

<https://acoustable.com/what-are-the-characteristics-of-pop-music/>

Grime music

Grime, a UK-based genre which draws in elements of reggae, dance and rap music, developed around 2002 in London, evolving from the club music of the time, predominately Jungle and UK Garage.

https://artsandculture.google.com/exhibit/shutdown-how-grime-music-took-over-the-uk-museum-of-youth-culture/lQJCf7_65OEKJw?hl=en

For Grime, at its earliest stage, the music was made, shared, and followed by a core group of people who resided in London's inner cities that were experiencing fast social change, that is, gentrification.

Grime transitioned from Ag to S phases through its connection to the Garage raving scene (initially—becoming Grimy/Dark Garage, Sublo). However, its ideology was different (Lester, 2010). Technologies of pirate radio and Bluetooth, entrepreneurial “on road” activities such as selling and/or distributing CDs and eventually the Internet, assisted this transition. Subculturally, its institutions and practices were closely connected to Garage.

<https://journals.sagepub.com/doi/full/10.1177/1609406918797021#bibr30-1609406918797021>

What Does Grime Sound Like?

The Grime sound, often compiled of electronic sounds, is typified by synths of the 80s, PlayStation and video game music (Palma's & Von Busch, 2008; Wilson, 2016), in addition to the complex programming often found in Jungle music (Bradley, 2012). Grime is typically characterized by music that is typically four beats to a bar and comprising of 8 or 16 bar cycles. It is one of the reasons why Grime was unofficially called 8 bar or 16 bar very early on (Grime, 2012).

<https://journals.sagepub.com/doi/pdf/10.1177/1609406918797021>

Grime, particularly early Ag Grime, has lo-fi quality sounds; this means the sounds are not crisp or clearly defined; listeners are unable to trace sounds to a specific location or source. This quality and rawness has been likened to Punk (Machin, 2010; Reynolds, 2007). It is also resultant from the low-end technology used to make the music. Grime includes the juxtapositions of intense heavy baselines, (i.e., low frequencies; Bradley, 2012; Henriques, 2011; Sullivan, 2013) and vastness of space with futuristic and “nonmusical” sounds. Another key feature of Grime is its tempo. It has an average tempo of 140 bpm (Grime, 2012), which is at the faster end of the musical tempo spectrum. MCs

“chat” or “spit” over a beat with relentless velocity in a similar style to Reggae Dub toasting or American MCs rapping.

To evaluate Grime more fully than is outlined in the current literature and the public domain and begin applying the MDA framework, I first unpack two elements within the framework:

<https://journals.sagepub.com/doi/pdf/10.1177/1609406918797021>

1. Rap and Hip-Hop

Respondent data highlighted American rap music and hip-hop culture as influential contributors to Grime; particularly with regard to the lyricism, clashing/cyphering, or the entrepreneurial business element to the music. This connection may be due to the significant amount of American hip hop, rap, and RnB entering mainstream British music charts through cultural imperialism (Rose, 1994). Hip hop has the elements of DJing, MCing, The Knowledge, graffiti, and break dancing. Grime adopts the MCing element and elements of The Knowledge in some cases, alongside the DJing element.

The Britishness of Grime, and therefore its uniqueness, was outlined by respondents. Genealogically, the lyrical/oratory element of Grime appeared to be the main factor that respondents used to make links between the two genres. Sociological elements from rap and hip hop culture, for example, cyphering and spectating were also mentioned.

<https://journals.sagepub.com/doi/pdf/10.1177/1609406918797021>

One of hip hop's most influential breakthroughs is "sampling." This technique involves using a digital device called a sampler to capture a portion of an existing musical recording—from a two-second snare drum fragment to a fraction of a Coltrane solo to the

entire chorus of a soul classic which is then looped repeatedly in the creation of a new song.

The sampling explosion that occurred in the late 1980s shook the music industry in many ways. The courts established that a song could not be sampled without its owner's permission, requiring musicians to purchase the rights to the works they wanted to sample, often for exorbitant prices. This precedent dramatically increased the values of the back catalogs of many musicians, especially funk, soul, and disco acts, which hip-hop artists sought for thumping basslines or catchy vocal hooks. Although some critics complain that reusing a portion of another song demonstrates a lack of creativity, sampling has become a common aspect of songcraft across many musical genres.

<https://www-proquest-com.ezproxy.uwtsd.ac.uk/docview/223594673?OpenUrlRefId=info:xri/sid:primo&accountid=130472>

Their Characteristic music by David Brown (essay).

Salaam is an early reminder that their lyrical talent is just as powerful against a slower beat, and the track includes the first of numerous tributes to Cadet, Krept's cousin who died in a car accident earlier this year.

<https://www.standard.co.uk/culture/music/krept-and-konan-revenge-is-sweet-review-a4276176.html>

Chad Hugo studio sos

The latter is also Chad Hugo's personal studio, and is filled with his seemingly infinite collection of Moog and other vintage synths. The monitoring arrangements could be described as eccentric: Studio A has JBL PA speakers with a pair of 18-inch subs under

the console, for what Coleman calls "serious SPL" mix referencing. Hugo has small Genelecs as mains in studio C, and all rooms share several pairs of Yamaha NS10, Mackie and Proac nearfields. Hovercraft also has a new Studio Network Solutions system, with each studio connected via fibre-optic cables to a 15-drive RAID array.

<https://www.soundonsound.com/people/recording-neptunes>

Trap Kick

KICK

When choosing your kick, you want to make sure it's in the same key that you're writing in. A quick and easy way to do this is to drop a tuner or an EQ on the same track as your kick, hit play, and see where the largest peak is (if you're going the EQ route).

That's the fundamental note of your kick. The general rule of thumb here is to make sure the kick is tuned to the same key you're working in. Meaning, if you're writing in F Minor, your kick's fundamental should be the note F.

It's also important to have good mid-range frequencies on the kick, also known as the "knock", so that it will cut through the booming 808's in your song.

This is extremely important as these two elements will be blended together.

The kick/808 combination is absolutely necessary when working in this style. It's one of the key features that really stands out in the trap genre.

<https://cymatics.fm/blogs/production/how-to-make-trap-music>

Trap soul

By 2015, trap had become an incredible commercial force, with multiple trap songs crossing over to mainstream audiences. Additionally, trap instrumentation became influential in [Pop](#) music, initially in independent releases such as [Purity Ring's](#) 2012 [Shrines](#) and crossing over to hugely successful pop stars such as [Rihanna](#) and [Katy Perry](#) by 2013. In the late 2010s, sounds derived from trap, most prominently including fast hi-hats, are very common in pop music as a whole. Trap has also been influential in [Contemporary R&B](#), particularly in [Alternative R&B](#). Major alternative R&B artists such as [The Weeknd](#) often use trap-derived instrumentation as well as collaborating with trap artists such as Future. Other artists such as [Bryson Tiller](#) and [Post Malone](#) fuse alternative R&B and trap, resulting in a style sometimes called "trap soul."

<https://rateyourmusic.com/genre/Trap/>

In Trap Soul's case, it's taking the modern production values of today; Trap-style percussion, booming 808's and bass-driven elements plus explicit lyrics alongside versatile and distinctive singing styles and marrying that with the soulful vibes of latter-day R&B. Artists such as Tory Lanez, T-Pain, Fivio Foreign, Ty Dolla \$ign and Rich the Kid continue to exemplify this style and push the boundaries of the Trap Soul foundations.

<https://primeloops.com/blog/blog/post/slug/the-emergence-of-trap-soul/>

Trap Soul, a budding genre of music, has been very prevalent among many emerging artists of the Twenty First century. But is it a form of R&B or is it its own genre of music? According to **BET.com** *Trap Soul* is "A new genre of soul that was created in the

21st century, that infuses soul, rap and R&B.” By definition it is in fact its own genre, but within this definition there is one key word; RAP. “Trap” is a form of rap, so by definition “Trap Soul” should actually be called “rap soul.” The definition suggests that all forms of rap, soul, and R&B banded together, is qualified as Trap Soul.

Rap is a style of popular music, developed by disc jockeys and African Americans in the late 1970’s and the genre, recently celebrated its 44th birthday. Although *Trap Soul* is its own genre, its foundation of R&B, soul and rap has been around for years. But trap music is a newer form of rap. A couple of artists who have popularized the Trap Soul genre, are **Bryson Tiller, Ty Dolla \$ign, Tory Lanez** and **Jacquees**.

<http://theblackjuice.com/2017/08/16/trap-soul-rb-or-its-own-genre-2/>

808 Saturation send

Another unique way of processing your bass would be to construct a send or return where you’ve placed a frequency-splitting EQ on it alongside a saturator to add upper harmonics.

Look at the pictures below. Here, we’ve created an effect rack (in Ableton) and set one chain up as a high pass to cut out the lower frequencies (Below 100hz) and another as a low pass (Cut everything above 100hz).

Simply mute the lower frequencies by making sure the little speaker icon is greyed out and place your favorite saturator onto the high pass EQ and voila! Send your sub track to this return, and experiment with the amount of saturation and input gain you throw at it.

This will help your sub cut through and allow it to be heard through smaller speakers so your booming sub will still be perceived even when the speakers don’t extend to the lower part of the frequency spectrum.

If you want to see how to construct or hone in on the right sound for your 808, check out this [video](#)!

Finding the right 808 is an important step when creating a trap song, but now you'll have choose the right kick and snare.

This can often make or break your track, so the next section will go over some tips that'll help you make tough decision.

<https://cymatics.fm/blogs/production/how-to-make-trap-music>

Parallel Compression

Parallel compression was developed as a means to an end. The vast majority of compressors are “downward” in action. This means that they work by reducing the peaks in source material. Parallel compression, on the other hand, was designed to act as a form of *upward* compression. In this case, the dynamic range is reduced not by squashing the peaks, but by bringing up the quietest parts in the material, adding greater detail and excitement to a track. You'll frequently hear of parallel compression used on drum busses, vocals, or bass guitar, though its uses are truly up to the engineer!

How Does Parallel Compression Work?

As a form of upward compression, parallel dynamic processing takes advantage of human hearing in a clever way. Our ears are sensitive to loud sounds being suddenly reduced in volume, but not as sensitive to quiet sounds being increased in volume. When we use parallel compression we're capitalizing on that key difference in our hearing. We're bringing up the quieter parts of a performance while retaining its transients.

<https://producelikeapro.com/blog/parallel-compression-explained/>

The key to setting it up properly is to set the compressor aggressively. This means low thresholds and oftentimes high ratios for ample amounts of gain reduction. A super-fast attack is preferable, and slower releases tend to work well.

Of course, you can get some pretty outrageous results at 2:1 if the threshold is low enough. Increasing the ratio will add more “pump,” “choppiness,” and distortion, which is either a good or bad thing depending on what you’re trying to achieve. As usual, the key here is to experiment. No two mixes are alike, so what typically works might not always apply. Remember that a low threshold, fast attack, and slow-ish release is a good starting point, though.

<https://producelikeapro.com/blog/parallel-compression-explained/>

Vox effects 1

Mike Dean; “[Decapitator](#) made my 808 kicks on Desiigner’s ‘Timmy Turner’ growl and gave them great presence in the mix. Love it.”

<https://www.soundtoys.com/artist/mike-dean/>

Iwan Van Hetten

Quote from lecture at ACM Birmingham

“By adding series of a stereo delay set to 1/32 dotted delay time, followed by a reverb with a fast decay time of around four seconds and fast pre delay of around five – ten milliseconds,

This adds a boost of presence to the vocals and gives it a certain shimmer.”

(Van Hetten, 2019).

Abbey road reverb trick

Regardless of whether the reverb was from one of Abbey Road's fine chambers or one of their plates, the secret is in the high and low-pass filters placed on the reverb send. These were set to roll-off everything below 600Hz and above 10kHz, since physical reverb tends to have trouble with low and very high end frequencies. A lot of low end on the verb tends to muddy everything up as well, with no audible benefits.

While there might have been a real necessity to use a bandpass filter set to those frequencies back in the day, rolling off everything below 600Hz and above 10kHz still works well today regardless of what kind of verb that you're using, whether it's a piece of hardware or in-the-box. Be sure to put the filter on the send before it hits the reverb though, since it will sound quite a bit different if placed in the return path (not as good, in my opinion.)

<http://bobbyowsinski.blogspot.com/2010/04/secret-of-abbey-road-reverb.html#axzz6g4iavb7j>

Side chain compression

Trick #4: Create This Classic EDM Sound

There are a few ways to create that typical electron-house dance sound. Artists like Daft Punk and Eric Prydz pioneered this technique, but modern producers like deadmau5 use it too.

The basis of this trick is that the synths duck when the kick drum hits, and slowly come back up in volume. This creates a rhythmic pumping effect.

You can even go as far to compress *everything* except the kick. The entire track pumps every time the kick drum hits.

Create a new stereo aux/effects channel and route everything you want to compress to this channel by changing the outputs. Send all of the synths, or just the bass synth, or just the pad synth... or everything.

Use a low threshold so every kick drum hit triggers the compressor, and adjust the ratio until 5dB of gain reduction is applied. This is just a starting point – you can adjust the threshold and ratio to make the effect more prominent by applying more gain reduction. Use a fast attack below 2ms, and apply as much makeup gain as necessary to balance the mix again.

Now, the release time is where the magic happens. This is where you control the rhythm and timing of the effect.

The effect is best timed to a quarter note. This means the kick hits on beats 1 & 3, but the sidechained compressor stops clamping down on beats 2 & 4. This creates the typical syncopated rhythm that is associated with this sidechaining technique.

You can figure this out with the following equation:

$60,000/\text{BPM} = \text{one quarter note in milliseconds.}$

If the BPM of the track is 120, then a quarter note is 500ms ($60,000/120=500$).

If the BPM of the track is 200, then a quarter note is 300ms ($60,000/200=300$).

You can also use [this calculator](#).

Depending on the feel of the track, you might need to double or half that figure. For example, if the track BPM is 120, but the track is mostly in half-time, then 1000ms might work best ($500\text{ms} \times 2$).

This is just a starting point. Tweak from there until you like the feel. There is no right answer, and this is completely subjective.

Although this technique has been abused in house music, try applying it to other genres as an interesting creative effect.

<https://www.musicianonamission.com/sidechain-compression-guide/>