

MTEC 72B: PRODUCING MUSIC WITH ABLETON LIVE

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2021
Units:	4
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Advisory:	Not open to students with credit in MUS 66E.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Description

Producing music with Ableton Live software. Compose, record, mix, improvise, produce and edit music. Study Ableton Live interface, edit audio, use plug-ins, MIDI sequencing and realtime mixing techniques. Compile live sets from audio clips, loops, samples in realtime and create songs in a variety of styles.

Course Objectives

The student will be able to:

- Explain the components of Ableton Live software.
- Analyze the aesthetics of contemporary music production parameters.
- Navigate the Live interface, windows and view options.
- Create MIDI sequences and edit MIDI clips.
- Arrange songs and identify song structures in the Live edit windows.
- Insert effects on return tracks.
- Create an original music production with synthesizers and samplers.

Course Content

- Setting up Ableton Live.
 - Audio preferences.
 - MIDI preferences.
 - Optimizing performance with peripheral equipment.
- Session Views.
 - Live browsers.
 - Live clips.
 - Working with scenes and clip properties.
- File management.
 - Building Live Sets and projects.
 - Importing and exporting Live Packs.
 - Searching for and auditioning clips.
 - Setting up frequently accessed directories.
- Recording and editing MIDI.
 - Preparing to record MIDI.
 - Recording and overdubbing MIDI.
 - Working with alternative MIDI entry methods.
 - Using multiple output virtual instruments.
- Recording and arranging audio.

- Preparing to record.
- Recording in Arrangement View.
- Recording in Session View.
- Reworking clips.
- The mixer.
- Using Ableton Live in live performance.
 - Preparing audio clips with the warp tool.
 - Triggering clips with actions.
 - Using Live as a sound source.

Lab Content

- MIDI.
 - Implementation and drivers.
 - Velocity and aftertouch.
 - Multiple routing assignments.
- Virtual instruments.
 - Layering.
 - Volume matching.
 - Panning.
- Audio.
 - Tempo matching.
 - Warping.
- ReWire.
 - ReWiring secondary applications via insert tracks and bus assignments.
 - Plug-in applications using internal busses affecting external applications.

Special Facilities and/or Equipment

- When taught on campus:
 - 30 Macintosh computers, MIDI keyboards and MIDI interfaces.
 - Video projector and screen.
 - 30 Ableton Live software installs.
- When taught via Foothill Global Access:
 - on-going access to computer with email software and capabilities.
 - Email address.
 - JavaScript enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Graded lab assignments in the operation of the Ableton sequencers
 Tests and problem solving activities using MIDI sequences
 Preparing advanced digital sequences to an industry standard from a set of specifications for application in a MIDI environment, and evaluated from those specifications
 A graded final project that demonstrates acquired skill in creating and mixing a master audio file and producing MP3 copies to an industry standard

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations and classroom discussion of the techniques for producing audio in Ableton Live
 In-class viewing of Ableton Live projects followed by instructor-guided interpretation and analysis

Presentations of major music and post-production projects followed by in-class discussion and evaluation
Demonstration of techniques for recording, editing, and mixing audio in Ableton Live

Representative Text(s) and Other Materials

Kuehnl, Eric. [Ableton Live 101](#). 2019.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. Written critiques and analyses of audio production projects including albums, soundtracks, television, video games and internet multimedia.
- B. Written summaries documenting technical and artistic elements for corresponding submitted assignments and audio projects.
- C. Written proposals, session logs, learning outcomes and reflections supporting submitted musical works and final master recordings.

Discipline(s)

Commercial Music