

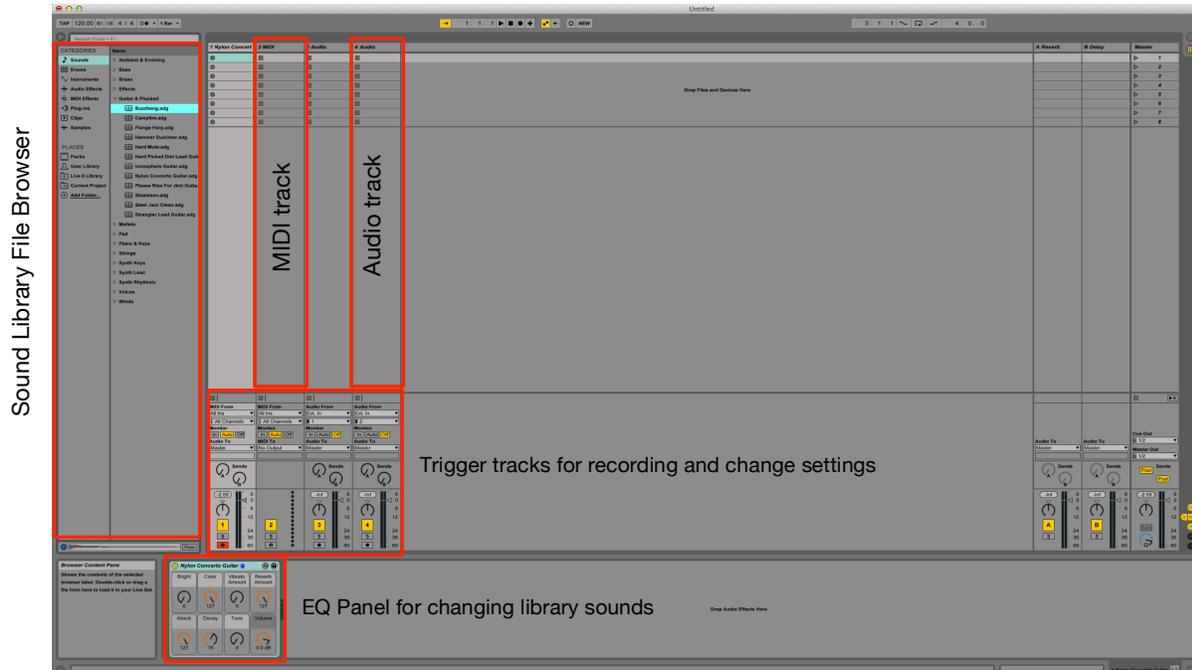


USING ABLETON LIVE 9 LITE

Create professional-quality audio recording and MIDI sequencing on up to 8 tracks.

Opening a new project

1. Open a new Set by clicking on the Ableton icon in the dock.
2. The Ableton Live window opens in “Session View.” Live has automatically created two audio tracks and two MIDI tracks for you.



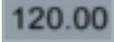
Breaking down the control bar

The small area at the top of Live’s interface is known as the control bar. As its name implies it is meant to control different aspects of Ableton Live. It features a transport panel for controlling playback and recording, a MIDI section, loop settings, a CPU load meter and a hard drive overload indicator (just to name a few).



METRONOME AND TEMPO SETTINGS

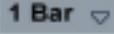
- **Tap Tempo** – **TAP** Have a song or audio file, but not sure what tempo it is? Click this button (or better yet map it to a MIDI key) while rhythmically counting “1 and 2 and 3 and 4” to yourself. Every time you count a number click the tap button. If your timekeeping is decent, you’ll find a close approximation of the tempo.

- **Tempo** –  Use this to adjust the tempo of your overall track. Click and hold this button with your mouse button and drag up to set the tempo higher, and down to set it lower. Alternatively, you can double click this box and enter a number with your keyboard. Make sure you hit enter to commit the tempo.
- **Nudge Up/Nudge Down** –  This handy tool will allow to shift the tempo of your set ever so slightly. Ideal for synchronizing with live musicians, or other sources.
- **Time Signature** –  Change the numerator (the first number) and the denominator (second number) of your time signature. The most commonly used time signatures are 4/4 and 3/4. Feel free to get experimental with signatures like 5/4 and 7/8.
- **Metronome** –  The official timekeeper of Ableton Live. To use it, simply activate it by clicking on it. Next, hit play on the transport panel, and you'll hear the metronome keeping time for you. You can also right click the metronome to set the amount of count-in bars.

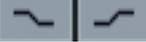
TRANSPORT PANEL

- **Follow** –  This option can only be used in Arrangement View. When your Live set is playing in Arrangement view, use this option to have Ableton Live “scroll” or “page” along while the project plays.
- **Arrangement Position** –  This will change the position of your “play head” by bars, beats, and sixteenth notes (from left to right). Also mainly only used in arrangement view, but can also be used to scrub audio loops in session view.
- **Play/Stop/Record** –  Either click the play button or hit space bar to begin playback in Live. Clicking the stop button (or hitting the space bar during play back) once will stop playback exactly the time you activated it, clicking stop twice will bring you back to the beginning of your arrangement. The record button is not just for recording audio, but will record any automation, record clip launches into arrangement view and any property changes to a clip.
- **Overdub** –  Say you're recording a MIDI performance on a loop. By default, Ableton Live will automatically overwrite any notes you've played once the loop starts over. Live does, however, store all of your takes within the clip. If this option is enabled, Live will simply write all of the MIDI notes with each pass. So, for example, if you play three C notes, and on the next pass, you play three G notes, both notes will play back.
- **Back To Arrangement** –  When playing back clips in Session View, this button will turn red. What this means is that if you have launched 2 out of 5 tracks in Session View and go back to Arrangement View, you'll

notice these tracks have been grayed out. What does this mean? Well, even if you have edited the same clips in Arrangement View, none of that matters, since they are being triggered or looped back in Session View. In short, when you're in Arrangement View, disable this to get accurate playback of your arrangement.

- **Global Quantization Menu** –  Go into session view, drop a clip in, and trigger it. Now immediately after triggering it, try to re trigger the clip by hitting the play button next to it. Notice how it doesn't instantly react when clicked? This is due to Live keeping your clips in sync with each other through global quantization. For example, if you have your global quantization set to 1 bar, it will take a whole 4 counts before your clip is re launched. For anyone wanting to use Ableton Live as a live performance tool needs to get used to these clip launch settings
- **Draw Tool** –  A handy tool that allows you to freehand automation information, and also draw and erase MIDI notes in the piano roll window.

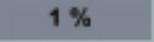
LOOP SETTINGS

- **Loop Start/Punch-In Point** –  This option allows you to change the location of your loop brackets in Arrangement Mode. Just like the Arrangement Position section, this is broken down into bars, beats and sixteenth notes. Great for slightly nudging your loop brackets.
- **Punch-In/Punch-Out Buttons** –  Enable the punch-in button to only start recording once the cursor has reached the beginning of the loop brackets you've set. Enable the punch-out button to stop recording once it's reached the end of your loop brackets. This is great for dropping a performances in and out of certain parts.
- **Enable/Disable Loops** –  Enable the punch-in button to only start recording once the cursor has reached the beginning of the loop brackets you've set. Enable the punch-out button to stop recording once it's reached the end of your loop brackets. This is great for dropping a performances in and out of certain parts.
- **Loop/Punch-Region Length** –  This option will allow you to set the length of your loop brackets. It is organized in bars, beats and sixteenth notes.

MIDI SETTINGS/HARD DISK AND CPU METER

- **Computer MIDI Keyboard** –  Activate this button to use your QWERTY keyboard as a MIDI control. Ctrl + Shift+ K is the short cut for turning it on and off.
- **Key Map Mode Switch** –  With this toggled on, you can map certain parts of Live (knobs, triggering clips, on/off switches, etc) to your

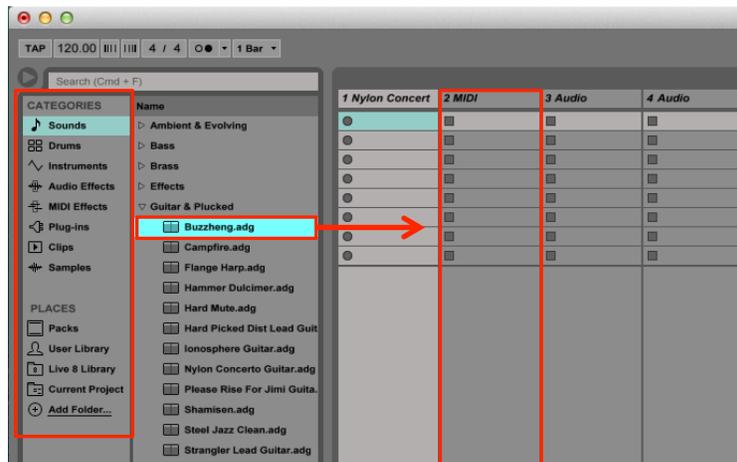
QWERTY keyboard. Once you've entered key map mode, parts of Live will turn orange, these are areas that can be double clicked, then have a key assigned to them. Make sure to exit Key Map Mode before continuing.

- **MIDI Map Mode Switch** –  Pretty much the same thing as Key Map Mode Switch, except this is used map your MIDI controller to certain parts of Live. For example, I have physical knobs on my MIDI keyboard, if I wanted to control the filter cutoff knob on the “Analog” soft synth, I would enter MIDI map mode. When areas of Live have a blue overlay on them, double click the cutoff knob on screen, make an movement with the knob on the MIDI keyboard, and exit MIDI map mode. Note: you need to enable the “remote” section under the MIDI preferences.
- **CPU Load Meter** –  Depending on how powerful your computer is, you can only have so many things going on in Live at once. Some computers can handle 2 effects and 1 soft synth, while others can handle hundreds. Keep an eye on this meter, and if you get audio drop outs and glitches, you may be pushing your processor too hard.
- **Hard Disc Overload Indicator** –  Just like your CPU, your hard disk can be overloaded as well. This usually lights up when you have too many files playing at once. Once again, depending on your hardware, some computers can handle more than others.

Controlling and recording software instruments with the Alesis QX25 MIDI Keyboard

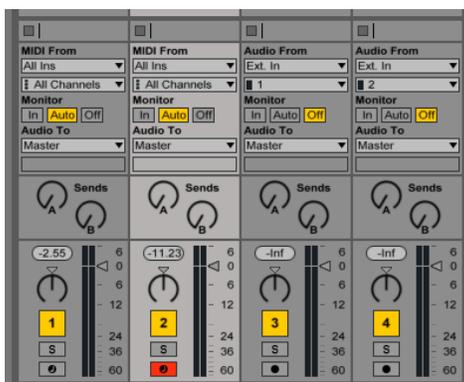
- Connect the keyboard to the Mac (via USB) and make sure the power switch is set to USB on the back panel of the keyboard.
- Start Live. The program will automatically recognize the keyboard.
- Under **Categories** in the file browser on the left side of the page navigate until you find a desired software instrument, or sound collection in the Live sound library.
- Drag the file name of the sound you have selected and drop it in an open MIDI track.
- Play a note on the keyboard-you should hear it through the headphones, or speaker.
- Use the EQ panel at the bottom left of the screen to change the tone and volume of your MIDI sound.
- Trigger tracks for recording and change settings in the panel directly under each track

Navigate “Categories” of instruments and sound to control.



Drag and drop sound file into MIDI track.

Trigger tracks for recording and change input settings.



Change the settings of the current MIDI sound with the EQ panel at the bottom left of the screen.



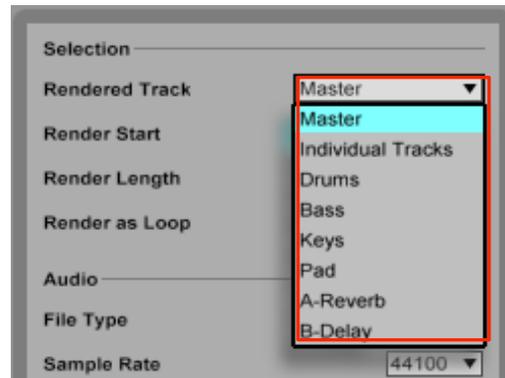
Saving and exporting an audio file

The File menu's Export Audio/Video command allows you to export Live's audio output as new samples. The resulting files can be used to burn an audio CD for listening purposes or a data CD, which could serve as a backup of your work or be used with other digital audio applications. You can also upload your exported audio files directly to your SoundCloud account.

Selection Options

The Export dialog's Rendered Track chooser offers several options for which audio signal to render:

- **Master** — the post-fader signal at Live's Master output. If you are monitoring the Master output, you can be sure that the rendered file will contain exactly what you hear.
- **Individual Tracks** — the post-fader signal at the output of each individual track, including return tracks and MIDI tracks with instruments. Live will create a separate sample for each track. All samples will have the same length, making it easy to align them in other multitrack programs.
- **(single tracks)** — the post-fader signal at the output of the selected track.



The other Selection fields determine the start time and length of the exported material:

- **Render Start** — sets the position at which rendering will begin.
- **Render Length** — determines the length of the rendered sample.
- **Render as Loop** — If this is activated, Live will create a sample that can be used as a loop. For example, suppose your Live Set uses a delay effect. If Render as Loop is on, Live will go through the rendering process twice: The first pass will not actually write samples to disk, but add the specified delay effect. As the second pass starts writing audio to disk, it will include the delay “tail” resulting from the first pass.

Tip— a fast way to set both the Render Start and Length values is to select a range of time in the Arrangement View prior to invoking the Export Audio/Video command. But remember — a rendered audio file contains only what you heard prior to rendering. So, for example, if you're playing back some combination of Session View clips and Arrangement material, then that is what will be captured in your rendered file — regardless of which view is active when you render.

Audio Rendering Options

The Export dialog offers several audio rendering options:

- **File Type, Sample Rate, Bit Depth** — These options specify the type of sample to be created. Note that your choice of sample rate works as follows: if you select a sample rate equal to or higher than the rate you're using in your project (as set in the Audio tab of Live's Preferences), Live will export in a single step, at the sample rate you've chosen in the Export dialog. If you export at a sample rate that is lower than your current project sample rate, Live will first export at the current project sample rate and then downsample the file in a second step using a high-quality process. Note that this may take a few moments.
- **Dither Options** — If you are rendering at a bit depth lower than 32-bit, choose one of the dither modes. Dithering adds a small amount of noise to rendered audio, but minimizes artifacts when reducing the bit depth. By default, Triangular is selected, which is the "safest" mode to use if there is any possibility of doing additional processing on your file. Rectangular mode introduces an even smaller amount of dither noise, but at the expense of additional quantization error. The three Pow-r modes offer successively higher amounts of dithering, but with the noise pushed above the audible range. Note that dithering is a procedure that should only be applied once to any given audio file. If you plan to do further processing on your rendered file, it's best to render to 32-bit to avoid the need for dithering at this stage. In particular, the Pow-r modes should never be used for any material that will be sent on to a further mastering stage — these are for final output only. (Please note that the Pow-r modes are not available in the Intro and Lite Editions.)
- **Create Analysis File** — If this is activated, Live will create an .asd file that contains analysis information about the rendered sample. If you intend to use the new sample in Live, check this option.
- **Normalize** — If this is activated, the sample resulting from the render process will be normalized (i.e., the file will be amplified so that the highest peak attains the maximum available headroom).
- **Convert to Mono** — If this is activated, Live will create a mono file instead of a stereo file.
- **Upload Audio to SoundCloud** — If activated, a helper application will launch that will allow you to upload your exported audio file to SoundCloud.

