

Synth Pop Mixing

Every effect on all fourteen tracks, and where each track goes on its way to the master. The pans are set. The levels on top of that are yours.

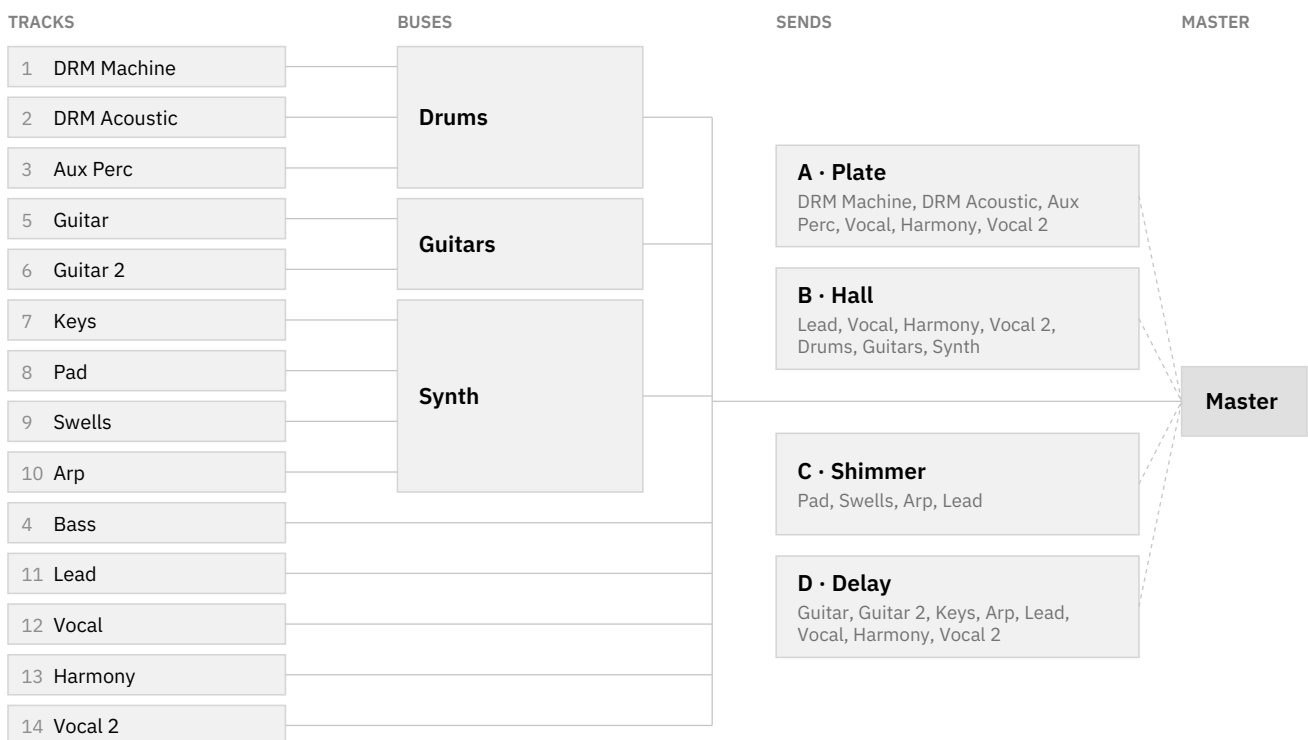
The Ableton template on the session page is wired this way already, and the session you download arrives on it with the song in place. To work from your own template, drop each song's plain MIDI into it instead. Live throws controller data away when it imports MIDI, so the filter sweep and the swell come through only in the session. Any other DAW keeps them, so take the PDF above and build the same routing there.

Insert. Amp, EQ, compression, saturation, chorus, tremolo and filter change the sound itself, so they go on the track.

Send. Reverb and delay go on shared returns, so every part sits in the same room.

Signal Flow

Each track goes into its bus, or straight to the master where it has none, and every bus goes into the master with the sends beside them. A dashed line is a return, so it's the room coming back rather than the part.



Three buses, and each one is a group that has to sound like one thing. Drums is the rhythm floor, and you glue the machine, the acoustic kit and the percussion or they never sound like one musician. Guitars is just the pair summed, so the two takes move as one part. Synth is Keys, Pad, Swells and Arp sitting as one bed, which is why the EQ there shapes the bed rather than any one of them.

The bass and the lead go straight to the master instead. A bus around a single channel gives you a fader and no decision, and what the bass has to work out is where it sits against the kick, which is a level and EQ question rather than a routing one. The lead is the part you ride by hand, and a shared compressor argues back every time you move it.

Tracks 1 and 2 are one groove for two kits, a drum machine and an acoustic kit, and both arrive written in full. The machine is the kit this genre runs on, so track 2 arrives muted. Unmute it to layer the acoustic kit under the machine, or mute track 1 and let track 2 play alone. The crash lives on the machine here, and the acoustic kit strikes its own only in a bar the machine rests, so copy the crash notes over from track 1 before you run it alone.

Track Inserts, Pans and Sends

Every effect the template puts on a track, in the order the signal hits them, and the colour says what kind of effect each one is. The pans don't move, because the two guitars are written as a hard-panned pair and closing that up collapses the part. Beside them is how much each track sends to returns A to D. There are only five levels, 0, -6, -12 or -18 dB, or off, and each is the whole number the template ships with, so you can read one off here and type it straight into Live's send field.

	TRACK	PAN	A Plate	B Hall	C Shimmer	D Delay	INSERTS
1	DRM Machine	Center	-12	.	.	.	None
2	DRM Acoustic	Center	-6	.	.	.	Comp
3	Aux Perc	±40	-12	.	.	.	EQ
4	Bass	Center	.	.	.	.	Comp → EQ → Saturation
5	Guitar	Left 100	.	.	.	-6	Amp sim → EQ
6	Guitar 2	Right 100	.	.	.	-12	Amp sim → EQ
7	Keys	Right 25	.	.	.	-12	Auto Filter → Auto pan → Chorus → Saturation → EQ
8	Pad	Center	.	.	-12	.	Auto Filter → Chorus → EQ
9	Swells	Center	.	.	0	.	Saturation → Utility
10	Arp	±60	.	.	-12	-6	Auto Filter → EQ
11	Lead	Center	.	-6	-12	-6	Comp
12	Vocal	Center	-6	-12	.	-6	Comp → EQ → Widening
13	Harmony	Left 20	-6	-12	.	-6	Comp → EQ → Widening
14	Vocal 2	Right 20	-6	-12	.	-6	Comp → EQ → Widening

Buses and Returns

The same reading for the three buses, the four returns and the master, in the order the signal meets them. The buses feed the returns too, on the same five levels.

BUS OR RETURN	A Plate	B Hall	C Shimmer	D Delay	INSERTS
Drums	.	-18	.	.	Bus compressor → Saturation → EQ
Guitars	.	-6	.	.	EQ → Bus compressor
Synth	.	-6	.	.	EQ
Bass, no bus					None
Lead and the guides, no bus					None
A • Plate					Plate → EQ
B • Hall					Vintage hall → EQ
C • Shimmer					Shimmer → EQ
D • Delay					Synced delay → EQ
Master					Limiter