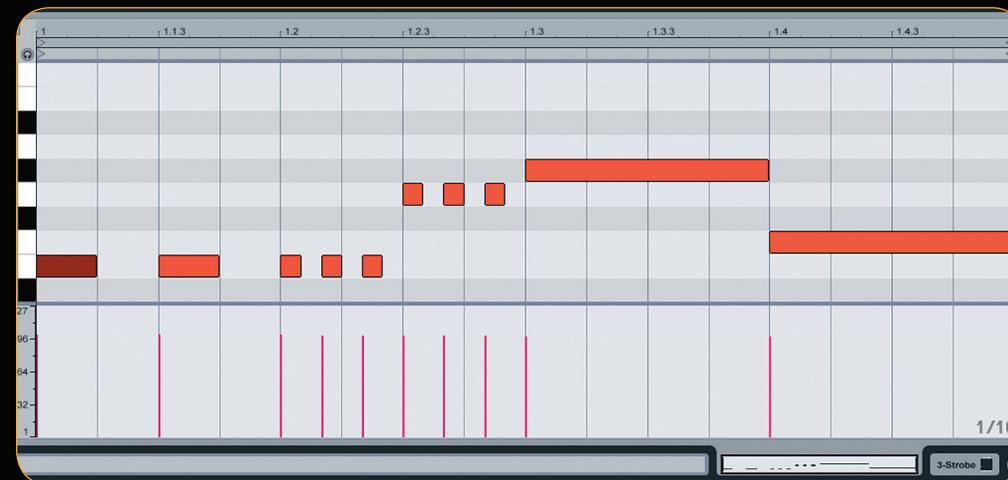


/walkthrough electro

Up-front electro-house bass sounds are loud and proud, taking equal inspiration from rhythmic and lead bass styles. Swing can be used to add more bounce and sidechain compression is used aggressively for added pump. A good synth is a prerequisite for authentic electro tones. Choose one with multiple oscillators and modulation sources. Try creating riffs with call and response lines, and juggle these between two or more synths to create variations on the hook.

Use the LFO to modulate the filter cutoff point and create tempo-driven wobbles that cut across the groove. To help keep things tight, ensure that the LFO is set to re-trigger with each new note and that it is bpm-synced.

It's also worth experimenting with the LFO phase and polarity/direction parameters as this can help tighten up or change the feel of the rhythm pattern – especially when using ramp and sine waves. In electro you will spend as much time fine-tuning the filter parameters as you will creating an original hook. And you won't stop when you've got the killer line: electro basslines rarely stay the same for long. Instead they keep changing, with ongoing automation of both the modulation depth and LFO rate throughout the track.



1 The key to a juicy electro-house bass starts with several stacked oscillators. Mix a saw wave with a sine wave an octave below and a square wave an octave higher. Then mix in some white noise to dirty it up and help it cut through the mix. Don't overdo it though as the bass will become too aggressive and trashy.



2 Set the amp envelope to minimum attack, decay and release, and maximum sustain. Select a low-pass filter and set the cutoff point to around 33%. Add some filter envelope modulation. Set the envelope to fast attack, medium decay, minimum sustain and fast release. This produces a nice chunky, throbbing bass sound.



3 Add extra interest by modulating the filter with the LFO. Choose an upwards ramp with a rate of 1/16th. Set the LFO to re-trigger on key press and increase the modulation depth to get a bubbling rhythm. Sometimes the LFO just doesn't fit with the groove: if it doesn't try changing the LFO phase from 0 degrees to 90, 180 or 270.



4 Remove the lowest frequencies with a low-cut filter, starting at 20–30Hz and working up until the sound gains clarity. Carve out a small notch around 200–500Hz. If the bass needs extra density boost around 60–70Hz. Squeeze it together with some compression, with fast attack, medium release and a 10:1 ratio.