

HEY. I'M KATIE PIEDRA, AND YOU'RE LISTENING TO THE SOUND OF STUFF. IN THIS PODCAST, I TAKE MY SOUND DESIGN TO A DIFFERENT LEVEL THAN I TYPICALLY DO, AND ATTEMPT TO MAKE MUSIC OUT OF CERTAIN INSTRUMENTS OR CONCEPTS. NOW THIS HAS BEEN MY MOST CHALLENGING PROJECT YET, AS IT'S THE LAST ONE AND I WANTED TO MAKE IT THE HARDEST FOR MYSELF, AND WHEN I RANDOMIZED TO GET THE RANDOM MUSIC OR CONCEPT, I GOT MUSIC ITSELF AS THE RANDOM OBJECT. LIKE, I GOT AN MP3 PLAYER, AND I DON'T THINK I CAN REALLY EMULATE AN MP3 PLAYER, BUT I CAN CERTAINLY EMULATE MUSIC. AND I THOUGHT THAT WAS REALLY FITTING CONSIDERING WHAT I DO IN THIS PODCAST IS MAKE MUSIC, SO I TOOK ADVANTAGE OF THAT.

ALSO I WANTED TO TAKE ON A DIFFERENT GENRE THIS TIME, SO I CHOSE RAP. WELL KINDOF - I GUESS IT'S PITCHED RAP - BUT IT TECHNICALLY NOT SINGING EITHER? SO YOU MAKE OF THAT WHAT YOU WILL.

AT FIRST I TRIED TO MIX TWO SEPARATE SONGS TOGETHER AS TO MAKE THE MUSIC PART MORE CHALLENGING...

[MUSIC IN: SOUNDBITE]

BUT EH, IT DIDN'T EXACTLY WORK OUT. SO INSTEAD, AFTER SEVERAL WEEKS OF FRUSTRATION, I TOOK ON JUST ONE SONG - BUT I CHALLENGED MYSELF TO MAKE IT THE BEST ONE YET. SO IN ORDER TO CHALLENGE MYSELF AS FAR AS THE RANDOM OBJECT, THE GENRE, AND THE ACTUAL SONG, I CHOSE CLOUT COBAIN BY DENZEL CURRY. UH, THE DECISION WAS INSPIRED A LOT BY A FRIEND OF MINE, BUT ALSO I REALLY JUST LIKED THE SONG AND THOUGHT IT WOULD BE A DIFFICULT PROJECT TO TAKE ON.

NOW THERE IS A SECTION OF THIS SONG THAT IS UNPITCHED, SO I DECIDED TO BRING IN A FRIEND OF MINE, JOSH APPLETON, TO RECORD 16 ORIGINAL BARS FOR THE ACTUAL SONG. WHICH ONLY ADDED ONE MORE TROUBLESOME CONCEPT TO THE SONG. I ALSO GOT HIS OPINION ON THE ACTUAL TRACK, SINCE HE PRODUCES BEATS OF HIS OWN, BUT WELL TALK ABOUT THAT LATER. AND SO WITHOUT FURTHER ADO, I PRESENT TO YOU CLOUT COBAIN BY DENZEL CURRY, ARRANGED BY MYSELF. ENJOY.

[MUSIC IN: CLOUT COBAIN]

AND THAT WAS MY COVER OF DENZLE CURRY'S CLOUT COBAIN. SO, IN ORDER TO MAKE THIS SONG, I ACTUALLY HAD TO USE 8 SEPARATE TRACKS IN ADOBE AUDITION, WHICH WAS QUITE THE TASK TO TAKE ON. BECAUSE, USUALLY I CAN JUST GET AWAY WITH 4 OR 5 TRACKS AND KIND OF MELD MULTIPLE PARTS OF THE SONG TOGETHER IN EACH TRACK, BUT BECAUSE THE SONG WAS SO COMPLICATED TO BEGIN WITH, I ENDED UP HAVING TO USE 8 SEPARATE TRACKS AND KEEPING EACH PART OF THE SONG SEPARATE. SO I COULDN'T JUST DO THE MELODY AND THE COUNTERMELODY IN THE SAME TRACK FOR EXAMPLE, I HAD TO KEEP THEM IN SEPARATE TRACKS.

HONESTLY, IT WAS A PAIN, BUT I ALSO WANTED TO KEEP EACH SECTION OF ITSELF TRUE TO ITSELF. ADDITIONALLY, I WANTED TO KEEP EACH NOTE INDIVIDUAL RATHER THAN MERGING THEM TOGETHER AS I USUALLY DO. SO, IN TURN THERE WERE EIGHT TRACKS. ONE WAS FOR THE MELODY...

[MUSIC IN: MELODY]

ONE FOR THE COUNTERMELODY...

[MUSIC IN: COUNTERMELODY]

THREE TRACKS LAYERED TOGETHER FOR THE CHORD PROGRESSION...

[MUSIC IN: CHORD PROGRESSION]

ONE FOR THE BASS DRUM...

[MUSIC IN: BASS DRUM]

AND THE LAST TWO TRACKS ARE PRETTY INTERESTING, SO ONE OF THEM I USED FOR A SNARE DRUM, BUT I ALSO USED IT FOR A CAN OPENING EFFECT, BECAUSE IN THE SONG, I'M NOT EXACTLY SURE WHAT IT IS DENZEL'S TRYING TO SIMULATE I'M GUESSING IT'S ONE OF TWO THINGS IF I HAD TO GUESS. BUT THERE'S A CERTAIN SOUND EFFECT THAT I'LL PLAY FOR YOU HERE...

[SFX IN: CAN OPENING]

THAT EITHER SOUNDS LIKE A JAR OF PILLS RATTLING OR A CAN OPENING, LIKE A BEER CAN OPENING OR SOMETHING LIKE THAT. AND I CAN ONLY DESCRIBE THAT SOUND AS KIND OF JOLTING AND I WANTED TO INCLUDE IT. I DIDN'T WANT TO JUST LEAVE IT OUT. AND IT MADE SENSE TO PUT IT WITH THE SNARE DRUM, SO I LEFT IT WITH THAT.

[MUSIC IN: SNARE]

AND LASTLY, THE FINAL TRACK WHICH IS THE MOST INTERESTING ONE TO ME, I USED FOR INTENTIONAL DISTORTION.

[MUSIC IN: DISTORTION]

SO, I'VE NEVER USED INTENTIONAL DISTORTION IN ANY OF MY PIECES BEFORE, BUT IT SEEMS SO FITTING BECAUSE OF HOW MUCH THE BASS VIBRATES IN THE ORIGINAL PIECE. LIKE, AGAIN I'M KIND OF GOING BACK TO A FEW MOMENTS I'VE HAD WITH MY FRIENDS AND MYSELF JUST SITTING IN A CAR. THE FRIEND THAT INSPIRED THIS, HE HAS AN ENHANCED SUBWOOFER IN HIS

CAR, AND IT RATTLES HIS LITTLE HYUNDAI. IT'S THE FUNNIEST THING EVER SO I WANTED TO KEEP THAT IN, BUT I CAN'T EXACTLY MAKE MY SONG RATTLE YOUR CAR. SO I DECIDED TO INCLUDE DISTORTION FOR THAT REASON.

CREATING ALL EIGHT TRACKS WAS DEFINITELY A BIT OF WORK, IT TOOK QUITE A FEW WEEKS. HOWEVER, ASIDE FROM THE TIME CONSUMPTION THE ACTUAL CREATION OF THE MELODY, THE COUNTERMELODY AND THE CHORD PROGRESSION WASN'T TOO DIFFICULT THANKS TO THE INTERNET. I WAS ABLE TO LOOK UP A LOT OF WHAT I NEEDED. DESPITE THIS THOUGH, IT WAS STILL QUITE A TASK BECAUSE EVERY SINGLE SOUND IN THIS PIECE HAD TO BE RECORDED BY ME.

WELL I GUESS IT DIDN'T HAVE TO BE ALL ME, I JUST KIND OF CHOSE TO DO THAT AS MY WAY OF GOING OUT, BECAUSE THIS IS MY LAST PROJECT WITH WHJE. BUT I WANTED TO DO IT MYSELF WITHOUT THE HELP OF FREESOUND.ORG THIS TIME. AND THESE SOUNDS, THE MARIMBA NOTES YOU HEAR IN THE MELODY AND THE COUNTER, AS YOU'VE HEARD FROM PREVIOUS PIECES, AS WELL AS THE VIBES FROM PREVIOUS WORKS FOR THE CHORD PROGRESSION. THE BASS WHICH IS A TRUE CONCERT BASS DRUM THAT I SPLICED DOWN AND INCREASED THE REVERB ON, THE SNARE, WHICH IS ACTUALLY A CLIP FROM A HI-HAT. THE CAN OPENING IS LEGITIMATELY ME OPENING A CAN IN A KITCHEN JUST CUT DOWN TO ONLY A SMALL PART OF IT, AND THE DISTORTION THAT YOU HEAR IS JUST THE BASS EFFECT BUT WITH CERTAIN SOUND EFFECTS ON IT IN ORDER TO DISTORT THE SOUND. SO YEAH, NOW YOU KNOW HOW I MADE THE SONG, BUT NOT NECESSARILY WHAT OTHER PEOPLE MIGHT THINK OF THE SONG. SO THIS LEADS ME TO THE LAST PART OF THIS PODCAST, WHICH IS SOME FEEDBACK FROM JOSH APPLETON.

HI, I'M JOSH APPLETON AND I'M A SENIOR AT CARMEL HIGH SCHOOL.

ALRIGHT, SO I KNOW YOU PRODUCE YOUR OWN BEATS, CAN YOU TELL ME A LITTLE BIT ABOUT THAT?

SO I STARTED IN, PROBABLY ABOUT 2014 IS WHEN I STARTED WITH IT, JUST MAKING BEATS FROM DIFFERENT SAMPLES I HAD ON MY COMPUTER. AND I WAS LIKE HEY, I KINDOF LIKE THIS, SO I STARTED INVESTING MONEY INTO IT, LOTS OF MONEY INTO IT, OVER THE COURSE OF A COUPLE YEARS. AND NOW I'M WHERE I AM AND I JUST HAVE THE ABILITY TO BASICALLY DO WHATEVER I WANT WITH IT. I HAVE ENOUGH EQUIPMENT AND ENOUGH KNOWLEDGE THAT I CAN REALLY JUST DO WHATEVER I WANT WITH IT. I UM, I MAKE A LOT OF BEATS FROM SCRATCH AND ALSO I SAMPLE A LOT OF THINGS FOR FUN LIKE I'VE MADE SEVERAL DIFFERENT REMIXES OF SEVERAL DIFFERENT SPONGEBOB SONGS AND STUFF LIKE THAT AND I MADE I WONDERPETS TRAP REMIX JUST FOR FUN.

THAT'S A GOOD TIME, WHAT SOFTWARE DO YOU USE?

I USE LOGIC PRO X.

AND HOW IS THAT?

I THINK IT'S A REALLY EASY SOFTWARE TO USE, ONCE YOU GET THE HANG OF IT. UM, I STARTED IN I THINK IT WAS CALLED MIXCRAFT BUT I ONLY USED THAT FOR LIKE A COUPLE MONTHS AND THEN I TRIED FROOTYLOOPS IM NOT A FAN OF IT. I MEAN I HAVE IT AND I CAN USE IT BUT I'M JUST NOT A FAN OF IT. BUT NOW I'M IN LOGIC PRO X AND THAT'S JUST WHAT I'VE LEARNED TO USE AND IT WORKS WELL FOR ME.

ALRIGHT SO WE OBVIOUSLY USE DIFFERENT SOFTWARE HERE, I JUST USE ADOBE AUDITION, BUT I WOULD STILL LIKE TO KNOW WHAT YOU THINK OF THE SONG EVEN THOUGH WE USE

DIFFERENT SOFTWARE.

ALRIGHT, IT'S ALL THE SAME THING. I MEAN PEOPLE USE DIFFERENT SOFTWARES, I WORK WITH DIFFERENT PRODUCERS, MOST OF THE PRODUCERS I WORK WITH THEY USE FROOTYLOOPS, BUT IT'S ALL ESSENTIALLY THE SAME FILES THE SAME AUDIO FILES, IF ITS MIDI FILES OF WAV FILES OR ANYTHING THERE ALL ESSENTIALLY THE SAME THING. IT'S JUST A MATTER OF THE PLUGINS THAT YOU USE AND THE FORMATS THAT YOU BUT THE AUDIO FILES INTO BUT I MEAN THE WORK STATIONS ARE ALL THE SAME NO MATTER WHAT SOFTWARE YOU USE, SO.

ALRIGHT AND THEN ON A NOT PRODUCER SCALE WHAT DO YOU THINK OF THE SONG? JUST LISTENING TO IT.

WHAT DO I THINK OF IT?

YEAH!

I LIKE IT, I LIKE THAT YOU MADE IT YOURSELF WITH REAL INSTRUMENTS AND YOU RECORDED A REAL INSTRUMENT TO DO THAT. CAUSE NOT A LOT OF PEOPLE DO THAT, A LOT OF PEOPLE GO STRAIGHT TO PRERECORDED SOUNDS, SO I THINK THAT'S REALLY EXCITING THAT YOU WERE ABLE TO DO THAT.

AND KIND OF GOING ALONG THAT NOTE, MY BIGGEST CHALLENGE WAS RECORDING EVERYTHING AND THEN HAVING TO MANUALLY MAKE IT INTO SOMETHING THAT IS USABLE IN A SOFTWARE, SO WHAT WOULD YOU SAY IS THE MOST TECHNICALLY CHALLENGING PART OF PRODUCING SOMETHING FOR YOU?

SO, I USE SOFTWARE INSTRUMENTS WHEN I DO MY BEATS, SOMETIMES I'LL USE DIFFERENT LIVE SOUNDS BUT I LIKE TO USE SOFTWARE INSTRUMENTS. I HAVE PLENTY OF DIFFERENT

PLUGINS THAT HAVE LOTS OF DIFFERENT INSTRUMENTS IN THERE. AND MY THING THAT I STRUGGLE WITH THE MOST IS WRITING THE MELODY CAUSE THAT' JUST INCREDIBLY DIFFICULT. AND SOMETIMES, I'M LIKE, OKAY I'M JUST GONNA START WITH THE DRUMS, AND IT'S EASY TO START WITH THE DRUMS BECAUSE IT'S REALLY SIMPLE, YKNOW IT'S JUST KICKS, SNARES, AND HATS, WHICH IS REALLY SIMPLE. BUT UM, MOST OF THE TIME I'LL START OFF WITH THE MELODY AND I'LL, BEFORE I FIND SOMETHING INTERESTING I'LL GO THROUGH MAYBE 5 OR 6 DIFFERENT MELODIES THAT I'LL JUST COMPLETELY WRITE IT OUT, SCRAP IT, AND WRITE A NEW ONE BECAUSE LIKE YES THIS WORKS BUT IT'S JUST NOT WHAT I WANNA DO RIGHT NOW, SO. WRITING THE MELODY IS DEFINITELY THE HARDEST PART.

YEAH I GET THAT, WHEN I'M MAKING MY OWN – I'VE MADE A FEW ORIGINAL TRACKS, AND THE WORST PART IS THE FIRST TWO WEEKS WHERE YOU'RE JUST SITTING THERE WITH YOU'RE NOTES AND YOU'RE PUTTING THEM INTO WHATEVER YOU WANT - RIGHT...

-AND YOU'RE LISTENING TO IT AND YOU'RE LIKE I HATE THIS, DELETE IT ALL, AND START AGAIN. YUP.

THAT'S THE WORST PART.

I DO THAT TOO OFTEN.

IT SUCKS. UM ALRIGHT THEN GOING BACK TO THIS SONG WHAT WOULD YOU HAVE DONE DIFFERENTLY? BESIDES PROBABLY USE YOU'RE OWN SOFTWARE.

SNARES, SNARES, UM, SNARES, DEFINITELY. BECAUSE YOU HAVE UM, RIGHT NOW I THINK YOU COULD JUST BENEFIT FROM, YOUR DRUMS JUST AREN'T PREVALENT ENOUGH WITHIN THE SONG. LIKE YOU REALLY GET THE MELODY AND EVERYTHING LIKE YOU REALLY HEAR ALL THE

NOTES AND ALL THAT BUT YOUR DRUMS ARE JUST WAY TOO QUIET. YOU COULD BRING THEM OUT MORE AND GET MORE PRONOUNCED SNARE AND SOME BETTER KICKS AS WELL AND UM, I THINK THAT WOULD DEFINITELY BENEFIT YOU THERE.

YEAH THAT'S DEFINITELY TRICKY BECAUSE I USE – I'M LEFT WITH TRADITIONAL CONCERT INSTRUMENTS TO PRODUCE A NON-TRADITIONAL SOUND. RIGHT?

RIGHT?

SO THEN I'M ENDING UP USING A CONCERT BASS DRUM AND SPLICING IT DOWN BASICALLY WHAT I DID FOR THAT CONCERT BASS DRUM YOU'RE LAUGHIN I KNOW IT'S PRETTY BAD. UM I TAKE THE CONCERT BASS DRUM I TAKE IT INTO THE SOFTWARE I SPLICE IT SO THAT IT BEGINS ON THE RIGHT PLACE AND I GO THROUGH EVERY POSSIBLE EFFECT I CAN POSSIBLY THINK OF IN ORDER TO MAKE IT SOUND HOW I WANT IT TO. SO IT'S NOT LIKE I'M GIVEN A LIST OF LIKE BASS DRUMS THAT I WANT TO USE BASS HITS AND THEN I CAN BE LIKE I LIKE THIS ONE, I HAVE TO GO THROUGH AND MAKE IT WHICH SUCKS.

SO DID YOU USE YOUR BASS DRUM FOR YOUR SNARES ON THERE AS WELL?

I USED A HI HAT ACTUALLY FOR MY SNARES.

WHY DIDN'T YOU USE AN ACTUAL SNARE DRUM FOR YOUR SNARES?

DO YOU KNOW HOW MUCH REVERBERATION IS ON A REGULAR SNARE HIT?

YES, BUT YOU STILL COULD'VE WORKED WITH IT.

I COULD'VE WORKED WITH IT I TRIED WORKING WITH IT IT WAS JUST SO NASTY AND MESSY THAT WHEN IT CAME TO CHOPPING IT DOWN IN SUCH A SMALL LIKE SPACE OF TIME IT DIDN'T WORK OUT. SO IT ENDED UP WORKING BETTER TO USE THE HI HATE ALTHOUGH IT DIDN'T



HAVE THE LOWER PITCH THAT I WANTED IT TO HAVE, IT WORKED OUT BETTER TO USE THE HI HAT JUST BECAUSE OF SPACE OF TIME.

IF YOU DO WANNA GET AROUND TO Y'KNOW CHANGING SOMETHING WITH THAT I WOULD SAY GO FOR THE SNARE. AND JUST PUT SOME EQ ON IT AND FILTER OF THE HI END STUFF AND YOU COULD RALLY NARROW THAT SOUND DOWN JUST TO THAT MIDDLE REGION THERE. AND THAT WOULD DO IT FOR YOU. I PERSONALLY BELIEVE THAT IT WOULD DO IT FOR YOU, OR AT LEAST THAT WOULD GET YOU STARTED ON THE RIGHT TRACK.

YEAH AND IT'S ALSO A PERSONAL TASTE THING. CAUSE YOU SAID THE DRUMS WEREN'T ENOUGH? LIKE PREVALENT ENOUGH IN THE TRACK?

RIGHT.

I DIDN'T WANT THE DRUMS TO BE AS PREVALENT IN THE TRACK. I WANTED THE BASS TO BE MORE. I WISH THE BASS COULD BE MORE. BUT OTHER THAN THAT I WAS FINE WITH WHAT IT WAS. BUT OTHER THAN THAT I WAS FINE WITH WHAT IT WAS. SO I DON'T KNOW I GUESS THAT WAS MORE JUST PERSONAL TASTE.

IT IS.

UM...

I'M NOT JUDGING YOU.

NO I KNOW.

I MEAN THIS IS RAP SO YOU GOTTA LIKE TAKE CERTAIN THINGS INTO ACCOUNT.

YEAH.

UH, ANY CLOSING THOUGHTS?

UM, I THINK YOU MATCHED IT UP PRETTY WELL. UM I WAS LISTENING TO IT LAST NIGHT AND I HAD THE ACTUAL SONG GOING AND YOURS GOING AS WELL AND THINGS LINED UP PRETTY WELL YOU GOT ALL THE VOCALS. THE VOCALS WERE PRETTY WELL DEFINED WITHIN THERE AND THEY MATCHED UP PRETTY WELL AND I LIKED THAT. THAT WAS COOL Y'KNOW JUST TO SEE HOW YOU WERE ABLE TO DO ALL THIS DIVERSITY WITHIN THE SONG WITH JUST YOUR MARIMBA SO THAT WAS PRETTY GOOD. UM, DRUMS, DRUMS, DRUMS, DRUMS, DRUMS, THAT WAS THE ONE THING THAT I THOUGHT THE FIRST THING THAT I THOUGHT. UM BUT I MEAN WE ALL HAVE DIFFERENT TASTES Y'KNOW WE ALL HAVE SOMETHING DIFFERENT. BUT I MEAN IF YOU'RE GOING TO COVER A RAP BEAT YOU GOTTA UH, THOSE DRUMS THEY HAVE TO SLAP MAN THEY GOTTA GO HARD.

YOU'RE RIGHT, THEY DO GOTTA SLAP A LITTLE BIT. I DUNNO, I DON'T KNOW HOW MUCH II GOT IT TO SLAP, BUT I'M – FOR WHAT ITS WORTH AND THE TIME THAT I SPENT ON IT I'M PRETTY HAPPY WITH WHERE IT IS.

I AM TOO YEAH.

ALRIGHT.

I THINK YOU DID A GREAT JOB.

THANKS FOR TALKING TO ME.

OF COURSE.

I'M HAPPY TO HAVE YOU ON MY FINAL PROJECT FOR WHJE.

APPRECIATE IT.

YEAH SURE. ALRIGHT THANKS!

THIS HAS BEEN KATIE PIEDRA CLOSING OUT ON THE LAST EPISODE OF THE SOUND OF STUFF FOR WHJE. FOR PREVIOUS EPISODES AND WORK SIMILAR TO THIS GO TO [WHJE.COM](http://WHJE.COM). THANKS FOR LISTENING, IT MEANS A LOT. IT'S BEEN A GREAT RUN AND I'M SO PROUD TO CALL MYSELF A WHJE ALUMNA.