

Liquid Drums production hints by the producer Danya Vodovoz

(Liquid Drums , The Voice 1&2 and Liquid Tumpet)

Welcome to the drum producers paradise.

If you`re a Pop, Soul, Jazz, Hip Hop, House, Lounge, IDM or even Rock producer, this tool could just be what you were looking for.

It`s a new kind of drum sequencer with a unique technologie and function variety that gives your drum beats just the right homogenic and natural colour plus the possibilities to twist and form your beats in any direction you want them to go .

To get a first impression of all the styles and grooves, click on the sounds preview folder Drums B (top right of the liquid instrument).

Choose the styles, breaks, intros and outros you consider relevant for your production, and run through all the groove settings by turning the preview button in the center of the Liquid Drums to >folder.

The tempo automatically syncs to the track tempo of your host sequencer.

The Drums B folder contains all the loops of the Drums A folder in a mixed alternative recorded on analog tape with high class vintage equipment that live played drums really need.

Everytime you`ve chosen a groove or break, drag and drop them into the key assignment area on the right. From here you can re-trigger the loops via a Midi keyboard later.

Once your drum setting is complete you can now record and arrange the loops to your track via Midi. Because the drums were originally played live and lets say you have a production going that is more based on electronic music you would prefer the beats to sound tighter and more straight, for that you should position the quantize knob in the top center of liquid to the right and here you are.

Now you would want to go to more detailed editing of the drums, you could compress the chosen loops for more dynamics and match the colour of the drums to your production through an equalizer reverb etc. (for an example, listen to my Liquid Drums demo “swing it” on the Ueberschall web site), or select the same loops you`ve already chosen in the Drums A folder (the names and numbers are the same) and replace the mixed Drums B loops.

Now you will realize the whole range of possibilities of Liquid Drums: all the folders of Drums A are now sliced into their elements unmixed, edited and splitted into maximum nine single tracks, containing separate sub, kick, snare top, snare bottom, hi hats, ride, crash, low tom and high tom loops of the original mixed groove.

The other thing is that each single loop still contains the natural reflections of the other drum instruments played live on a real drum set using single instrument microphoning, for example the snare reflects on the kick, the hi hat on the snare etc. the reflections are very minimal to make the loops editable for you, but it preserves the real colors and the original natural feel, and that makes the audible difference to a Midi drum kit.

Now you are free to totally manipulate the drum sound and also the groove, for instance exchange different parts or tracks. For example take a disco four to the floor beat and add a swinging ride loop from a swing folder, making it sound more jazzy. Take the hi hats out during a break while keeping the sub, kick and snare original. Manipulate the ghost notes while pitching down the snare to make it sound deeper, or shorten the snare notes for less decay in the editor mode top right of liquid, your possibilities are unlimited.

You can also combine and morph so many different style and grooves to create a very individual drum track and bend and stretch all the single tracks in crazy ways using the controllers in the automation box top right of liquid (for an example, listen to my Liquid Drums demo “controlled chaos” on the Ueberschall web site), just go on and experiment, your mind is the limit.

Once you have your layered tracks all sorted, grooving and fitting maybe you want them to sound tighter. As mentioned above just position the quantize knob in the top center of liquid to the right of each track.

Sometimes it's more effective to give the bass drum and kick more punch through pitching than through equalizing, or make the sub bass drum control the dynamics of your track through the sidechain function of your compressor in the master out, as heard in house music (Daft Punk “one more time” / Erik Pridz “call on me”) with Liquid Drums this is possible, just send the sub through a different output on the far right, there are eight to choose from and route it to a bus then send the bus signal to the sidechain.

Another gimmick is to add some reverb and effects only to one or two single notes of the snare, to make them stand out above the groove, creating interesting accents (for an example, listen to my Liquid Drums demo “In a jazzy mood” on the Ueberschall web site).

Simply copy the bottom snare loop of the original track to a different key in the key editor on the right of your liquid instrument, route it to a bus via the different outputs in liquid and erase all the snares, keeping only the one accent in the editor mode and erase this one snare from the original snare track.

Then add some reverb/delay, compression, equalization to the bus and you have an interesting duby effect, keeping the rest of the groove untouched.

Now to the last steps:

To go deeper and fully integrate all the loops and drum tracks into your production there are two ways to proceed, either bounce all the drum tracks out of liquid using the file button top right of liquid and initializing export sound, or using the eight different stereo outs of the instrument.

If you choose the second alternative I would suggest you to route the bassdrums, snares, hi hats, rides/crashes and toms etc. to separate busses of your host sequencer to have more control over the mix later, and add the effects you need and control volume and panning. Of course you can control these parameters also easily in liquid itself using the volume and pan knob in the upper center.

I usually use equalization and compression on the bass drum and snare plus a little delay and tremolo on the hi hats, but there is a universe of effects to choose from.

According to the fact that the snare was recorded from two different positions it's a nice effect to add some room/reverb or delay to the bottom snare while keeping the top one dry and punchy preventing the mix from getting too blurry.

You can also add some room/reverb or equalization to the kick without affecting the pressure of the sub (for an example, listen to my Liquid Drums demos "go Bossa" or "D is 4 Drumz" on the Ueberschall web site)

This is the drum sequencer of my choice and it works totally different than any drum sequencer I've worked with before, plus it has its own sound and a universe of options.

If you're into live drum recording and can't afford to rent a good sounding studio plus a great drummer, Liquid Drums could make your dream come true.

It's like a drummer that plays what, and how you want him to play with what ever sound you prefer, giving you a perfect drum production situation.

It gives you the natural sound of real played drums on real drum kits and the option to make them sound organic, quantized or electronic.

Giving you full control over all the elements, single instruments and the color spectrum of real played drums.

Providing you with not only single drum midi notes but also conserving the "rub off" reflections of a real drum kit, plus you have enough single sounds to choose from in the drums B folder of the sounds editor which you can pitch stretch and program additionally to the wide range of drum tracks included.

You will hear the actual strength of Liquid Drums in comparison to other midi drum editors and sequencers, it makes a big difference in color, expression and dynamics.

To create a similar effect by only using single sounds and midi will take you tons of hours to program and to make them sound natural and groovy.

Through Liquid Drums you don't need to spend hours on the editing cause all the parts are already pre-edited and sliced, ready to be fitted into your mix.

All the best and have fun with it!

Danya Vodovoz

