

subsocial

Welcome to *able master*

subsocals.com

You should use this Ableton device however you want. If you have little experience with mix or group bus processing, then read on for our justifications and explanations of the controls.

This device requires the Ableton "*Creative Extensions*" Pack which is free to download and install for Ableton 10+ Suite users.

We have included the required Max for Live Devices so that *able master* works "out of the box" as long as you keep the "*Max Devices*" folder next to the "*able master SSS122.adg*" file.

You should also install the "*Creative Extensions*" Pack through your Ableton Browser or get it [here](#).



Quick Start:

- Use an Ableton audio **buffer** of **512** or greater for the best experience. This device uses a relatively good amount of processing power.
- Incoming levels of around -3dBFS or so are a good starting point.
- The device has some "magic" effect when in bypass (all controls at minimum/default).
- True peak limiting is built in.
- Try out 1 of the 32 macro variation presets to start, and then add your own.
- You will probably need to adjust the *input trim* control after choosing a preset to get the right amount of processing!
- Hover over controls for more info about each of them.
- This device is tailored for subtle mix/mastering tasks, but some controls can go over the top when needed, and pushing more level into *able master* will increase its impact on the overall sound.

The Controls

input trim

- Adjusts the input level into *able master*.
- The default is 0dB.
- If you're not sure about level, we suggest using around -3dB peaks as a starting point.
- If you let less signal into *able master*, its effects will be much more subtle.
- If you push a lot more signal into *able master*, its effects will be more obvious.
- Try turning *down* the level more than you think you should in order to get really polished and smooth effects, and then make up the lost level with the limiter control.
- Try turning *up* the level more than you think you should in order to get really extreme effects.

center focus

- Bring the center image of your track, bus, or mix into focus.
- This easily reinforces the center of your mix dynamically, harmonically and spatially.

sides

- Increase the weight of the sides of your mix.
- This applies various processes and reinforces the sound around the center of your mix, making the mix feel wider and bigger/louder.
- This process minimizes any potential out of phase byproducts that stereo widening may otherwise introduce.

tonal tilt

- A powerful tone tilt EQ.
- Center (64) is FLAT!
- Turn it left to darken the mix.
- Turn it right to brighten the mix.
- Use the *tonal center* control to adjust the center of this tilt.

tonal center

- Adjust the center of the tonal tilt control.
- This has no effect with the tonal tilt control set to 64 (center).
- Center is default.
- Turn right to raise the tilt center frequency.
- Use the *tonal tilt* control to adjust the tilt amount.

low define

- Add more subtle control and definition to your sub-bass and low frequencies.
- Helps to define the lowest frequencies of your mix more.

fat

- General fatness for the lows and low-mids in your mix.
- It will add a little too much fatness when turned up all the way.
- Not as subtle, and also different, when compared to the *low define* control.

mid refine

- Focuses and enhances the midrange frequencies in your mix.
- Very useful in adding definition and extra energy in your upper mids.

clean

- Removes the mud, generally speaking.
- It's a little fancier than a generic low mid cut.
- It also works spatially on the low mids to reduce clutter.
- Values of more than 15-20 will also begin to noticeably widen the image near the low-mids. You can use the center focus control to counterbalance this effect if you wish.
- Small amounts work best in most cases.

shine

- Adds a crushed parallel version of your top end to the mix.
- Very little can go a long way!
- Mixes that are bright enough may not benefit from this, but dull mixes may blossom.
- Can also be used like a high frequency saturator.

texture

- Adds a relatively subtle, and sometimes VERY subtle texture to the mix.
- This adds the sense of more detail to the mix overall.
- It is frequency dependent, so it reacts differently to different material.

cream

- A "high-fidelity" saturator..
- Subtle enough for most masters.
- It's been set up to minimize over-saturation, and won't make the mix too heavy or muddy.

comp glue

- Adds useful upwards bus compression to anything.
- Going to 100% will most likely be a little too much.
- Most values below 90% should work well for most material without completely destroying the sound.
- Use the *comp feel* control to expand or reduce the loudest parts more.
- The compression settings are set up so that it is more of a wide program dependent control on the energy of the mix, as opposed to crushing the dynamics.
- The *clipper* control is meant to take care of your peak transient duties, so use that for more aggressive dynamics control.

comp feel

- Used with the *comp glue* control.
- It uses ratios to adjust the feel of the compression.
- Generally this control is best most of the time at center (1:1)
- Turn left to crush/squash/flatten more. Use a small amount for very subtle changes.
- Turn right to tighten, pump, or jump a bit more. Use a small amount for very subtle changes.

- It's probably easier to hear this effect once you have clipped and limited your mix.
- Try adjusting this control last.

clipper

- A peak clipper that doesn't add overall level gain.
- A value between 1-10 will control any useless peaks in your mix.
- If you hear distortions with bass heavy material, decrease or set this control to minimum/off.
- The clipper is meant to help the limiter and let it limit the more important stuff.
- Increase for more of a classic clipped feel on harder beats.
- Go all the way to 127 to start waveshaping and crushing.

limit

- A brickwall limiter. It's last inside the device. It will stop your mix from going over 0dBFS.
- Adjust to push more mix into the limiter and increase overall loudness.
- Set your limiting last, and try to control the mix as much as possible with the other controls first.
- The output is set to -1dBFS and the limiter mode is set to *True Peak*.
- This limiter's settings should avoid 99.9% of clipping that may happen when your masters are converted to lossy streaming formats

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