

CLAY GOLDIN · PRODUCER HANDBOOK

What the Videos Taught.

Seven videos — RAFAEL's masterclass, a Luch-style breakdown, the Adam Ten / Mita Gami formula, breakdown craft, chord systems, and a full theory course — distilled to the moves worth stealing, translated to Ableton Live.

Companion to Music Theory for Maccabi Tech House · October 2026

Seven videos, zero fluff.

Each section is one video's learnings, distilled. The FL Studio one is translated to Ableton as you read. One section per studio session — steal one move, use it tonight.

WHAT'S INSIDE

1. **RAFAEL's Red Room masterclass** — vocals, textures, bass, and his whole workflow.
2. **Luch-style track breakdown** — drum bus, synth bus, and the cohesion trick.
3. **Adam Ten & Mita Gami's formula** — the Maccabi House sound, FL Studio translated to Ableton.
4. **Breakdowns that make drops hit harder** — the subtract-and-contrast method.
5. **The 7 chord systems** — read and build any chord symbol.
6. **Theory course distiller** — the 24 ideas from a 3-hour course that matter for your tracks.
7. **Watch list** — every source, with jump-to timestamps.

HONEST CAVEAT

Two videos had no usable captions (Beltran's from-scratch video and parts of the theory course). Those sections use verified chapters, descriptions, and on-screen detail only — no guessing.

The vocal is the song.

RAFAEL builds everything around the vocal — it's the lead, the hook, and the harmonic reference. His chains are deliberately minimal.

STEAL THIS

1. **Minimal vocal chain:** Waves CLA Vocals (compresses, brightens, saturates) + reverb + delay + EQ. Splice vocals arrive processed — add almost nothing beyond light echoes.
2. **Signature texture:** time-stretch a vocal in Beats mode (Smooth), pick the best bits, switch warp to Texture mode and play with grain size. Grain size can't be automated — record it live to a new audio track.
3. **Signature repeat trick:** Ableton Echo with BOTH sides unsynced, random opposite delay times left/right. Wild, unpredictable repeats.

CLEANING SAMPLES

EQ, gating, and Soothe ("a smart EQ"). Trust your ears — if the vocal doesn't sound good, don't use it. He mixes and masters his own tracks.

One bass, simple grooves, fast finishes.

His low end philosophy: one good bass beats three layered ones. His grooves are almost embarrassingly simple.

STEAL THIS

1. **Bass layering:** barely layers. The only trick: duplicate the bass, high-cut the duplicate into a separate controllable sub. Stacking basses creates mix problems.
2. **Sidechain:** Nicky Romero Kickstart 2 ("the easiest way") — he prefers it over Ableton's stock LFO tool. House sidechain stays chill, not aggressive.
3. **Triple kick stabbing (a la Adam Ten):** duplicate an audio channel, place the kick on it, add a tiny pitch shift. Instant signature knock.
4. **Bassline writing:** match it harmonically to the vocal — the vocal is the main thing, everything shares its notes.

WORKFLOW

Always starts from an IDEA, never a groove: loop the vocal, build groove + bassline around it. Good idea = finished in ~5 hours. Stuck = delete the project, don't force it. Road-test arrangements while DJing — if you skip a boring section on the decks, delete it in Ableton the next day.

Cohesion is manufactured.

Sample-based producers pull sounds "from a million sources" — a band gets cohesion free from one room. You manufacture it with shared saturation, tape, and room.

STEAL THIS

1. **Drum bus chain:** Soundtoys Decapitator ("Drum Fattener", ~30% mix) → Ableton Drum Buss (~24%) → transient shaper (< 3 dB) → Glue Compressor in parallel (50% wet) → "oven" saturation for sparkly highs → tape emulation. "Running all the drums through the same tape puts them in the same room."
2. **Bass glue:** two bass samples (thumb-style + one-shot on the one) through one group with shared saturation — even sounds that never overlap "belong in the same place" afterward.
3. **Mono discipline:** drums must be "mono-focused" but carry stereo on selected sounds. Check with a mid/side solo (Utility): strong in mono, exciting in stereo.

ABLETON

Everything in this video is already Ableton: Drum Buss, Glue Compressor, Echo, Granulator II, Operator. The Decapitator/Oven stages can be Ableton Saturator + Drum Buss.

Samples in, sound design out.

The Luch formula: "finding a cool sample... a cool hook, maybe a vocal, maybe something from Splice, maybe a cool preset patch." Then a handful of repeatable techniques.

STEAL THIS

1. **Pitch-drop lead in Operator:** saw wave + pitch envelope, one semitone up to E, a little filter, short room reverb, Haas L/R delay (left starts slightly earlier). "Pitch envelopes are the easiest parameter to move to generate a cooler sound."
2. **Diva-style vocal atmosphere:** Granulator II on a looped vocal fragment (set start/loop points, fade, tighten) + big reverb + sidechain. "Equally as good and it's mine, and it's modifiable."
3. **Main lead:** single centered saw, other oscillators OFF (extra oscs = beating). OTT on top ("the goat — brings it to the front, makes it grittier").
4. **Root-note pad:** a pad holding the root runs the whole track, filtering in and out — "the musicality the track is missing."
5. **Crash = fill:** the crash plays the exact same pattern as the snare fill, accents on strong hits. "A computer has no soul" — program the unison a band would play.

The Maccabi House formula (FL → Ableton).

125 BPM, key of F. Made in FL Studio — every step translated below. The disco/funky bass feel is called out as characteristic of Maccabi House.

STEAL THIS

1. **Kick:** pick one WITHOUT too much click — rounder, softer.
2. **Clap:** "just use that clap only" — one clap, not layered, plus a snare alongside.
3. **Percussion bed:** top loop + acoustic/conga/shaker/clave/texture loops; open hats on the offbeat for energy; tom programmed on the root (F); cowbell tuned "in key a bit more."
4. **Lead (Serum):** sharp saw lead, MONO legato, 1 ms attack / 560 ms decay; melody ends phrases with very short notes for the "psychedelic" feel; vibrato + cutoff automated. FX: multiband split → hyper/dimension on highs → distortion → ping-pong delay (1/16) → convolution reverb. Something in the chain "makes it sound a little bit less digital."

IN ABLETON

Serum works identically. Percussion reverb = Ableton Reverb/Hybrid Reverb on a return. Lead automation = Arrangement automation lanes on cutoff + vibrato (Mod Wheel).

Drop, arrangement, and the lo-fi vocal.

The drop's twist: the acid bassline uses LONG notes instead of the usual fast acid runs.

STEAL THIS

1. **Acid bass (Serum):** square-acid wavetable, 24 dB lowpass, MONO legato — written with long notes.
2. **Supporting sequence:** metallic saw sequence through EQ → frequency shifter (Bode-style) → flanger → phaser → reverb → filter; the filter "opens up" through the drop. In Ableton: Frequency Shifter + Phaser.
3. **Low-end automation:** EQ low-band frequency automated on kick AND tom (low-end sweeps). In Ableton: EQ Eight, automate the low band.
4. **Lo-fi vocal:** bit crush/rate crush to "lower the quality" → lowpass 12 → chorus → amp sim. In Ableton: Redux + Chorus + Amp/Cabinet.
5. **Buildup:** "a bunch of fills" — drones, ambiences, downlifter, long fills, risers, uplifiers + a delay throw on the vocal. Drop 2 = full stack: lead, acid, sequence, bass, tom, cowbell, all drums.

Subtract, then contrast.

A break's job: rest the drop, simplify, remove elements, create a memorable moment.

Two levers: SUBTRACT ("how far can you take away? People are going to miss it") and introduce ONE new idea.

STEAL THIS

1. **Entering:** keep drums rolling in, then strip around them. New pad/chord idea fitting the theme; emotional 180° (minor → major, e.g. swap G# for A). Never let a sound enter abruptly — auto-filter sweep it in.
2. **Bass in the break:** park it on ONE note and REMOVE its low end — "contrast is of utmost importance." (Exception: if the bass IS the break's idea, let the crowd feel it.)
3. **Buildup = automation:** the crescendo feeling comes from automating everything — filters opening, highs returning. Keep the vocal in the build "or else we sound like a beat rather than a song." Echo throw: dedicated return, 100% wet, 1/4-dotted delay. "Always look for stuff to automate."
4. **Signature riser:** resample the whole build as audio → slow down and/or pitch up → drown in reverb = "natural uplifter" made from the song itself. Bounce, pitch up, add resonance, narrow stereo, layer under the build.
5. **Pro formula (Summit/Lake style):** heavy automation + heavy reverb + heavy filtering; ride background elements DOWN, keep highlights in front — "foggy tunnel tension," then the drop arrives "like coming into light."

REVERB DISCIPLINE

Short Valhalla-style reverb on drums — low-cut AND high-cut so the wash doesn't get fizzy ("like a Diet Coke opening up"). Wash things out, don't add fizz.

Read and build any chord symbol.

If you can recognize which category a chord falls into, you can build every chord.
Systems 1–4.

1 · SPATIAL — stacked thirds

Major = M3+m3 (C–E–G). Minor = m3+M3 (C–E $\flat$ –G). Dim = m3+m3. Aug = M3+M3. Triad + 7th: Cmaj7 = C–E–G–B.

Symbols: bare letter = major, m/– = minor, + = aug, ° = dim.

2 · SCALE DEGREES

Chord tones as major-scale degrees.

Major 1–3–5. Minor 1– $\flat$ 3–5. Dom7 1–3–5– $\flat$ 7 (C–E–G–B $\flat$).

3 · REPLACE / ADD / OMIT

Csus4 = replace 3rd with 4th: 1–4–5 (C–F–G).

Cadd9 = 1–3–5–9 (C–E–G–D).

4 · EXTENSIONS

Add 6th first: C6 = 1–3–5–6 (C–E–G–A). Then 7ths, 9ths, 11ths, 13ths.

FOR YOUR TRACKS

You live in systems 1–3: triads, sus chords, and add9 stabs cover 90% of tech house. System 4 (extensions) is your "expensive chord" button for breakdown pads.

Omit, slash, stack — then voice it.

Systems 5–7, plus the part that matters most for how chords actually sound: voicing.

5 · OMITTING

Leave tones out: drop the 5th in extended chords; drop the root when the bass covers it. Fewer notes = cleaner mix.

6 · SLASH CHORDS

Non-root note in the bass: C/E, G/B. Read "X over Y." Instant smooth bass motion under static chords.

7 · POLYCHORDS

Stack chords on each other — e.g. a D major triad over a C bass/triad = an extended color chord. Two simple shapes, one complex sound.

VOICING

A chord tells you WHICH notes; a voicing tells you HOW to arrange them. Same Cmaj7 spread across two hands (LH C–G, RH E–B up an octave) sounds instantly clearer and bigger than a muddy cluster. In tech house: spread your stab voicings, don't stack them in one octave.

24 ideas, only the ones that pay rent.

From a 3-hour complete course — the concepts that actually change your tracks.

STEAL THIS

1. **Consonance = simple ratios** (2:1 octave, 3:2 fifth). Harmonize a melody a fifth below for stability; a minor 2nd for tension.
2. **Harmonics = timbre**. Additive oscillators at $1f/2f/3f/4f$ — raise $3f$ for reediness, low-pass to soften.
3. **Harmonic minor's raised 7th** ($G\sharp$ in A minor) is what makes $V \rightarrow i$ pull in minor keys — the semitone $G\sharp \rightarrow A$. You already use this; now you know its name.
4. **Cadences are punctuation**: $V-I$ = full stop, $IV-I$ = soft close, ending on V = question mark, $V-vi$ = surprise. End your verse on V so the listener leans into the chorus.
5. **Andalusian progression** ($Am-G-F-E$): descending bass = instant flamenco/rock signature. Your lane's cousin.
6. **Voicing beats chord choice**: spread muddy clusters across octaves — same notes, bigger and clearer.

More rent-payers.

The rest of the course's keepers — scales, chords, and rhythm tricks.

STEAL THIS

1. **Pentatonic = no wrong notes.** Minor pentatonic (1- $\flat$ 3-4-5- $\flat$ 7) over your loop — focus on rhythm and phrasing.
2. **Blues scale = pentatonic + $\flat$ 5.** Slide the blue note into its neighbor mid-phrase for vocal-like cries.
3. **9th chords:** Cmaj9 for dreamy verse pads; C7#9 ("Hendrix chord") when the progression needs bite.
4. **Reharmonize:** keep the melody, swap the chords — vi $\rightarrow$ V7/vi (E7 $\rightarrow$ Am in C) makes a looping progression drive forward.
5. **Diminished 7th = the teleporter:** symmetrical (stacked minor 3rds), one shape resolves four ways. C $\rightarrow$ C# $^{\circ}$ 7 $\rightarrow$ Dm as a chromatic passing chord.
6. **Polyrhythm vs polymeter:** 3:2 in the same bar vs. two bar-lengths phasing. Tap 2 with one hand, 3 with the other.
7. **Any mode, one method:** learn the formula, find its characteristic note (Lydian = #4), loop a vamp on the tonic until it feels like home.

SKIP WITHOUT GUILT

Temperaments, Neapolitan 6ths, Picardy thirds, time-signature math — fascinating, zero impact on your next track. Come back when you're bored.

Sources, with jump-tos.

Everything above came from these videos. One had no captions — noted honestly below.

WATCH LIST

1. **RAFAEL — Red Room masterclass (1h44m)**. Vocal processing 27:17 · vocal textures 50:58 · bassline/layering 54:00 · toms/arrangement 1:25:46 · vocal chops 1:33:30.
youtube.com/watch?v=mr4-Qj2cnp0
2. **Dulus — "Make Indie Dance Like Luch" (38 min)**. Kick+bass 2:00 · drums 3:50 · drum bus 9:00 · synths 13:30 · effects 31:30 · synth bus 33:40 · tips 36:00.
youtube.com/watch?v=pRpsvAzF1e8
3. **The Producer School — Adam Ten & Mita Gami's Maccabi House sound (24 min)**. Idea 0:46 · lead 13:00 · drop 15:39 · vocal 20:00 · arrangement 21:00. FL Studio — translated to Ableton above.
youtube.com/watch?v=LHY-oarzk-g
4. **Zen World — breakdowns that make drops hit harder (19 min)**. Break start 0:49 · bass in break 5:31 · buildup 7:08 · mega-reverb riser 13:00 · pro formula 17:40.
youtube.com/watch?v=wN5Tlaaf7zY
5. **Musicians Inspired — 7 chord systems (56 min)**. Spatial 6:19 · scale degrees 15:35 · replace/add/omit 28:14 · extensions 30:19 · omitting 41:46 · slash chords 48:31 · polychords 51:09 · voicings 54:37.
youtube.com/watch?v=CyNiY1jzOuQ
6. **Woochia — Music Theory COMPLETE course (2h52m)**. Full chapter list in the distiller sections.
youtube.com/watch?v=_VvKeiwddPI
7. **Beltran — tech-house track from scratch (DJ Mag, 27 min)**. NO CAPTIONS — no transcript exists. Chapters: vocal sampling 1:06 · returns/FX 2:55 · drums 4:29 · arrangement 7:15 · bass 9:43 · texture 12:23. Vocal: The Doors "An American Prayer." Watch it with eyes, not ears-for-detail.
youtube.com/watch?v=S3jVeW49IKA

Built October 2026 from video transcripts/captions, chapters, and on-screen detail. Techniques are summarized, not transcribed.