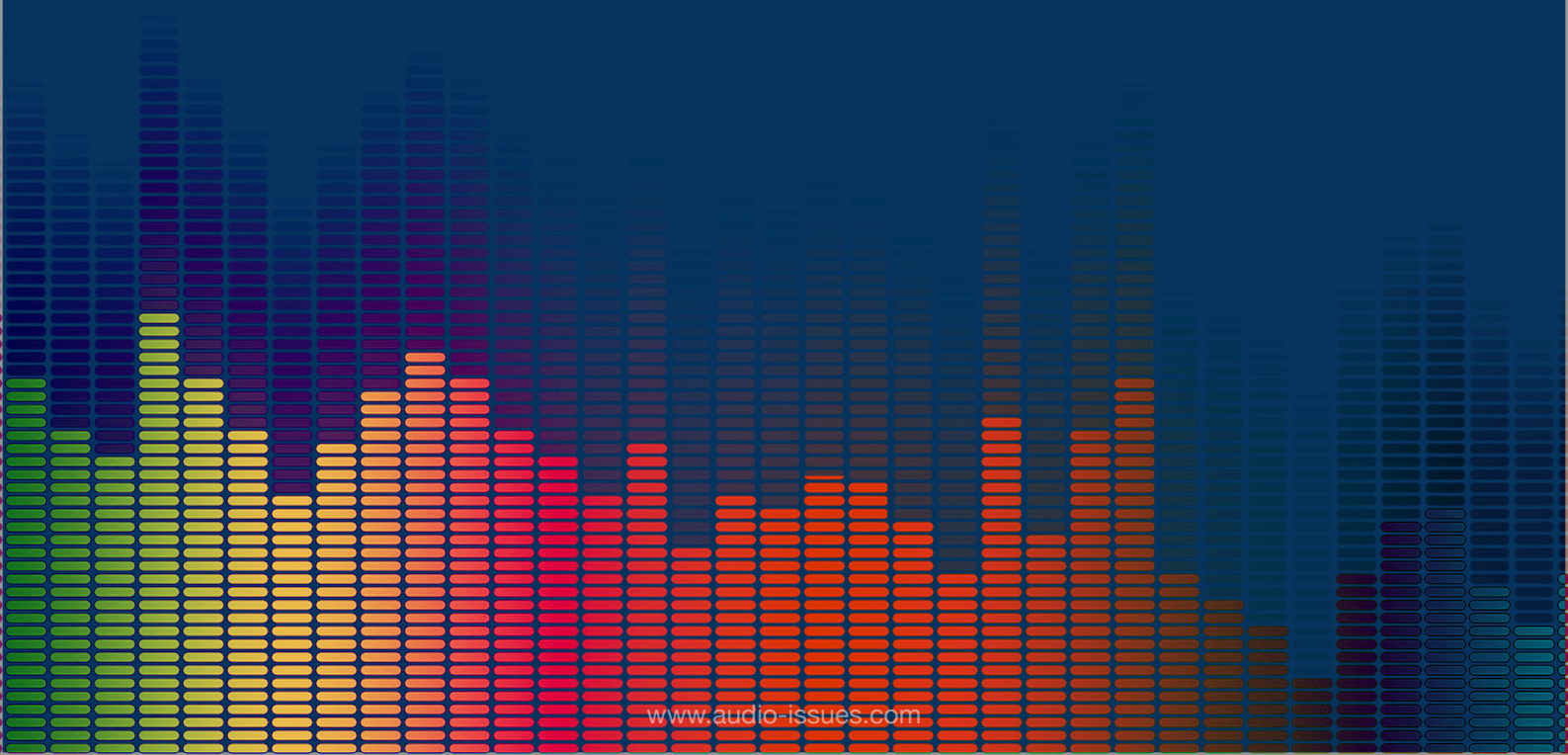
audioissues

Crush it With EQ:

71 EQ TIPS FOR BETTER HOME STUDIO MIXES



Hi there and thank you so much for taking the Crush it With EQ course.

Some of the following material is adapted from my Step By Step Mixing eBook. However, this course and PDF is still designed as a stand-alone resource for you to follow.

Before we get into some handy tips and tricks you can use right away I want to make sure everyone is on the same page when it comes to understanding the average EQ processor.

THE 3 PRIMARY FUNCTIONS OF EQ

Any parametric EQ has three functions:

Frequency - Where you select which frequency you want to manipulate.

Gain - Where you decide whether you want to increase (boost) or attenuate (cut) the frequency you've selected.

Q - Where you decide how much you want to affect the surrounding frequencies around the one you chose. This technically defines how wide or how narrow the selected frequency bandwidth will be.

You'll find these three things on every software EQ in some way. Plug-ins that emulate hardware might have fixed frequencies and Qs, but the overall function is always the same.

THE 3 BASIC METHODS OF EQ'ING

Although EQ might look pretty intimidating it's actually fairly simple to use. There are really only three things you can do:

1. **Filter** - When you filter frequencies you eliminate them completely. High-pass filters are frequently used to eliminate unnecessary low-end frequencies from a mix and low-pass filters are common to tame the high-end hiss.
2. **Cut** - Commonly referred to as subtractive EQ. When you cut a frequency you reduce its power in the frequency spectrum. Sometimes you need to cut annoying ringing sounds and resonances in a specific track. Sometimes you need to cut certain frequencies to make room for other instruments in a mix.
3. **Boost** - When you boost frequencies you're adding more of them to the mix. You boost to add something that's missing, like presence in a vocal track, attack to a guitar or body to your bass.

I want you to have an easy reference tip sheet (like this one) every time you need some helpful tips on EQ, so in the following pages I'll break the EQ section down into filtering, boosting and cutting tips so that you can easily find the tips you're looking for each time.

SO... ARE YOU READY TO CRUSH IT AT EQ?

I hope you are because in the following PDF I'll be giving you all the information you need to really understand what an EQ does and how you can get better separation in your mixes by using it effectively.

In addition, this won't be a bullshit theory course that just talks about boring jargon and doesn't give you any actionable, practical advice.

It's my hope that you'll actually get so much actionable advice that you'll feel confident that you can EQ any instrument and attack any part of the frequency spectrum when you're confronted with a frequency problem.

Let's start!

FILTERING THE KICK, SNARE AND DRUMS

Now that you know your way around an EQ plug-in, let me give you some great guidelines that work in almost every mix.

But first up, let's talk a bit about EQ filters because they can be so useful to clean up your mix.

High Pass & Low Pass Filters

Filtering is the most basic, and to a certain extent the most destructive, part of EQ'ing. Filtering is basically when you eliminate all the frequencies either above or below a certain cut-off frequency.

There are also notch filters that eliminate a specific range inside the frequency spectrum. For instance, if there's an annoying resonant frequency in 442 Hz in your snare drum you can add a notch filter to target that frequency and kill in entirely. It will affect the surrounding frequencies a bit so I'd rather recommend a traditional cut that allows you to control how much you cut so we'll get to that in our upcoming emails.

Back to high and low-pass filters and their unfortunate and confusing names. For instance, when you apply a high-pass filter to a vocal up to 100 Hz, you're letting the "highs pass through" unaffected above 100 Hz. Conversely, if you use a low-pass filter on a kick drum down to 10 kHz then you're letting all the frequencies lower than 10 kHz "pass through" unaffected. It's a bit backwards, but just remember what frequency range you're letting "pass through" and you should get the hang of it.

You'll notice that you can select different slopes on certain EQ filters. Sometimes I use different slopes and that's partly because the gentler (more gradual) slopes are supposed to be more musical and more natural sounding, so I use that on instruments I'm a little more heavy handed with (or filter more, that is).

Now, as promised, I'll give you some quick, practical EQ tips you can use in your mixes. The following tips are good starting points and recommendations that I've used to build my mixes. As always, experiment with what sounds best for your tracks. And remember – getting a good sounding recording at the beginning with your mics and preamps will go a long way in helping you get a great sounding mix once you start using these techniques.

Filtering for Drums

4. Kick drums are bass instruments so they're rarely filtered above 32 Hz.
5. You can reduce bleed from the rest of the drums by low-pass filtering the kick drum down to the high-mids, about 5-10 kHz depending on what sounds good.
6. You can take some of the oomph out of the snare drum (especially if the kick is bleeding into the snare mic) by filtering everything below 100 Hz.
7. Depending on what kind of style you're going for, you can filter quite a bit of low-end out of the overhead microphones. If you want a natural overhead sound, or if the overheads make up most of the drum-sound anyway, then filter as little as you can. If your kick and snare tracks are supplying most of the sound and you're just looking to accent the cymbals and add some ambience around the close-miked kick and snare, then you could filter up as high as 500 Hz.

Filtering for Bass

8. I rarely high-pass filter the bass higher than about 40 Hz, just to get rid of any low-end rumble it might have.
9. If you're looking for a rounder bass that functions more like a pad than a string instrument then you can filter out all the highs to just accent the lows and the low-mids. Just move the filter down into the mids until it sounds right.
10. Sometimes there's really nothing going on above a certain frequency. You'll be able to see the frequency representation if your EQ has an analyzer, so you'll often be able to gauge how much you can filter by looking at the analyzer. It's a good crutch, but don't rely on your eyes to mix!

HOW TO CLEAN UP YOUR GUITARS, KEYS AND VOCALS

All right, now for some more fun with filtering and how you can clean up your guitars, keys as well as how you can tackle both lead and backup vocals.

Guitars

11. My guitars are always high-pass filtered up to 100 Hz.
12. You can high-pass your guitars even higher, depending on the arrangement and how busy the mix is with other instruments. If your guitars are clashing with other instruments in the low-mids chances are you can fit them together with the right filter frequency (or a parametric boost).
13. If you're worried about filtering too much just put your guitars in solo and sweep the filter up the frequency spectrum until the guitar (or any other instrument) starts to sound too thin, then back off to right before that.
14. It might sound great in solo but you may want the guitar to sound a little thinner to fit in the mix, so make sure you A/B the filtered guitar in context with the rest of the mix.
15. One of my favorite filter tips is to use a low-pass filter on distorted electric guitars that combines a boost at the cut-off frequency. Most filters will let you add a resonant boost at the cut-off frequency if you increase the Q.

Keys and Pianos

16. Depending on the performance and what register the keys are playing, I would advise against filtering too much.
17. A good bet for most instruments that aren't "bass" instruments is to filter up to 100 Hz, but if you feel there's something lacking from the instrument at that point, you can move your cut-off frequency lower.
18. Try my resonant filter + boost tip from the guitar section on rock organs or hard hitting keyboards that don't need (or have) a lot of high frequency energy.

Vocals

19. Depending on the gender of the singer, you can often get away with filtering quite a bit of low-end energy out. Start at 100 Hz and move up until you feel the voice thinning out.
20. If you want to blend the backing vocals and keep them fairly dark in the mix, a low-pass filter can make them blend in.
21. Alternatively, if you high-pass filter the vocals quite heavily and increase the volume you'll get them to stand out a bit more, giving them more of an "airy" quality that cuts through the mix.
22. Filters are a fairly simple affair, but you'd be amazed at how much cleaner your mixes sound once you've added a few strategic high-pass filters to get rid of the low rumble and the low-mid mud. Adding a few low-pass filters will also clean up any hiss from hard-rock guitars, get rid of unnecessary bleed from drums and blend backing vocals. They should be your first tool to get your instruments to fit better together.
23. However, don't think of filters as their own separate thing. They usually go hand in hand with whatever other EQ'ing you're doing, so let's talk about how you can attack problematic frequencies and accent the frequencies that make your instruments cut through the mix.

Fire up your latest session and see if any of those tips can help you get cleaner sounding mixes, both in your low-end as well as your high-end.

THE BEST BOOSTS AND CUTS FOR YOUR DRUMS AND BASS

Before we get to the practical tips, let's talk a little bit about the theory behind subtractive and additive EQ. Those terms are kind of annoying so we'll use the terms cuts and boosts mostly because it's easier and less boring.

Subtractive EQ

When you're dealing with home recordings, chances are you'll have weird resonances from your room in your tracks. It'll be a frequency or two that somehow gets magnified way too much and it'll make your tracks ring in weird ways. This can come across as boomy bass, harsh guitars or annoying ringing in your snare sound. That's when subtractive EQ comes in.

When you cut instead of boost you're taking away frequencies from your tracks. It helps you repair your recordings in the mix when you need to. It allows you to surgically remove problematic frequencies so that they sit better in the mix.

My quick and dirty method for subtractive EQ'ing is really simple. I sweep around the spectrum with large boosts until something ugly pops out, then I cut it until it sounds smoother.

Additive EQ

EQ boosts are by far more fun to do. Subtractive EQ is incredibly important but it's not always as fun because you don't get as much out of cutting frequencies like you do with boosting. Maybe it's just the way your ears work, but it's simply more gratifying to add more frequencies (such as high-mids) to make instruments cut through the mix.

Unfortunately, that's also where the danger lies. Adding too many boosts can cause phase issues, although that shouldn't discourage you when you absolutely need to use EQ boosts. The main danger is once you start adding high-mids to one track for instance, you'll be rewarded with how much better that track sounds in the mix. That can lead to a slippery slope of adding high-mids to everything until you end up with a really harsh and piercing mix instead of one that's balanced in the frequency spectrum.

Just make sure you're aiming for balance in your mix, where all of your instruments can be heard well in the frequency ranges where they sound the best.

To help you with that, here are some tips to keep in mind as you EQ your mixes.

Please note: Every instrument and track is different. As such, the exact frequency where you'll cut or boost can vary. Frequency charts can be helpful, but relying on the numbers without listening to the music won't lead to better mixes.

The following tips are guidelines to start with, but make sure you spend time finding the exact frequencies that make your mixes sound better. I'm focusing on the "big wins" that help you improve the fastest by giving you solutions to the most common problems I've encountered throughout my years of mixing.

Drums

24. Cut the kick drum in the 300 - 600 Hz region to get rid of boxiness. Sweep around with a narrow Q and a big boost to find the boxiest frequency and then get rid of it.

25. The same works well on a drum group bus, toms or any other drum that needs smoothed out. Start with a cut around 400 Hz and see if your drums tighten up a bit.

26. If you have multiple microphones on drums, such as an over and under snare mic, then make sure you check the phase relationship between all the drums. You'd be surprised just how much punch you can add back into a drum sound if you just make sure everything is in phase. This tip also applies to any instrument that's multi-miked. Flip the polarity of one of the tracks and see if it doesn't add some extra weight and power to the overall sound of the instrument.

27. The typical philosophy for kick drums is to cut the mids and boost the lows for bass and the high-mids for the beater. Although I've found this to be true most of the time, some genres need a heavier hand to tame the lows. Metal kick drums can get muddy really fast if there's too much low-end. You might want to add a shelving cut filter to tame the lows while you add a big boost to the beater area around 4 kHz. Let the bass guitar handle the low-end presence and make the kick cut through in the mids instead.

28. One general rule of thumb I follow is: The harder the genre, the more higher-mid boost I use. Metal kick drums come to life with a big boost in the 4 kHz area but for softer genres like pop, folk and rock you can get the results you want by focusing more on the area from 1.2 kHz to 3 kHz as a guideline.

29. Harsh cymbal noises can be tamed with a cut in the 2.5 kHz area. When you hear the cymbals piercing through the mix don't assume you need to cut the highs because that's not the part of the cymbals that's being annoying. Usually the high-mids cause the most problems so you can still get a clean and airy cymbal sound without the annoying harshness.

30. Home recorded drums often have annoying low-mid buildup, causing the kick drum to have too much energy in the 100 - 250 Hz area. Don't be afraid to cut lows and low-mids in order to clean up your drum sound. It doesn't always take a low-frequency boost to create powerful bass. Sometimes it's about cleaning up the area to hear the bass that's already there.

31. However, if you need more low-end oomph in your kick drum then find the right frequency that sounds good to you by boosting around 60 - 100 Hz.

32. If you want to add body to your drum sound try hunting for it around 150 - 250 Hz. If you like a meaty snare sound then boost the low-mids to bring out the thickness of the body.

33. Alternatively, if you're looking for more sizzle or attack, bringing out the 2.5 - 3 kHz character can help bring it out in the mix.

34. If that brings out the rattle of the snares too much, a high-shelving boost around 10 kHz will bring out the brightness of the snare drum without adding harshness from the snares themselves.

35. The area around 2.5 kHz is a good starting point to bring out the attack of any drum, whether it's the snare, toms or the beater of the kick drum. But just like I said before, it also causes harshness if boosted too much.

Bass

36. A lot of the same rules apply in the low-end for bass and the kick drum. They like to clash and fight in the lows, so make sure you give the kick drum its space in one specific frequency while giving the bass some room to breathe in another.

37. Soloing the kick drum and bass guitar while allocating the right frequencies to each of them can be helpful. Sometimes the kick might sound slightly thin, but once the bass is added to the mix it helps fill out the gaps in the kick drum's sound.

38. If your bass sounds too thin then adding some 200-250 Hz can beef it up.

39. Another good way of fleshing out the bass is to add smaller frequency boosts in multiple frequency areas instead of one large boost in the lows. If the fundamental frequency of the bass (or the key of the song) is 100 Hz then adding a boost in 200 Hz, 400 Hz and 600 Hz (various multiples of the original frequency) will flesh out the sound of the bass more than just one large boost at 100 Hz. Harmonics can be your friend and can add extra depth to your EQ'ing.

40. In a similar vein, getting the bass to cut through isn't only achieved by boosting the thickness in the low-mids. Adding a boost at 600 - 800 Hz can bring out the upper range of the bass, giving it more presence in the mix.

41. The bass can also get in the way when you least expect it. Sometimes a muddy vocal is just the bass masking the vocal track, so make sure your bass isn't cluttering up some part of the mix that you're not thinking of. A good way to check this is to boost the bass in the mids and upper-mids and listen to the "other" tracks, the vocal for instance, to see where the bass starts masking those instruments.

Guitar

42. Don't assume that the killer guitar tone you got during the recording will fit with the rest of the arrangement. Sometimes you'll need some serious sculpting and cutting in frequencies you wouldn't expect in order to make the guitars fit both with the other instruments as well as fit within the genre.

43. Make sure your guitar isn't clashing with the bass in the low-mids. Cut out a little bit in the 150 - 250 Hz region if either instrument lacks definition down there.

44. If your guitar is the instrument that's sounding thin and it's not getting in the way of the bass, a boost in the low-mids around 200 - 250 Hz can help bring some thickness to it.

45. If the guitars are lacking body and power, increasing the area around 500 Hz can make them bigger without making them sound muddy or hissy.

46. If your guitars are overly distorted and hissy, reducing the high-mids around 4 kHz can clean that up.

47. The high-mids from 1 - 4 kHz are a very interesting area to experiment with, especially when it comes to rock guitars. You can really shape the tone of the guitar to fit the style of playing and the genre of the song just by picking the right high-mids to boost and cut. Spend some time getting familiar with this area and you'll be a guitar EQ virtuoso in no time.

48. If you want to separate two rhythm guitars that are doing the same riff then try boosting a flattering high-mid frequency in one guitar track and cutting it in the other. Then find a separate flattering high-mid frequency in the track you just cut and repeat the process.

49. If you're EQ'ing an acoustic guitar and it's sounding a little too honky and "cheap-sounding" then hunt around and cut in the 800 Hz region to give your acoustic a smoother sound.

50. You can bring out some brilliance in the acoustic guitar by boosting around 8 kHz.

51. However, if your acoustic guitar is just a small part of the arrangement and just needs some “strummy presence” in the background then adding some air above 10 kHz with a heavily high-pass filtered track can help the acoustic feel present in the mix without cluttering up the rest of the arrangement in the lower frequency spectrum.

52. If your guitars sound like they’re masking the vocals a wide cut around 1 - 5 kHz can help settle the guitar around the vocal sound, letting both tracks fit together in the mix.

53. Even if you have wide cuts, like in the previous tip for example, you might want to accent a specific frequency inside that cut to bring the guitar (or any other instrument) out in the mix. You’ll end up with something that looks like a wide cut (a valley if you will) but then you have a boost inside of it where you accent that particular frequency. Then your EQ curve will look like a wide valley with a little mountain inside of it. :)

Keys and Pianos

54. Many of the tips I’ve talked about before can be used on keys and pianos. Fullness around 200 Hz, presence at 3 - 5 kHz and air from 10 kHz and above.

55. Keys can quickly clutter up the mix so be mindful of the low-mid frequencies. Add a shelving cut to tame the lows if they get in the way of the kick, bass or guitars.

56. The main tip when it comes to keys is to listen in the frequencies you’re not targeting with the other instruments. I’ve found that the mids from 600 Hz - 1 kHz are often underrepresented in the rest of the arrangement so I tend to focus on that area to bring out the keys and pianos in my mixes.

57. Other frequency ranges like 300 Hz can often be helpful, even if they’re mostly associated with “boxiness.” Don’t get too caught up in what each frequency range is “supposed” to sound like because the only thing that matters is whether your EQ adjustments are making your instruments fit together and cut through the mix.

58. If your piano is getting in the way of the vocal, do the same EQ cut trick in the high-mids as you would with the guitar.

59. You’ll want a piano to sound lush and big when it’s playing on its own, but make sure you EQ it in the context of the mix if there’s a big arrangement going on. It might not sound good in solo, but the only thing that matters is the overall mix.

Vocals

60. If the vocal is lacking clarity while still having plenty of high-end energy then reduce the 200 Hz area to clean things up.

61. If your vocal sounds too nasally then attack the 900 Hz - 1 kHz area to cut it out.

62. The area above 1 kHz, around 1.2 - 1.5 kHz can often help the vocal cut through the mix. Just make sure you don’t accidentally make the singer sound nasally!

63. I've often found that when I'm trying to reduce honkiness in the 1.2 kHz area I sometimes fail because it's often better to reduce the 300 Hz "boxy" area instead and that can fix the entire vocal sound.

64. Bring out the clarity and intelligibility of the vocal in the 3 kHz range.

65. A 5 kHz boost tends to add a nice presence to the vocal, but boosting too much of any high-mid frequency can quickly result in overall harshness.

66. Sibilance is generally centered around 7 kHz. However, certain 's' sounds can be lower, and if you have particularly problematic sibilance problems, you might need to hunt for their harmonics too, sometimes all the way up to 14 kHz.

EQ is a big part of mixing and although it's a huge superpower to have, it's still subject to taste, experimentation and style that changes with every mix you do.

Every time I open up a new mix I instinctively think of these guidelines when I'm listening to what I want to add or subtract. However, that doesn't mean I blindly follow these areas if those decisions don't make a good mix. I've often had to fly in the face of common wisdom just to make things cut through and fit together, and that's always what's most important when it comes to mixing.

Consider the listener of the track you're EQ'ing. Whether it's the band listening to your mix or a random somebody hearing it on the radio remember this:

Nobody cares that you can pinpoint frequencies like a wizard. People care whether the mix sounds good, nothing else.

A NOTE ON REBALANCING

As you move through the mixing process and keep adding processors such as EQ, you will inevitably change the initial balance you made with only volume and panning.

That's why it's always a good idea to keep rebalancing the faders as you move through the mix.

Even if you keep your gain structure of the plug-ins relatively perfect, you will still need to keep adjusting the volume. Mixing isn't a complete step by step process and sometimes it isn't enough to just EQ your mix once and call it a day. Oftentimes you'll have to revisit certain tracks and adjust the frequencies you've boosted or cut depending on what you've done to the rest of the mix.

Instead of a step by step process that' unchanging, it's more like a set of steps and guidelines you follow while constantly adjusting and reacting to your mix decisions.

Before we end the course I want to recap what we learned about EQ:

67. EQ is your best friend when you're trying to separate your instruments in the frequency spectrum.

68. However, some issues can't be fixed with EQ because of their dynamic nature. A track that's constantly switching from quiet to loud can't be tamed with EQ. That's where compression comes in.

69. You don't *always* have to use EQ on every track. Some tracks might sound great as they are and only need some compression and effects to fit with the rest of the mix. Maybe all they need is a little filtering just for low-end control. So just remember that you might have tracks in your mixes that you don't feel the need to EQ. *That's ok!*

70. The mixing process goes much faster if you adopt bus processing on groups. You might not be comfortable with the top-down or middle-out method right away, but it's worth it if you want to save time and do more mixing.

71. After EQ adjustments (and other mixing techniques) you will often need to rebalance the faders so that the instruments all sit back to where you wanted the balance to be.

I hope these few pages have helped you become better at EQ'ing. It's sincerely one of the best processors to use when it comes to making your mixes sound great from the start.

Of course, there's only so much you can learn by reading tips and tricks so make sure you try them all out individually on your own to get a feeling for how those frequencies react when you're mixing your instruments.

It's my hope that the tips above have given you some good ideas on what to try in order to create separation between your instruments and definition in your mixes.

Now let's talk about making you an even better EQ superstar…

If you want to make clean mixes where you can hear every instrument clearly, you'll need to learn as much as you can about EQ.

Learning to use equalization (or EQ) is the first step towards great mixing skills. Knowing how frequencies interact and how to fit them all together is a crucial skill all engineers like yourself should have.

Here's how I learned how important it is:

Way back in my teens, I randomly found myself hired as the live sound engineer at this small venue called The Old Library. It was a cool place, but it had a reputation for having bad sound. It was the venue bands were forced to play if there was absolutely nowhere else to go.

Little did they know that they weren't exactly hiring someone who knew what he was doing. I was extremely intimidated by everything surrounding live sound. All these cables everywhere.

All these speakers everywhere, both the monitors and the P.A. The blinking lights of 24 channels on a mixing board?

In a word, overwhelming.

However, all of those things paled in comparison to figuring out how to use the simple, four-band EQ on the mixer. Learning to EQ by desperately twiddling knobs back and forth in a dimly lit venue isn't the most glorious way to learn to EQ. I could hardly see what I was doing!

So, because I didn't really know what I was doing, it was a lot of trial and error and literally fumbling around in the dark. Sure, any time I tweaked the EQ the sound of the mix changed.

Sometimes for the better, most of the time for the worse.

But it wasn't until I spent hours behind that mixing board and studied what each frequency sounded like and what it does to the mix that I finally got it:

EQ is the most important mixing processor to create separation between the instruments in your mixes.

EQ helped me take that shitty music venue from its reputation for having terrible sound to becoming an in-demand spot where all the coolest bands wanted to play.

But I wouldn't have been to able to make those shows sound so great if it wasn't for the EQ. Honestly, I didn't even have any compressors until a year after I started so limiting myself to mastering EQ wasn't a choice, it was a necessity.

You can learn everything I've learned about EQ since then, in a much more comfortable setting.

You'll learn that EQ can help you in any audio situation, whether you're doing live sound or recording your own music in your home studio.

Today, you might be having trouble getting cleaner mixes, or making all the rock guitar tracks to stand out in a dense mix. Maybe your vocal sounds like it's muffled under the other instruments that already sound like they're under a blanket.

But after learning to EQ with me, you'll be making all those instruments jump out of the speakers, with the vocal leading them like it's the leader of the Avengers.

- You'll learn to clean up the muddiness in your mixes.
- You'll discover where to get rid of the boxy cardboard sound in your drums.
- You'll know exactly which frequencies to boost to make your guitars, bass, and other instruments sound powerful.

And best of all, you'll finally get your vocals to explode out of your speakers instead of drowning behind your instruments.

Now, instead of wandering around your mix trying to EQ without knowing where to look you can actually learn where your problematic frequencies are when you need to fix them.

EQ doesn't have to be a mystery so let me show you how to master it with my **Ultimate Guide to EQ**.

Here's what Jeff Smith had to say about the **Ultimate Guide to EQ**:

> The EQ tips that have helped the most have to do with the bass guitar and kick drum. I'm able to get a clean and tight low end on this song I'm working on. I cut some of the mud out of the kick and bass, then I let the kick have a little extra 50 Hz and added a little bit around 800 Hz on the bass guitar. That made the low-end clear and punchy. This song has an acoustic guitar as one of the main instruments and I decided to put a HPF up to 200 Hz and added a little bit around 3 kHz and it sounds good so far. This is a great guide to get things moving in the right direction!!! Thank You!!!!
>
> — **Jeff Smith**, *Mixing Engineer*

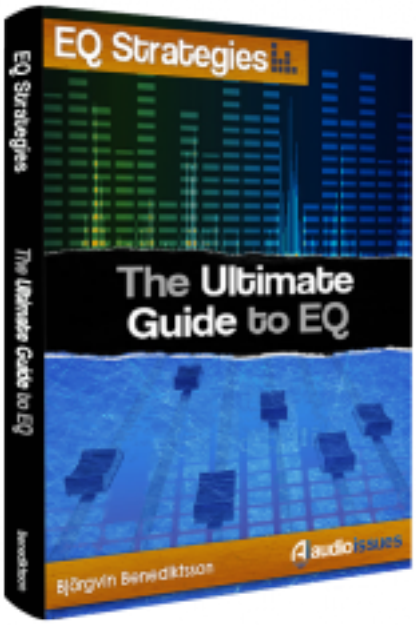
Here's what a couple more engineers had to say about it recently:

> Everything was helpful. I used to fiddle with knobs until it sounded right. Now I can just go directly to the frequencies I need to boost or cut. I also learned more about how to use compression. I am enjoying learning and understanding more about mixing. I play out frequently and have a very good live drum sound. Your EQ Strategies has already helped me improve the sound by helping me understand compression better and how to use it on drums.
>
> — **Jean F. Peters**

> The book is full of tips that are immediately useful. Like anything you are learning, it takes 'doing' and more 'doing' before you can start to polish your work. But the initial results are immediate and impressive….thanks. The format helped me solidify the basics very quickly. I sampled a few sessions with the concepts and found an immediate and pronounced improvement.
>
> — **Dave Michaels**

Read more testimonials here.

Here's what you'll learn when you go through my **EQ Strategies - Ultimate Guide to EQ** course:



- A frequency-by-frequency rundown of the complete EQ spectrum, with characteristics of each frequency range to teach you how to recognize frequencies on your own.
- Practical and easy EQ tips that you can use to improve your mixes immediately
- Graphical representations of where your instruments lie in the EQ spectrum
- EQ insights from Grammy award winning engineers (*you might not like what they have to say…*)
- When to use EQ and when to use compression
- How to EQ kick drums to get rid of muddy resonances while keeping them thick and punchy
- Using filters to reduce bleed on drums to create a tighter drum sound
- EQ'ing overheads and room mics to make the compliment the overall drum sound
- EQ'ing groups of both acoustic and electric guitars to give each one their own space in the frequency spectrum
- How to use EQ presets on instrument groups to your advantage with some minor tweaking
- Using a bass amp simulator in addition to EQ to make the bass cut through the mix
- Using mid/side EQ on backing vocals to make room for the lead vocals in a dense vocal mix
- The importance of using EQ on reverbs to avoid cluttering up your mix

This course has helped more than a thousand engineers create better-sounding mixes with better EQ skills. Don't just take my word for it, here's Kern Ramsdell from Home Recording Weekly who reviewed the course:

> Bjorgvin knows what we need to know, and he shares it all, in easy to understand, easy to digest bites. Bjorgvin explains filtering, boosting, cutting, notch filters, bell curves, and "Q", how to "sweep" or find frequencies that need cutting, and so much more, and all of it in very good detail, with audio examples. "EQ Strategies for EQ'ing a song"…This important video is an hour of deep EQ teaching, so please do not skip this part! Bjorgvin opens up a real multi track session and goes through the tracks, one at a time, and explains exactly what each EQ is doing. Bjorgvin begins with a quick "before and after" play, without EQ and then with EQ, just to demonstrate how powerful EQ really is. The difference is nothing short of incredible. Bjorgvin is a great teacher, too, and that really lends to the level of training that is unfolding here inside EQ Strategies. If you are trying to wrap your head around EQ, how to apply EQ in order to get way better tracks and much better sounding complete songs, EQ Strategies is what you are looking for.
>
> **— Kern Ramsdell**

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