Recording revolution

Video 1

-Listen to the song

-Listen to the epic parts

-Separate editing with mixing

-think like a musician

-set up markers like time, separate with names and colors.

1. Start with the big part or most important of the song to mix

2. Rough set a good volume level

3. Rough LCR panning. Hard left, Hard right, Center. Pro mixers mix this way. Vocals drums bass at center as it gives more speration for better clarity. (Most people can’t notice slight panning anyways)

4. Send all channel to a return fader first as a master

5. Be aware of clipping as it is digital.

6. Add compression to the mix bus ( sends). Just a little to glue the tracks together. Ratio 1:5. Threshold until -1 to -2 db gain reduction. This is to tame the peaks.

Video 2

-Mixing is sculpting the sound.

-Think of EQ for sculpting instead of boosting

- Use plug ins gently.

1. Work with the most important instrument of the song can be vocal.

2. This song is piano driven so start with it.

3. Tip : Mix in MONO. This is the to simulate worst case. And most people listen to mono. It also eliminates phase. If your audio interface has mono selector, use it. Or you could make mono switch on master.

4. Piano – Put a high pass/ Low cut at e.g (150hz) . As bass and kick need more low end.

5. Next check piano with electric guitar and evaluate. Put high pass for guitar at 278hz.

6. Then listen with acoustic. High pass same with electric.

7. Piano was masked and didn’t sound great a little bit. Nudge out a little bit on guitars to unmask piano.

8. The more wider the scoop of the nudge, the natural the sound.

9. Try to hear all the instruments while prioritizing the piano.

10. Then bring in the compression as it makes the sound stay and keep at the level.

11. Use compressor, piano. Start with a preset. Compress the peaks only. Lower threshold a little bit. Then add a little bit gain.

Compressor for guitar. Smaller attack means you will not hear the strum of the guitar. Compressor attacks faster. Release means releases compression how quick it wants to compress again. Threshold need to be adjust manually depends on the level of ur instrument.

12. Compress electric guitar.

13. Now change back to stereo. DAyum.

Video 3

* Before nudging at a certain frequency, boost to check where the mud is then nudge it.
* You can boost some HF for Kick to give it more click but be gentle.
* Compression for kick and snare can make it more fat and sustained.

1. Phase Checking drums. Start mixing with mono again. Flip polarity if necessary. Toggle phase revere on and off to see which kick sounds better. Polarity switch can be seen on EQ. ( I don’t know where in Ableton) . Do this for each drum in SOLO. This can be valid for recorded drums not sure with MIDI.
2. Now get the drums balanced with the piano and guitars which has previously been mixed. Start one by one cumulatively for each drum. Mix with faders first dfor volume.
3. The use EQ for drums. Start with Overheads. HP at 100 hz and nudge at 400 hz.This clears the mid to give more crisp to cymbals.
4. Kick – HP at 30 Hz. Find the muddy sound at the lower mid and attenuate it. This sound is the cardboard (flap flap) sounding kick.
5. Snare- Hp at 90Hz remove the honking sound ( eg 380 hz).
6. Toms – HP at 40Hz for high tom. HP at 30Hz for low tom . Floor tom – nudge at 400hz
7. Listen to stereo again. Drums will be sounding more tight. Not good yet but tight and more balanced.
8. Compressed Kick 5:1 ratio, slow attack make more compressed sustained. fast release.
9. Compressed Snare. Compress more peak to make fatter and tight. Ratio 3:2. Slow attack fast release.
10. Compressed toms Ratio. Ratio. 5:1
11. Find and remove the ring of the snare. The (ong sound) e.g 600 Hz
12. Remove toms bleeding. Remember to cross fade.
13. If you feel like your kick, drum, snare feels like something is missing. Instead of boosting, you may wanna consider is saturation or distortion to get more cracking. It will add a little bit of grip
14. Bass guitar. HP at 40. Nudge the mid range cheap sound at around 450Hz without removing the high end pluck). Compression helps consistency ratio 2.5
15. Check stereo. Gah dayum! Remember we did not boost any eq and it sound clearer.
16. Check bus compressor. And comprees more a little bit

Video 4

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1. Create 3 Stereo Aux input. For drums, Band, Vocals. Now we have 4 Aux including the SUBMIX/MASTER. Make sure the output of the three aux goes to SUBMIX/MASTER. Route all the drums to drum tracks.

2. Bass, piano, acoustic, electric route to band. And vocals to VOX. Then finally, violin (untouched) routed to band.

3. Violin HP at 350Hz. Compressed 3:1 ratio. Smaller attack allows hearing more of the bows and strum/pluck. And by decreasing release, it makes compressor to compress faster again. Then it is given more pop and energy in the mix.

4. If you need instruments to come down a little bit, now you can use aux tracks faders to adjust volume to avoid discrepancy.

5. Parallel processing – If you compress the aux DRUMS too muich, it will sound lifeless and will lose natural sound. Therefore, we can compress one bus and leave another bus and play together. Create another bus called P BUS output is same as sub mix. SEND them to P drums. Now you have 2 buses for drums. Then put compressor on P BUS and find a preset the overlty compreeses the drums. Ratio 40 to 1, full attack, very small release. Decrease threshold too much to destroy the drums. Bring the volume down of P BUS, play the Drums BUS and fade in the P BUS. Now overheads are making cymbals compresses, if so just remove overheads from the sends. This makes cymbals stay clean. Now mix the drums with all the whole track. Voila.

This gives more aggression with the drums.

6. Bass Fuzz- (parallel compression or distortion to give bass a punchy mid) out put it to BAND. And send the bass to bass fuzz. Select pre fader.Remember, we want to create parallel tracks for bass. Add distortion to aux bus and take out the low end. Then slowly fade in bass fuzz while listening to both bass only. Then listen to it in context with the mix. You just want the bite not the low end so you can EQ.

7. Create two aux bus. Name them VERB and SLAP.

8. Use reverb to give sense of space. Just some mild presets (as this was a band not EDM).

9. Reverb for snare, Toms, all guitars, piano, violin. Cut HF to reduce harshness and be more subtle.

10. Slap- (very short delay) (optional) – 16th note delay for acoustic. Mix it in stereo. It adds depth. Also send the violin to add more space.

11. Tip: Listener is drawn to driest in the mix. Wet makes instrument further in the delay. So as the song progresses, You can adjust this to manipulate your instruments.

Video 5

* Vocal is simpler to mix because of tonality
* Compression is basically an automated fader. It balances the peaks by bring lower peaks at the same level to make the sound more consistent throughout the mix.
* When singer airs down on some notes, EQ helps take away the lows to reveal more tones.

1. Get the lead vocal and sit it nicely in the mix. Pretend there are no harmonies first. Mix in mono again.
2. HP at 150Hz. Find the honky and woofy and not pleasing part and nudge it e.g. 600 Hz.
3. Compress with medium attack and release. Compressed a little bit and compress it another time a little bit. Double compression. Now turn the volume down.
4. De-Essing Vocals- compressor that will turn down the volume of certain frequency.
5. Harmony depend on whether you wanna hear them more or not,
6. Copy all audio effects from Vocal to the harmonies. Simple. Get tid of the second compressor to reduce volume.
7. Vocal delay gives sense of space, ambience. Create another aux, named VOX DELAY. Output to master. Send it to the bus. Add quarter note dalay. Add 17% feedback. ADD LP filter at around 2k Hz to 1.6k to 1.4k experiment. Copy to harmonies. Copy verb. Separate delay L and R and deviate a few ms to create good stereo imagaing.

Video 6

* Listener has to be interested for every part of the song
* Focus on MONO so that you wont be fooled by the stereo effect.

1. Make the bus invisible and just look at the tracks.
2. Add cross fade to not hear the breathing for vocals. Trim up the vocals.
3. Improve arrangementsa
4. Added a little distortion to electric guitar to make it more aggressive.
5. To sound more victorious in the epic part of a song, add a freaky delay on the vocal on the epic part of song. Add a parallel vocal on that part only and add the freaky delay. Can also send tha parallel to vocal delay for wider sound.
6. After the big chorus, add sweeteners to make it interesting, add telephone effect EQ (lows and high cut and mid boost). This can be added to certain part of vocals.
7. After adding everything, we lost some parts of the piano because of the added lows. Find the reason, in this case it was the low end guitar.
8. Solution: put the distortion of the guitar before the EQ. So the Lows will be masked.
9. Also EQ the midi part. Take out lows.
10. Sweetening part
11. Can add vocal delay, to last chorus for example.

Video 7

-Check everything

-rewatch this video some parts are skipped like the details of automation

1. Try 3 dB for volume bump up automation

2. Bring up instruments to mono and increase volume if you want it to show up for a certain part. Use automation to do this.

3. Chorus 1 put into chorus 2. Create new track named Vox double (hard pan left)and Vox triple (hard pan right). Then offset just a little bit. Copy some of the effects. This is for 2nd chorus to thicken up the sound. Remember to send them both to vocal bus. Original should be in mono. Also mix this in mono. Also, as piano is mask a little bit, add automation volume to bring it back.

4. Balance L and R instruments by adjusting volume.

5. Automate the vocals each and every part. Try to compensate for the quiet phases. Look at the waveforms while doing it.

6. TIP: Add delays to thicken higher parts of the song.

7. kick drum can also be automated. Anything you want to draw attention to listeners to should be automated. This Is very important. These little tweaks make the song happen.

Video 8

* Pre mastering is a quick poor man’s master.
* Always come back with your mix
* TIP: 1. EQ and compression are the 2 best plug in you can use. 2. presets do not know what you need. 3. The more you process the more it will sound digital.

1. Make track louder as possible before mastering.
2. Use a limiter (Compressor with a super high ratio). Limit the master. Turn the threshold down and limit the peaks. Base limiting decision in the loudest part of the song. Lower threshold and check master fader to see how much gain reduction or attenuation we get.
3. Then put an EQ before the limiter in the master bus. Make the little changes in EQ very subtle.
4. Then dither, use 16 bit. Put after all effects from above in the master bus. Sample rate of 44.1 kHz. File type of wav. Render it out and bounce it and listen. If u send it to master engineer use bit depth of 24 (24 is the default).
5. If you let someone master, delete the limiter and dither before u send. Only leave the compressor and EQ in the master bus to send for mastering.