

Secret Mixing Notes

07/02/11

- Converting from ProTools 8 – 6.9 so Tony could use his setup
Took 30 mins at least to sort!
- Phase alignment of the drums
- Renaming and colour coding for ease of navigation
- Started with Kick EQ – group kicks
- Kick mics were set in, out and sub to get best overall rounded sound (total representation of the drum)
- Use of transient design which expands and sustains to suit the track
- 26Hz down was removed and a bit of middle from overall group kick and added compression
- Overheads and room mics were done next. Panning when recording was done to audience perspective so we decided to keep the mix the same. EQ to remove sub and some mid after putting onto stereo channels because the gains were perfectly set
- When recording the drums Kris gave plenty of options for editing and mixing
- Snares next along with hi hat. Top and bottom were aligned earlier. Hi pass again at 125Hz to combat proximity effect.
- When EQing Tony kept checking with the ambient mic and also had to align the overheads to match the snare. To fatten the overall sound and adds definition
- The talkback and S10 mono overhead mic was not used because it didn't really add to the mix. They were options worth having the choice of but best to have and not need than need and not have
- Ride with high pass (125Hz)
- Drums are the hardest part to mix and is worth spending time 'colouring' each part and finding their space together finding the most natural sound you can
- Toms - Bleed will be left in for added benefit since they have been aligned. High pass again and mid removal at about 500Hz. Low pass as well at 6KHz (0.75Q)
- All sent to a stereo group and overall EQ was done apart from the ambient mics which were left direct coz they are to be treated separately to the others. Very slight mid removal from group drums. Small amount of compression to 'round' the sound.
- Rim shots may need to be automated to make them stand out more in the song mix...
- Tony is impressed with the standard of the recording,, I am happy about this too ☺

- Smash track = parallel compression on pre-fade. Gives body and balls (purple audio compression)
- Bass guitar – amp sounds a bit ‘nasaly’. DI was recorded too so they will be aligned and EQ’d. Summed together and compressed together to then duck to the kick drum. Low pass to get rid of flappyness (27Hz)
- Guitar – panned both mics 10 – 2 to give width. DI wasn’t used. Phase alignment was checked and was perfect! EQ is not required at this moment as it was recorded great through great amp and the pickups used were nice too. Summed and compressed slightly. Automation will be required too.
- Violin – deleted silences between. Picked the best takes and copied them to replace any minor bad takes. Reverb was taken from the ambient recording
- Bouncing a version with mixing done so far (no vocals or acoustic) Will continue on Weds. Work on comping the vocals and mixing the acoustic

10/02/11

- Vocal comp to start with. 5 takes were recorded and I re-did the end as well just to make sure I had a good recording of the high note at the end. This might take about an hour!
- Compression was added to be able to hear all the little breaths and details that might make the difference between a good and a great vocal comp. Going through each phrase to pick the best one from each. Discussing a slight change on the phrase “remain on this fence and LEAVE” making ‘leave last longer and fading out before the next line as opposed to resolving which is what I did in the studio.
- We found a little error that stands out like a sore thumb on the rhythm guitar track which made us laugh lots... Adam Chetland you card! – needed to make an edit on that section before we could continue
- About an hour later the comp is done – not going to use autotune on anything other than the really stand out parts but very subtly – want to keep the vocal sounding natural throughout

16/02/11

- Had a thought re backing vocals over past few days. I don’t think I will have any at all.
- Acoustic guitars first. 4 mics and a DI (prob won’t use DI)
- L & R mics onto stereo track. *There was a problem with one side of the stereo recording... a problem at the recording stage – need to take the ending from a different take. Used the back mic to get desired result instead of the left one

- Phase align due to slightly different distances of the mics at recording stage
- All through a stereo AUX channel for EQ and compression. Hi pass 92Hz
- Moved the last violin part to the very end of the track and faded out. Violins put through stereo aux. Violin High pass 100Hz / thickness out with low shelf / air at 8KHz / compression with a big knee (opto compressor)
- EQ on electric guitar. Gonna divide the tracks up to keep the picked sections and the strummed sections apart. Panning on picked parts to bring them out. Strip silence and slight compression. Stereo delay
- A bit polishing over everything and then bouncing for a listen in the car! Tony's magic is to be kept a secret but a lot of little changes over everything were made.
- Checked in the car and all seems fine. Tony doesn't want to change anything at the moment. Time to get Karl G to have a little play 😊