

Chapter 1 : The Music Mixing Process Part 1

I am an audio professional with many years of experience in all aspects of audio and video production. This book thoroughly explains and covers sound production, effects and mixing as well as covering many advanced concepts and "tricks of the trade".

Part one focuses on mixing rock drums and percussion. The art of Mixing is about pulling together all the elements of an arrangement, but each instrument brings its own special set of concerns and challenges. The drumkit is where many mixers start out a mix—using the rhythm section to anchor the rest of the parts of a busy arrangement. How many times have you heard the first couple of beats of a song, and immediately recognized the band, just from the drum sound? As one of the most complex instruments in any arrangement, more time is probably spent massaging and fine-tuning the drum sound than any other individual instrument. But where to start? Whether the drum part in a particular song consists of a sampled loop, a programmed beat, or a full multi-track recording of a live performance, there are a lot of components in the kit that are usually tweaked both individually, to bring out the best from each element, and as a group, to fuse the entire kit together for maximum impact. Out of the usual collection of individual drums tracks—kick, snare, toms, hi-hat, and the overhead mics that bring in the cymbals as well as a more ambient version of the entire kit—the kick and snare, as the primary conveyers of the beat, probably get the most care lavished on them. Many people jump right in with EQ or compression, obviously the two most critical types of drum processing, but it might be a good idea to first give some consideration to Panning. A place on the mix By convention, ever since the advent of multitrack recording, the drums have enjoyed a prominent place at the center of the mix, panning-wise. The width of drums can range from mono or near-mono, all the way to a wide stereo, where the elements extend all the way from one speaker to the other. This is done to anchor the heavier elements of the beat in the center of the arrangement—bass guitar is also usually panned center, along with the bass drum, to help link them musically. Either option is equally fine—since the hi-hat, which keeps time, is usually off to one side a little, the choice may come down to where other high-frequency elements in the mix are panned, balancing them off against the bright, busy hats. Tweaking Tone EQ is, of course, a critical aspect of sculpting a good drum sound. A common element in EQing individual close-miked drum tracks is a midrange cut, which can be fairly deep, somewhere between Hz—1 kHz, depending on the sound of the particular track. In certain styles—like speed metal—which feature busy, intricate kick drum rhythms, this slap is made very prominent, for maximum clarity, and is an established component of the drum sound in that genre. Snare may also get slight bumps, in addition to a mid cut, but at slightly different frequencies. Toms get a similar treatment, while hi-hat typically has a little added to the highs—12 kHz. Some mixers like to roll off the lows on the hats, for a tight, thin sound, while others might even push the lows a bit, for a chunkier hi-hat sound—it all depends on the part and the arrangement. No EQ; then with EQ; No EQ again; then with EQ The overheads are a combination of the cymbals including the hi-hat and the drums, although, depending on the placement of the overhead mics, the drums here are often thinner versions of the fuller sounds from the close mics. Some people like to roll off the midrange and bass below around 1 kHz or so, leaving only the highs, reducing the overhead tracks to primarily cymbals, and minimizing their contribution to the sound of the drums themselves. Others take a very different approach—they might use the overheads as the primary signal for the entire kit, EQing as above for a full sound, and then lightly augment this with the individual drum mics. Most people split the difference, and combine the drums from both close and overhead mics, making subtle adjustments to the balance and EQ of each, until they achieve the best, and most appropriate, sound for the particular track. Squeezing the skins Of all the processing done to drums, compression can be key. And those compressors can be set for anything from light, subtle thickening, to heavy use as an effect that substantially alters the attack and decay of the drum, as an effect. Drum Compression as Effect: Between those extremes, more subtle applications can lend a general thickness and punch to the drums, fine-tuned for the individual elements of the kit. Compression is also often applied to the stereo overhead drum tracks. And of course, all the drum tracks close mics and overheads are commonly subgrouped through a stereo drum master,

and compression can be applied there as well. But if done well, overall drum-master compression can tie all the elements of the kit together, for a nice, dense, unified drum sound. A compressor is inserted into an Aux, and an extra submix of the drums is sent, via Aux Sends, through this Aux compressor. You can enjoy the effects of the heavy compression without losing the snap of the drum attacks, which will be preserved in the main drum mix—kind of a best-of-both-worlds scenario. The effect can range from subtle to not-so-subtle, and if you feed the Aux compressor from individual drum track Sends, you can control how much of this compression is blended in to the drums vs. The answer, of course, is yes. That is, either approach is valid, depending on the musical style. And, of course, plug-in reverb can be used, especially Convolution reverbs, which make use of samples IRs of real rooms—many of them have IRs of popular studio drum rooms and other spaces ideal for drum verb, as well as samples of mechanical devices like plates, which are also a good choice for drums. A Convolution Reverb with some Drum Rooms. One thing to watch out for is to not overdo the reverb decay—a little goes a long way. A long reverb tail on a drum reverb—especially on the backbeat—can easily muddy up not only the drums, but the whole arrangement. Reverb decays of 1 second or less are often best, and will add more than enough ambience, while maintaining the overall clarity of the mix. Drums with Convolution Reverb: As to specific settings for things like EQ and compression, well, that will vary for every situation, but the general approaches I mentioned are a good way to get started. Other articles in this series are here:

Chapter 2 : How To: Mixing Rock | Ask Audio Magazine

Mixing audio for gymnastics is a game of managing the ambience levels so they'll match when you go from a huge arena with a screaming crowd to a closeup of the gymnast walking off a piece of equipment.

These diagrams were some of my first conceptual leaps into what mixing could mean in a recording. Essentially, this book is exactly what it says it is: If you read it, you will learn to not only hear music, but be able to visualize the different instrumentals. Not only that, but it builds a foundation of the tools which engineers have at their disposal which allow them to manipulate how we as the listener interpret music visually. Thinking of music in a visual space is something that most people do anyway whether conscious of it or not. To read about it in a concrete way not only solidifies the idea, but allows you to interact with it and learn more about it. As stated in the book, learning to mix well is not something that can be achieved just through reading a book. Mixing is an art, and like all art, it is subjective to a degree. As fads evolve, it is important to move with them. Music is changing more now than ever, and the possibilities of production can be overwhelming. This book talks about music emotionally and magically yet does so while speaking to the technical aspects of production. In that respect, this book excels like few resources I have yet encountered. It is written in plain, clear, concise language that virtually anyone could understand. The author frames complex audio issues in simple terms in a non-dogmatic way and it helped me better grasp all the things that go into making the best sounding mix possible. Recommended for bedroom producers like myself! Dec 15, Ben Baker rated it it was amazing great guide for people getting into mixing Mar 22, Goldberg rated it it was amazing A fantastic book! Apr 05, Ivonne rated it it was amazing This is a book for any music mix fan. If you are a producer or Sound Engineer, you will understand a lot about music with this book, seriously worth it, even though it is old, many techniques are still applied. And you can also perform exercises from the explanations you read in the book. It can be complement with the DVD video that the book brings, I repeat, a bit of the last century, but very useful. Dec 21, Fabian rated it it was amazing Recommends it for: Engineers and Producers I got this book exactly after I came from miami last month.. It teaches me so much about shapeing sounds and mixing and making my music sound more powerful It gives you a direct visual presentation which makes every aspect of sound and mixing very easy to understand.. It also teaches about balanceing and panning and how to mix in surround or stereo Ive read it in full in 2 days and I still read it up to today However, the concrete, informed descriptions of how various changes to audio EQ, effects, loudness, etc. The page and a half on how various frequency bands are perceived was worth getting the book from the library all by itself. Mar 30, Christopher rated it really liked it the author has some pretty revolutionary ideas and observations. Jun 22, Joe rated it it was ok This was actually interesting. Jun 03, Fernando Benavides Roldan rated it really liked it En ingles un libro que se debe leer si quieres saber los secretos de la mezcla en el audio pero sobre todo para saber visualizar el sonido.

Chapter 3 : Tweakheadz Â· The Perfect Mix, Notes on Mastering, Post-Production Audio, and The Final To

Most all of the basics of sound mixing and live audio are covered here, and in basic terms anyone can grasp. There's a good grounding, so to speak, in the science of waveforms and electricity; you need to know this stuff and it's presented well here.

Using panning effect in mix , Using reverb effects in mixing. Ask this question to yourself: Does my reverb setting reflect a realistic front and back image of the mix? EQ â€” you can use EQ to make the instruments sound up-front or back in the mix. A good example is when you are mixing a combination of lead and back-up vocals. The lead vocals should occupy the most obvious vocal frequency range where ears are most sensitive. This is usually Hz to Hz. In this range, the lead vocals should be dominant. However the back-up vocals are reduced in this frequency range so that they would sound like supporting the lead singer at the back. A typical EQ setting: Compression â€” when used creatively you can use compression to make instruments sound up-front or back in the mix. A good example is a weak bass guitar sound or a poor bass guitar player performance. Usually, when the bass player is not that good; the dynamics of the recorded bass are not consistent in the mix. This ends up the bass being buried in some sections of the song where other elements are loud. To bring up the bass, you need to compress it so that weaker sections would become loud. As a result, the bass has more consistent volume even in louder sections and it will now stand-out in mix. Combine with EQ effect, you can even make the bass presence stronger and even. You can easily assign panning settings in your DAW or even in analog consoles they have a panning knob. To sum-up the two dimensional mixing, just look at this screenshot: Front and back mixing screenshot An example illustration on the use of the above diagram when you are mixing: If you want the lead vocals to sound up-front and center on the mix. You would need either need to apply less cut on the crucial frequencies or boost them if you want to use EQ. Or use an even compression to make the vocals sound even. Or even apply less reverb to make them appear dry and up-front. Use panning to put the vocals on the center. If you have piano track that you wish should provide a background melody of the song not a lead instrument , then you can cut the EQ where other lead instruments are dominant such as the vocals. This will pull the piano sound at the back of the mix. Or you can further add reverb to make the background effect significant in the mix. By establishing a clear front and back image of the mix; you get clarity, fullness, ambiance and balance sound in your mix. Content last updated on July 29, Go to previous page:

Chapter 4 : The art of dialog - Part 1 - Audiofanzine

Podcast mixing "in fact, mixing audio stories of any kind" can be tedious. It's the part of the production process where you create balance, consistency, and clarity with all of the audio elements in your story. But for many, it's the least understood and most overlooked part. This step.

More Threads There are many ways to get your songs to final form. What matters is not how you get there, but that you do get there. This is not just "any" piece of drudge paperwork, but the culmination of your education. You know you have to write in excellent form, have to watch out for tiny grammatical imperfections, and make sure substance and style flows well. In short, you have to rewrite and edit, a lot. It may take several experiments to get this just right. You might be working for weeks, not going out to the clubs with your buds, even sending hopeful significant others away. The darn paper is important--you have to do well! Apply that same attitude to your mix and you will have a great mix. The value underlying successful production is the same in all fields--art, architecture, music, quantum mechanics, even political science and business. Beauty has a tone. It's not a tone you hear with your ears or see with your eyes but that you realize on reflection. That is, when you stand back and ask "what is this? When you sense the passion of the creator coming at you from the work of art they made for you, you begin to sense the piece at hand is great. Let's assume, for this article, final form means a beautifully polished piece of music in 16 bit. You need to start, of course, with a fully or almost finished song. This is the point where the writing ends and the TweakMeistering begins. Mixdown and Mastering, traditionally speaking, are two very separate processes. Mixdown is the art of leveling, equalizing and effecting all the various sources from many tracks down to a stereo Mix. Mastering is the process of taking the stereo mix and putting it in the final album-ready form. Recent software and hardware developments make these processes easier and less expensive than they ever have been in the history of making music. The Mix Process Every mix is different. In reality, there are no formulas. But there are hundreds of "practices" a professional mixologist will do without even thinking about them. But I know where you are at and what you need. You need a map to get you started, and a flow of working. That is what this article is about. Please consider these parameters not as rules but a starting point for your mixes for the standard pop song or ballad using an analog mixer. We will cover mixing in the sequencer in the next class. Of course the instruments change if you are doing techno or symphonies, or ambient stuff, but the reference may still be helpful. Step one is always to calibrate the mixer however you can. First, set each fader at the 0db marking on the board. When you apply the test tone, turn up the trim until the meter on each channel pegs at 0db. Do this for every channel in the mixer. This gives you a reference. A zero dbVU signal or your loudest signal on the track should meter at zero db when the fader is at zero db. When you move your fader to db, the meter should peg at db. Now you know what those numbers are for that are silk screened on your mixer! Yes, it takes time to do this, but it is well worth it. Match the following instruments when soloed in place to the db markers on your mixing desk or your mixdown deck or software. Kick drum 0db Eq to taste. No FX except maybe subtle ambience. You will tweak the kick again, this is just to get you going. In an instrumental piece, the kick is the first and last tweaked. If using a live drummer, you need to stop the kick drum from resonating too much. A pillow inside the drum may help. If you have an excessively ringing kick drum, you can add a gate as an insert to damp it. Snare -2 db eq to taste in the frequencies above 4khz. Add reverb if the song calls for it. Do the best you can to keep it out of the way of the vocal, even if you have to pan it a few degrees. Near the end of the mix you need to come back here to perfect it. You did separate the Kick and Snare on separate mixer channels or audio tracks, right? Get out of your chair and wire it dude! Lead Vocal 0db use a low cut filter to eliminate rumble and plosive pops around 100hz. This is the trickiest adjustment and may often spell hit or dud. Put on the cans headphones and make sure it's in the absolute center of your forehead.. Every word must be intelligible. Before you print to tape or DAT or whatever, check the vocal any make those tiny adjustments that are needed. Split the main vocal track to two separate faders. Compress the main vocal and send the secondary, uncompressed vocal to a reverb unit. This way the reverb stays out of the way until the vocalist gets loud. It is often quite wise to use mono tracks for vocals simply because they they will stay

centered better than stereo tracks, and are impervious to phasing anomalies that may occur with stereo tracks.

Cymbals db Avoid letting these get in the way of the vocals. Remember, loud cymbals can wreck a whole mix. Never let the drummer in the control room, except under extreme sedation, unless you want all your mixes to sound like Led Zeppelin.

Synth pads db Do these in stereo and hard pan left and right with generous effects if needed. However, keep them in the back. Yet for a sense of dimensionality, let these create a "landscape" the listener can walk on. Cool trick--you want a really BIG Pad? Make him earn his pay by fighting the phase issues.

Bass db maybe hotter Always front and center. If you use FX restrict yourself to chorusing or a light flange--no reverb. Note that the quality we associate with "good" music is a tight syncopation of kick drum and bass. If you hear any duff notes make sure you fix them. Bass does not have to hit exactly on the kick drum. But it a wee bit after so the listener hears the kick 1st. Ears are really good at detecting even tiny, tiny delays in what we hear. Are there more secrets in the micro-timing domain? Keep the bass and kick out of the way by giving each a different EQ. If the kick peaks at 65 HZ make sure the bass peaks somewhere else. You can use a spectrum analyzer to see where the loudest frequencies are for each.

Rhythm guitar db pan off center eq: Try it, the mix will sound better. Kill all the upper bass mud you can on any instrument you can do it on. These muddy frequencies around HZ build up fast and are a sure sign of an inexperienced mixologist.

Percussion db- put these elements off center unless they are essential to to basic beat. EQ in a tasteful way if necessary. I shoot to get a little skin sound on the hand drums if possible.

The Mix itself Now, watch the meters when you play the whole mix through the board. If what you have is more notch down every fader in 1 db increments until you get there. Shoot for 0db for the whole mix. So now we notch down every fader 7dbVU. When you are done with this exercise, you should see your whole mix peaking at 0dbVU. You still have headroom on your analog mixer. Now you can start nudging things a bit higher, a bit lower. You should have a sense of what the song is asking you to do. Always check you mix in Mono and look for sudden drop outs or instruments that disappear. No faders above 0dbVU rule: Remember, we calibrated the board so the loudest sound of each track pegged at 0db or we used a test tone and the board markers represent 0db. Never move your fader over that mark. Cutting a signal is fine, go as low as you have to, but never add gain at the fader unless you have an ultra premium board that can do this.

Chapter 5 : Page 2: The Art of Two-Dimensional Audio Mixing: Front & Back

Creating an audio mix that is pleasing to listeners is a true art form. The manipulation of the source signals' level, dynamics, and panoramic position, and the addition of effects such as reverb and delay, can have a huge impact on the overall feel of a song.

Zen and the Art of Mixing: Mixerman [April 1, Langue: Anglais] Zen and the Art of Mixing: REV 2 Livre Mixerman. Well known for his hilarious exploits in The Daily Adventures of Mixerman, the author now provides his tactical reasoning without the colored lens of absurdist big-label disasters. This enhanced multimedia edition brings mixers deeper into the concepts covered in the text. In nearly two hours of video clips, Mixerman provides invaluable insight into the various aspects of mixing: This new edition features an updated Gear chapter. Our library is the biggest of these that have literally thousands and thousands of different products represented. You will probably see that there are distinct sites catered to different product types or categories, brands or niches related with Zen and the Art of Mixing: So based on what exactly you are researching, you will be able to choose ebooks to fit your own needs. You can be glad to know that at this time Zen and the Art of Mixing: REV 2 is on our online library. With our online learning resources, you can find Zen and the Art of Mixing: REV 2 or almost any type of ebooks, for any kind of product. We have made it easy for you to find Ebooks with virtually no digging. And by having access to the ebooks online or by storing it on your desktop, you have convenient answers together with Zen and the Art of Mixing: To get going finding Zen and the Art of Mixing: REV 2, you are right to find our website which has a comprehensive collection of manuals shown. Best of all, they are entirely free to find, use and download, so there is not any cost or stress at all. REV 2 is loaded with valuable instructions, information and warnings. We also have many ebooks and user guide can be related with Zen and the Art of Mixing: Titre Zen and the Art of Mixing:

Chapter 6 : MIXERMAN ZEN AND THE ART OF MIXING DOWNLOAD

Classic of s with graphics on mixing with great didactic effect. Despite trash-psychedelic style and analog and digital processors in the "rack", their pedagogical value remains for beginners.

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not receive your official diploma at the ceremony. Transfer Credits Can I find out how many transfer credits I am eligible for before I apply to the degree program? If you are interested in applying to the Bachelor of Professional Studies degree program and would like an estimate of the amount of transfer credit you would receive, you can request an unofficial transfer evaluation by emailing a copy of your transcripts to the Berklee Online Transfer Team at transfer@berklee.edu. Be sure to include your name, major of interest, and any additional questions you may have. You can expect to receive your assessment within business days. What should I do? The earlier you contact us with questions or concerns regarding your evaluation, the easier it will be for us to address any issues. Therefore, it is very important when you first receive your official transfer evaluation that you review the information carefully. If none of those exclusions apply, please fill out a Transfer Credit Equivalency Re-evaluation form for the courses you wish to have reconsidered. Sometimes, we are not able to locate specific information for a course online and we are not able to determine an equivalency, but we are always happy to review additional material which will help us make that determination. No, credits completed at Berklee or through the prior learning process do not count towards the 60 transfer credit limit. This maximum is for credit-bearing exams and undergraduate-level coursework completed externally. What is a credit deficiency and why do I need to make up credit? Credit deficiencies are caused by transferring a course that is less than three (3) credits to fulfill a three (3) credit Berklee Online requirement. Students with a credit deficiency will be short of the minimum number of credits required to graduate once they have completed their program requirements. In order to be eligible to graduate, you will need to make up the credits you are deficient in. While the Transfer Team does their best to avoid giving students credit deficiencies, it is not always possible. You can make up the credits you are deficient in by completing additional Berklee Online coursework, by applying for prior learning credit, or by completing additional external coursework in the area in which you are deficient. Note all external courses will first need to be approved by the Transfer Team. Can transfer credit fulfill prerequisites? Generally, transfer credit cannot be used to fulfill prerequisites unless we determine that the course you completed is a direct equivalent to one of the courses we offer at Berklee Online. Keep in mind that there are some courses which require you to pass a placement exam. For these you will need to achieve a passing grade on the test to fulfill the prerequisite, otherwise you will need to complete the appropriate Berklee Online course. Can I transfer credits to Berklee Online after I have started the degree program? To determine if the coursework you already completed or are considering taking is eligible to fulfill your remaining degree requirements, contact the Transfer Team at transfer@berklee.edu. I am a Berklee campus student. Can I transfer courses from Berklee Online to my campus-based program? Are Berklee Online courses transferable to other institutions? Berklee Online is regionally accredited by the New England Association of Schools and Colleges, the same association that accredits our main campus and other leading academic institutions such as Harvard University and MIT. We recommend getting a course pre-approved by an institution before enrolling. Moreover, a recent study revealed that the average annual tuition at for-profit colleges is more than twice as expensive as Berklee Online. How much does a certificate program cost? The registration fee and all courses for the term you wish to begin in must be paid in full in order to begin. Tuition and fees are subject to change. Both programs are comprised of 12 three-credit courses that can be taken during four week semesters. What is included in the cost of a course? The cost for an individual course includes the tuition fee. The cost of required books, hardware or software must be purchased separately, unless it is stated that these costs are included with your enrollment. Some courses may include additional fees for files or content.

Chapter 7 : How to mix: 8 steps to master the art of mixing audio stories | NPR Training

These are snippets from the Art Of Mixing DVD. The DVD explains a visual framework for explaining the dynamics that you can create in a Mix. We cover all the effects and how to use them to create.

Before we start another chapter of this ultimate recording guide, I decided to write this article inspired by some comments to previous articles Psycho-logic Regardless of whether you have a professional or home studio, you must never forget, not for whom you work, but rather for what, or more exactly why you work. This means everybody involved should put themselves to the service of the song, from the engineers, to the musicians, producer, songwriters, arrangers, etc. It seems pretty obvious stated like that, but we are all human and a big ego out of control can be very damaging even for the best-oiled machines in the world. This is the only way everybody will be able to give their best for the benefit of the track being produced. When a technical-artistic decision is put into question by another person you should first try to analyze the situation to see whether egos have anything to do with it. Only time, experience and your past successes and failures will help you move forward on this internal battlefield. However, when the "conflict" spawns essentially from the ego of the other party, there are some tips that might help you deal with the situation. First of all, you could simply remind that person why you are on the project. In theory, it should be a mix of confidence, your recording know-how and quality, references, your implication in the project, their interest on a more or less external point of view, and the desire to delegate the difficult task of production on a third party to be able to focus better on the artistic performance. When done with tact, this allows everybody to refocus on their own tasks and leave all other considerations in the hands of whoever is responsible for them. Another means to convince them of the adequacy of your choices is to bring forward arguments from the audio production world. In such cases, it might be wise to use the references card. By way of example you could cite Jimmy Page who is well-known for being a Les Paul fan, but nevertheless played the solo on Stairway to Heaven on a Telecaster. And this is also a great argument because it shows your confidence on the musician: We could discuss many more examples, but I guess you get the idea now. To close this chapter I would like to highlight the importance of cultivating your knowledge in terms of audio production. This will not only allow you to perfect your own techniques by inspiring you to test different methods, but it will also give you arguments to justify and defend your decisions during recording sessions with other artists, if need be. And to expand your knowledge in terms of audio production, internet is definitely the tool of choice. Discovering the tricks behind mythical tracks has never been as easy as today! Next week will have the second part of this interlude dedicated to the art of dialog within the framework of music production, where we will reverse situations and then focus on the specific case of the home studio. Have a great weekend everybody!

Chapter 8 : Globe Audio Recording and Production Classes

Mixing Sound Effects By Tom Graham in Audio Post, Master the Art of Post Mixing, Pro Mixing April 14, Discover the difference between Sound Design and Sound Effects/Hard Effects and how to mix them into place in Episode 4 of Master the Art of Post Mixing.

You can then edit and adjust the EQ settings on each track so it sounds perfect when placed with the other tracks. In addition to making sure the volume of each track is optimized, so the listener can hear everything, there are many other processes you might work on. Some of these include; Panning: The process of deciding the stereo spectrum of your track. This means you can choose which speaker the sound is coming from, as well as whether it bounces from speaker to speaker, or is completely balanced in the center. For some of your instruments you may have used an effect, such as a bass compression pedal on your guitar, but there are a seemingly infinite number of ways you can add effects to your sounds, especially when using modern-day computer software, such as a DAW platform. Perhaps the most common mixing technique, this part of the process is where you adjust the volume and clean up the frequencies of each track, so it will sound clean and removes any unwanted sounds or tones. This is the process that joins all these different sounding areas together to create the final song. While this is the same for rock music, the content of these tracks tends to be far more varying, making mixing a much more complicated process. This is because your drum is the rhythm of your track for most songs and will provide the beat the entire way through. By mastering your drum track, we can then master the rest of the track around it. However, note that drums are far more important than this. The drumbeat of your track defines the style of your music and even your band. This is the power of professionally-implemented mixing. This means mixing, EQing and panning, etc. One of the most common ways of doing this is panning your tracks to sound like they would in an actual drum kit. This means having your kick and snare in the center, your hi-hat slightly to one side and then positioning your toms and cymbals slightly to either side of your kit. Of course, you can play around to see what works best for you here and how your drum kit was set up while you were recording. Once this is done, we can move onto to EQing your track. This will be the case. However, when combining your tracks, make sure you pay attention to the fact that your amp-recorded version will have a slight delay at the beginning, perhaps milliseconds, but this will still need to be removed to ensure your tracks are synced properly. If you want your bass sound to be a deep bass, add around 40hz. For example, a strumming under vocals may want to be slightly off to one side while the vocals are in the center. In some cases, you may have even used a harmonizer pedal to already make sure your guitar and vocal sounds align, in which case they could both be positioned to a central location. For example, if your hi-hat sounds are slightly on the left, you might want to put your higher guitar sounds to the right. For example, you might want to add or remove 3dB of headroom, just to make sure that everything sounds equalized against each other. You may have also been using effects, such as overdrive or distortion, as well as adding sustain to your track. On the other hand, acoustic guitars can do with a bit of gentle compression in the right places, specifically towards the higher ends. For example, in areas where the guitar is being strummed, you might want to add a bit of compression just to help it sound right against the rest of the tracks that make up your song.

Chapter 9 : Télécharger des livres gratuits Zen and the Art of Mixing: REV 2 par Mixerman Livre

The recording process is a fantastic audio journey. It's guided by the audio engineer who nurtures a sound from its acoustic inception, emanating from the musician's instrument as it travels through the air to the proper microphone placed in an exact position through the cable to the chosen pre-amp then into the dynamics processors through the mixing console's channel strip.

Step 7 Part 1: The Music Mixing Mindset The art of music mixing is by far the most elusive and difficult part of the music production process to comprehend. Of all the engineering skills one could learn, mixing audio is by far the most difficult to master. The record companies are well aware of this critical part of the music production process and will pay a premium for engineers that do it well. Mixing is as much of an art as guitar playing. It requires a lot of patience, knowledge, and practice. In this article, I want to give you some insights that will help correct your approach to music mixing. Without the right mindset, you will be embarking on a journey with no map and no idea of where you are going. Mixing is not about processing, tricks, effects or EQ. It is all about understanding how we perceive sound, and how to capture that essence in a pair of speakers. Zen and the Art of Music Mixing The art of music mixing is very much the path of the zen master. The more present you are when you mix, the more quickly you will work and the less you will fall prey to the trappings that come from over processing. You will only do what is necessary, no more, no less. The biggest problem I see today with music mixing is that the mindset for mixing is completely wrong. There are some basic rules I always use when mixing music. Essentially, your frame of mind, when music mixing, will take you much farther than any plugin ever will. Understanding how Jeff Beck approaches guitar playing will not either, but it will at least send you off in the right direction. A Humbling Perspective on Sound The sense of hearing is one of five physical senses we have as human beings. For those who have all five functioning properly, the most predominant sense is sight. Our ability to see something has the greatest impact on our lives. We are a "visionary" or have "foresight". We want to "look" somebody in the eyes to see if they are lying to us. It is the sense we trust most. By contrast, sound is least trustworthy. The term "phony" was coined with the invention of telephones. It implied a lack of trust with the person on the other side of the phone because you could look them in the eye to judge if they were lying to you. In general, our innate measure of sound is not a very trusting or positive one. The truth is that sound is secondary to sight. Sound adds meaning and feeling to what we see. It forewarns us of what to look for as we are out in the world. This understanding is very important. To put it simply, everything we have heard throughout the existence of mankind is related to something we can see or at least feel. It is a fundamental part of the design of our brain. Even with the invention of synthesis, sampling and processing technologies, the neurological programming remains. We still have the ability to visualize what we hear. Once you understand this fundamental design, you will start to "look" at your music instead of listen to it. You will start to become conscious of the unconscious programming of the listening audience. Your mixes will start to sound good on all speakers, not just on the ones in your studio. Most engineers call this "imaging". Learning the skill of imaging for your music is a process that requires a lot of listening, practice and a basic understanding of acoustics. How We Hear There are two basic aspects of hearing, the physical and the psychological. There is loads of information on how the hearing mechanism works and, while this is important, it is more or less easy to understand. Our sight allows us to see things that are in front of us, like a truck passing through an intersection. Our hearing forewarns of things we cannot see, like a car racing from around the corner. The survival mechanism focusses on one basic principle, what is changing in front of us. What is it in contrast to the environment. If you are sitting in a room and hear the air conditioning turn on, you will notice it. After a short time, your conscious awareness will shift to something else in the room that is changing. You will forget about the AC because it stays the same. A soon as it turns off, however, you will notice it again because it has changed. This analogy is one of the most basic principles to understand when music mixing. In order for something to stand out, it must be changing in a meaningful way. In other words, what you want the listener to focus on must somehow contrast the environment of the rest of the music. This basic principle works hand in hand with another key element of the way we perceive

sound. One Thing At A Time As much as we all like to believe that we can multitask, study after study continues to show that it is impossible to effectively focus on more than one thing at a time. This is perhaps the biggest reason why most peoples mixes sound like crap. They are trying to get you to focus on everything in the mix all at the same time. Your immediate reaction to such a situation typically is to step back and say, "wait a minute, one person at a time!" To approach your mixing in this way is to make one of the most basic music mixing errors. Remember, a song is essentially a story, that can only be told by one person or instrument at a time. The rest, must support that message without extended conflict. The furniture and personal items you bring in will determine how inviting your house will be to your guests, the listeners. Anyone that plans to move into a new house or apartment will typically become aware of what other peoples places look like. If you extend these natural skills of curiosity to music, your job must then become to look at the music mixes you like and try to figure out how they got to be that way. You may find yourself studying the "mansions" of the music industry in your quest. There is nothing wrong with that. In fact, it is critically important to study the best of the best in order to absorb the highest level of the art. Transforming Your Music Mixing Approach Even though you may not be working with the same quality of songs, performances, and equipment, you can still achieve very similar results. The interior decorator studies mansions, and great decorating through magazines and seeing great houses whenever possible. They study the intricate details that make a space convey the feeling that is appropriate to the purpose of the room being decorated. What I am attempting to do here is to perform the music mixing equivalent of an intervention much like the many makeover shows we see on reality TV. Every decision you make in a mix directly affects the feeling and message of the lyric and song. Are you using bright EQ in a song that is about depression? Are you adding too much low end to an upbeat fun song? You must become sensitive to the technical aspects of what makes a song work, while being sensitive to the feeling that results. Study mixes of songs that you love. Grab a pad of paper and start by writing down what you think the song is about. What is the prevailing sentiment, depression, love, jealousy, is it a party track or inspirational in nature? Next, you can write down every instrument that you hear in the mix. On a scale of 10 being loudest how loud is each instrument or element. Note where each instrument is panned in the speakers. What effects do you hear, delays, reverb, chorusing or flanging. Close your eyes and try to see the music. Where does each instrument in the mix sound like it is coming from. Is it far away or close up front. Is it loud or low, clean or distorted. Any adjective you can use to describe what you hear. If you notice certain types of effects, list them as best as you can. By taking on this practice, what you are doing is creating maps for how music is mixed. The Importance of Music Mixing Maps I cannot overstate how important the process of studying mixes and making maps is to becoming a good mix engineer. The purpose of this approach is not to duplicate everything you hear in other mixes. The purpose is to create templates for the production style so that you can get most of the mix done in an efficient manner. Once you have built a good foundation, you can get creative to make the song unique. Every style of music has certain music mixing principles that are fundamental to making in work. You can make a dance mix with a small kick and bass sound that is low in level relative to the other instruments, but no DJ will ever play it in the club. The more you understand, from an engineering perspective, what makes a particular type of music tick, the quicker you will be able to build that strong foundation from which to build a great mix. Remember that everything you do in a mix must support what the message of the song is about. There is no one way to EQ, compress or otherwise process any given instrument that will work for every song and every style of music. Each song is unique and must be approached as such. There are many common practices and methods for music mixing that are embraced by the professional engineering community.