

Gonna try somthin new on this one. Im gonna write my thoughts and decisions as I mix this one. Hopefully someone will wanna read it and hopefully I will either be an inspiration, in one of 2 directions, either the - yah, why didnt I think of that - or the Im definately NOT goin to try that. Both are good directions and I dont mind being the cause of either. Anyway - here goes

Voelunds thoughts and decisions

while mixin COQ IN THE MACHINE

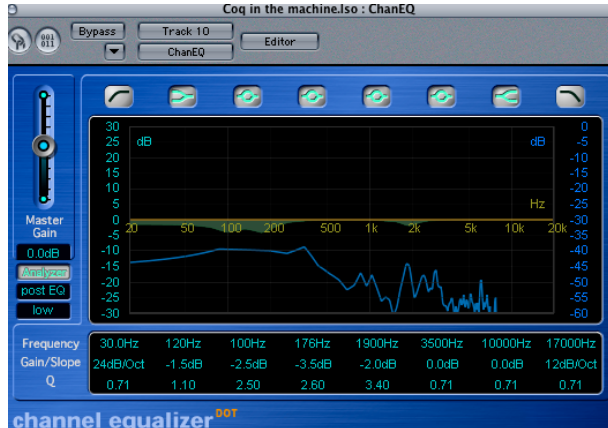
First off I never worked with 88.2 khz sampled audio before and it sounded quite funny, and slow, when I first hit the playback button. A fast change of logics samplerate corrected that, and first thing i noticed were a significant rhythmic double timin, until I realized the raw tracks included 2 mixes of the song. When they were muted it sounded just beautiful, very natural, very clean, and my previous thought of mixin this with another approach than I usually does became stronger.

After movin tracks to where I wanted them, colour codin and settin sends up I had a saved version and were ready to go.

I soloed the room track and loved the way it sounded, there were a little colouring of the 100 Hz area, but a small notch tamed it nicely and I listened to it some times (while writing this) to become familiar with the track and the song and to decide what needed to be emphasized and what could do with a little thinnin

The mixer gotta always have time to eat a hotdog, so I did.

Durin that pleasamt break I realised there were more low to tame and settled on 176 for a more narrow notch and a low sheving cut from 120 for starters. The sticks were a bit loud in the room track and were tamed with a 1900Hz notch,



Room track first eq.

So had a room track I kinda liked and went on to introduce drums and probably a lot of phase interfacts

I forgot to mention there were a slight playin error in the intro, it were easily corrected, with 2 global cuts and a slight forward move of the 2 last sections. The reason I mention is that the last section still were late so I moved that as we speak.

So I introduced the outer kick. It wre beautifully recorded and i didnt feel the need for eq at all. Together with the room mics the impact of the kick nearly disappeared, and a full phase flip didnt work so I went for my phasenudge tool from airwindows, and settled for a settin of 31. I thought the drum could use a little less ring and more atck so I introduced a compressor and a dkick bus and took some 2-3 dB out of it. Then I added the inside mic and made severe lowend damage to it, tlocuttin from 190 and a narrow notch at 490 went with another instance of phasenudge after several tried i settled for a setting of 18.



inside kick eq and phasenudge

I then realised I had been runnin the room mic through kickbus, and kinda liked what the comp did, so I inserted an instance of UAD Fairchild that comes with many fine presets (no Im not afraid to use presets and tweak them) and the result were to my taste. Like the LA 2A the Fairchild compres a little even though the meter doesnt move, so just insertin it on somthin changes the sound, just a little. As a matter o fact it lives on my drumbus in my default song, as I love that sound, just a dB or so, maybe less does the trick.

So now I had a good foundation and instead of takin rest o the kit I thought lets get to the bas.

In the room mics the bad is sleightly to the right and I panned my bas bus about where I thought that was and inserted an eq. Remembering it was a live recordin I thought there would be some proximity effect as there would be close mikin but a mild low 80hz shelving cut and a small dip around 114made it more even and let more of the beautiful mids through. I took out the eq and soloed room and bas and played with phasenudge till i found about 22 was what I liked, then I inserted another UA Fairchild loaded the bas preset and tweaked it so it cut 1-2dB out. I opened all the previous channels and it sounded fine to my old ears. Speakin of which I never ever mix loud. In my younger days when I were impressed by nmes like JBL, Gibson, Slingerland etc. I used to crank the volume way up because I thought that was how you mixed. Bein on tour on the pharao islands in the early 80s I overlooked a mix engineer on tha pharao radio who mixed at extremely low volume and that got me into thinkin. The fact I only thought, didnt use what I had learned from that experience until recent years say more about me than ablut the good in mixin at low volume :-)



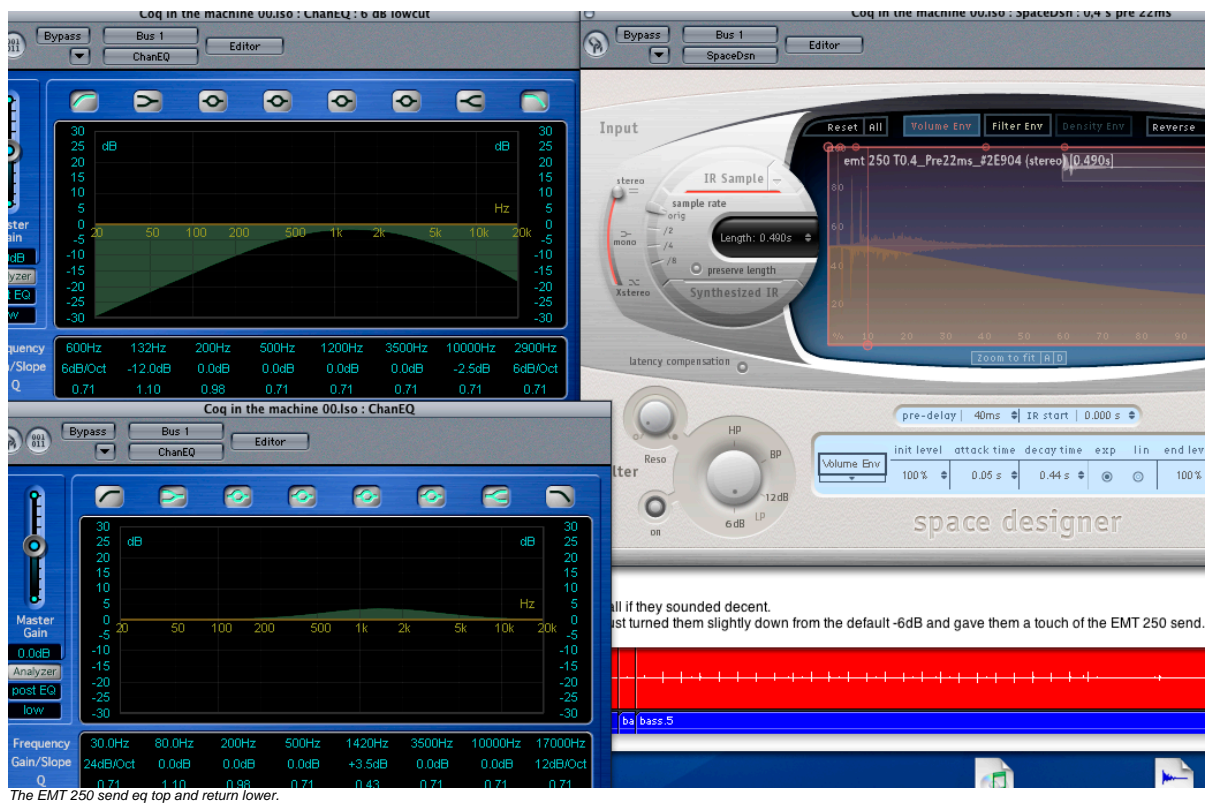
Bas treatment

I missed some highs from the drums so i introduced the overheads, and gave it only a little 6 dB locut and a slight boost of 14.8k. I am in the habit of narrowin the OH and this was no exception and an instance of logics direction mixer came in handy.

I then realised i had set the drums phase to the room mics instead of the overheads, but sometimes youre lucky, I like what I heard with the soloed close mic drum channels so i kept the settings.

For the hihat i didnt really miss it, doesnt play much and come through fine in the OH, but since it were recorded I gave it a 580 6dB locut and put it where it sounded from OH, pan 31 left and turned it down a bit.

For the snare track i didnt hear one snare hit, so I used it to give the rimshot a little verb from an instance of spacedesigner loaded with an IR of an EMT 250 0,4 verb, locut 600 hicup 2900 on send and boosted with vide q on return at 1420. It blended beautifully with the room mics and I thought of takin the direct snare channel out so it only got the verb, but I left it as it were. Just for the fun of it I phasenudged that one to 20.



The EMT 250 send eq top and return lower.

I had kinda decided not to treat toms at all if they sounded decent.

They did - and I didnt use the eq at all, just turned them slightly down from the default -6dB and gave them a touch of the EMT 250 send. They were both given the phasenudge 20 treatment. As the bleed made the hihat even louder I turned that one down a bit more.

I placed toms where I heard them in OH, rTom centered and floor tom 21 left.

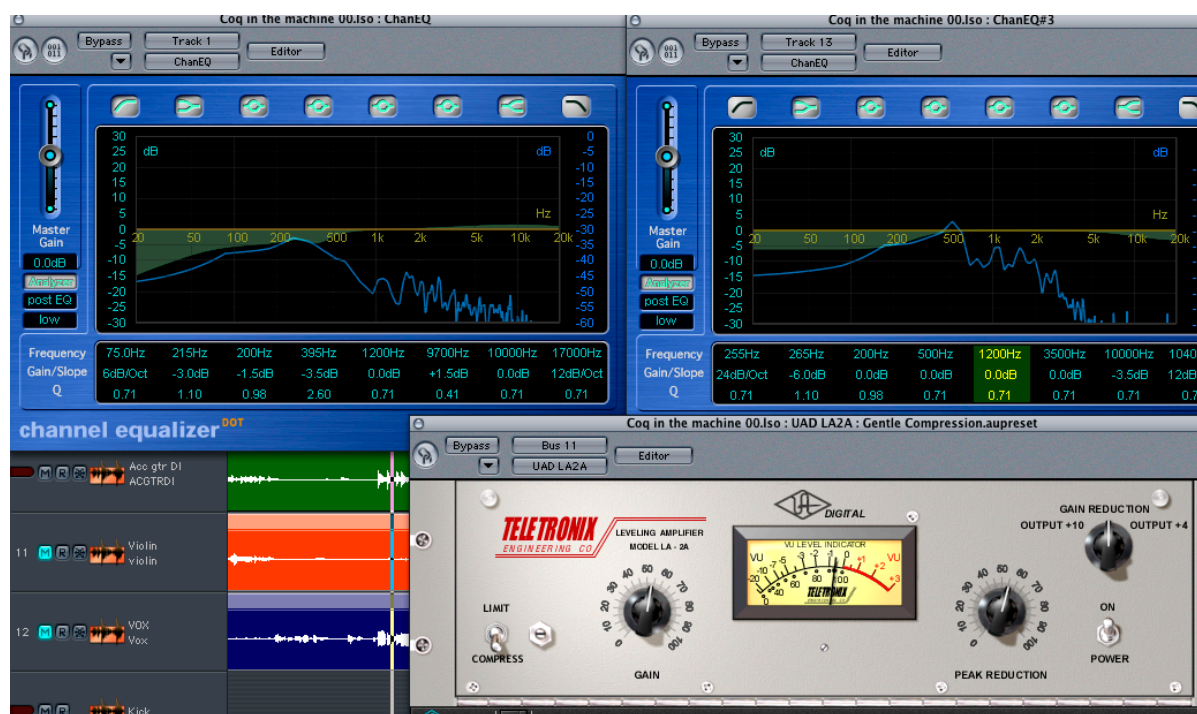
Now for the guitars.

I wanted to use the mic ore than the Di and soloed it.

I cut out some lows with a shelvin eq from 215 on the guitar mic and made 2 small cuts, 200 and 495 and lifted the topend a tad. I opened the Di and put in a more drastic low shelvin cut, as

well as a high shelvin cut, the first 6 dB the latter 3.5.

I put an instance of UA LA2A on the guitar bus takin out som 2 dB on peaks, allowin me to set guitar higher so its audible when he plays soft.



Guitar mic eq left, guitar direct eq right guitar bus comp

For the violin I wanted it to sound natural yet the pizzicatos in the intro had to be audible. It started out gettin little volume automation, a boost in the intro and a slow turn down as the bleed werent small and thus it wasnt very obvious...

Then i wanted to enhance the tone and added 3 fairly broad boosts, 250, 1700 and 10800 Hz as well as a 6 dB locut 114 Hz. It ran through an instance of UA 1176 with a tweaked vocal predest, only hittin the needle in solo but still addin a little saturation to the tone. A little bit o 250EMT were added to the sound. and it werepanned to where it seemed to be in the roommics. 9 to the right.

I found it were missin somthin and added an instance of TAL tube and loaded the preset "excitement" added slightly more overtones and tweaked the input a bit.



So the time were to open up Mr. Knox voice and it sounded good but needed some cuttin. After playin around with eq for a while I settled for a 6 dB locut at 100, a narrow cut at 205 and 640. I always leave the first slot open on the songbusses so I can insert a deesser, and this were no exception, an instance of Fishfillet spitfish were added and the preset malevoicesoft fitted just fine. There were peaks that wanted control so an instance of LA2A were inserted to tame those. My trusted Church from Schellingwood IR were tuned with usual locut 600 hicut 10k and on return boosted at 500 and 1480, both quite wide q's. and slightly added to the voice. I missed somthin and set up a parallel compression/distortion channel with another instance of TAL tube and a UA 1176, both hit pretty hard and tuned with an eq, locut 140 hicut 10k and boosted broad q about 4.2k

Logic didnt like that and after several attempts i found out that changin the settings on that bus caused Logic to go into overload. A restart of the program solved it, but pretty annoying wanting to teak things and havin to restart each time - dont you love zeros and 1s ...

As I write this it seems I hit the sweet spot and are goin for a computer restart and a break and see how it sounds when I get back.

Hmm when I got back the computer stopped all the time and I had severe trouble maikin the small adjustments I wanted to.

Several solutions were ried until a shut down and restart seem to have solved it to a workable niveau. Guess my old mac doest like the 88.200 files ...

Anyway i were able to make little autopmtion of the vocal and violin tracks, and the send lvls to an extra vocal ADT bus I set up to make the "ma chi i i i i n e" part have a little more juice.

Also I added a slight hi shelvin boost to VOX from 3500 to lighten it a bit

I am going to bounce what I have now and try loadin a masterin preset and see if that works better.

