the importance of mixing/mastering?

Posted by TrondC - 2010/04/20 04:57

_____

Ok, I need some guidance here. Something so simple is turning out to be very hard, and I don't know why. The problem? my tracks are all very quiet compared to almost any other recording artist out there. Obviously, professional artists hav mastered the tracks so that they are really loud (to stand out on radio etc etc), but tis poses a problem for me. I've heard my own tracks in the midst of a bunch of tracks from different people, and the drop in volume is drastic. Now this might sound like an easy solution: the listener can just turn it up, but I belive that even a small thing like that takes away the focus and makes the listener bored quickly, thus he/she skips. (not always but often enough). I wouldn't want to have to keep changing volumes on my ipod betwwen different artists either, and in modern dance music atleast, there seems to be a rough standard, and my music falls well below that.

Now, I feel I've done what I can to boost my tracks. I take the volume up high inside my instruments (for example, MD), I turn up the MD to max volume, I adjust the gain on the mixer until the point of near distortion, then I send the signal as hot as possible (without distortion) to my soundcard, and record just below distortion in my DAW (Reaper). I EQ and boost as much as I can before distortion, and render the track. still they come out MUCH lower in volume compared to other tracks. I know a lot of this has to do with post-recording production, but I feel I've tried every "logical" solution, so there must be some sort if interaction between prameters in a non-linear function that I just don't get.

so, how do you guys and gals get your tracks up to the average level of your kind of music?

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Re:the importance of mixing/mastering?

Posted by poonti - 2010/04/20 05:07

_____

I think you've run into the "compress the SHYTE out of everything" conundrum :blink: . Maybe have two versions of your tracks, one with normal dynamics (basically what you have now), and one with everything compressed to smithereens to please the masses. It's a sad joke really...

===

Re:the importance of mixing/mastering?

Posted by LIVESEQ - 2010/04/20 05:09

_____

I think its a good thing to not be in the loudness wars. I hear what you are saying about too quiet is not good for impact though. If you can get your sounds bigger while mixing it helps.

Check out tarekiths mixing and mastering guide. http://tarekith.com/assets/mixdowns.html

I use a waves multimaximiser and it's lovely. only for a few db though. also one of these to see rms levels. http://www.kaosaudio.com/roger-nichols-digital-inspector-free/

still not happy with my stuff but it's better than ever.

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Re:the importance of mixing/mastering?

Posted by LIVESEQ - 2010/04/20 05:48

_____

snowblind is a wicked track. the compression is really jumping with the sub though eh. I guess that is what you are talking about. we should all set a quieter benchmark.

===

Re:the importance of mixing/mastering?

Posted by heckadecimal - 2010/04/20 06:36

_____

I agree- eschew compression!
Your music is so much more interesting with dynamics than it is just LOUD for the crap of it.
Also then the loud points stand out that much more when you want them to.

===

Re:the importance of mixing/mastering?
Posted by GeneralBigBag - 2010/04/20 06:50

_____

Getting loud tracks is a lot in the mix, giving each voice it's own frequency space with EQs, using compression to change the density of each instrument to suit the ensemble. Cut frequency bands if they're not needed, e.g., the classic bass cut on all non-bass tracks. If you're just sending stereo out from the Elektron, then you'll need to do the mix in it, which is harder w/o dedicated parametric EQs and compressors per voice. That said, the filters and eq can be used to make a space for each instrument, and proper programming should make it easy to begin with.

I would suggest not riding everything into the orange, record each voice peaking below -12dB. 24 bit recordings have a LOT of headroom, as long as you're not trying to fill up the meters. At any rate, loud is all about density, not actual max dB values, so pushing everything on the way in isn't going to help you.

But really, I agree w/ Live Seq and Hecka - anything above -14 -12 dBFS loses dynamics however skillfully you cut it. Look at Clark or Flying Lotus - great records, but they'd be way better with dynamics.

===

Re:the importance of mixing/mastering?
Posted by lcvl - 2010/04/20 06:50

_____

Applying dynamic processing during mastering doesn't necessarily mean creating over-compressed, squashed to death mixes...
I master my own music and although I'm not strictly a mastering engineer I'm asked to master other people's tracks quite often, but I never get to loudness wars ranges...

===

Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/20 06:51

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actually, my point is that even after maxing the levels of every possible step in the recording pricess until just under distortion, even boosting volume a lot in my DAW, it still comes out "quiet". the is nowhere for me to go without getting distortion, and I don't get it.

of cource, I don't support the loudness-wars, but I've heard tons of hobbyists producing vivid, dynamic tracks that are as loud as any commerical release. I just don't know what they're doing that I don't.

===

Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/20 06:54

_____

well, your tracks are good examples of how I want mine to sound like Leo. I know for a fact you've used some MD kicks, and I do the same, but if I play your track after mine, I have to turn down a lot. All I'd like to learn, is how to get as loud as your tracks, without losing dynamics.. big fan of your sound too..

===

Re:the importance of mixing/mastering?
Posted by lcvl - 2010/04/20 07:09

_____

Thanks for the nice words...
Well, after a certain point it's always a compromise between retaining the original dynamics of the track and getting a higher RMS level (higher perceived volume). You have to learn where to stop, where to draw the line. And in a way every track is a different challenge, 'cause the musical elements in it usually radically change the balance of the mix, making

necessary to adopt a slightly different strategy at the mastering stage. The approach can change from track to track. Ash cloud permitting, I'm leaving for a short trip for a few days. I'll be happy to give some extra suggestions regarding your tracks when I get back.

But for a starter, make sure you're sub frequencies are under control. You probably don't need a lot of energy below 30Hz. Huge energy spikes in those super low regions can "eat" lot of headroom really quickly. Try using HP filtering on the single elements of the mix and then a less steep filter on the stereo mix as well. Same approach with the frequencies above 19-20k. Just a gentle roll off will usually make the mix less harsh and nicer sounding.

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Re:the importance of mixing/mastering?
Posted by Veets - 2010/04/20 07:56
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This topic gets discussed a lot on gearslutz. Might want to have a look over there.

There are a lot of factors at work but here's one. You have to have headroom for all of the transients, such as the click you can place at the start of a drum sound on the MD for certain machines. For a lot of the values of the MD dial, you are not going to hear a huge difference (or even any appreciable difference) by going from one value of the click to the next because the transient is over so quick. When you are playing the MD through your speakers, there is no harm at all at increasing the volume of the click somewhat imperceptibly. However, when you go to digital there is a finite ceiling so the more the transient is increased, the more the rest of the track has to come down (unless you want to clip).

There are ways of processing around this obviously but I just mention this as an example of how innocuous choices on the MD can have a difference on the overall loudness of the track.

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Re:the importance of mixing/mastering?
Posted by Tarekith - 2010/04/20 08:37
_____

I think that it's not that hard to get a really loud yet still somewhat dynamic track, you just have to approach it differently than you might think would be best. A lot of people say that you need to EQ and compress everything in the mixdown, but I disagree. It's possible, don't get me wrong, but you have to really know those tools and how not to abuse them to pull it off.

Instead, I recommend people actually IGNORE the compression and EQ as much as possible. Instead of trying to tame the dynamics on each and every track, just make it sound really good. Bouncey, dynamic, nice sharp transients. If you do this, and then apply a good limiter during the "mastering", you can catch all those transients at once, and in a more cohessive sounding way (IMO).

So yeah, it really does come down to the mixdown, just don't think you HAVE to start adjusting everything either EQ and compression to get there. Try this too:

http://tarekith.com/assets/mastering.html

==

Re:the importance of mixing/mastering?
Posted by polyslax - 2010/04/20 08:50
_____

Lots of good points up there. ^^

Two of the big ones for me:

1. Proper sound design up front.
2. Cut headroom and spectrum munching frequencies where not needed.

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Re:the importance of mixing/mastering?
Posted by ignatius - 2010/04/20 10:48

_____

have you thought about sending your music off to a mastering engineer? it doesn't have to be expensive.

http://www.panicstudios.com/

http://www.audibleoddities.com/

i've had a lot of music mastered at both links posted above. if you give them notes for each track and tell them what you are after they can make it happen and they are very reasonable especially for indie artists who are self releasing music or sending it to a net label or whatever. also, revisions were always free.. so if i wasn't happy or wanted to make changes or whatever i just let them know and they fixed it.

i'm all for dynamics and think the volume knob is there for a reason. keep the dynamics in.

==

Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/20 14:29

_____

thank you all for the feedback, seems that I might just have to get on with some reading about how things work together.

I have a pretty bedroom-approach to recording, I just record single jams, and my tracks are jsut one single stereo track into my DAW. Obviously, this means I've dealt with mixing "in the box", which isn't really a good option for recording. Now, recording track by track. how do you go on about that? I'd have to reorganize all my patterns in my MD if I am to place the kick, snare and hats on "standard" tracks in the MD, as my way of creating patternsn is of a rather hit and forget basis, but I know individual recording of atleast the bassdrum, bass, snare(s) and hats could be very useful.

on a somewhat side note, I've yet to try out the finesses of song mode in the elektrons, and I can't find this in the manual, but can the elektrons Song Mode work so that I simply hit record, and jam up a track structure (like I usually do), and the order of patterns/mutes and unmutes is recorded as the "song"? or would I need some software-based midi recorder for that?

My point is, that I'm afraid that I won't be able to deal with creating "songs" by plotting in one by one pattern, since my head just doesn't get the cohesion when doing that... I guess I could try writing down notes etc whn jamming, but it would be so awesome if song mode worked like that...

as I'm writing this, I think more and more that I'll just have to face it: getting good sounding tracks takes more effort that I thought. I've considered sending tracks to a mastering engineer, but I've only got single-wav files since I don't multitrack, would an engineer be able improve even that? I'm currently getting in touch with a electronic music collective in my hometown (who would have known!) and my hopes are if I get a foot in, I might get some help in learning, since they have a full on worling studio, and are used to integrating hardware and software (I think they even have a MD)

thanks again, you're a helpful bunch ;)

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Re:the importance of mixing/mastering?
Posted by provaznik - 2010/04/20 14:29

_____

one thing i have found helpful is to pay attention to a sounds overtones and if there is more than one sound being triggered simultaneously be mindful of if they share similar frequencies. i am no pro, but by shuffling around a few notes here and there i can make my track larger while still having a very dynamic range of volumes without hardly reaching for eq's or comps. again i am no pro but it works for me. this way i get to use effects as a way to color the sound, and give it depth, instead of saving me from a crap mix.

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Re:the importance of mixing/mastering?
Posted by Justin Valer - 2010/04/20 15:25

_____

Trondc. We are on the same "wavelength" here (no pun intended). I am in the same situation as you. I recently played a gig amongst DJs on a very large system and the loudness issue was a big problem! Both DJs before and after me played very loud tunes and I feel my music was lost somewhere between them.

I'm currently trying to make my MD tracks louder, turning to the newly improved Dynamix for assistance. Still experimenting with this.

Like you, I'm also stuck with the issue of translating between in the box mixing and DAW mixing.

I feel we have made a very large compromise between sound quality/vs live performance ability, by choosing the in the box MD mixing method.

I would love for there to be an easy way to export my MD work to a DAW without multi tracking. The fact that the master effects are only available on the stereo outs make this difficult to avoid.

==

Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/20 16:27
_____

Justin Valer wrote:

I would love for there to be an easy way to export my MD work to a DAW without multi tracking. The fact that the master effects are only available on the stereo outs make this difficult to avoid.

yeah, thats my main concern too. How about, I connect the midi out of my md to the midi in of my soundcard, grab some software midi recorder, have the midi recorder track what's going on when I jam on the MD. then, I guess I'd have the option to just mute all midi tracks except the one I'm going to record, and hit play. sure, I'd have to do up to 16 parts just for the MD, 6 for the MnM and one for misc stuff, but I guess this would be a good way to record a jam in individual sound files for each sound without having to spend countless hours of trying to capture the jam mutes/unmutes within the MD, with all parts except the one playing muted..if that makes sense...

I'm currently being more and more involved in the local music scene, and for playing live, it's no big deal, but I'd want promos that stands out in a positive way, not a negative way. I've gotten feedback from local DJ's who tell me my tracks are too quiet for them to play, since they most likely already maxed out on volume, leaving my tracks as "holes" in their sets...

would a midi recorder do the trick?

==

Re:the importance of mixing/mastering?
Posted by tIB - 2010/04/20 16:32
_____

TrondC wrote:

as I'm writing this, I think more and more that I'll just have to face it: getting good sounding tracks takes more effort that I thought. I've considered sending tracks to a mastering engineer, but I've only got single-wav files since I don't multitrack, would an engineer be able improve even that? I'm currently getting in touch with a electronic music collective in my hometown (who would have known!) and my hopes are if I get a foot in, I might get some help in learning, since they have a full on worling studio, and are used to integrating hardware and software (I think they even have a MD)

I sent a stereo mixdown to this guy and he did a great job: http://hermetechmastering.com/
Ill write up a full review with A/B in a while...

That said to achieve a great mixdown I think you need to record tracks individually- comparing the stuff I did from stereo outs to the stuff JCB mixed down (edit: on our collab), separating all the tracks, EQing them etc has taught me that. (Though since Im not looking for release Ill continue to ignore that and record stereo outs!)

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Re:the importance of mixing/mastering?
Posted by Justin Valer - 2010/04/20 21:58

_____

would a midi recorder do the trick?

Not sure. I wonder if anybody has tried recording the machinedrum via midi then playing it back.

I'm tempted to write a 'real' song mode firmware for the Minicommand that does just this.

==

Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/20 22:12

_____

Justin Valer wrote:
would a midi recorder do the trick?

Not sure. I wonder if anybody has tried recording the machinedrum via midi then playing it back.

I'm tempted to write a 'real' song mode firmware for the Minicommand that does just this.

do that and I'll track down a midicommand for sure ;)

==

Re:the importance of mixing/mastering?
Posted by Tarekith - 2010/04/20 22:43

_____

I get a lot of people who record just stereo jams and send them to me to master, it's not that uncommon at all.

==

Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/20 22:47

_____

Tarekith wrote:
I get a lot of people who record just stereo jams and send them to me to master, it's not that uncommon at all.

so, just for the sake of this topic, if I sent you track, would you be able to master it so that it fits with other commercial music? I might actually consider that ;)

==

Re:the importance of mixing/mastering?
Posted by Tarekith - 2010/04/20 22:49

_____

Well, that's definitely the point of mastering, so yes that would be the goal. But I'd have to hear the wav file to see exactly what we're talking about before I could say for sure. At the very least, I could get you MUCH, MUCH closer to sounding like that.

==

Re:the importance of mixing/mastering?
Posted by xheindrichs - 2010/04/20 23:40

_____

Hi Trondc

About mixing / premastering... It's interesting to understand how to do this. Two good writings:

Mixing audio: Roey Izhaki. Excellent book! It covers everything...
"Mastering with Ozone" (though this is related to this vst).
Also, the "Internal mixing" and "Audio mastering" dvd from Tieschmeyer...

Bye

Xa

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Re:the importance of mixing/mastering?
Posted by Veets - 2010/04/20 23:45
_____

TrondC wrote:
on a somewhat side note, I've yet to try out the finesses of song mode in the elektrons, and I can't find this in the manual, but can the elektrons Song Mode work so that I simply hit record, and jam up a track structure (like I usually do), and the order of patterns/mutes and unmutes is recorded as the "song"? or would I need some software-based midi recorder for that?

Nope. You have to program these in Song Mode. You could though record your audio jam and then program the song to match the jam.

as I'm writing this, I think more and more that I'll just have to face it: getting good sounding tracks takes more effort that I thought.

YepB) Making good-sounding commercially oriented EDM is a lot more challenging than people think.

I've considered sending tracks to a mastering engineer, but I've only got single-wav files since I don't multitrack, would an engineer be able improve even that? I'm currently getting in touch with a electronic music collective in my hometown (who would have known!) and my hopes are if I get a foot in, I might get some help in learning, since they have a full on worling studio, and are used to integrating hardware and software (I think they even have a MD)

It depends on whether you want to release your tracks and "compete". If you are just doing your own thing or Soundcloud, it's less necessary. If you want to release, it's more necessary.

I'd agree with Tib that you get a lot more options if you record separate tracks separately. I was doing something recently where there was a bass drum with a little too much boom. It needed a very specific EQ cut and a little noise gate. Couldn't have done that with just the stereo file.

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Re:the importance of mixing/mastering?
Posted by lcvl - 2010/04/21 00:55
_____

When there's no chance to go back and tweak the mix to correct specific issues, I've had pretty good results copying the same mixdown to different tracks and applying to each track different EQ/filters. It's kind of like using a crossover filter to split the original file into multiple freq bands, so you can process them separately.
Careful with possible phase issues though, depending on the kind of plugins you use.

==

Re:the importance of mixing/mastering?
Posted by Veets - 2010/04/21 01:42
_____

@TronDC - here's something you can try in Reaper to have louder tracks tonight.

Click on the FX button on the Master fader. Add the X-Comp (multiband compressor). Adjust the width of the bands if desired or leave as default for now. Pick compression ratio or start with something gentle like 2:1. Make sure auto gain make up is checked - this is where the loudness comes in. Lower the vertical bars so that some compression is being applied to the bands. Usually the vertical bars should be somewhat adjacent to each other or else the overall EQ will change. Lower them real far just for fun so you can hear the band get crushed - then, don't do that again B) Click to solo the band and then try to find the right level for that band. Repeat for other bands. Tweak vertical bars one last time to taste.

A/B your mix by clicking on the little circle next to the FX button. This will make the FX button turn red indicating it is bypassed. Turn on/off and tweak. If you don't like what you hear, then fix it.

Add FX again and pick a limiter. There are several to choose from. Might want to start with the simple one with the graphical bar showing the reduction.   Ensure that the track doesn't exceed (for example) -0.1 db. You could change this to 0 db if you want to "go to 11" - the closer to 0 you get, the greater the chance of artifacts, especially using this basic approach. Make sure the limiter comes after the Xcomp.

Listen to everything and make sure nothing sounds overloaded. If it does, go back and fix it in the Xcomp or elsewhere. When everything's fine, render your file. Tada-if you have done it well there should be no audible distortion.

(Disclaimer - A professional master involves more than this, yada, yada, yada. I'm just trying to get you started.)

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Re:the importance of mixing/mastering?
Posted by LIVESEQ - 2010/04/21 02:08
_____

lcvl wrote:
When there's no chance to go back and tweak the mix to correct specific issues, I've had pretty good results copying the same mixdown to different tracks and applying to each track different EQ/filters. It's kind of like using a crossover filter to split the original file into multiple freq bands, so you can process them separately.
Careful with possible phase issues though, depending on the kind of plugins you use.

thats an interesting way to look at it. If you know the crossover frequencies of current pa systems. funktion one for example. you could build a track made to measure. This is kind of what the multimaximiser does by seperating bands and limiting/eqing or not where necessary. you can choose the crossover points. (sub,low mid, high mid, high) an insert effect/send on each band would be mental.

soloing each band is really interesting to hear how sounds like kick and bass interact. and what is going on in the crucial 200hz region.

chin stroke emoticon for scientific production technique waffle.

==

Re:the importance of mixing/mastering?
Posted by lcvl - 2010/04/21 02:24
_____

an insert effect/send on each band would be mental.

exactly...:)

==

Re:the importance of mixing/mastering?
Posted by Kas - 2010/04/21 05:13
_____

Speaking as a professional audio engineer & sound designer, I'd say that there's been a lot of good advice so far. For what it's worth, here's how I get good levels from MD.

I tend to do most of the mixing in the box, keeping the volume of all of the machines around the 60-70% mark so that I

still have some headroom if I want something to cut through. I also like bouncing between headphones and studio monitors to get the best possible balance and minimal distortion. Once I've got something sounding the way I want I record a simple stereo track with input levels peaking around -3db, and from there I do the final mastering in Pro Tools (using a MasterX3, but any decent band compressor will do the trick). Personally, I'm a fan of subtle compression. If it's done gently it should really broaden the mix without any overdrive or pumping.

Just my 2¢.

===

Re:the importance of mixing/mastering?
Posted by Tarekith - 2010/04/21 05:20
_____

What he said

:)

===

Re:the importance of mixing/mastering?
Posted by BARCODER - 2010/04/21 06:26
_____

TrondC wrote:
actually, my point is that even after maxing the levels of every possible step in the recording pricess until just under distortion, even boosting volume a lot in my DAW, it still comes out "quiet". the is nowhere for me to go without getting distortion, and I don't get it.

of cource, I don't support the loudness-wars, but I've heard tons of hobbyists producing vivid, dynamic tracks that are as loud as any commerical release. I just don't know what they're doing that I don't.

Dude, check the settings of your audio interface. Probably , there is something wrong with the input gain value of your sound card.

===

Re:the importance of mixing/mastering?
Posted by Tarekith - 2010/04/21 06:36
_____

Sometimes it just comes down to the parts you play, and which of them are playing at the same time. A lot of really loud club music is intentionally very simple in terms of the arrangement, they use just a few, well-written parts to make sure everything has it's own space.

===

Re:the importance of mixing/mastering?
Posted by previewlounge - 2010/04/21 10:45
_____

using the balanced output of the Machinedrum going to a balanced input of a soundcard can help maintain some audio definition.

http://www.maplin.co.uk/images/Full/n44fy.jpg
does require the use of a balanced lead for each A/B output.
looks similar to a stereo connection in a mono lead;
the second sheaf provides a balancing power signal.
my rme soundcard only has balanced inputs on the 3/4 input, so i use these for the MD main output, because the MD's a/b stereo output is balanced.

===

Re:the importance of mixing/mastering?

Posted by Rew - 2010/04/21 12:08
_____

Kas wrote:
Speaking as a professional audio engineer & sound designer, I'd say that there's been a lot of good advice so far. For what it's worth, here's how I get good levels from MD.

I tend to do most of the mixing in the box, keeping the volume of all of the machines around the 60-70% mark so that I still have some headroom if I want something to cut through. I also like bouncing between headphones and studio monitors to get the best possible balance and minimal distortion. Once I've got something sounding the way I want I record a simple stereo track with input levels peaking around -3db, and from there I do the final mastering in Pro Tools (using a MasterX3, but any decent band compressor will do the trick). Personally, I'm a fan of subtle compression. If it's done gently it should really broaden the mix without any overdrive or pumping.

Just my 2Â¢.

YES! :know:

can't overstate enough turning down the volume parameter to about half... and doing most of the mixing in the box with "level" .... then you have tons of play with the vol parameter for p-locks, ghost notes... and swells.

Then crank the master volume knob if you need to.

==

Re:the importance of mixing/mastering?

Posted by GeneralBigBag - 2010/04/21 12:29
_____

Speaking of levels, check this thread:
http://www.gearslutz.com/board/so-much-gear-so-little-time/463010-reason-most-itb-mixes-don-t-sound-good-analog-mixes-restored.html
There is massive knowledge dropped in there,

The short version of which is:

Digital metering is poorly set up, and what would be OdB on an analogue meter is ~-12 on a digital one, levels above that can cause clipping, and so you should trim between plugins to ensure you're not hitting anything harder than that. You can bring up levels on the master fader. Also, 24 bit audio has chockloads of headroom + so recording everything as hot as you can in digital is just asking for clipping.

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Re:the importance of mixing/mastering?

Posted by TrondC - 2010/04/21 19:01
_____

BARCODER wrote:
TrondC wrote:
actually, my point is that even after maxing the levels of every possible step in the recording pricess until just under distortion, even boosting volume a lot in my DAW, it still comes out "quiet". the is nowhere for me to go without getting distortion, and I don't get it.

of cource, I don't support the loudness-wars, but I've heard tons of hobbyists producing vivid, dynamic tracks that are as loud as any commerical release. I just don't know what they're doing that I don't.

Dude, check the settings of your audio interface. Probably , there is something wrong with the input gain value of your sound card.

well, I've experimented a lot with different settings, and I don't have it in front of me right now, but I'm pretty sure I fiddled around until I found a sweet spot that allowed high volume to enter the soundcard without going into red. Then again, I have nothing except my ears to judge that, and to me, I found the spot where everything sounds good, loud, undistorted and dynamic. I'll post the values when I come home tonight and can have a look.

loads of great reading here folks, will have a nice weekend of just reading and learning the basics once my exam period is over :angry:

==

Re:the importance of mixing/mastering?
Posted by previewlounge - 2010/04/21 20:37
_____

the mix is meant to be softer in volume - recording in the green, then the mastering process gives extra volume and space.

i read Bob Katz manual 'Mastering Audio - the Art and the Science' .. the manual is always open next to others on a studio book table.. greatly helpful info.

two other studio books im enjoying the writing style of:

Mixing Audio - concepts, practises and tools
roey izhaki

the art of Drum Layering
eddie bazil

Bob Katz makes a good case for parallel compression, otherwise known as 'new york compression'
also mentions the value of multi-band compressors.

another form of compression is by dubbing a track to 2 inch tape and re-capturing to the digital realm via high quality A-D converters, another 2db may instantly be gained this way.

for the duties of a multi-band compessor,
im considering izotope's Ozone 4..
from the reviews, the software seems to approach the capability of an X-Logic 6 band hardware compressor.

and yet, there is plenty that can be achieved with standard digital audio workstation tools.

==

Re:the importance of mixing/mastering?
Posted by Veets - 2010/04/22 01:22
_____

Kas wrote:
I also like bouncing between headphones and studio monitors to get the best possible balance and minimal distortion.

+1

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Re:the importance of mixing/mastering?
Posted by BARCODER - 2010/04/22 03:33
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As far as I understood your signal path is as follows: source->mixing desk->audio interface->PC.
Take out mixing desk from this chain and try to record the source directly into the audio interface. Is this better?

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Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/22 04:08
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BARCODER wrote:
As far as I understood your signal path is as follows: source->mixing desk->audio interface->PC.

Take out mixing desk from this chain and try to record the source directly into the audio interface. Is this better?

no can do, as my soundcard has only two mono inputs, and I'm recording my Machinedrum and Monomachine in one go.. I've done some Machinedrum only tracks recorded directly to the soundcard, but it's very similar sounding, and still way lower in volume than other tracks...

I also use the mixer as an effects module, and I really like doing all in one go recordings.. time to learn to do this properly..

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Re:the importance of mixing/mastering?
Posted by BARCODER - 2010/04/22 04:46
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Actually my MD without compression sounds very silent too in comparison to other gear. So, I use outboard compression mainly for MD. So this gives the MD chance to be highlighted among other gear. Should you do not have compressor just use internal dynamix FX

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Re:the importance of mixing/mastering?
Posted by BARCODER - 2010/04/22 04:47
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BTW what soundcard do you use?

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Re:the importance of mixing/mastering?
Posted by TrondC - 2010/04/22 04:52
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NI Audio Kontrol

and I do use the onboard dynamix, mostly for that fake sidechain sound.

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