Mixing Secrets of the Pros

The 5 Primary Mixing Tools
+ BONUS CONTENT

Presented by Fett
Azalea Music Group
Nashville

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What's a Fett…?

- Independent producer/engineer, Azalea Studios, Nashville
- Co-founder and owner of Azalea Music Group, Nashville
  - www.AzaleaMusic.com
- Former Technology Editor for *Performing Songwriter* magazine
- Creator & host of Empowering Women In Audio clinics
  - www.EmpoweringWomenInAudio.com
- Coach & mentor
  - www.AzaleaMusic.com/fetts-production-booster-program
- Author
  - *Fett's Mixing Roadmap: A Step-by-step Guide to Mixing In The Studio* (Amazon.com)
- Teacher: online video courses in recording, mixing, mastering, etc.
  - www.AzaleaMusic.com/Programs

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Thoughts about mixing…

- How do YOU feel about mixing?

- We all come to mixing through different paths (in reverse order)…
  - Apprenticeship
  - Formal schooling
  - Online “research”
  - Friends and colleagues
  - Seat-of-the-pants / trial-and-error!

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Thoughts about mixing…

- Mixing does NOT have to
  - Be difficult
  - Be confusing
  - Be a massive time suck
  - Take forever to learn
  - Cost a ton of money (e.g., for 3rd-party plug-ins)
- Mixing is NOT just “part of recording”
  - It is a *discrete step in the process of Music Production*
  - It has a very specific *purpose* and *end goal*
  - Not about the gear!

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Thoughts about mixing…

- To be done well (and still be *fun*), mixing needs
  - A *purpose*
  - An *approach*
  - A *process* (Fett's "*7 Stages of Mixing*")

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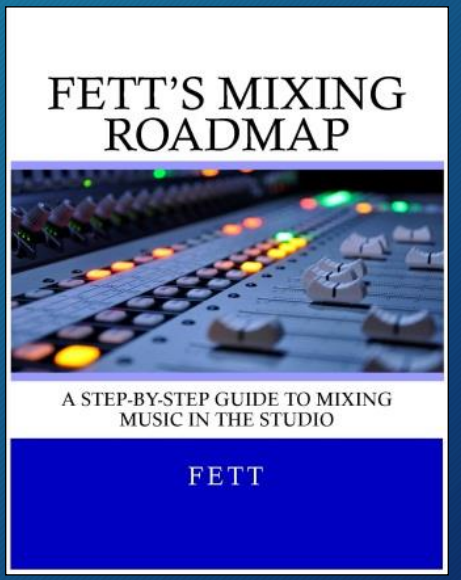
The ultimate goal of mixing…

- To *connect emotionally* with the *end listener*.
- By "taking them on a *journey*"
  - A mix has a "story flow" – a *progression* – just like the lyrics of a song
- PRO SECRET ALERT!!!
  It all starts with *effective use of the 5 Primary Mixing Tools*
  - From *Fett's Mixing Roadmap* book, "Core Mix" chapter
  - And *Fett's Mixing Mastery* online video course



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The 5 Primary Mixing Tools

1. Volume *levels*
2. Stereo *panning*
3. *Tone* shaping (aka “EQ”)
4. *Dynamics* control (aka compression & limiting)
5. *Time-based effects* (e.g., reverb and delay)

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Primary Mixing Tool #1: **Volume Levels**

- Relative starting levels between parts
- Changes in level throughout the course of the mix
  - Between parts
  - Within a given part
  - Between different sections of the song
- MUTING (i.e., sometimes the best level is no level at all)
- Accomplished today through VOLUME AUTOMATION

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Pro secret #1: **Fader Riding**

- One of THE biggest differences between pro & not-so-pro mixes
  - Too much compression
  - Not enough volume automation
  - ESPECIALLY WITH VOCALS!!!
- Can be used for ANY parts
  - That's how we create the EMOTIONAL EBB AND FLOW in a mix

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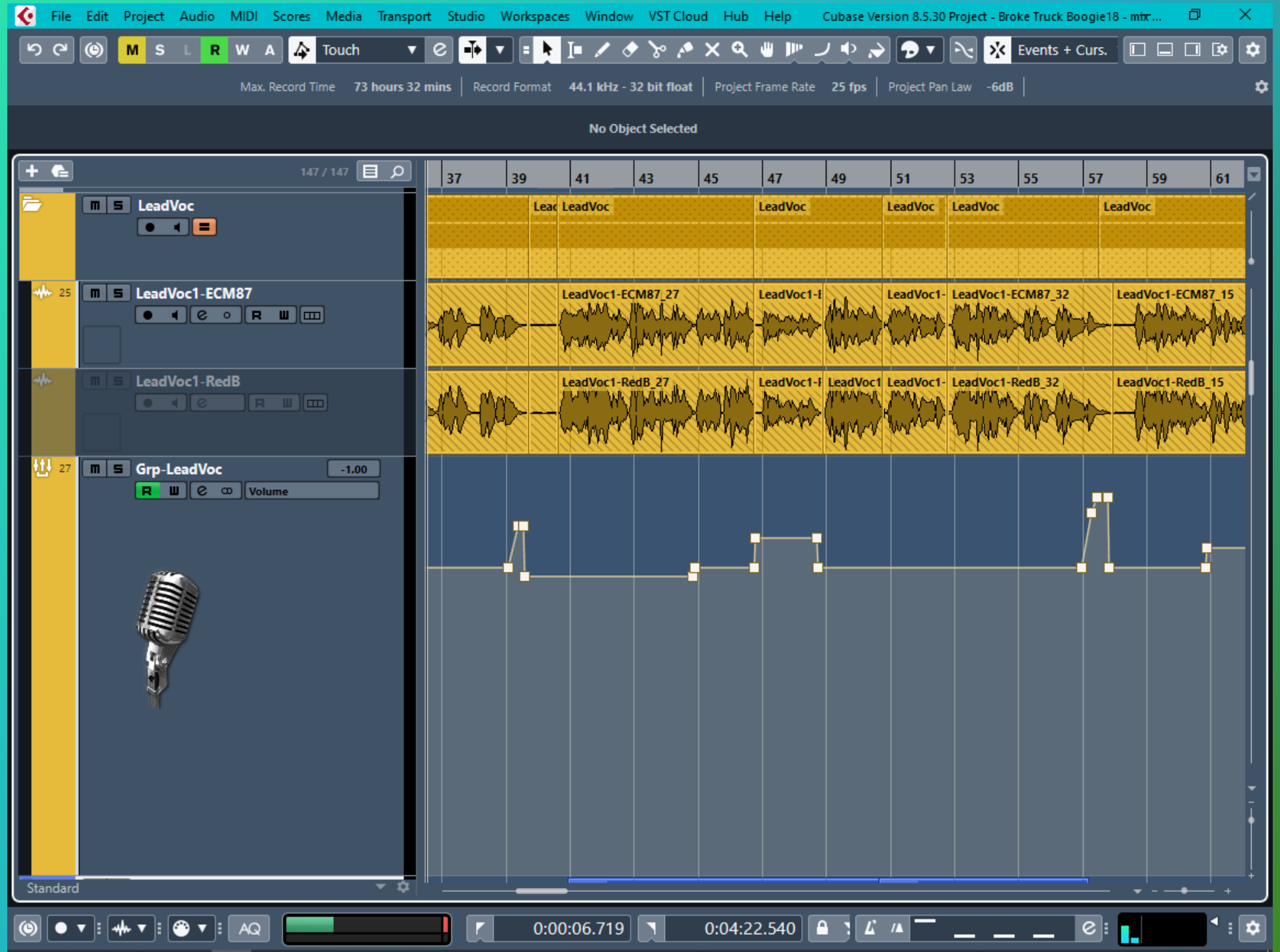
File Edit Project Audio MIDI Scores Media Transport Studio Workspaces Window VST Cloud Hub Help
Cubase Version 8.5.30 Project - Broke Truck Boogie18 - mix...
Touch
Events + Curs.
Max. Record Time 73 hours 32 mins
Record Format 44.1 kHz - 32 bit float
Project Frame Rate 25 fps
Project Pan Law -6dB
No Object Selected
147 / 147
LeadVoc
LeadVoc1-ECM87
LeadVoc1-RedB
Grp-LeadVoc
-1.00
Volume
Standard
1
17
33
49
65
81
97
113
129
0:00:06.719
0:04:22.540


File Edit Project Audio MIDI Scores Media Transport Studio Workspaces Window VST Cloud Hub Help
Cubase Version 8.5.30 Project - Broke Truck Boogie18 - mix ...
Touch
Events + Curs.
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Record Format 44.1 kHz - 32 bit float
Project Frame Rate 25 fps
Project Pan Law -6dB
No Object Selected
147 / 147
LeadVoc
LeadVoc1-ECM87
LeadVoc1-RedB
Grp-LeadVoc
-1.00
Volume
Standard
37 39 41 43 45 47 49 51 53 55 57 59 61
LeadVoc1-ECM87_27
LeadVoc1-ECM87_32
LeadVoc1-ECM87_15
LeadVoc1-RedB_27
LeadVoc1-RedB_32
LeadVoc1-RedB_15
0:00:06.719
0:04:22.540

Channel Settings : Grp-LeadVoc [stereo]
3 Sources
Grp-LeadVoc
3 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
MultibandCo...or
Compressor
DeEsser
Grp-LeadVoc
+24
+18
+12
+6
0
-6
-12
-18
-24
20
50
100
200
500
1 k
2 k
5 k
10 k
20 k
PRE
HC 24
LC 24
Gain
Phase 0°
1 LO
2 LMF
3 HMF
4 HI
0.0dB
100.0Hz
800.0Hz
2000Hz
12000Hz
1.0
FX 1-LeadVoc
-14.0
Left - Monitor Out2
0.00
C
M
S
L
R
W
-1.00
-5.8
27
Grp-LeadVoc
Inserts
Routing
Destinations
Panning

Grp-LeadVoc: Ins. 1 - MultibandCompressor
Rock Master 2
LIVE
2.2 dB
OUTPUT
-4.7 dB
1 COMPRESSOR
20 Hz - 150.0 Hz 0.00 dB
-26.4 dB 2.0
THRESH RATIO
28.0 ms 634 ms
ATTACK RELEASE
2 COMPRESSOR
150.0 Hz - 1.99 kHz 0.00 dB
-16.0 dB 3.0
THRESH RATIO
16.5 ms 500 ms
ATTACK RELEASE
3 COMPRESSOR
1.99 kHz - 7.87 kHz 0.00 dB
-15.3 dB 4.8
THRESH RATIO
28.0 ms 554 ms
ATTACK RELEASE
4 COMPRESSOR
7.87 kHz - 20 kHz 0.00 dB
-15.0 dB 2.0
THRESH RATIO
1.0 ms 500 ms
ATTACK RELEASE
SC
steinberg
multibandcompressor

Grp-LeadVoc: Ins. 3 - DeEsser
Male Ess Less
FILTER
3.18 kHz 9.23 kHz
LO HI
SOLO DIFF
DYNAMICS
2.0 AUTO 220 ms
REDUCT THRESH RELEASE
AUTO
SIDE-CHAIN
FREQ Q-FACTOR
SIDE-CHAIN MONITOR
LIVE
steinberg
deesser

File Edit Project Audio MIDI Scores Media Transport Studio Workspaces Window VST Cloud Hub Help
Cubase Version 8.5.30 Project - Broke Truck Boogie18 - mix...
Touch
Events + Curs.
Max. Record Time 73 hours 32 mins
Record Format 44.1 kHz - 32 bit float
Project Frame Rate 25 fps
Project Pan Law -6dB
No Object Selected
147 / 147
LeadVoc
LeadVoc1-ECM87
LeadVoc1-RedB
Grp-LeadVoc
-1.00
Volume
Standard
1
17
33
49
65
81
97
113
129
0:00:06.719
0:04:22.540

Pro secret #1: **Fader Riding**

Let’s Listen!

Primary Mixing Tool #2: **Stereo Panning**

- Also called “placement”
- Good placement of relative *positions* of parts and sections
  - E.g., spacing of players on a “Virtual Stage”
- Similar to fader riding, judicious stereo *movement* enhances emotional ebb and flow
  - But don’t overdo it!

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Pro secret #2: **Wider Panning**

- Panning seriously affects perceived volume and our brains' ability to "localize" a sound
  - The further away from center, the more we can localize
- Often more effective than volume changes!
- Good guideline: Fett's 3 zones:
  - Center to 32
  - 32 to 62
  - 62 to 100 (HARD L or R)
- Relative volumes typically need to be adjusted after panning because of *perceived* level (and DAW's "pan law")

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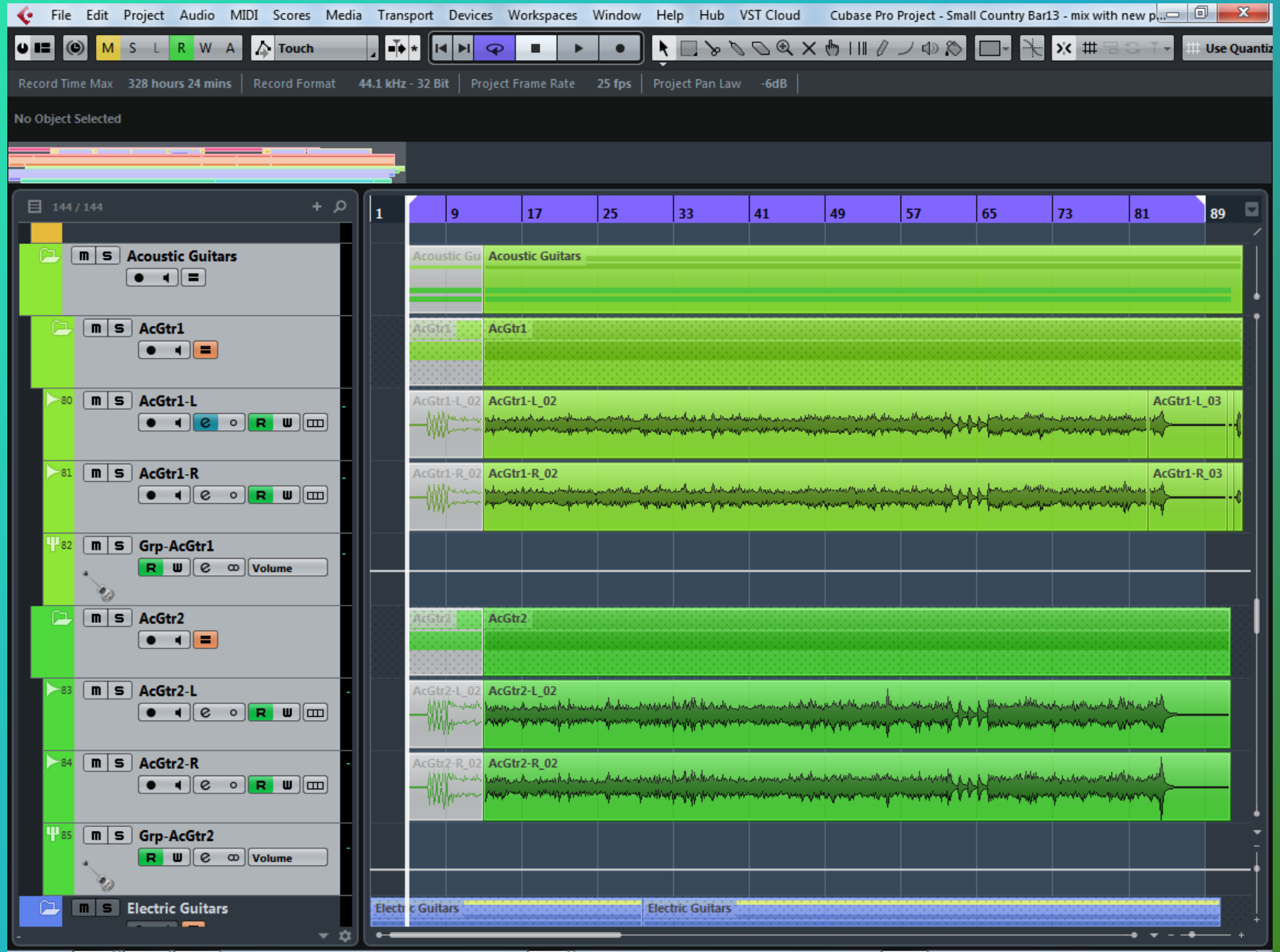
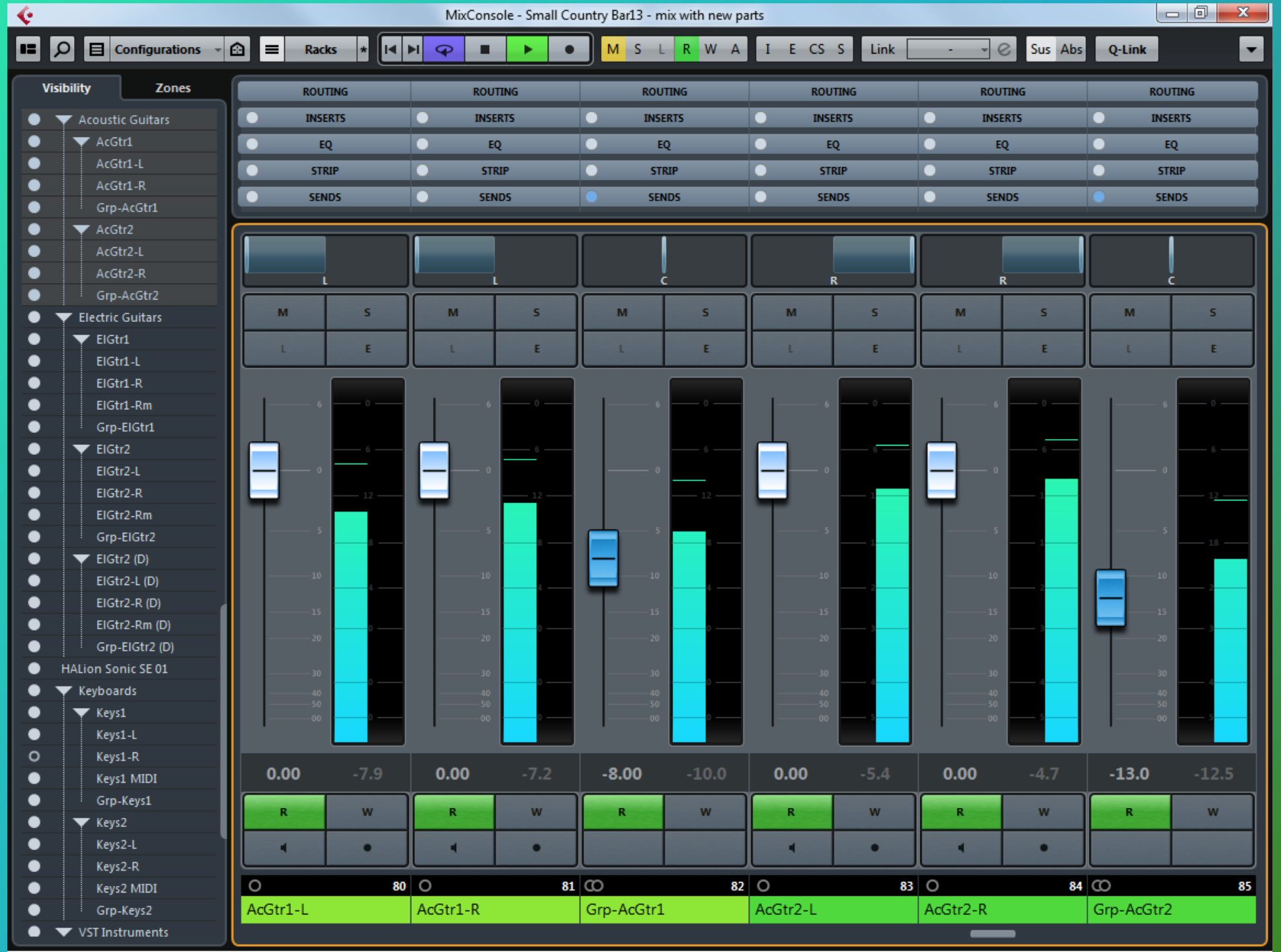

File Edit Project Audio MIDI Scores Media Transport Devices Workspaces Window Help Hub VST Cloud
Cubase Pro Project - Small Country Bar13 - mix with new p...
Touch
Record Time Max 328 hours 24 mins
Record Format 44.1 kHz - 32 Bit
Project Frame Rate 25 fps
Project Pan Law -6dB
No Object Selected
144 / 144
Acoustic Guitars
AcGtr1
AcGtr1-L
AcGtr1-R
Grp-AcGtr1
Volume
AcGtr2
AcGtr2-L
AcGtr2-R
Grp-AcGtr2
Volume
Electric Guitars
1
9
17
25
33
41
49
57
65
73
81
89
AcGtr1-L_02
AcGtr1-L_03
AcGtr1-R_02
AcGtr1-R_03
AcGtr2-L_02
AcGtr2-R_02
Electric Guitars


MixConsole - Small Country Bar13 - mix with new parts
Configurations
Racks
M S L R W A
I E CS S
Link
Sus Abs
Q-Link
Visibility
Zones
Acoustic Guitars
AcGtr1
AcGtr1-L
AcGtr1-R
Grp-AcGtr1
AcGtr2
AcGtr2-L
AcGtr2-R
Grp-AcGtr2
Electric Guitars
ElGtr1
ElGtr1-L
ElGtr1-R
ElGtr1-Rm
Grp-ElGtr1
ElGtr2
ElGtr2-L
ElGtr2-R
ElGtr2-Rm
Grp-ElGtr2
ElGtr2 (D)
ElGtr2-L (D)
ElGtr2-R (D)
ElGtr2-Rm (D)
Grp-ElGtr2 (D)
HALion Sonic SE 01
Keyboards
Keys1
Keys1-L
Keys1-R
Keys1 MIDI
Grp-Keys1
Keys2
Keys2-L
Keys2-R
Keys2 MIDI
Grp-Keys2
VST Instruments
ROUTING
INSERTS
EQ
STRIP
SENDS
L
C
R
M S
L E
0.00 -7.9
0.00 -7.2
-8.00 -10.0
0.00 -5.4
0.00 -4.7
-13.0 -12.5
R W
80 AcGtr1-L
81 AcGtr1-R
82 Grp-AcGtr1
83 AcGtr2-L
84 AcGtr2-R
85 Grp-AcGtr2

Primary Mixing Tool #3: **Tone Shaping**

- Also known as “EQ”
- Sometimes it’s the ONLY “processing” you need on a part
- Just as with panning, want to give each part and sections its own “EQ Zone”

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Pro secret #3: **EQ Flipping**

- Example: making two EXACT SAME guitar parts sound different and “anchor” a mix
  - Boost and cut 2 frequencies on Guitar 1
  - Cut and boost same 2 frequencies on Guitar 2
  - Voila! Each guitar part “stands out” and “owns” its own EQ Zone
    - Each might sound like crap in solo, but it’s their *place in the mix* that matters
- Technique can be used with anything, including dissimilar instruments (e.g., guitar & keyboards)

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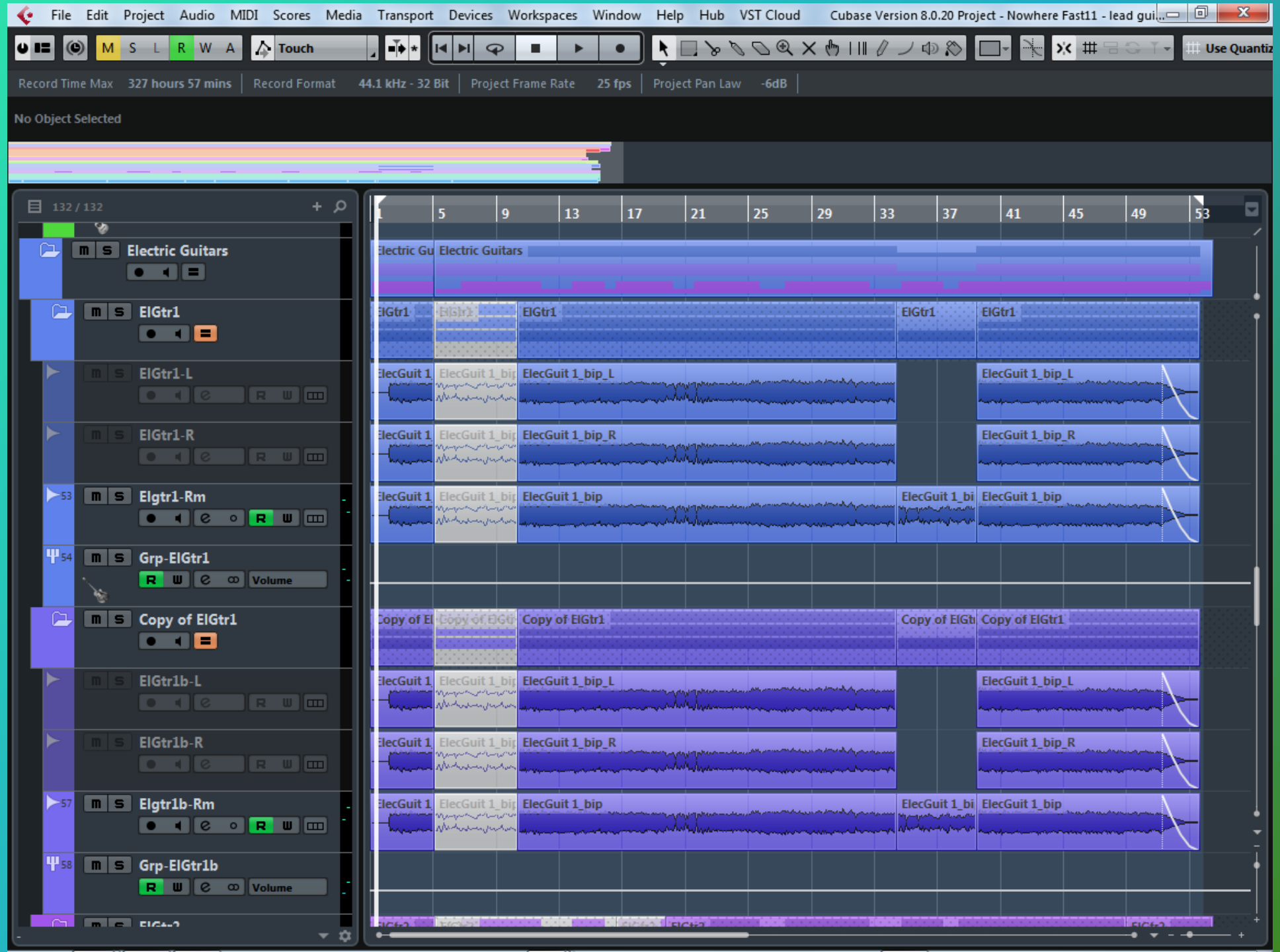
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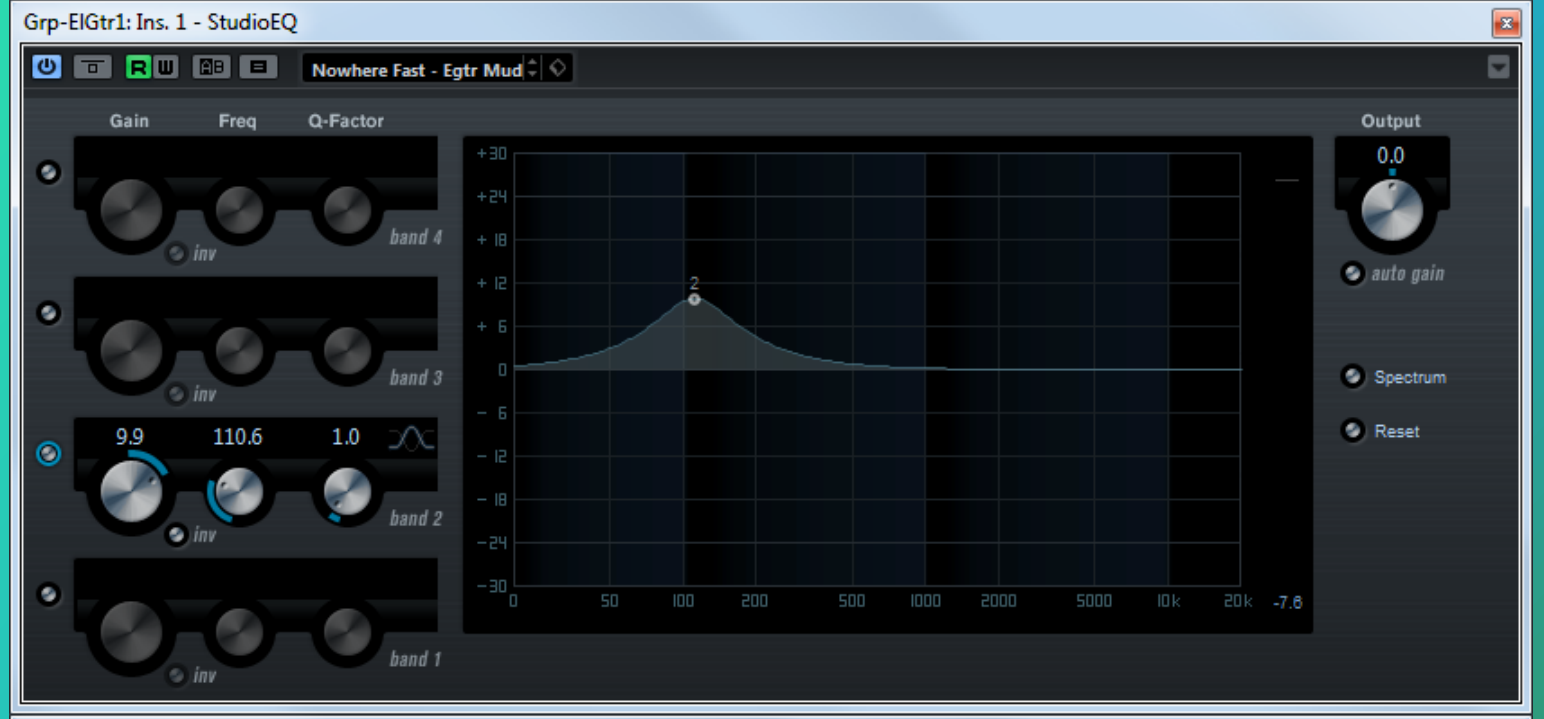
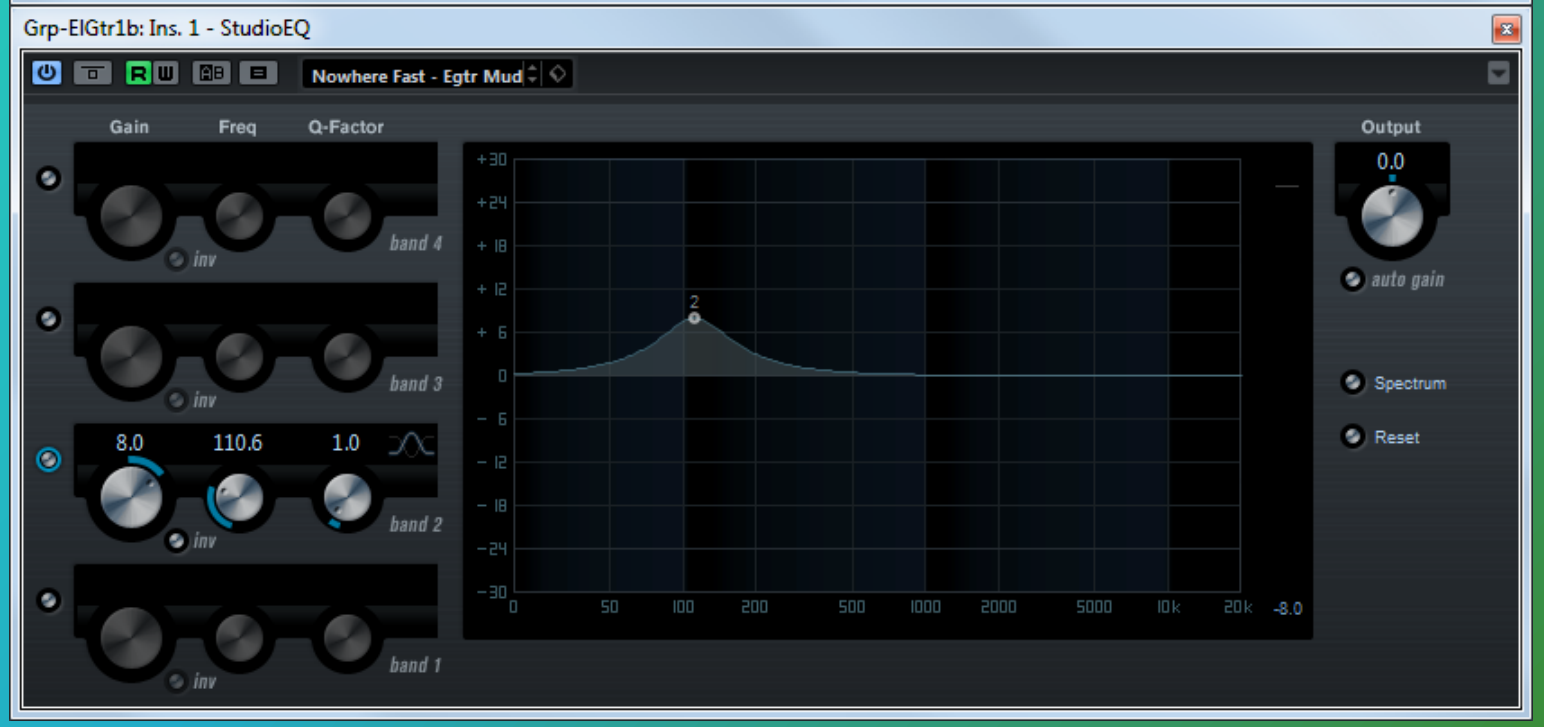
Cubase Version 8.0.20 Project - Nowhere Fast11 - lead gui...
Touch
Record Time Max 327 hours 57 mins
Record Format 44.1 kHz - 32 Bit
Project Frame Rate 25 fps
Project Pan Law -6dB
No Object Selected
132 / 132
Electric Guitars
ElGtr1
ElGtr1-L
ElGtr1-R
Elgtr1-Rm
Grp-ElGtr1
Volume
Copy of ElGtr1
ElGtr1b-L
ElGtr1b-R
Elgtr1b-Rm
Grp-ElGtr1b
Volume
ElecGuit 1_bip_L
ElecGuit 1_bip_R
ElecGuit 1_bip


Grp-ElGtr1: Ins. 1 - StudioEQ
Nowhere Fast - Egtr Mud
Gain
Freq
Q-Factor
Output
0.0
auto gain
Spectrum
Reset
band 4
band 3
9.9
110.6
1.0
band 2
band 1
inv
+30
+24
+18
+12
+6
0
-6
-12
-18
-24
-30
0
50
100
200
500
1000
2000
5000
10k
20k
-7.6


Grp-ElGtr1b: Ins. 1 - StudioEQ
Nowhere Fast - Egtr Mud
Gain
Freq
Q-Factor
Output
0.0
auto gain
Spectrum
Reset
band 4
band 3
8.0
110.6
1.0
band 2
band 1
inv
+30
+24
+18
+12
+6
0
-6
-12
-18
-24
-30
0
50
100
200
500
1000
2000
5000
10k
20k
-8.0

Channel Settings : Grp-ElGtr1 [stereo]
Elgtr1-Rm
54
Grp-ElGtr1
7 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
StudioEQ
FX 1-LeadVoc 0.00
FX 2-Snare 0.00
FX 3-TC MegaR...rb 0.00
FX 4-UAD RealV...ro 0.00
FX 5-UAD RealV...ro 0.00
FX 6-MonoDelay 0.00
PRE
1 LO
2 LMF
3 HMF
4 HI
HC 24
LC 24
Gain
Phase 0°
0.0dB
10.0dB
-6.0dB
0.0dB
100.0Hz
1126Hz
3504Hz
12000Hz
1.0
Inserts
Routing
Destinations
Panning
-12.0
-14.6
54
Grp-ElGtr1

Channel Settings : Grp-ElGtr1b [stereo]
Elgtr1b-Rm
58
Grp-ElGtr1b
7 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
StudioEQ
FX 1-LeadVoc 0.00
FX 2-Snare 0.00
FX 3-TC MegaR...rb 0.00
FX 4-UAD RealV...ro 0.00
FX 5-UAD RealV...ro 0.00
FX 6-MonoDelay 0.00
PRE
1 LO
2 LMF
3 HMF
4 HI
HC 24
LC 24
Gain
Phase 0°
0.0dB
-6.0dB
9.0dB
0.0dB
100.0Hz
1126Hz
3504Hz
12000Hz
1.0
Inserts
Routing
Destinations
Panning
-12.0
-19.6
58
Grp-ElGtr1b

Primary Mixing Tool #4: **Dynamics Control**

- Generally compression & limiting
- THE BIGGEST problem I hear with “not-so-pro” mixes is TOO MUCH COMPRESSION done ALL AT ONCE
- Squashes the mix and sucks the life (i.e., emotional content) right out of it
- Law of diminishing returns

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Pro secret #4: **Compress** in **Multiple Steps.**

- A stepped or stacked approach, (Rather than all at once)
- Example:
  - Instead of compressing a part (vocal, guitar, snare) at 10:1 and/or extremely low threshold, compress **multiple times** at 3:1 and/or a higher threshold

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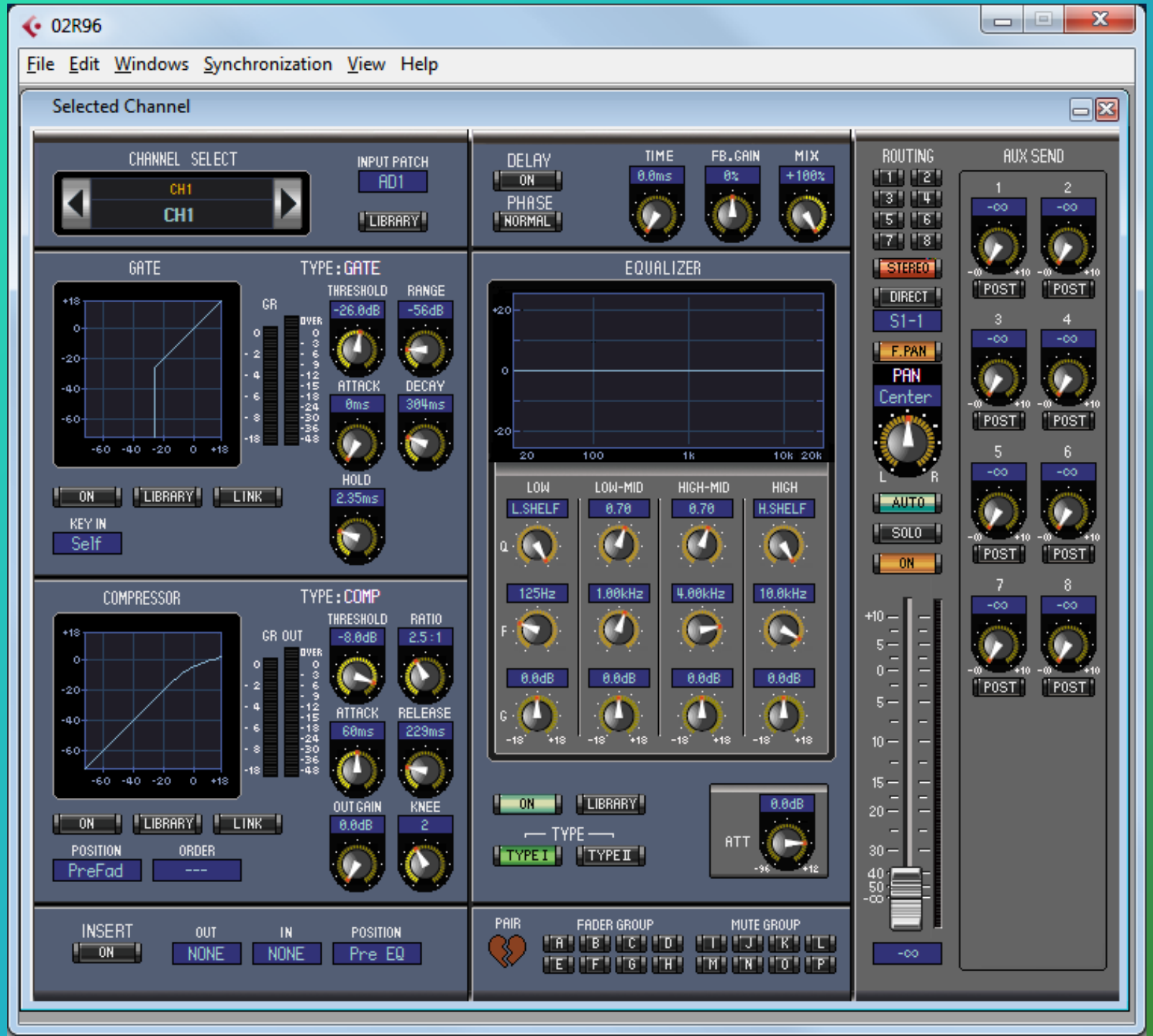
02R96
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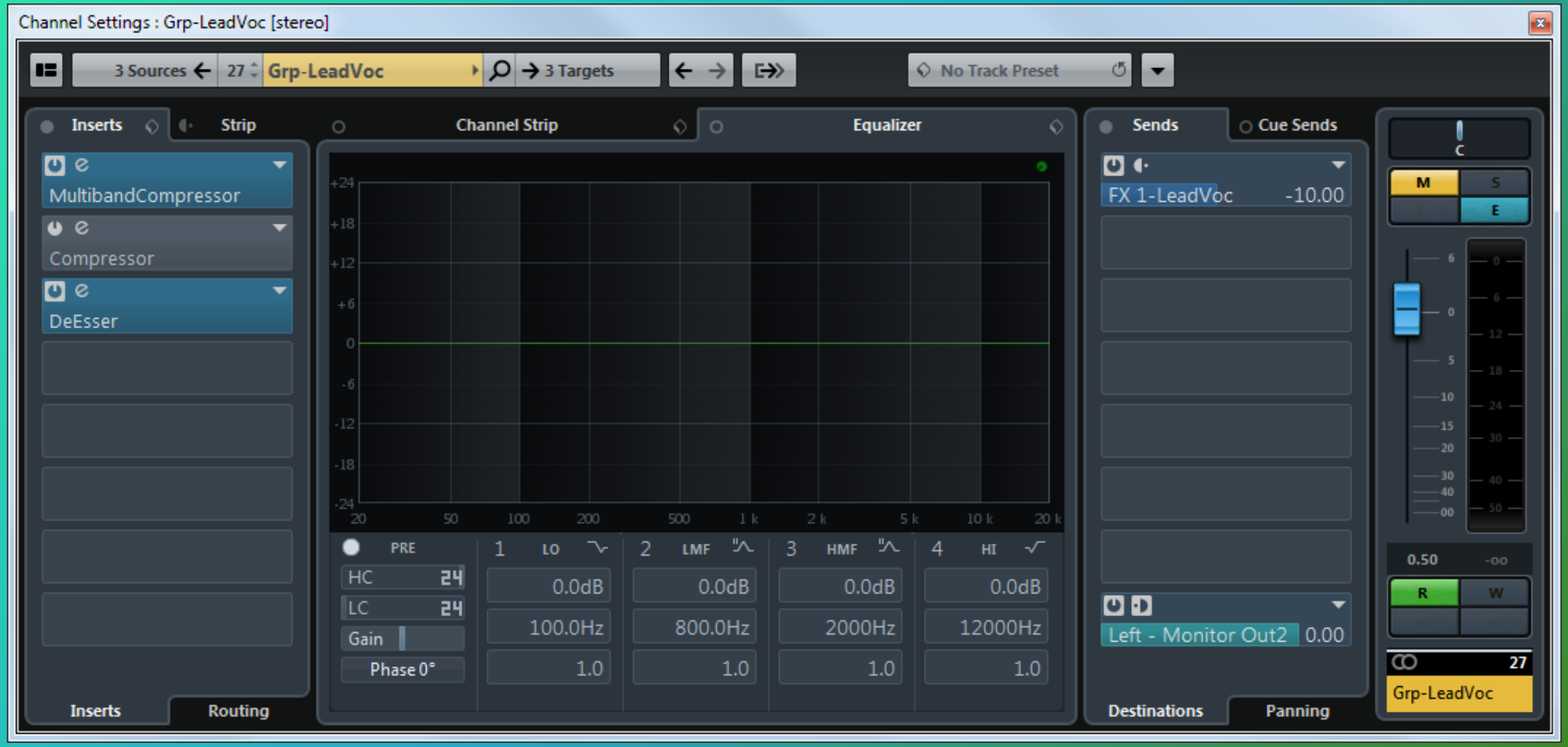
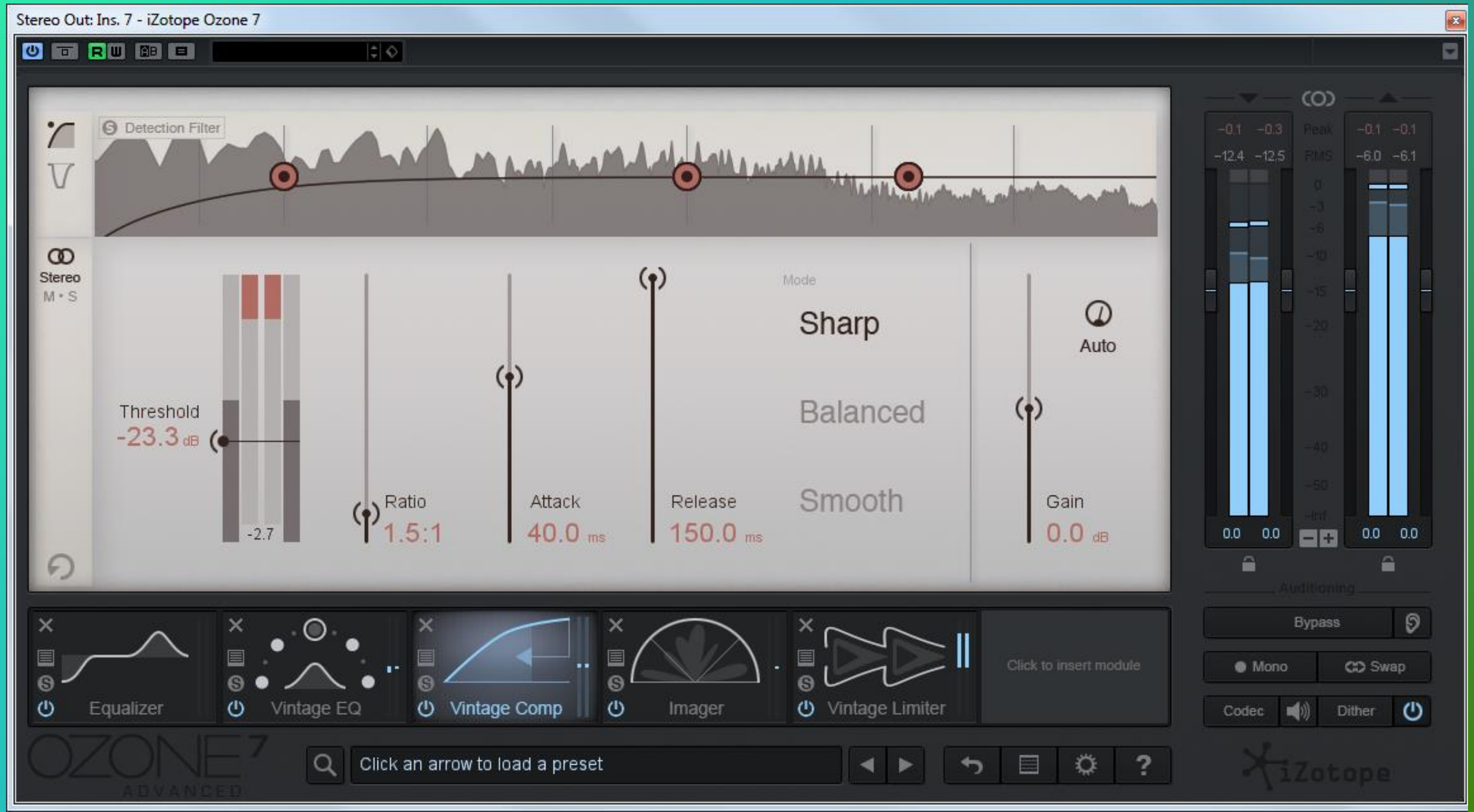
Selected Channel
CHANNEL SELECT
CH1
CH1
INPUT PATCH
AD1
LIBRARY
DELAY
ON
PHASE
NORMAL
TIME
0.0ms
FB.GAIN
0%
MIX
+100%
ROUTING
AUX SEND
GATE
TYPE:GATE
GR
THRESHOLD
-26.0dB
RANGE
-56dB
ATTACK
0ms
DECAY
304ms
HOLD
2.35ms
ON
LIBRARY
LINK
KEY IN
Self
EQUALIZER
LOW
LOW-MID
HIGH-MID
HIGH
L.SHELF
0.70
0.70
H.SHELF
125Hz
1.00kHz
4.00kHz
10.0kHz
0.0dB
COMPRESSOR
TYPE:COMP
GR OUT
THRESHOLD
-8.0dB
RATIO
2.5:1
ATTACK
60ms
RELEASE
229ms
OUT GAIN
0.0dB
KNEE
2
ON
LIBRARY
LINK
POSITION
PreFad
ORDER

TYPE
TYPE I
TYPE II
ATT
0.0dB
STEREO
DIRECT
S1-1
F.PAN
PAN
Center
L
R
AUTO
SOLO
ON
POST
INSERT
ON
OUT
NONE
IN
NONE
POSITION
Pre EQ
PAIR
FADER GROUP
MUTE GROUP


Channel Settings : Grp-LeadVoc [stereo]
3 Sources
27
Grp-LeadVoc
3 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
MultibandCompressor
Compressor
DeEsser
+24
+18
+12
+6
0
-6
-12
-18
-24
20
50
100
200
500
1 k
2 k
5 k
10 k
20 k
PRE
1 LO
2 LMF
3 HMF
4 HI
HC 24
LC 24
Gain
Phase 0°
0.0dB
100.0Hz
800.0Hz
2000Hz
12000Hz
1.0
FX 1-LeadVoc
-10.00
Left - Monitor Out2
0.00
C
M
S
E
0.50
-oo
R
W
27
Grp-LeadVoc
Inserts
Routing
Destinations
Panning

Grp-LeadVoc: Ins. 1 - MultibandCompressor
Rock Master 2
15
10
5
0
- 5
-10
-15
LIVE
0
50
100
200
500
1k
2k
5k
10k
20k
2.2 dB
OUTPUT
-6.0
1 COMPRESSOR
2 COMPRESSOR
3 COMPRESSOR
4 COMPRESSOR
20 Hz - 150.0 Hz
-0.85 dB
150.0 Hz - 1.99 kHz
0.00 dB
1.99 kHz - 7.87 kHz
-0.97 dB
7.87 kHz - 20 kHz
0.00 dB
IN
COMPRESSION
RED
-26.4 dB
2.0
-18.9 dB
3.0
-28.2 dB
4.8
-15.0 dB
2.0
THRESH
RATIO
28.0 ms
634 ms
16.5 ms
500 ms
28.0 ms
554 ms
1.0 ms
500 ms
ATTACK
RELEASE
A
SC
steinberg
multibandcompressor

Grp-LeadVoc: Ins. 3 - DeEsser
Male Ess Less
30
24
18
12
6
0
6
12
18
24
30
0
50
100
200
500
1k
2k
5k
10k
20k
FILTER
3.18 kHz
9.23 kHz
LO
HI
SOLO
DIFF
DYNAMICS
2.0
AUTO
220 ms
REDUCT
THRESH
RELEASE
AUTO
SIDECHAIN
150.0 Hz
1.0
FREQ
Q-FACTOR
SIDE CHAIN
MON
LIVE
steinberg
de-esser


Stereo Out: Ins. 7 - iZotope Ozone 7
Detection Filter
Stereo
M • S
Threshold
-23.3 dB
-2.7
Ratio
1.5:1
Attack
40.0 ms
Release
150.0 ms
Mode
Sharp
Balanced
Smooth
Auto
Gain
0.0 dB
-0.1 -0.3
-12.4 -12.5
Peak
RMS
-0.1 -0.1
-6.0 -6.1
0.0 0.0
0.0 0.0
Auditioning
Bypass
Mono
Swap
Codec
Dither
Equalizer
Vintage EQ
Vintage Comp
Imager
Vintage Limiter
Click to insert module
OZONE 7
ADVANCED
Click an arrow to load a preset
iZotope

Stereo Out: Ins. 7 - iZotope Ozone 7
Mode
Analog
Tube
Modern
Ceiling
-0.1 dB
Threshold
-8.2 dB
-0.2
True Peak Limiting
Slow
Fast
Character
1.50
Peak
RMS
-0.1 -0.3
-14.7 -15.4
-0.1 -0.1
-8.0 -8.5
0.0 0.0
0.0 0.0
Auditioning
Bypass
Mono
Swap
Codec
Dither
Equalizer
Vintage EQ
Vintage Comp
Imager
Vintage Limiter
Click to insert module
OZONE 7
ADVANCED
Click an arrow to load a preset
iZotope

Primary Mixing Tool #5: Time-based Effects

- Generally reverb & delay, chorus/flange
- THE BIGGEST problem I hear is TOO MUCH REVERB
  - Often the result of not taking “downline compression” in the production process (e.g., master bus processing, mastering) into account

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Pro secret #5: **Position Reverb to same Location as Source**

- Helps to avoid “wash” of reverb in mix/master, improves listener “localization” of parts
- How to do it (e.g., for 2 guitars)
  - Instead of using a single, common Send reverb, create multiple Send reverbs of the same type
  - Assign each part to 1 of the reverbs
  - Pan each reverb to same stereo position as the part that is feeding it
- Uses more computer resources (memory & processor), but…
  - Well worth it for CLARITY it brings to the mix
  - More room for EMOTION to come through! ☺

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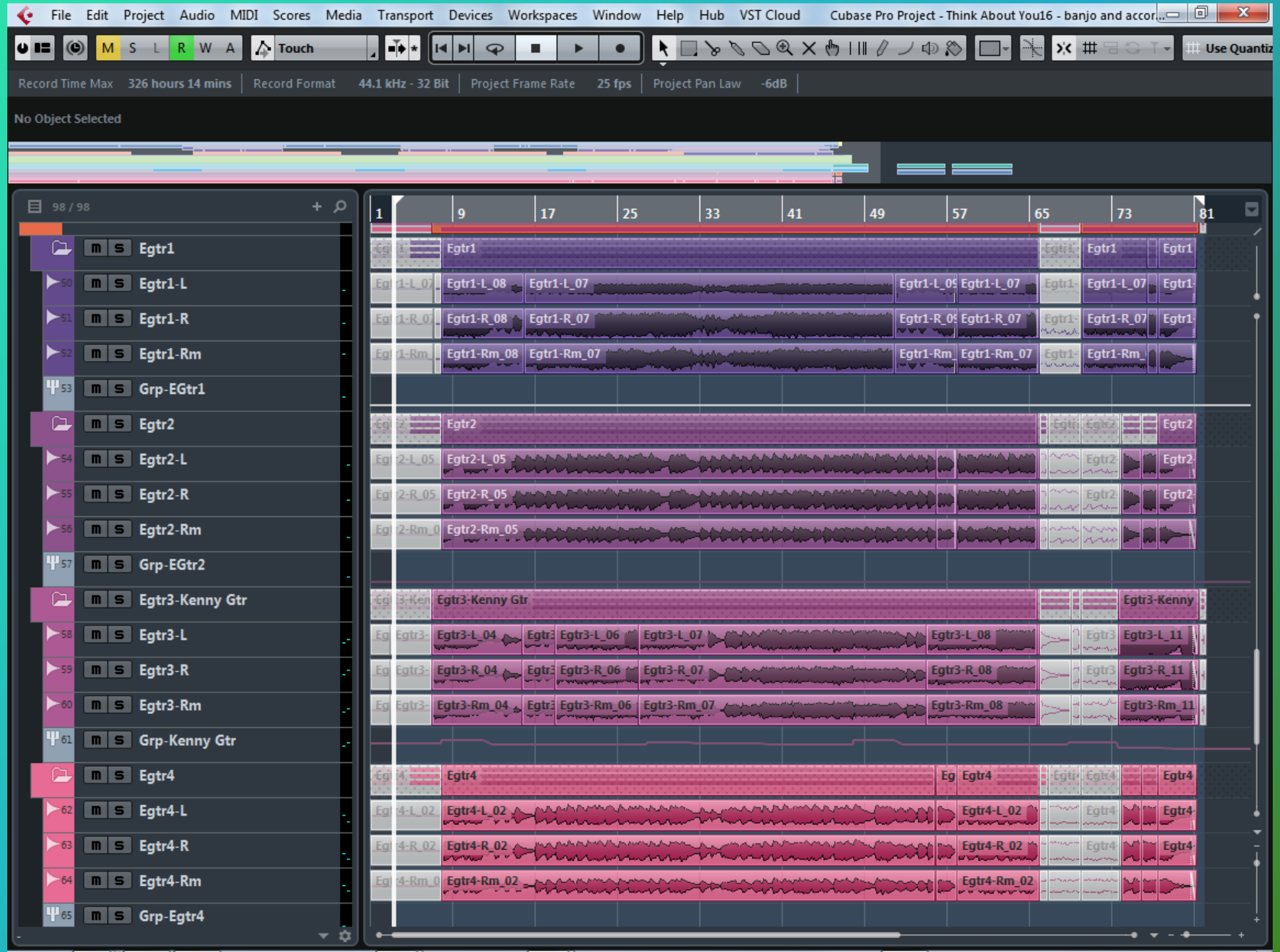
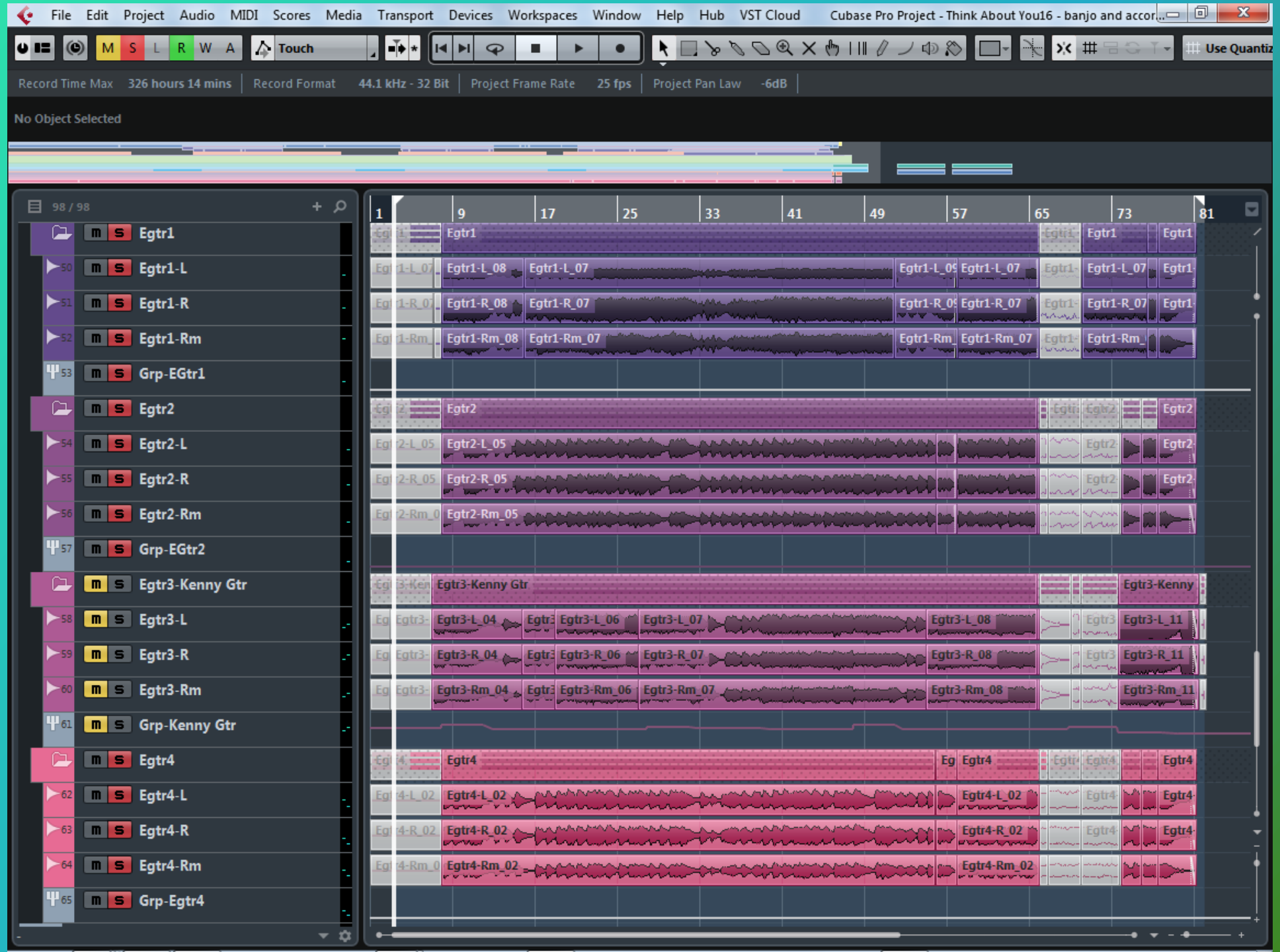

File Edit Project Audio MIDI Scores Media Transport Devices Workspaces Window Help Hub VST Cloud
Cubase Pro Project - Think About You16 - banjo and accor...
Touch
Record Time Max 326 hours 14 mins
Record Format 44.1 kHz - 32 Bit
Project Frame Rate 25 fps
Project Pan Law -6dB
No Object Selected
98 / 98
Egtr1
Egtr1-L
Egtr1-R
Egtr1-Rm
Grp-EGtr1
Egtr2
Egtr2-L
Egtr2-R
Egtr2-Rm
Grp-EGtr2
Egtr3-Kenny Gtr
Egtr3-L
Egtr3-R
Egtr3-Rm
Grp-Kenny Gtr
Egtr4
Egtr4-L
Egtr4-R
Egtr4-Rm
Grp-Egtr4
1
9
17
25
33
41
49
57
65
73
81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Egtr1
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Egtr2
Egtr2-L
Egtr2-R
Egtr2-Rm
Grp-EGtr2
Egtr3-Kenny Gtr
Egtr3-L
Egtr3-R
Egtr3-Rm
Grp-Kenny Gtr
Egtr4
Egtr4-L
Egtr4-R
Egtr4-Rm
Grp-Egtr4
1 9 17 25 33 41 49 57 65 73 81

Channel Settings : Grp-EGtr1 [stereo]
3 Sources
53
Grp-EGtr1
2 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
UAD Fairchild 670 Legacy
FX 3-REVGtr1
0.00
PRE
1 LO
2 LMF
3 HMF
4 HI
HC
LC
Gain
Phase 0°
0.0dB
4.0dB
8.8dB
0.0dB
100.0Hz
104.0Hz
2331Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
-27.0
-25.1
R
W
53
Grp-EGtr1

Channel Settings : Grp-EGtr2 [stereo]
3 Sources
57
Grp-EGtr2
2 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
UAD Fairchild 670 Legacy
FX 4-REVGtr2
0.00
PRE
1 LO
2 LMF
3 HMF
4 HI
HC
LC
Gain
Phase 0°
0.0dB
3.8dB
10.8dB
0.0dB
100.0Hz
311.0Hz
2105Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
-36.0
-31.6
R
W
57
Grp-EGtr2

Channel Settings : Grp-Kenny Gtr [stereo]
3 Sources
61
Grp-Kenny Gtr
2 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
FX 2-Snare
-9.06
PRE
1 LO
2 LMF
3 HMF
4 HI
HC
LC
Gain
Phase 0°
0.0dB
-4.8dB
0.0dB
0.0dB
100.0Hz
106.0Hz
2000Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
-5.00
-16.3
61
Grp-Kenny Gtr

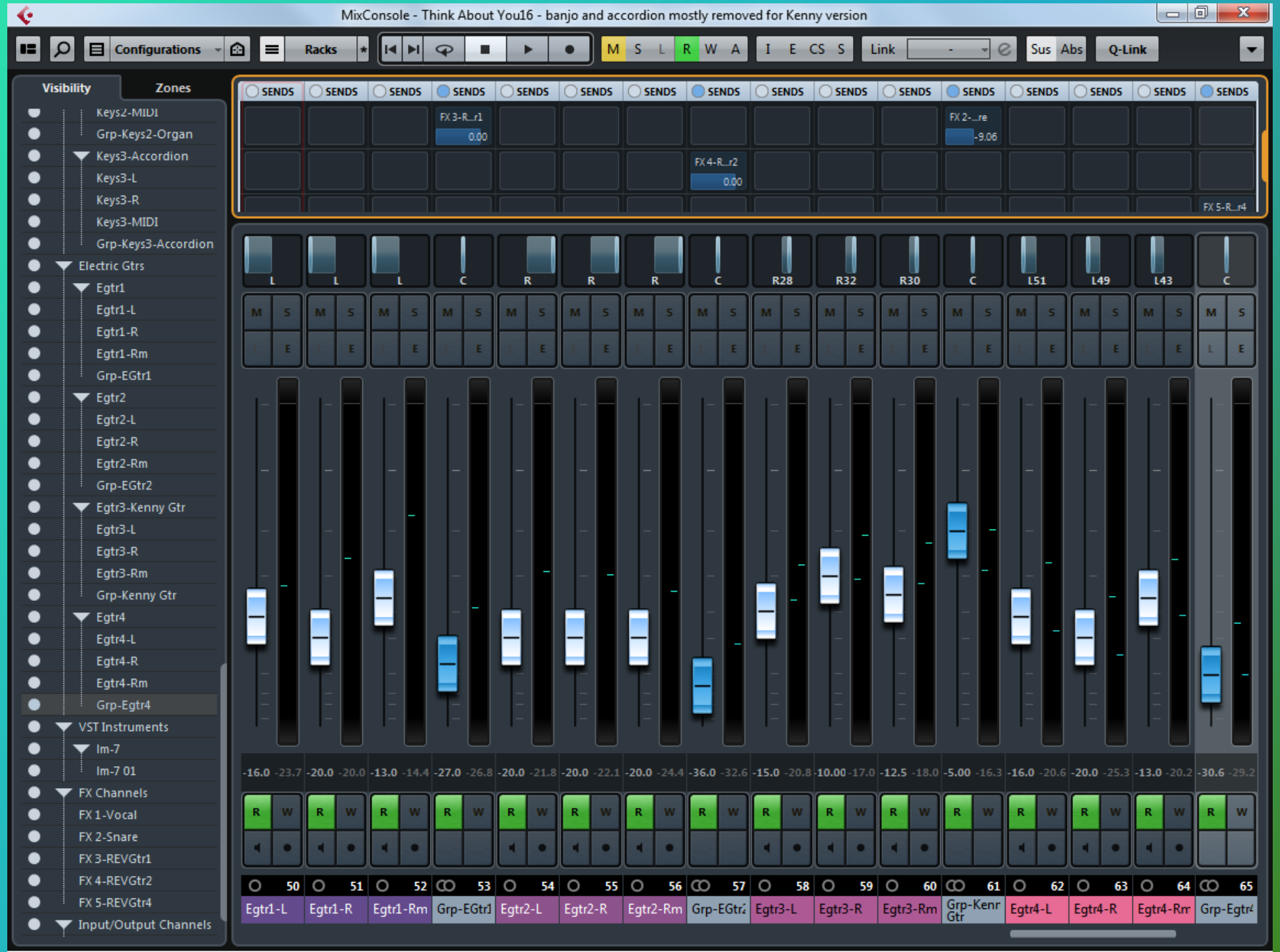
Channel Settings : Grp-Egtr4 [stereo]
3 Sources
65
Grp-Egtr4
2 Targets
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
UAD Fairchild 670 Legacy
FX 5-REVGtr4
0.00
PRE
1 LO
2 LMF
3 HMF
4 HI
HC
LC
Gain
Phase 0°
0.0dB
4.0dB
9.8dB
0.0dB
100.0Hz
104.0Hz
511.0Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
-30.6
-28.9
65
Grp-Egtr4

Channel Settings : FX 3-REVGtr1 [stereo]
Grp-EGtr1
69
FX 3-REVGtr1
Stereo Out
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
REVerence
PRE
HC
LC
Gain
Phase 0°
1 LO
2 LMF
3 HMF
4 HI
0.0dB
100.0Hz
800.0Hz
2000Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
L88
M
S
E
R
W
0.00
-13.0
69
FX 3-REVGtr1

FX 3-REVGtr1: Ins. 1 - REVerence
LA Studio Bruce Elec Gtr1
LA Studio
browse
import
store
erase
time domain
spectrogram
information
equalizer
pictures
add
next
remove
Auto Gain
Reverse
Pre-Delay
Time Scaling
Size
Level
ER Tail Split
ER Tail Mix
Main
Rear
0
100
100
0.0
35
50
0
0
0
0.0
0
50
Low
Mid
Hi
Freq
Gain
100
1000
15000
0.0
6.0
0.0
Out
12.0
Mix
30
steinberg
reverence

Channel Settings : FX 4-REVGtr2 [stereo]
Grp-EGtr2
70
FX 4-REVGtr2
Stereo Out
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
REVerence
PRE
HC
LC
Gain
Phase 0°
1 LO
2 LMF
3 HMF
4 HI
0.0dB
100.0Hz
800.0Hz
2000Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
R80
M
S
E
0.00
-19.8
R
W
70
FX 4-REVGtr2

Channel Settings : FX 5-REVGtr4 [stereo]
Grp-Egtr4
71
FX 5-REVGtr4
Stereo Out
No Track Preset
Inserts
Strip
Channel Strip
Equalizer
Sends
Cue Sends
REVerence
PRE
HC
LC
Gain
Phase 0°
1 LO
2 LMF
3 HMF
4 HI
0.0dB
100.0Hz
800.0Hz
2000Hz
12000Hz
7.0
0.2
0.2
7.0
Inserts
Routing
Destinations
Panning
L25
M
S
E
0.00
-17.1
R
W
71
FX 5-REVGtr4


MixConsole - Think About You16 - banjo and accordion mostly removed for Kenny version
Configurations
Racks
Link
Sus
Abs
Q-Link
Visibility
Zones
Keys2-MIDI
Grp-Keys2-Organ
Keys3-Accordion
Keys3-L
Keys3-R
Keys3-MIDI
Grp-Keys3-Accordion
Electric Gtrs
Egtr1
Egtr1-L
Egtr1-R
Egtr1-Rm
Grp-EGtr1
Egtr2
Egtr2-L
Egtr2-R
Egtr2-Rm
Grp-EGtr2
Egtr3-Kenny Gtr
Egtr3-L
Egtr3-R
Egtr3-Rm
Grp-Kenny Gtr
Egtr4
Egtr4-L
Egtr4-R
Egtr4-Rm
Grp-Egtr4
VST Instruments
Im-7
Im-7 01
FX Channels
FX 1-Vocal
FX 2-Snare
FX 3-REVGtr1
FX 4-REVGtr2
FX 5-REVGtr4
Input/Output Channels
SENDS
FX 3-R...r1
0.00
FX 4-R...r2
0.00
FX 2-...re
-9.06
FX 5-R...r4
Egtr1-L
Egtr1-R
Egtr1-Rm
Grp-EGtr1
Egtr2-L
Egtr2-R
Egtr2-Rm
Grp-EGtr2
Egtr3-L
Egtr3-R
Egtr3-Rm
Grp-Kenr Gtr
Egtr4-L
Egtr4-R
Egtr4-Rm
Grp-Egtr4

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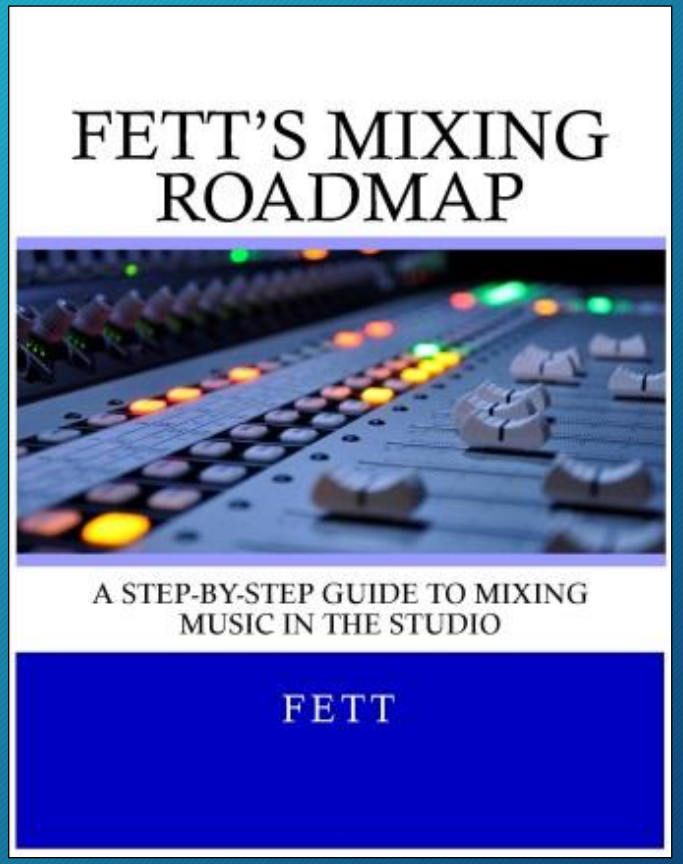
Want to go a LOT deeper than this…?

- *Fett's Mixing Roadmap* book
- *Available on Amazon.com*



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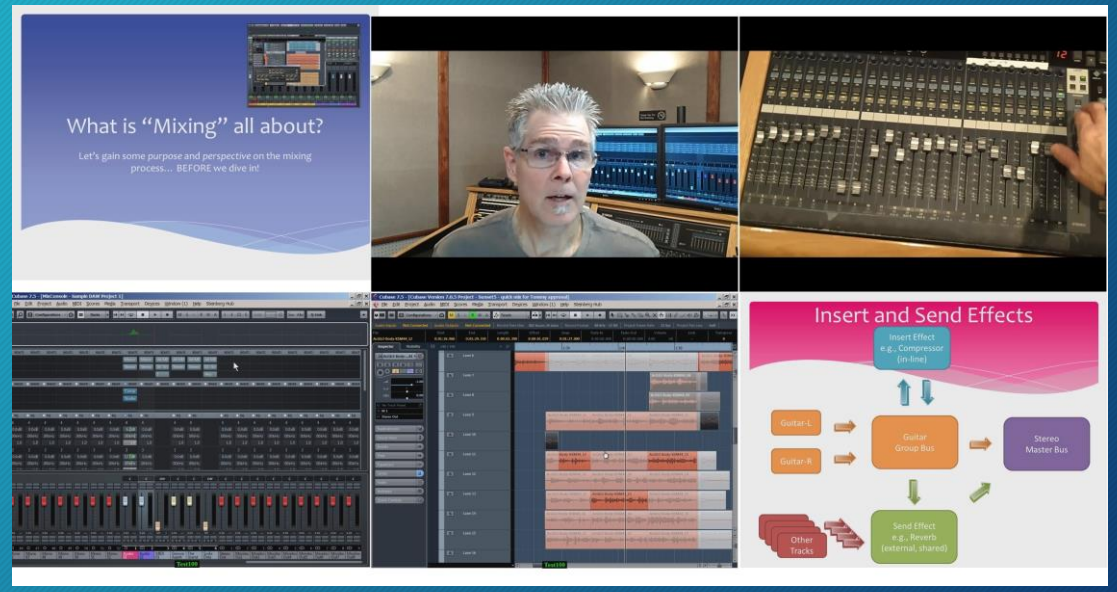
Want to go a LOT deeper than this…?

- *Fett's Mixing Mastery*
  - *100%* online course
  - Available anytime, from anywhere
  - Video-based, self-paced
  - All materials are 100% downloadable
    - For LIFETIME access
- *Available at MixingMastery.com*



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Capon Springs Retreat 2023 Bonus Material

More of Fett's Mixing Philosophy & Approach

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Fett's Mixing Philosophy and Approach…

- Fett's "*7 Stages of Mixing*"

    1. Environment setup
    2. Mix setup and maintenance
    3. Core mix
    4. Iterative adjustment and automation
    5. Master bus processing and tweaksw
    6. Multi-environment listening and final tweaks
    7. Wrap-up and housekeeping

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Fett's Mixing Philosophy and Approach…

- Just like a song, a mix should be a *journey*!
- Mixing is not about *tracks*; it's about *musical arrangement* and *parts*!
- Mixing is a LOT easier if *left-brain* and *right-brain* tasks are done separately!
- There's a lot more than just *volume* to "place" a part in a mix! (Use Fett's "*5 Primary Mixing Tools*")

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Fett's Mixing Philosophy and Approach…

- Mixes that sound great on *speakers* will usually sound killer on *headphones* or *earbuds* … but rarely the other way around!
- Mixes that sound great at *low volume* will usually sound killer *loud* … but rarely the other way around!
- Our *ears* (and our *brains*) need regular *breaks*!
- Killer secret: *Layering* (aka Fett's "6th Primary Mixing Tool")

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