

..spezifische Klangresultate

1 [0:00:00.0] so at this point I think we ought to
2 check out our background vocals right

3 now the background vocals are going
4 straight to an output pair 21 and 22

5 just in case I want to do anything
6 overall to them inside of Pro Tools

7 instead of using an aux to go through I'm
8 actually just going to use a master

9 fader for that output and it's just an
10 easy way for me to be able to grab the

11 level of what's coming out of a certain
12 stereo pair without actually changing

13 the Pro Tools mixer so I've assigned a
14 master two outputs 21 22

15 [0:00:41.0] Then I can [put] either just adjust the level up and down
16 or actually put plugins on, if there's
17 something I want to do overall to these
18 tracks that isn't something I would do
19 in the console.

20 So, first thing we're
21 going to do is solo these up and listen

22 and hear the exquisite sounds of the
23 Marley sisters plus some other folks so

24 those sound pretty great right away all
25 I'm really going to do is sort of

26 standard vocal processing they're going
27 to get a little bit of reverb they're

28 going to get a little bit of effects
29 maybe a little bit of EQ some high-pass

30 they're definitely going to go in the
31 rear buss and what I'm going to do right

32 now is set up a reverb that I imported
33 that was a vocal reverb on another mix

34 it's the UAD plate with a little filter
35 on the way in and I'm going to set that

36 up to get the input that I had from
37 sense 7 & 8 so I'm actually going to use

38 a physical sent from the console to hit
39 a Pro Tools reverb and then that reverb

40 is going to come up on two channels on
41 the desk over there

42 so inputs 25 and 26 outputs 27 28 that
43 should do it

44 all right so let me solo these guys up
45 see what this reverb like okay so now

46 I'm gonna go ahead and EQ do a little
47 bit with the FX and that's probably all

48 these need paint here is without effects
49 and without EQ who wouldn't want that

50 alright I'm gonna pop them in the track
51 get a quick level and then it's time to

52 move on to some lead vocals

53 all right it is time for some lead vocal
54 I'm going to go to a verse here where

55 Ziggy's singing a bunch I'm going to
56 solo them up basically what I'm going to

57 be working with here is the EQ the
58 effects the reverb maybe the BA 6a so

59 these are all things that are on sends
60 then if you remember we have our special

61 1176 setup and that's another one where
62 I'm going to want to play with the level

63 of the return I know I'm going to want
64 to hammer it just with whatever the

65 post-fader level is so I'm not really
66 worried about the send level which is

67 why it's on a bus but I am worried about
68 the return level so the first thing I'm

69 going to do is set up a group on my
70 forth by a third group fader which we've

71 been using as a spare so again engage
72 group mode it's select run over here

73 it's select and now I have my group
74 my vocal crush so I'm going to go ahead

75 and engage it and then bringing it up
76 here is sort of the same motion as

77 bringing up the sand when you're
78 checking out a reverb or checking out a

79 parallel compressor on a send I think
80 it's best if I just now work on the

81 vocal and then I'll tell you what we
82 ended up doing separation unto the Lord

83 jig no strong drink Cena dead and all
84 the days of your vow of separation no

85 razor shall come upon your head off
86 light Rasta fly Rasta root that and root

87 true to the in truth now there's an eva
88 which we've seen under the sun and it is

89 common among let's forget about the slap
90 for a second give you a quick recap on

91 what i did and this is one of the things
92 that's awesome about working on a

93 console is I just adjusted five effects
94 on an EQ in about five seconds so with

95 the EQ doing exactly what you would
96 expect I'm hi passing around seventy

97 adding a little to twenty four some body
98 and then the 7.2 mid band and the 10k

99 shell for adding together to give me
100 some top that's going into the FX a

101 little bit of a effects so exactly like
102 what we did with background vocals

103 basically alright so let's check out our
104 lead vocal in the track and see if we're

105 even close

106 our separation unto the law jig no
107 strong dream seeing a dead and all the

108 days of your vow of separation no razor
109 shall come upon your head Oh fly Rock

110 stop fly Rasta the true to danger now
111 there's an evil which we've seen under

112 okay so all I've done is take the slap
113 off of Ziggy's voice probably needed a

114 new Roy and I might even need to be set
115 differently I've added a little bit of

116 the reverb because I like that and
117 that's it so it's time for the big man

118 Roy I'm going to go to the end where he
119 is representing something fierce and

120 let's see what's going on here yeah we
121 got the medical stuff about ain't no

122 blubbers I will tell it to you yeah and
123 I got picked this stand up firm but

124 cannot be eaten by a worm yes and I will
125 tell each and every moment sound ELISA

126 way so you feet jump up 90 and no flying
127 monster yes and I would say love is all

128 I've got you got his spunk up on top of
129 the Bambi dolls dropping or turning back

130 and tinny to me like I would say yeah no
131 shame rubble on the we let go but let

132 them stay fly Rasta try was done all
133 right let's hear it in context again

134 almost exactly the same treatment as
135 Ziggy's vocal I've used bus six which is

136 that 1176 set on stun blending that in
137 it's the same blend as Ziggy because

138 he's actually sharing it with Ziggy then
139 eq'd the e keys have ended up almost

140 identical high-pass 70 little boost with
141 the shelf at 220 little boost at 7.2

142 which on interesting on Ziggy it's
143 actually cut a tiny bit at 7.2 that may

144 or may not be a good thing then a little
145 bit of the 10 K shelf uh and some

146 effects
147 little bit of the slap which we set up

148 with Ziggy's voice but now we're using
149 on who Roy's voice a little bit of the

150 spread which is that micro pitch slap
151 basically a little bit everything

152 because it's on the menu why not use it