

Sonstige

1 [0:00:00.0] After that is a very broad normal EQ, it's  
2 a happy face EQ. To me this is the sound  
3 of the console. It's a Pultec emulation. I  
4 actually like Pultec plugins a lot more  
5 than I like the Pultec hardware. I'm a  
6 big fan of the Lang EQs,  
7 which is the same passive equalizer  
8 topology for the circuit, but the makeup  
9 amplifier is tube in a Pultec and solid  
10 state in the Lang and I actually find the  
11 Langs to be a lot tighter. Pultecs seem  
12 to ring a little bit down on the low end  
13 especially. But the plugins are generally  
14 a little tighter and no one's bothered to  
15 model the Lang yet.  
16 Hint, hint, get on it.  
17 So this is just plus 2 and a half at 100,  
18 and plus 4, very broad at 10.  
19 So it's almost like a shelf at 10. So this  
20 is going to be pretty drastic and it ends  
21 up sounding like drastic  
22 level, but it's just EQ.  
23 So it's a little unfair doing this after  
24 the fact because there's so much going on  
25 in the frequency spectrum that I would  
26 have fixed on individual tracks if this  
27 weren't there. But why do it individually  
28 if you can do it across the mix?  
29 And why not do it immediately so that this  
30 is just what your mix sounds like from the  
31 very beginning. It makes perfect  
32 sense to me.  
33 And then last but not least, on the end is  
34 Oxford limiter, it's set as though it's  
35 doing very, very little. I'm actually  
36 bringing down the input a quarter of a dB  
37 like that's going to help. The output  
38 ceiling is set to 0.1 dB.  
39 It's just to keep the red lights off,  
40 basically. If you're anything within 0.1  
41 dB of digital 0, the red lights come on  
42 and that makes me look like I don't know  
43 what I'm doing. So how clever am I to  
44 never have the red lights come on?

45 The other thing other than it's the  
46 slowest attack fastest release,

47 I've got auto gain off, auto comp off. So  
48 it's exactly what I give it.

49 It just does the amount of limiting it  
50 needs to do to keep it at 0.1 dB below

51 clipping. And then the last part of this,  
52 the Oxford limiter, as opposed to...

53 I can't remember what they call just their  
54 basic limiter. This has the inflator

55 circuit in it, just the enhanced fader. So  
56 I've got a little bit of enhancement

57 going on too.

58 So I'm going to bypass this, you're going  
59 to notice immediately the red lights come

60 on. But that doesn't mean I don't know  
61 what I'm doing. So here you go.

62 So one of the things you can notice right  
63 away other than the fact that the red

64 lights come on, is this is actually a big  
65 part of how I'm lengthening the kick and

66 the snare. The kick and snare are very,  
67 very loud in the mix without this.

68 And without the limiter, they just come  
69 poking out and they're too loud,

70 and they're too short, and they're not  
71 really helping. With the limiter,

72 that's doing this final smush to keep them  
73 there because it's overshooting by so

74 much. You can see in the middle,

75 it's probably getting up to  
76 four or five dB of gain reduction

77 on those peaks. And that's really  
78 a big part of the sound of this mix.

79 Sometimes it's a lot more subtle, you take  
80 it off and all you really hear is that

81 you're losing the inflator. But in this  
82 case, it's actually doing quite a bit of

83 limiting. There you go. That is the sound  
84 of the console and just so you can get a

85 feel for all of that put together. And  
86 each one of those on its own isn't doing a

87 huge amount, but together, it's kind of  
88 ridiculous how much is going on there.

89 So you can see, this is actually a big  
90 part of my mix and I'm, fine with that.

91 So now we're just going to leave that on  
92 till the end of time and let's start

93 breaking this mix down. I'm going to mute  
94 using my VCAs, my big groups of

95 instruments and let's just go look at the  
96 drums for a bit. So the drum kit,

97 it's pretty standard what's going on. It's  
98 really well recorded, I've got to say,

99 and it's very stylized in the way it's  
100 recorded which is pretty cool.

101 Really quickly, you can see it's a pretty  
102 traditional kit. There are a couple tracks

103 I've added which we'll get to in a second.  
104 There's kick in, kick out.

105 There's snare top, snare bottom Toms, two  
106 toms here and a third tom here,

107 which only gets hit once I think. Then  
108 hi-hat, which I'm not using that

109 microphone, stereo overheads, ride and hat  
110 mics which I'm not using.

111 And then room, which I'm  
112 using just in places.

113 And then we've got this Reamp, which we'll  
114 listen to in a minute but it's pretty cool

115 actually. It's just sort of an ambient  
116 reamp. So here's what the kit sounds like.

117 So you can hear pretty stylized because  
118 there are no cymbals in a lot of these

119 sections, you've got the ring of the toms  
120 in the overheads and stuff,

121 that you wouldn't normally actually get to  
122 hear, which is pretty cool.

123 Then I'm going to play into that little  
124 build section, which has the pushes...

125 the push and release, push and release.

126 And one of the things that I use for an  
127 effect sometimes is this drums dirt,

128 which is basically just a high pass EQ  
129 into a lo-fi for a little bit of

130 clipping, and then into an isotope trash

131 for a ridiculous amount of clipping.  
132 So I don't know why that lo-fi is still  
133 around. Then an EQ sucking out all of the  
134 nasty mid-range it's been created it in  
135 this plugin, in the isotope trash.  
136 I'm only using it to beef up the kit in  
137 those little pushes and then in the  
138 choruses. So I'm going to play that coming  
139 and going and just randomly we'll look at  
140 that first because it's coming and going.  
141 So I'll bypass the automation afterwards,  
142 so here's that section.  
  
143 All right and here's that same thing where  
144 the drums dirt won't unmute.  
  
145 So it still sounds cool but what you'll  
146 notice is that the cymbals don't push as  
147 much, it kind of leans forward with it.  
  
148 That hat really jumps out and it needs  
149 that because it's pretty dark and there's  
150 a lot of other stuff going on. So in  
151 context, that drums the dirt is really  
152 helping the kit keep up. A lot of what I  
153 do with these parallel compressors and  
154 things like that is to try and make it so  
155 that in this case the drum kit gets bigger  
156 to keep up with the other instruments and  
157 then the vocal keeps up with the band as a  
158 whole, and things like that.  
159 So these things will come and go and what  
160 they're doing is just building level and  
161 excitement. Not so that you notice them  
162 coming and going, but so that you don't  
163 think you're missing anything when you get  
164 to the next section.  
165 And it's not the same as just turning up  
166 the drum kit, if I did that,  
167 what you would have is a loud dry drum  
168 kit. But instead, drum kit stays the same  
169 level but it just gets thick underneath  
170 everything else.

171 So it's a hallmark of my mixes that  
172 they're quite dense and this is why.

173 But for me, it really helps keep the  
174 excitement going. The other thing I'm  
175 doing is bringing in the room tracks  
176 just for those pushes.

177 And so again, you don't notice those  
178 coming and going, but if they didn't  
179 happen.

180 Sad.

181 Happy. It's subtle and I don't know that  
182 you would say, "Oh, you're turning stuff  
183 on and off," but it just sounds like all  
184 of a sudden the drummer is beating the  
185 crap out of the drums, which probably was.  
186 I think that's it for sort of moving parts  
187 on the drum kit. So now we can start  
188 looking at some individual things.

189 There's some reverb on the snare just in  
190 the choruses, it's just to lengthen the  
191 snare a little bit.

192 Very subtle, it almost sounds like gated  
193 reverb. It's just to give a tiny bit more  
194 length to the snare, again, because it's  
195 getting sucked dry by all of the other  
196 instruments that are in. So you're not  
197 supposed to notice the snare getting  
198 longer. What you're not supposed to notice  
199 is the snare getting shorter if I didn't  
200 use it. So it keeps the snare the same  
201 relative length. That's pretty much  
202 everything I was doing on the drums in  
203 this. The toms, well recorded and chopped  
204 completely, this is meant to come and go  
205 and just be massive. So what they're going  
206 through here is they've got some drastic  
207 EQ from when they were tracking,  
208 I just kept that. Then I'm running them  
209 into an aux that's part of my template

210 where I'm adding a bunch of low end 100  
211 hertz there and a bunch of 5K to give

212 attack and boom to the toms. And then  
213 they're going into a tom reverb, which

214 is down here somewhere. And all that is  
215 is a little bit of a low-pass filter going

216 into a relatively short ambiance reverb,  
217 which is then being pitch shifted.

218 So again, very '90s, kind of '80s or '90s  
219 that you might have done on an AMS delay

220 after an AMS reverb. So use an ambiance  
221 program into the pitch shift.

222 But what it does is it gives them this  
223 unnatural room the stadium thing.

224 But then in context with the kit.

225 It's just a way to make them stand out  
226 and almost sound a little bit unnatural.

227 Which is in a way what we're going for,  
228 it's a drummer, but I want these hits to

229 just really pop out of the mix. So the  
230 more I sort of treat and process,

231 the less natural they sound individually.  
232 But together it still sounds like a

233 drummer, it doesn't sound like samples  
234 being built up. So let's just go through

235 the kit really quickly, there is kick in,  
236 kick out.

237 Very heavily gated. These gates  
238 came to me like this.

239 Normally I would hate something like that,  
240 I want it to be natural.

241 But this is absolutely the sound of this  
242 drum kit. And then what I did was actually

243 trigger some samples that I'm only using  
244 in a few tiny places.

245 So I've got one sample here which I'm  
246 using in the chorus, which is just a short

247 kick with nice click and it's got a bunch  
248 of low end to it. And then I've got a

249 longer one in sort of the same vein which  
250 I'm just using on some down beats.

251 So much more of a drum machine kind of  
252 kick. And quickly on their kick drum

253 tracks, just a high-pass filter and then I

254 added a lo-fi because that's what I do.

255 And then here are some crazy EQ on the  
256 kick out. I didn't even bother checking to  
257 see if this should change because I like  
258 the way the drum sounded.

259 So again, a tiny bit of lo-fi. So put  
260 together these four kick drum tracks.

261 So you hear the difference in that very  
262 first down beat, but it's not a sound that  
263 you get over and over. So it just helps me  
264 reinforce and make dynamics happen within  
265 the kick drum performance.

266 Just an interesting way to do it, I don't  
267 often work this way,  
268 but it just definitely felt like this is  
269 what should happen. To treat the drums  
270 like it was programming but also try and  
271 make it feel like a drummer.

272 You'll notice there's some sends over  
273 here, these are all going to what  
274 I call my kick snare crush. So it's a  
275 shared parallel compressor down here and  
276 it's a DBX 160.

277 And you can see each transient just  
278 triggers the compressor. It's 4:1,  
279 a little more than 4:1, maybe 4 and a half  
280 to 1. And not too much compression,  
281 but without this, not a whole lot of it in  
282 the mix to be honest.

283 It just adds a little bit of length and it  
284 changes the shape of the attack a little  
285 bit. Now, they're busing their kick  
286 tracks into a kick aux, which I just left  
287 in the session. And basically, that's just  
288 got a little bit of EQ and a little bit  
289 more lo-fi. So let's hear that with  
290 and without.

291 So pretty standard stuff, boosting a  
292 little 60 hertz and then a little bit of  
293 point.

294 And then their kick bus is also going to  
295 something that will kick bus,

296 which is a parallel compressor that they  
297 built. And it's got these Waves MV2.

298 I don't even know what this is, it's a  
299 MaxxVolume plugin, but I don't know how it  
300 works. But again, this was the sound of  
301 the kick drum, so I just left it,  
302 there was no reason to do anything  
303 different with it.

304 So I'm sending the dry kick drums as well  
305 as their parallel compressor into my  
306 parallel compressor just to take that  
307 entire kick sound as a whole and pump it  
308 up a little bit with that DBX 160. Then  
309 basically, the snare is the exact same  
310 idea. They don't have a parallel snare  
311 compressor but I'm running their snare  
312 tracks into my kick snare.  
313 So go to snare top.

314 Again, it's gated, or is it? No, I don't  
315 think this one is gated. No.

316 They had an EQ , which I took out. I just  
317 decided I didn't like it and notched out  
318 a little bit of a ring. So it's a little  
319 bit of a ring in the snare.

320 And it's also the harsh part of the hi-hat  
321 bleed. Then a little bit of lo-fi,  
322 this is just a clipper so you can a  
323 little bit of level.

324 And then another EQ, so  
325 another top end EQ.

326 I don't know why did it with two EQs, I  
327 might have put one on,  
328 forgotten that that was mine, thought it  
329 was theirs and so I put another one on.

330 I'm really not sure. But this as the mix  
331 goes, at some point I wanted the snare a  
332 little bit brighter and I just put another  
333 EQ in. Why not, right? As many more EQs  
334 the better. That's the way I look at it.

335 Then there's a send to a snare reverb,  
336 which is right here and I've opened up the  
337 automation playlist for the mute  
338 automation for that. So you can see in



339 this section, it's muted and in this  
340 section, it's on. And this goes to my

341 snare reverb which is down here. Which is  
342 again, it's just a short ambiance,

343 it's actually very much like the tom  
344 reverb but it's not pitch shifted and it's

345 a little bit brighter. But this is pretty  
346 quiet, so it's sort of subtle.

347 It's just a tiny bit of a very stereo  
348 ambiance on the outside.

349 So it just gives more width and a tiny  
350 bit more length to the snare.

351 Then the snare bottom, I don't know how  
352 much of that is getting used.

353 Well, let's see what we got here.

354 Purely about the rattle but it's pretty  
355 quiet. I don't know that we'll hear a huge  
356 difference taking it in and out.

357 Yeah, you can hear it.

358 And it's actually acting a little bit like  
359 machine drum snare because it's so spitty  
360 that it acts like a 909 snare which is  
361 almost gated white noise.

362 So it adds to this idea of the machine  
363 drums being played by humans in a room  
364 somehow. It's really cool way to put it  
365 together and a lot of this album has very,  
366 very cool drum sounds.

367 So we've been through the toms, not a lot  
368 going on there. Then the overheads are  
369 relatively traditional, there's not much  
370 going on, I don't think.

371 There's EQ boost, a little top end just to  
372 match the cymbals which they had done  
373 and then I'm actually doing a high shelf  
374 on both sides just to get a little more  
375 top end out of the overheads.

376 You can see there's so much cymbal bleed  
377 into the closer mics and especially the

378 room mics in the sections where he's  
379 hitting the cymbals. So the overheads  
  
380 aren't a big part of the cymbal sound, but  
381 within the dryer sections when the room  
  
382 mics aren't in, they are the thing that  
383 just gives a little bit of air to the  
  
384 kit. So here's with and without.  
  
385 And you also start to hear the artificial  
386 reverbs on things and we want it to sound  
  
387 as natural as possible while sounding like  
388 a machine, if that makes any sense.  
  
389 So that ties that sort of artificial  
390 reverb back into the sound of a room.  
  
391 Then further down, the only thing we  
392 haven't really talked about is this Reamp,  
  
393 which is actually where that sort of  
394 artificial sounding reverb is coming from.  
  
395 So just a guitar amp in a room that they  
396 miced. But it's a big part of the feel of  
  
397 this drum kit.  
  
398 So without it, it's very dry and  
399 encapsulated.  
  
400 So it almost sounds cheap when you have it  
401 up and on its own, but without it,  
  
402 as soon as you start to put other  
403 instruments in, whatever ambiance there is  
  
404 in the close mics and the overhead starts  
405 to get eaten up very, very quickly.  
  
406 Whereas that ambiance coming through  
407 the guitar amp is sort of weird enough  
  
408 sounding that it will draw your ear anyway  
409 and the drums will continue to have this  
  
410 length and ambiance to them that you don't  
411 get otherwise.  
  
412 The only other thing that's going on is if  
413 you look at this drums aux,  
  
414 I've got the send to the drums dirt, which  
415 already showed you being muted and unmuted  
  
416 in certain sections. And there's a little

417 bit of it going to the rear bus,  
418 which is actually quite a bit of it, which  
419 we'll talk about a bit later on once we  
420 have other instruments in.  
421 But what we're also going to are the two  
422 stereo drum compressors,  
423 parallel compressors that are in my  
424 template, one is a Fatso which is  
425 literally the Fatso plugin down here.  
426 And you can see there's quite a bit of  
427 peak limiting because the attack's so hard  
428 on the drum kit. And here's what it  
429 sounds like without that.  
  
430 Just a little more boring, a little dryer  
431 without. And then next to it is the drum  
432 crush, which is something in my template  
433 I've only restarted using lately.  
434 And it's a multi mono version of the  
435 Fairchild 670, so it's on left right  
436 which means they're unlinked. And it's  
437 probably working pretty hard on this song.  
  
438 And those two together are doing the same  
439 job, so here's without both of those.  
  
440 Everything just sounds like more fun with  
441 them. That's the drum kit.  
442 That's everything to do with the drum kit.