
Bass

- EQ for bass
 - cut below 40Hz
 - cut at 300-350Hz to tighten
 - boost at 70-1K to define
 - Compression for bass
 - put the comp before the EQ (before adding bottom)
- Some use infinity:1 ratio set at -3 to 4dB

Guitar

- EQ for guitar -3dB at 2k
- too bright in studio? +200 and +450Hz
- Mic choice and placement always work better than EQ on acoustics.

Voice

- EQ for voice
 - 5dB at 80Hz
 - 8dB at 1kHz
 - +3dB at 10kHz
- intelligibility without esses? +1750 & +5500
- esses: Sweet 4k Sugar 6k

EQ for background vocals

120Hz highpass
3k is the most sensitive
Doesn't need to be so "tall"
Rounded EQ, highs down a bit

Compression for vocals starting point

medium attack and release
4-6 dB of gain reduction

Example of C4 used for live backup vocals.



Drums EQ

- If close mic'd, need a lot of EQ. Use shelves.
- Add 100Hz for snare pop.
- Cut 450Hz on kick drum, add 1K (or 2K?)
- classic kick: +60 -200 and +5500 for click
- Remove cymbal trashiness by -2K
- If setting EQ while recording, alternate between solo drum and the whole kit. Too much leakage to tell in a solo'd track how a particular drum will sound.
- Sometimes overheads and kick alone are best.

EQ for snare

Bump at 100hz ("a child of four would know...")

Percussion

- use peak meters. Don't let them get near full scale because peaks are hot and quick.
- EQ in the mix, not soloed.

Compression

Rock and Roll Rhythm Section Compression

Buss drums and maybe bass to stereo comp
Comp hard, -10db maybe
Bring this back in under the original,
just enough to begin to hear it

Put a gate on the snare to eliminate spill from kick/hat
The Release time becomes especially important

Or a side-chain from compressor to cut highs
between hits

Put a gate on toms also

Delays

40-60ms for 50s slap back
predelay 70ms + reverb = large room

EQing reverbs

Create three reverbs, L R
and a center that is long, bright, and quieter
To make it stick out, or blend in
brighten *lower highs*
To make it fit, to fill in a space
roll off low end on busy mixes
add low end on stark passages
on hard-panned sources, return one
side dark, one bright
on a layered reverb...
longer revb should be brighter
shorter should be darker