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## Raw track vs Mixing (with examples)

Posted by jdn - 2011/01/02 10:46

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Hi all, Happy new year!

Here's a clip from a track I just finished on the MD + MNM. I've posted a loop from the track "raw" off the Elektron's, and another similar part of the song with a full mixdown done in Logic:

<http://soundcloud.com/jdn/b5-raw-vs-mixed>

I think the mixed version has a much better "depth" to it, which was what I was going for to make the song more involving as a "dubby" track.

What do you all think? Does the mixed version sound better? Was I wasting my time? :)

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## Re:Raw track vs Mixing (with examples)

Posted by jbuonacc - 2011/01/02 13:31

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the second example sounds considerably better.

i'm a bit confused as to the reason you call it "mixed" though, did you just apply fx or was each part tracked/EQ'd/etc individually?

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## Re:Raw track vs Mixing (with examples)

Posted by Mika Technika - 2011/01/02 13:38

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like it!

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## Re:Raw track vs Mixing (with examples)

Posted by jdn - 2011/01/02 14:03

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@jbuonacc: the latter.

Four outs from the MD:

AB : most of the drums and the bassline

C: BD

D: SD

Three stereo pairs from the MNM (one for each synth part).

I recorded the arrangement in a single live take (mutes, sound tweaks, etc), recording to separate audio tracks in my DAW.

Then I was able to add eq / compression / bus sends for each of those tracks, as well as apply a bit of master channel processing.

Thanks for the feedback!

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## Re:Raw track vs Mixing (with examples)

Posted by dj\_d\_oz - 2011/01/02 17:09

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jbuonacc wrote:

the second example sounds considerably better.

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+1 you always get more control when mixing it separately

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## Re:Raw track vs Mixing (with examples)

Posted by previewlounge - 2011/01/02 17:50

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+1 for 2nd track.

sounds great, if you had the time to mention a couple of individual track eq/fx tweaks that helped when mixing in the software environment, i would really love to know.

the difference between 1st and 2nd is amazing.

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## Re:Raw track vs Mixing (with examples)

Posted by jdn - 2011/01/02 18:09

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@previewlounge -- I'll post a basic rundown tomorrow.

Cheers

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## Re:Raw track vs Mixing (with examples)

Posted by dubathonic - 2011/01/03 01:10

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Second one, no contest. Dramatically better. Guess I'm just bandwagoning at this point :)

Looking forward to your rundown as well!

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## Re:Raw track vs Mixing (with examples)

Posted by Repeatle - 2011/01/03 01:13

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Really dig this, please post the full track!

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## Re:Raw track vs Mixing (with examples)

Posted by jdn - 2011/01/03 05:16

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@repeatle, full track is up here: <http://soundcloud.com/jdn/b5>  
it's a dj edit, so the intro and outro mix points might get a bit boring if you're just listening straight.

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## Re:Raw track vs Mixing (with examples)

Posted by jdn - 2011/01/03 06:09

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@previewlounge: OK, wow. How to break down a mix. First read this <http://www.amazon.com/Mixing-Audio-Concepts-Practices-Tools/dp/0240520688>  
:silly: (actually it's my single favorite book on the subject)

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All of the mixing took place in Logic, using a motley collection of plugins that I won't mention by name since I don't think it's 100% critical to have "that plugin" to get a particular vibe/sound; by dumping a bunch of names I might give the impression that you'd need this or that to get a particular effect.

kick drum:

- \* a bit of HP filter starting around 20 hz to scoop out some of the lows for the bassline
- \* ran it through a hard compressor (20:1 ratio), but only took off about the top 1-2 db.
- \* played with small time-shift on the recorded part to get it hitting correct in relationship to some of the other hard transient sounds.
- \* sharp eq dip around 65 hz to get rid of some conflict with the bass. i can really recommend the IIEQ Pro plug-in for this kind of task -- it sounds great and has a nice built-in analyzer. in fact most of the eq work i did on this mix was with the IIEQ.

drum mix:

- \* not much (beside sends)

snare:

- \* not much (beside sends)

bassline:

- \* a bit of medium-ratio compression (4:1), only reducing by around 3 db. medium attack, medium release.
- \* ran it through a mild "tape-style" saturator
- \* notched out a boxy part around 300 hz

dub chord motif:

- \* a bit of high shelf above 2k, down about 3 db to tame the highs
- \* hp filter at around 60 hz to reduce interference with the kick + bass
- \* played with time-shifting the track to make it 'sit' properly with the kick and bass.

main melody:

- \* hp around 300 hz
- \* mild buss compressor. it's a VCA gain, RMS detector, feed-forward, soft knee setting (ie like the dbx 160). i only hit this for about 2-3 db gain reduction max.

high pops melody:

- \* mild opto compressor

now, what really made the mix nice was the bus sends:

bus 1: tape delay plug-in

bus 2: digital delay line + mild distortion (reversed stereo image)

bus 3: reverb on a dark hall preset

bus 4: another reverb on a short drum room preset (0.4 s decay)

bus 5: chorus

bus 6: bit reduction and phaser

the delay busses were routed into another aux, which had a compressor added.

the modulation busses were also routed into another aux, also to compress them as a group.

i played around with a bunch of cross-routing and low-level feedback in the busses, eg: bus 1 -> bus 2 -> bus 3 -> bus 1. it's a really nice way to get very organic textures in the reverb / delay bed (similar to sending the rhythm echo to the gatebox on the md).

master channel:

- \* mild parallel buss compression (only mixed in 20% wet). 4:1 ratio, about 3-6 db gain reduction, slow release. this was to give the sounds a little gel + breath.
- \* eq with a sharp dip at 68 hz, -2 db to tame some lows
- \* low shelf eq around 180 hz, -2 db "

- \* high pass filter at 20 hz to set an overall bottom limit for the track.
- \* high shelf at 1.5 khz, up 1 db to brighten the mix.
- \* limiter to take things up to just loud enough, but not squashing more than a few db at the peaks.

Listened to the mix alternately on my monitors, in headphones, and up in my living room setup.

Let me know if that all makes sense. I'm finding mixing with fewer parts in the arrangement makes the whole process much easier. :cheer:

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## Re:Raw track vs Mixing (with examples)

Posted by previewlounge - 2011/01/03 09:33

thankyou JDN ... magnificently uplifting information.

yes, i do have the Concepts, Techniques and Tools book/cd, although have only read sections, and have not listened along to the cd for some reason.

fascinating to read your info/tutorial here..

about how the delay busses are then grouped into another Aux, the same with the modulation (chorus and phaser) busses ...

to allow compression as two separate groups .. i guess, to achieve integration of sounds via compression.

the low-level feedback between Busses sounds like fun .. have not read about this before. also is an inspiration to try feeding the Machinedrum's delay into the Gatebox.

greatly enjoyed information about the high shelf on Master channel at 1.5khz given a 1db boost.. to brighten the mix, awesome ..

so many cool techniques, thankyou.

really valuable info.

i cannot understand everything just yet,

although after re-reading the pre-mentioned book, things will become more clear.

cheers for the share. :)

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## Re:Raw track vs Mixing (with examples)

Posted by jdn - 2011/01/03 11:10

Glad to be of help. Cheers!