

## **Acting upon feedback from lecturer: Rose Parker**

Today, my project partner Shlok (He's from India) and I did the following:

Our lecturer had already heard another version of: So, and suggested that the sample that we had chosen for the high hats was too noisy and wasn't an appropriate sound for the track. Fortunately for us, we had the foresight to create individual midi tracks for each element of the drum parts and we were able to choose a different sample for not only the high hats, but also the kick drum, and crash cymbal.

We organised all of our individual tracks into relevant sub-groups in order to save on 'real estate' on the mixing console. These sub-groups also included: short reverb, long reverb, long delay and a vocal enhancer. The beauty of doing it this way, is that even the reverb and fx can be treated with EQ on the desk and the overall sound quality is improved.

During the last mixing session, we used 32 channels on the desk which was the absolute limit. There are 2 x 16 digital to analogue interfaces that allow 32 channels to interact between pro tools and the mixing console. In the last mixdown session we used all of them which, also included 2 channels necessary to record back into pro tools from the outboard compressor. This time we used 23 channels choosing to do the majority of our eq and panning in pro tools and then a separate pan with slight eq adjustments on the mixing console. The outboard tube compressor made a significant difference to the overall audio fidelity of the track and was used to not only control peaks but also add 'substance' to parts of the song such as the kick drum and bass part.

We edited the keyboard part and 'nudged' by 100 samples each time, until each exact midi keyboard part, actually matched Ronaldo's guitar part. I zoomed in and used the 'peaks' as a guide.

We ran the entire mix through a TLA stereo tube compressor and then back into pro tools and monitored via a separate tape monitoring return to avoid creating a feedback loop while playing back. This also allowed us to hear the returned signal from pro tools in order to be aware of the actual sound of the track that was being recorded.

We also did some micro editing on the backing vocals so that her performance matched Ronaldo's on the choruses.

We then did a mixdown and realised that the keyboard part that I had performed and laboriously edited was clashing with the frequency spectrum of the acoustic guitar part. The solution was to reduce 1.4kHz on the keyboard part and increase

this area on the acoustic guitar part. Now the acoustic guitars are a little loud in parts. This is definitely a learning experience but, it should be fixable in the mastering stage.

The response that we've received so far is that the rimshot drum part isn't properly matched to the rest of the song and should be removed. A decision now has to be made as to the best way around this issue.