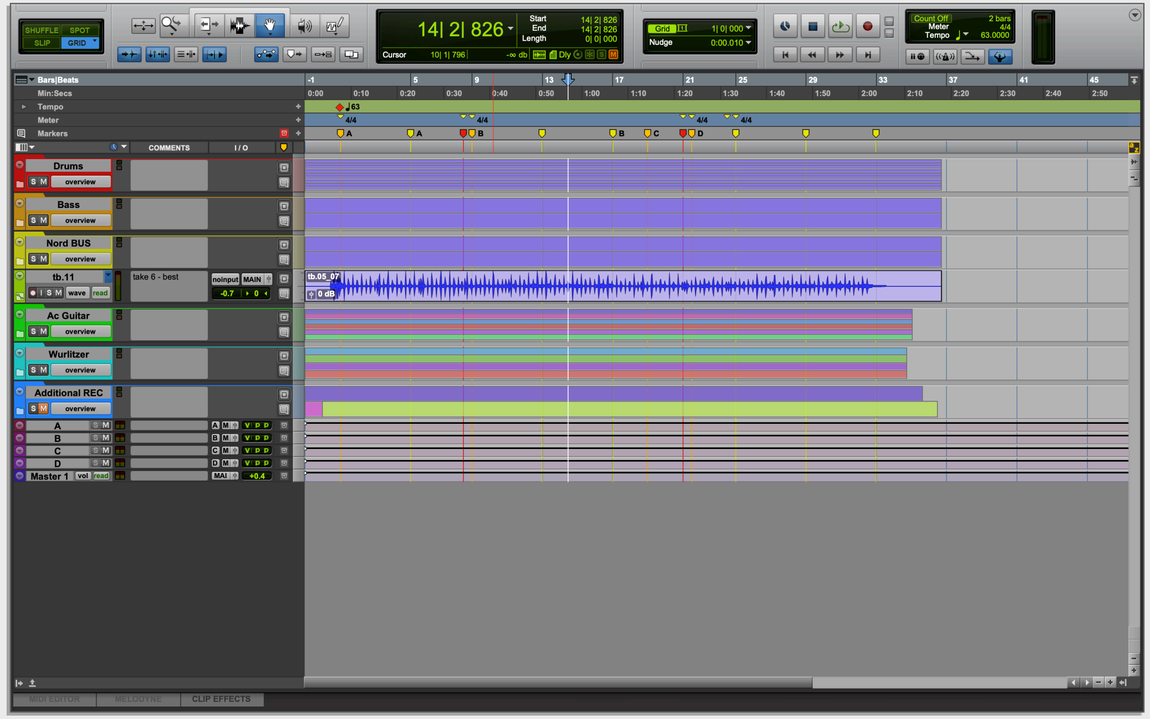
ROSCOE ROSCOE 01

LE HISTOIRE DE MABEL

MIXING NOTES

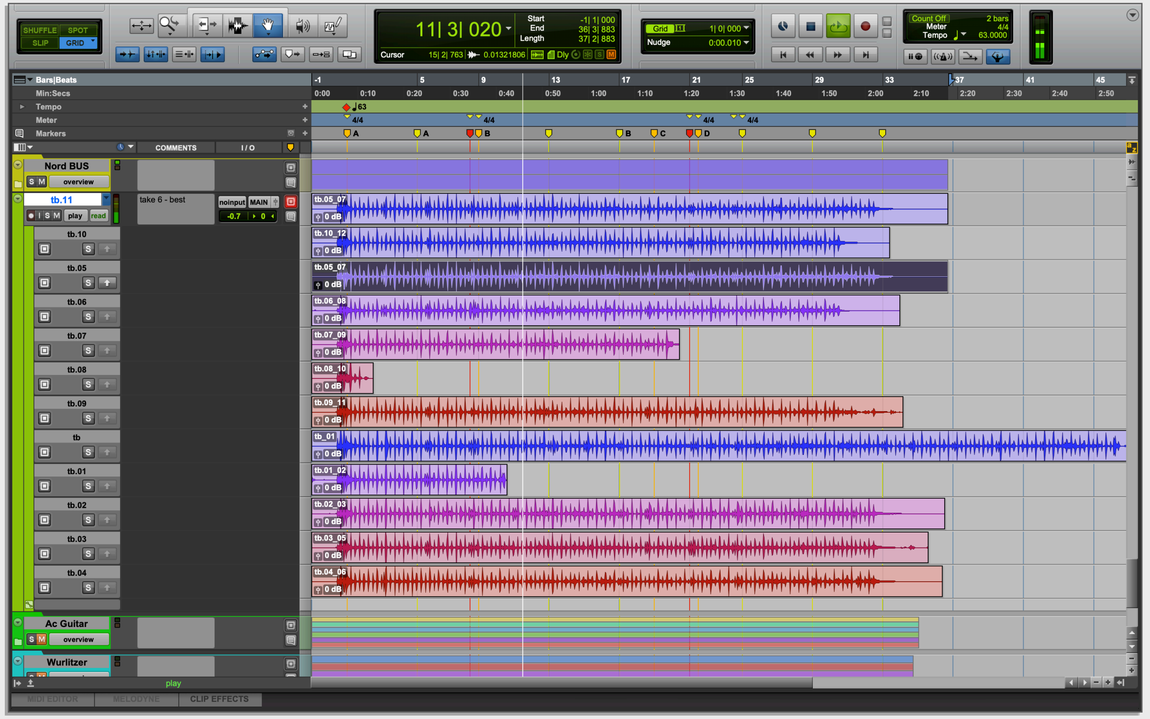
# EDIT GROUPS




I created different edit groups at the start of the session and adjusted them along the process, some of them are useful to easily edit multitrack recordings and other are assigned to VCAs to mix dynamically sub-groups and microphone pairs.

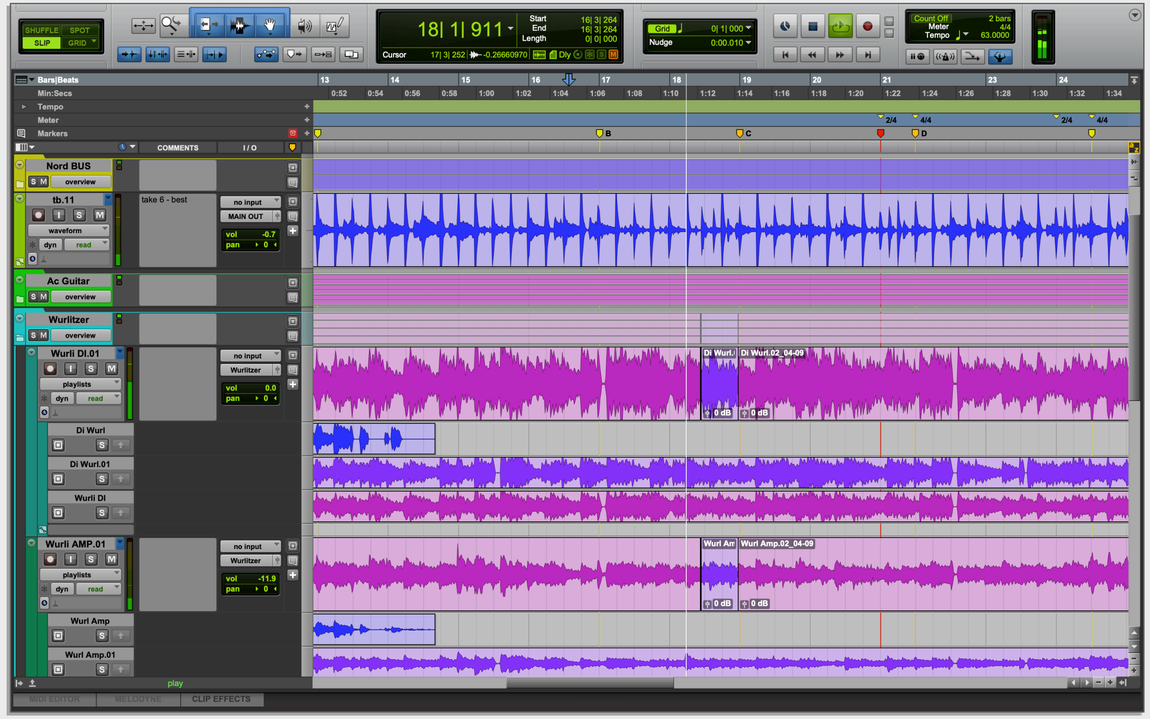
# COMPING

02




Because the takes captured the entire performance, I felt I just had to pick the best-sounding take, as opposed to picking the best bit from different performances. This process ultimately resulted in a more coherent and organic performance.

# COMPING (OVERDUBS)




I took an hybrid approach when it came down to comp the overdubbed guitar and Wurlitzer. I picked the best sounding take and then took other takes to improve key moments.

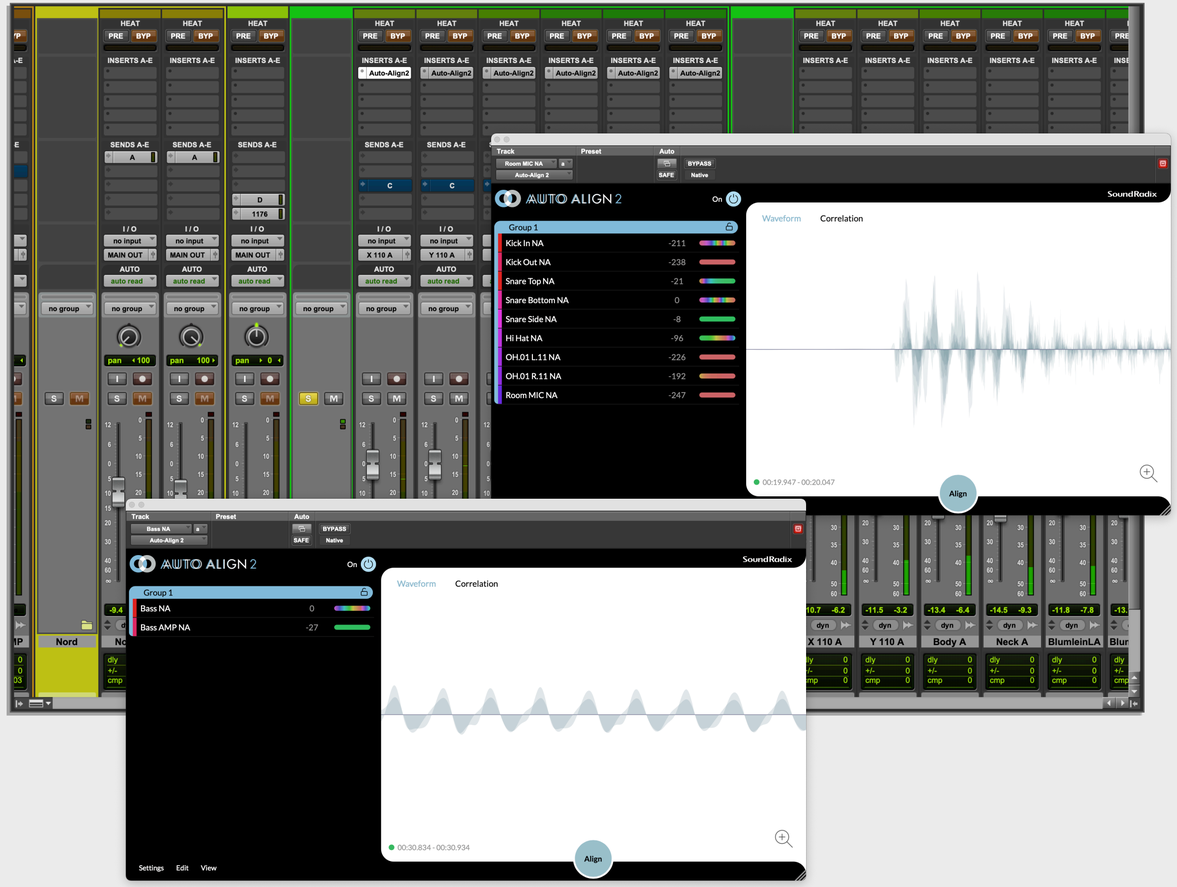
# EDITING

03

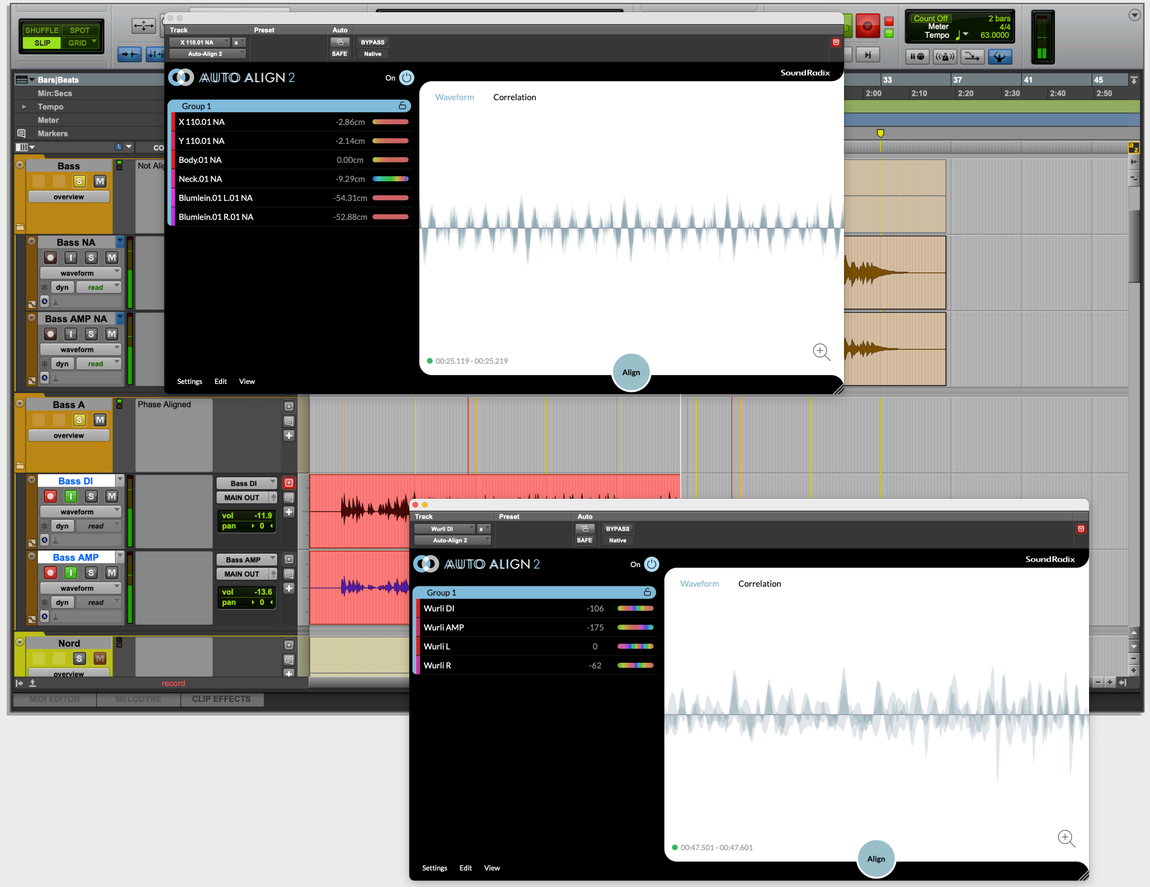
Once I was happy with the chosen comps I manually crossfaded all the clips using a combination of the **magic tool** and shortcuts.

# PHASE ALIGNMENT





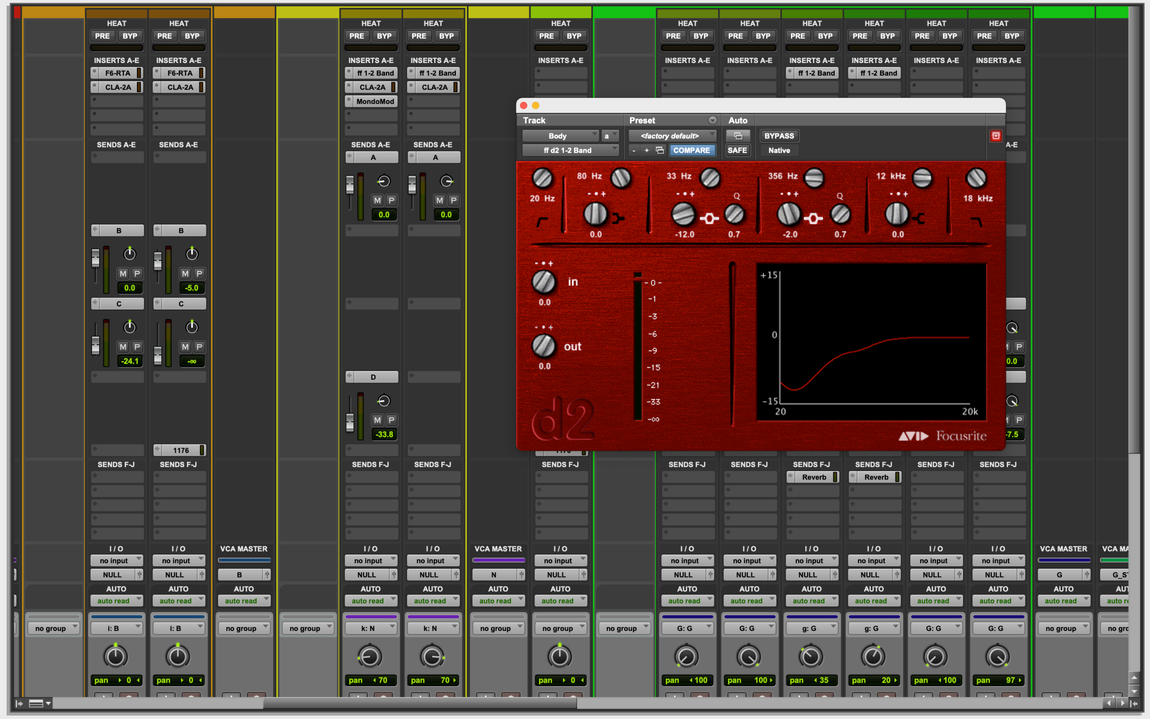

Using the **Auto-Align** plug-in, I phase-aligned all the recordings.



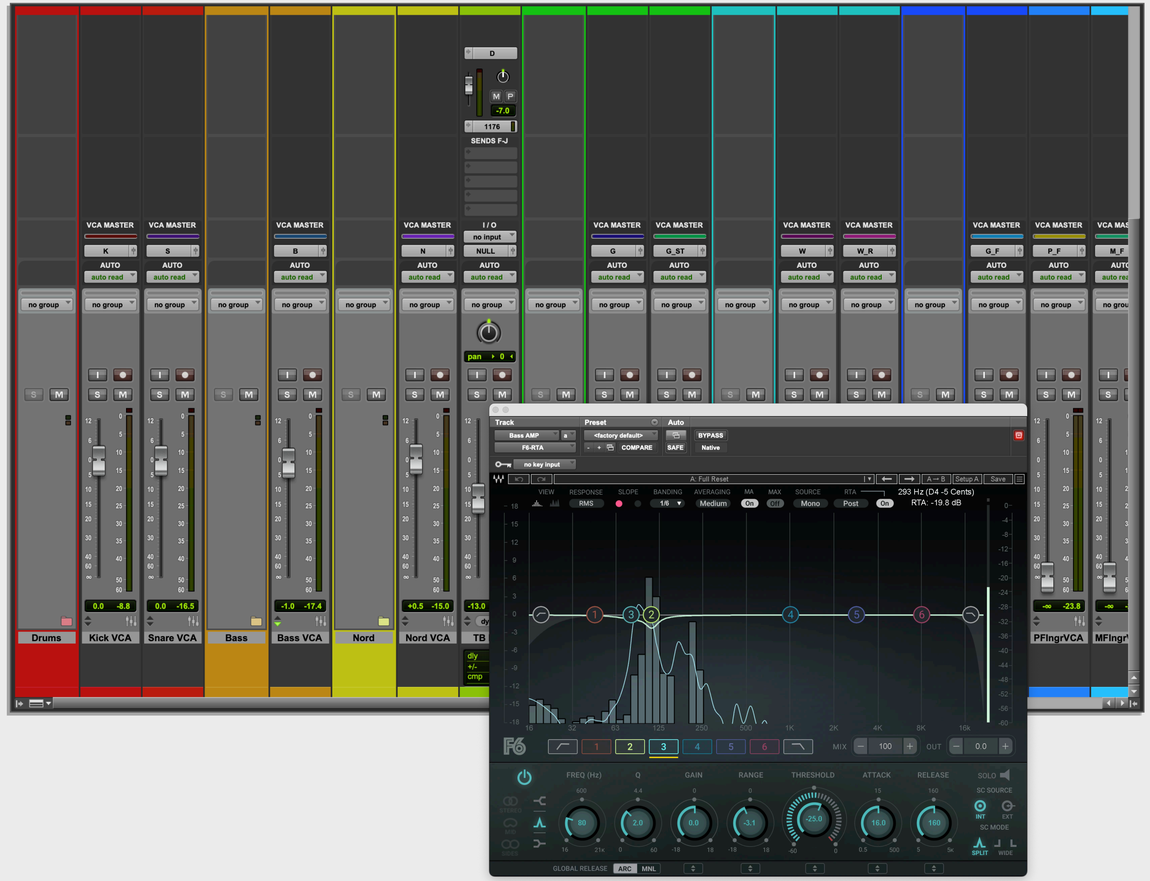

I then printed the aligned recordings into new tracks.

# SPECTRAL MIXING (CORRECTIVE)



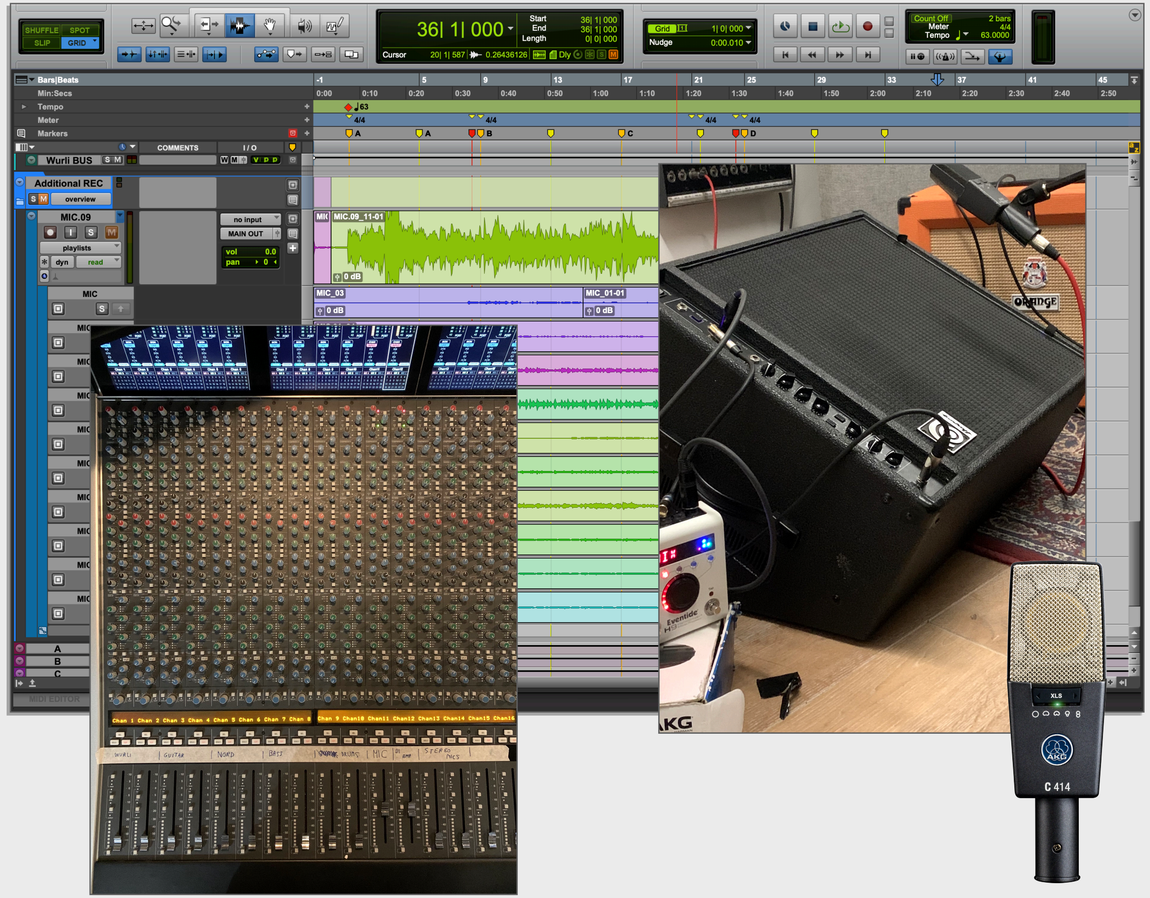



I felt equalisation could help the mix to breath even further because the two keyboards naturally sit in the same frequency range. To confront this issue, I used a semi-parametric EQ to minimise frequency masking in the lower mid register.




Once I aligned the bass with the amped recording, I had a very rich and consistent low end. To get a less cluttered sound and a more consistent tone, I used a dynamic equaliser taming the 2nd harmonics of the bass, which changes according to the melody.

# RE-AMPING



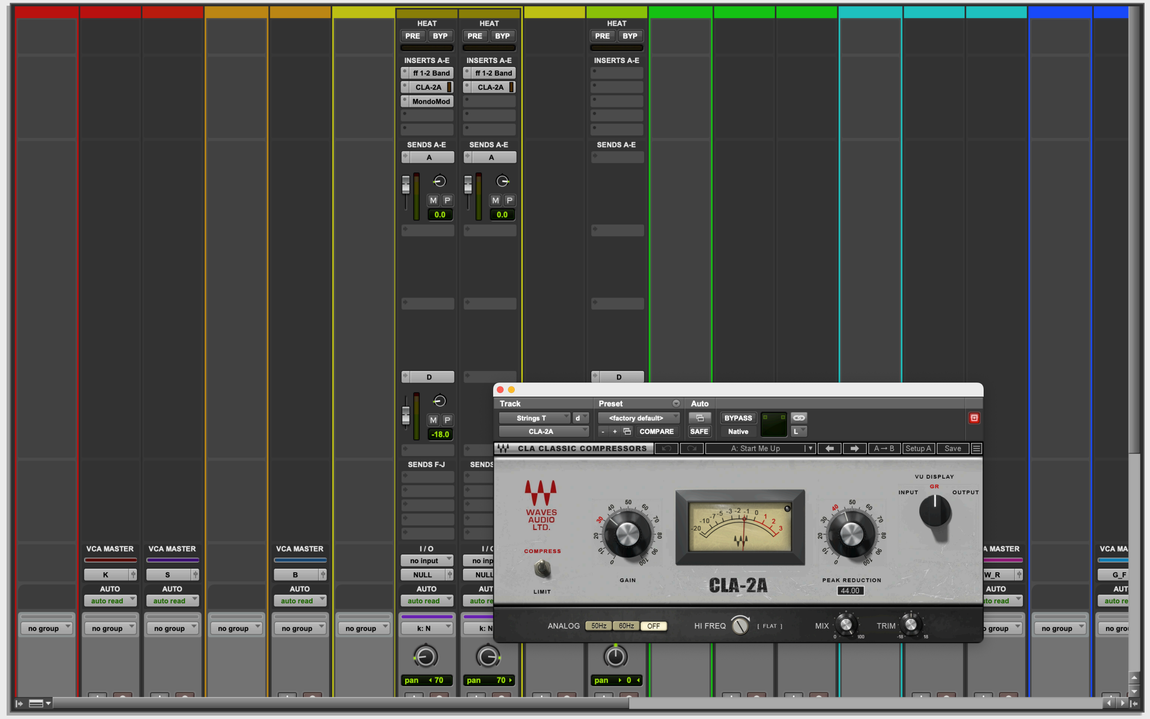

When I approached the additional recordings my objective was to re-amp a parallel mix processed through guitar pedals such as flanger and chorus. Working with a duplicate of the session I have been able to safely adjust the **Pro Tools I/O** and experiment with some different routings on the SSL. I then used the **Import Session Data** feature to continue working on the main session.

# SPACE MODULATION

06

Because the recorded material was rich of information I mainly used different volume balances in every recorded sub-mix between the different microphones. Once everything had it's space in the mix I then used two instances of **Mondo Mod** to create extra movement and thicken the phantom images.

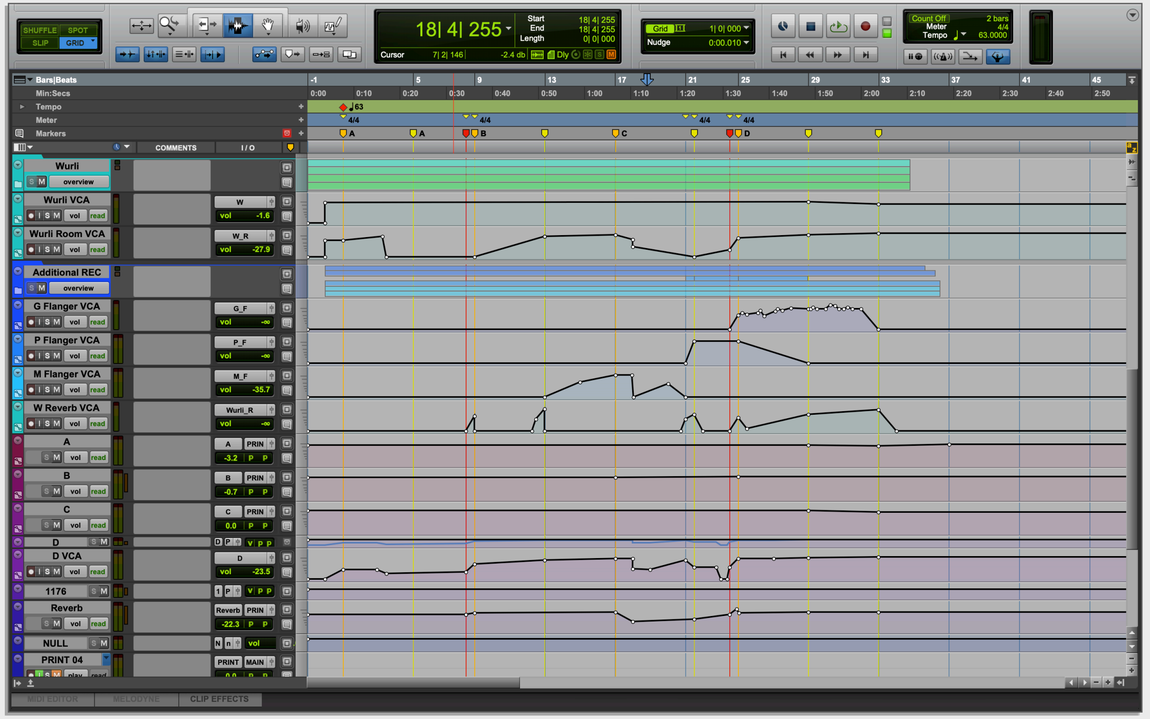
# DYNAMIC PROCESSING




Because of the quality of the recording, I wanted to preserve the dynamic recorded in Pro Tools, already compressed by the Neve's analog pre-amp. I applied gentle compression using the **CLA-2A** to get warmth and presence from the keyboards and the acoustic guitar.

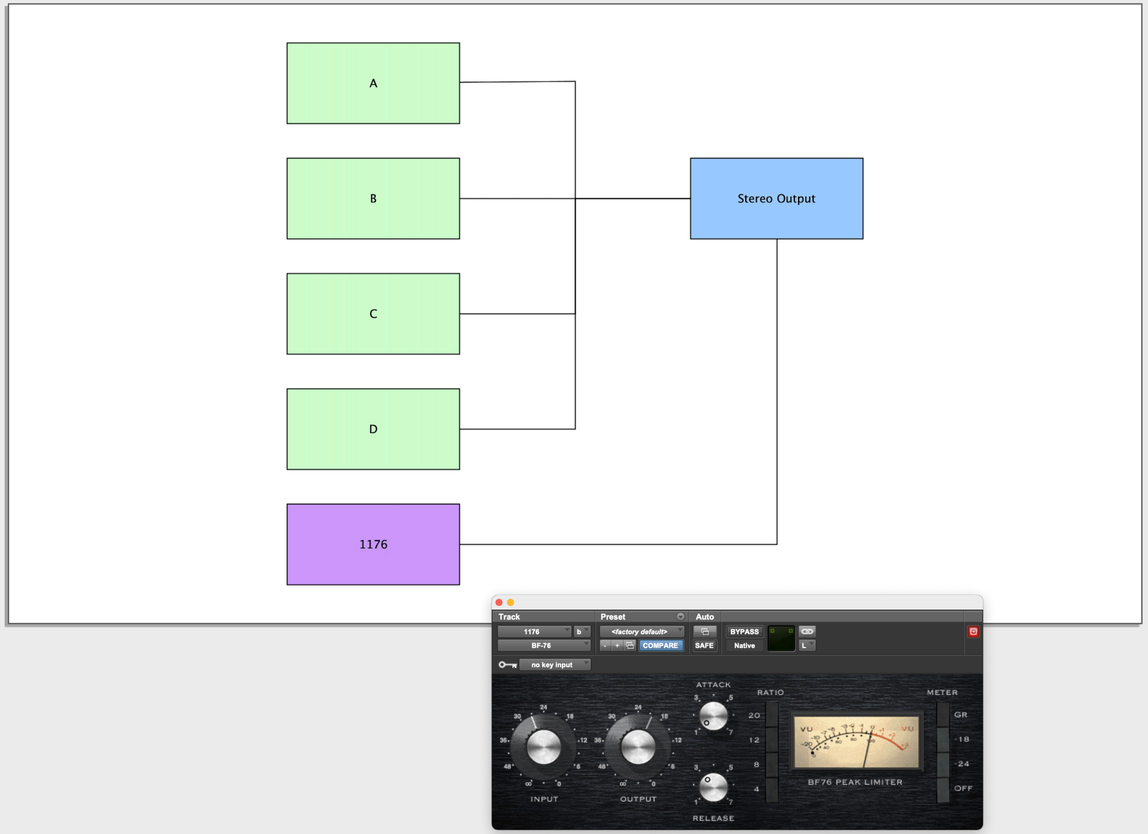
# AUTOMATION

07




I used VCAs to record automation that would enhance growth within the composition. I particularly used automation on the additional recorded material to blend different takes and create a parallel mix of effects.

# BRAUER ROUTING







Finally, I mixed the multitrack recordings using the Brauer technique, as its specific counter-pumping effect would add extra interest to the mix. According to this technique, every channel is routed to a null output. Tracks are sent to the four busses by aux sends and monitored directly through them. Additionally, to add some weight to the whole mix, the tracks are sent at different degrees to a multi-mono bus with two stereo un-linked **1176.**

# BUS CALIBRATION

08

In order to obtain the desired amount of gain reduction, I calibrated each of the four busses using a **Signal Generator** and a **VU meter.**

(*All the sends' fader are set to follow the main pan position and all compressor are multi-mono stereo un-linked instances*)

# A BUS

The A bus comprises of:

- **Lindell 254E** (diode compressor modelled after the **Neve 2254**)
- **Pultec EQP1A**

# B BUS

09

The B bus comprises:

- **Distressor** (VCA compressor and saturation, modelled after the original hardware)

# C BUS

The C bus comprises of:

- **T-RackS VC-670** (variable-mu/tube compressor modelled after the **Fairchild 670**)

# D BUS

The D bus comprises of:

- **Avid 304C** (formerly Joe Meek, modelled after the **Joe Meek SC2,** which inspired the newer **Edward The Compressor**)
- **S1 Stereo Imager**