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## Greetings + Welcome

Posted by Charles Dye - 2007/04/08 05:28

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Welcome to Mixing On All Sides of the Box, my guest mod forum here @ ProToolsUsers.org for the months of April + May. Our main topic is mixing... no matter how you do it. In the box, out of the box, virtual or real console. The platform isn't as much our topic, as the techniques used, because the same principles apply to all.

Also, I'd like to thank Chris Bolitho of RSPE in Los Angeles for inviting me.

A little bit bout myself:

I'm an engineer, mixer + producer based out of Hollywood, FL, and I love talkin bout mixing.

I've mixed records on SSL's, Neve's + various DAWs, but it's not the format I really enjoy talking about, it's the creative process of mixing that really excites me. That final stage of record making can be a magical process, and helping others + myself understand it better is a passion of mine.

I've also been making records with DAWs as the sole multitrack for about ten years, + for the last eight most of my mixes have been done inside-the-box (no external console or outboard gear). So, I'd love to discuss both tips + techniques that are specific to DAW's, but also techniques that apply to any platform. Analog or digital. Hardware or software.

A few years ago I wrote a series of articles called Hard Disk Life, essentially a twelve-part online course in mixing. We went thru a mix a track at a time, discussing the plug-ins, FX's + automation (see links below).

And last year I released Mix It Like A Record (MiLaR), a DVD/DAW session-based mixing course. Similar to the articles, on the DVD we go thru a mix element by element + the ROM layer contains the DAW sessions.

More recently I've been a guest on the Project Studio Network, an excellent podcast on recording. We've discussed a broad range of topics over a dozen or so shows + you can listen to them here.

I also do most of my mixing + production work @ Ranch Labs, my studio on a converted horse ranch in Davie, FL. Two other producers, George Noriega + Tim Mitchell, along with myself each have our own place there.

Mixing On All Sides of the Box forum:

My main goal here is education. I'm guest-modding here @ ProToolsUsers.org this month, because I want to exchange ideas with other musicians, engineers, mixers + producers. So, please share anything you feel we can learn from. I for one am all ears. And for my part, I'll do my best to answer questions in the most helpful way I know how.

And if you didn't drink the kool-aid + think this whole DAW mixing thing is stoopid, or if you disagree with my approach, I'd love to hear from you too. It's ALL good. I'm definitely open to hearing everyone's opinion on the subject. Positive or negative. This ain't the MiLaR fan club.

I think we can all agree on one thing: there is no "right way" to do anything when making records. There's just the way that works best for you @ the time you're doing it.

I look forward to discussing mixing with all of you.

Hard Disk Life mixing series:

Welcome to the Pro Tools Generation  
Mixing for the Masses?

Getting Great Sounds  
It's Not All About Technical Skill

PT Session Guidelines for Music Production v2.0  
Now Endorsed by The Recording Academy

Now That Sounds Like a Record  
And You Can Get That Sound

Distortion of Reality  
It's Really Not Such a Bad Thing

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Every Mixer Tells a Story  
Drums Set the Stage

Keeping Your Mix Fresh  
With Bass + Guitars

Start Making Sense  
Mixing Keyboards

The Power of Clarity  
Solo/Lead Instruments + Background Vocals

The Star Treatment  
Lead + Harmony Vocals

The Big Picture... Show  
Stereo Bus Processing

Making Magic Happen  
Automation

Post edited by: Charles Dye, at: 2007/05/02 04:49

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## Re:Greetings + Welcome

Posted by zebrabuse - 2007/04/08 23:14

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Great to have you Charles!

:side:

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## Re:Greetings + Welcome

Posted by JamesMurphy - 2007/04/23 10:30

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Cheers Charles.

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## Re:Greetings + Welcome

Posted by erockz - 2007/05/01 08:37

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Well dang, sorry I missed your month, I would have been really into advice on how to get great guitar sounds. I have literally been laying down dozens of takes, neck pick up, bridge pick up, different guitars, palm mute passes, etc, in search of the greatest ass stomping crunchy guitar tone. I have a few Mesa Rackmount dual rectifiers, one has el34's and the rest 6l6. I have a few pre amps as well, including the JMP-1, and use some Amplitube and various other pedals, Zvex and rat pedals. Some things I mic, and some things are direct. Could you tell me how you pan your guitars in the stereo image to keep them out of the way of other instruments?

thanks

-E :side:

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## Re:Greetings + Welcome

Posted by Charles Dye - 2007/05/02 05:51

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Hi E,

I'm gonna be here for May too.

Tell me more about your gtr recording.

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## Re:Greetings + Welcome

Posted by erockz - 2007/05/02 21:18

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Thanks for your response Charles!

As far as what more I could tell you about what it is I am trying to record, I could fairly say that it is industrial metal in style, and I would like to achive a sound the is a little less digital than what I usually hear in that genre, which to my understanding is a lot of the line 6 style modeling amps/preamps, but utilizing my Boogie rectos. As I had mentioned, the ones I own are of the rack mount variety, and are known for having a little more compressed sound than their full chassis siblings. I was told that was due to the fact that the rack mounts ones were all hand wired point ot point, but, whatever, thats a whole different discussion, so back to subject :laugh: . I like the punchiness that I can achieve with the modeling style amps and plug ins, but for lack of a better explanation, if one were to take a front on photograph of a box, it would look exactly like the box from the front, but if you looked around the photograph for the top, bottom or sides, they would not be there, as it is a 2D image. That's the best way I can explain how I feel about the modeling amp sound. From dead front on, awesome! but listen aound for the depth, I can't hear it. In my last post, I was asking about how you pan your guitars in the mix so that they stay away from the other instruments. If you are familiar with the soundtrack from Burnout 2, the Playstation 2 video game, that would be a good example of the industrial metal style genre of music/mix I would like to achieve, yet with less of the digital guitar characteristics, bringing more of an "anaolog" guitar depth when the huge power chords are played. BTW....I tune kinda funny with a reason. I tune my guitars slide guitar style, and why you may ask? I can fret straight across a fret and get a 2 octave power chord with an extra third, and it sounds huge. I can also play live and really drunk and hardly ever mess up because I could literally play with a club for a hand. Except I don't drink....but if I did I could do that.....:woohoo: Could you give me an example of maybe how many tracks you would record and how you would pan these tracks? And when I ask how many tracks, I mean how many times would you double the same take?

Thanks

-E :evil:

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## Re:Greetings + Welcome

Posted by ChrisB - 2007/05/03 01:46

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Thanks for extending your stay here, Charles!... the new community site is really starting to kick into gear now.

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## Re:Greetings + Welcome

Posted by zebrabuse - 2007/06/05 22:15

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:side:

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## Re:Greetings + Welcome

Posted by jbushman - 2007/12/19 22:38

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Charles - can you give me any advice for an A / B check during the final mixdown / mastering session? .. I am using Pro Tools in the box with numerous monitor setups. I do A / B checks with various CDs for volume and quality checks.. what about bouncing for MP3 quality?.. do you raise your Master Volume to accomodate the bit loss, etc? Do I have to burn CD 16 bit version and then compare to CD to CD?

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How do you typically A / B for final mixdown and do you do your own mastering as well, or send out to a professional shop?

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## Re:Greetings + Welcome

Posted by RJ72 - 2008/10/09 17:55

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I guess I'm a year too late. I would love some advice on recording and mixing bass guitar. That seems to be a weak point for me. I'm never satisfied with the tone I'm getting, plus getting the bass to sit well in the mix is a challenge.

-Thanks,

RJ

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