

TC V.1.4

ISSUED FROM TUNECORE HEADQUARTERS, NEW YORK CITY

MUSIC INDUSTRY SURVIVAL MANUAL

THE BASICS OF MIXING YOUR MUSIC



tunecore™
WWW.TUNECORE.COM

THE BASICS OF MIXING YOUR MUSIC

BY CHRIS INGLES, BIONICEARZ ©2008

So, you've finished recording a song and you're happy with the performances and arrangement. Great! Now it's time to mix. Proper mixing is vital to the presentation of a song. No matter how good the song is (lyrics, melody, arrangement) or how well it was recorded, a professional mix is extremely important. A good mix will not only make a song sound better, but can highlight dynamics and emotions and really bring a song to life.



WHAT IS MIXING?

Simply put, mixing is the technical and creative process of combining all the individual tracks (instruments, vocals, etc) and “mixing” them down to one stereo track. For each instrument or vocal, mixing determines how loud that track is in relation to the others, what space it occupies in the mix (left, right, center, back, front), and how it sounds (bright, dull, clear, distorted, fat, thin, etc). Each track can be manipulated in a mix using four basic tools:

Volume: Volume determines the balance between the tracks. For example, how loud is the vocal in relation to the guitars? How loud is the piano in relation to the drums? The volume of a track can be changed using tools, such as compressors, that control dynamics,

or the volume difference between the loudest and softest parts of a track.

Panning: Panning determines where an instrument is placed in the stereo field, from hard left to hard right or anywhere in between. If all the instruments were placed in the center, it could be very difficult to discern one from another and the mix may sound very cluttered. Spreading out the instruments widens the stereo field and makes for a clearer mix.

SWEET!



Equalization: EQ can emphasize or de-emphasize certain frequencies of an instrument or vocal. For example, boosting the low frequencies of a bass guitar track will make it sound bigger and fatter. If you want to add some air and shimmer to the vocals, then boost the high frequencies. Is the acoustic guitar too strident and abrasive sounding? Then cutting the mid range

frequencies may smooth it out. EQ is often used to define instruments from one another so they do not “fight” for space within the same frequency range.

Effects: Effects can be time-based (reverb, delay, echo) or modulation-based (chorus, flange, etc). Time-based effects, such as reverb, are used to create ambience or “depth” (front to back). Effects are also used to change the original sound of an instrument so that it stands out or to create “excitement” in the mix.

Even with just a few tracks there are countless combinations and ways to mix a song. Now imagine a full production song with 48 or

more tracks including drums, bass, guitars, percussion, keyboards, strings, lead and backing vocals, and you can see the complexity and time involved in creating a good mix.

WHAT IS NOT MIXING

Sometimes the tracks I receive need editing before I start the mix. This may include tuning vocals, aligning instruments, or even altering the arrangement. If I think the song will benefit from these changes, I talk with the artist and/or producer.

MIXING AND PRODUCTION

To me, mixing and production go hand-in-hand. Before I start mixing I like to discuss with the artist and/or producer their intent for the song. Usually the raw tracks, vocal performance, and lyrics tell me much about the song and will give me a good idea of the direction I think the mix should take. However, the intent and vision of the artist/producer is critical and will greatly influence how I mix. What do they think are the most important parts of the song (the chorus, or maybe the bridge?). What instruments are primary and what instruments play more of a supporting role? There are many different styles of production, even within the same musical category. For example, a rock song can be mixed to have a modern sound or an older “retro” sound. Also, it’s obviously important for a mix engineer to understand the genre. I take a very different approach when mixing rock compared to acoustic folk or hip hop. There are no mix templates; every song is different and requires a unique approach. My selection of reverbs, delays, how much compression is used, where the vocals sit in the mix, and how I use EQ on individual tracks will vary based on the song’s genre.



WHAT MAKES A GOOD MIX?

Just as there are no rules for what makes a good song, whether or not a mix is “good” can be subjective. But, for me, a good mix exceeds the musical vision of the artist and gives a song “life.” All the technical aspects of mixing should become invisible to the listener and the focus should be on the song. No matter the genre, I think it’s important that the lead vocals shine and that none of the instruments distract from this. The song should “breathe” and have dynamics and keep the listeners interest. While a good mix can certainly help achieve these goals, a good song and especially a good arrangement are always important. And remember, there’s no such thing as a perfect mix. There’s an old saying: “Mixes are never finished, they are abandoned!”

MIXING TOOLS

First, it goes without saying that the best assets a mix engineer has are his ears and experience. That said, mixing does require a specialized set of audio tools. These include: accurate studio monitors, a good listening environment (often acoustically treated), high quality equalizers and compressors, effects such as reverbs and delays, and a mixing console (analog or digital). Most mixing today is done using a computer and a Digital Audio Workstation (DAW), such as ProTools. For me, I like using a DAW with digital automation and plugins along with high quality outboard analog gear.

LIMITED TIME OFFER

GET YOUR SONGS PROFESSIONALLY MIXED

FROM TUNECORE AND BIONICEARZ

TuneCore has partnered with Chris Inglesi at **BionicEarz** to provide you with affordable professional high quality mixing. You can take advantage of this offer from anywhere in the world.

HAVE 1 TO 4 SONGS MIXED

RATE PER SONG

1-8 tracks per song	\$85
9-16 tracks per song	\$115
17-24 tracks per song	\$140
25+ tracks per song	\$165

A “track” is one instrument or vocal (mono or stereo).

EP PACKAGE

HAVE 5 TO 7 SONGS (SUBMITTED AT THE SAME TIME) MIXED

RATE PER SONG

1-8 tracks per song	\$75
9-16 tracks per song	\$105
17-24 tracks per song	\$130
25+ tracks per song	\$155

A “track” is one instrument or vocal (mono or stereo).

LP PACKAGE

**HAVE 8+ SONGS (SUBMITTED AT THE SAME TIME) MIXED
RATE PER SONG**

1-8 tracks per song	\$70
9-16 tracks per song	\$100
17-24 tracks per song	\$125
25+ tracks per song	\$150

A "track" is one instrument or vocal (mono or stereo).

ADD ON SERVICES (PER SONG):

Tune/pitch correct vocals	\$25
Align instruments/correct timing	\$25

ADD ON SERVICES (ENTIRE PROJECT):

Mail me an audio CD of the final mixes (16 bit/44.1 kHz)

Shipping extra **\$40**

Mail me a data DVD of the final mixes for mastering (24 bit)

Shipping extra **\$40**

To get started go to **[TuneCore.com/mixing](https://www.tunecore.com/mixing)**

If you have any additional questions, write **mixing@tunecore.com**

ABOUT CHRIS INGLES

Over the past decade, Chris has mixed hundreds of songs for artists covering many different musical styles, including rock, hip hop, country, folk, and world music. His mixes have received airplay on major, AAA, satellite, internet, and college radio. Chris is extremely passionate about mixing music and strives to help artists achieve their musical vision. His studio, BionicEarz, is located in Seattle, WA.

TESTIMONIALS

"Chris has engineered and mixed many of my projects ranging in flavor from rock to pop to jazz to country over the past couple of years. Regardless of style, the depth of his listening, attention to detail, and his taste in what makes a song sound good have proved invaluable towards taking my songs to the next level. Clearly he is passionate about his work and his talent for hearing how everything should sound together has always made me feel more confident about the final product I take away from his studio."

- Shiny Johnson (Artist/Producer)

"I've had a single, an EP, and a full-length album mixed by Chris and the experience has been fabulous! Not only did he do a great job with my music but he brought an 'outside producer' feel to the projects which gave the mixes a nice touch. I love working with Chris and will continue to let him mix my music!"

- Rodney Outlaw (Artist/Producer)

"Chris has always delivered professional sounding mixes to us. I would highly recommend his services to any musician/artist who needs an experienced audio engineer."

- J. Budden (Producer)

EQUIPMENT LIST

ProTools HD 3 Accel (software HD7.4) with Command 8 automated control surface

Apogee Rosetta 800 192k AD/DA converters

Genelec 1030A monitors

Coleman MP3HmkII monitor controller

Great River EQ-2NV (analog equalizer)

Empirical Labs Distressor EL8x (analog compressor)

Smart Research C2 (analog compressor)

FMR RNC (analog compressor)

Plugins: Antares Autotune, Antares Tube, Eventide Anthology II (reverbs, EQs, delays, effects), BF Pultec EQs, Cosmonaut Voice, Crane Song Phoenix analog tape simulator, Digirack plugs (EQs, compressors, limiters, de-esser, delays, gates, etc), Fairchild 660 compressor, Focusrite EQs & compressors, e Anthology II (reverbs, EQs, delays, effects), BF Pultec EQs, Cosmonaut Voice, Crane Song Phoenix analog tape simulator, Digirack plugs (EQs, compressors, limiters, de-esser, delays, gates, etc), Fairchild 660 compressor, Focusrite EQs & compressors, IK Multimedia Amplitude & T-RackS, iZotope plugins, Joe Meek compressors and EQ, Line6 Amp Farm & Echo Farm, Massey (Tapehead, THC Distortion, TD5 Delay), MoogerFooger (delays, phaser, ring mod), Purple Audio MC-77 compressor, ReverbOne, ReVibe reverb, Digi AIR Virtual Instruments (Velvet, Strike, Structure, etc), Sans Amp PSA-1, Sony Oxford Restoration bundle, Tel-Ray delay, Voce Chorus Vibrato & Spin, Wave Arts Suite (MasterVerb, TrackPlug, FinalPlug, MultiDynamics, Surround, Panorama) and probably many more by the time you're reading this!



BE YOUR OWN RECORD LABEL

TUNECORE CAN GET YOUR MUSIC ON iTUNES®
AND HELP YOU MARKET & PROMOTE YOURSELF.



Distribution

Your music on iTunes,
AmazonMP3 & more.



Marketing & Promotion

Over 200 customers
featured on iTunes.



Professional Mastering

As low as **\$45** a song.



Get CDs in Jewel Boxes

100 CDs for **\$260**.



Advertise Yourself Online

Starting at only **\$599**.



Get Custom Posters Printed

100 CDs for **\$260**.



Get Vinyl Pressed

500 7" singles with
jackets for **\$1349**.



Get Custom Printed T-Shirts

100 shirts for **\$558**.

GO TO TUNECORE.COM.

GET 100% OF THE ROYALTIES. KEEP ALL YOUR RIGHTS.

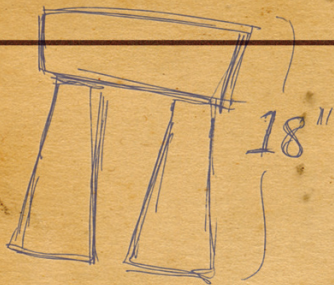


tunecore®

WWW.TUNECORE.COM

OVER 425,000 SONGS DELIVERED.

OVER \$7 MILLION DOLLARS EARNED BY TUNECORE CUSTOMERS.



tunecore™

EMERGENCY VISIT WWW.TUNECORE.COM