A Quick Guide To Punchy Mixes

Drum Compression

- **Place a compressor on the kick, snare, drum subgroup and the mix buss.**

- **Use a 2:1 compression ratio for punch; higher for more control.**
  - Time the compressors to the tempo of the song.
  - To determine the timing, place a delay on any track.
  - Make sure it's bypassed. *You don't need audio to pass through it.*
  - Select *Sync* if the tempo is programmed into the session. If not, either tap the tempo in if the delay allows it, <u>use a smart phone app</u>, or <u>use a delay chart like this one</u>.
  - Find the time in milliseconds for a 16th note.
  - For other denominations, divide by 2, then 2 again. (Example: 16th note ÷ 2 = 32nd note, 32nd note ÷ 2 = 64th note).

- **Type in the time for a 64th note in the compressor *Attack* time on the kick, snare *and* subgroup compressor.** Use a higher note value (32nd note) if the sound isn't sufficiently punchy.

- **Type in a 16th note and insert it into the *Release* time of the drum and subgroup compressors.**

- **Try other note denominations.**
  - Faster attack times will be more aggressive sounding.
  - Slower release times will be more aggressive sounding.
  - Higher ratios will be more aggressive sounding.

Mix Buss Compression

- **Insert a compressor on the mix buss and set it to a ratio of 2:1.**

- **Set both the *Attack* and *Release* for a 16th note time.**

  - Faster attack times will be more aggressive sounding.

  - Slower release times will be more aggressive sounding.

  - Higher ratios will be more agressive sounding.

Bass Compression

- **Insert a compressor on the bass track and set it to a ratio of 12:1.**
  The idea is to keep the bass at a steady level in the track**.**

- **Set both the Attack and Release for a 16th note time.**

  - Faster attack times will be more aggressive sounding.

  - Slower release times will be more aggressive sounding.

  - Higher ratios will be more agressive sounding.

- **Try other note denominations.**

  - Faster attack times will be more aggressive sounding.

  - Slower release times will be more aggressive sounding.

  - Higher ratios will be more agressive sounding.

NOTE: You only need a few dB of compression on each processor for best results

Drum EQ

Kick

- Sweet spot frequency points include 80Hz for bottom, and 2kHz for definition.

- To counter the "beach ball sound," attenuate at between 250Hz and 500Hz.

Snare

- High-pass filter at 60Hz

- Sweet spot frequency points include 120Hz for bottom, and 2kHz for stick, and 8kHz for snare sizzle.

- Boost or cut at 500Hz for more or less body.

Bass EQ

- 120 to 250Hz for bottom, 2kHz for finger or pick sound.

- Boost 700Hz for presence in the track.

- 40 to 60Hz provides girth, but most EQing is done above 100Hz instead of below.

Here's a chart to see the settings at a glance.

Mix Element	Ratio	Attack	Release
Kick	2:1	1/64th note	1/16th note
Snare	2:1	1/64th note	1/16th note
Drum Subgroup	2:1	1/64th note	1/16th note
Bass	12:1	1/32nd note	1/16th note
Mix Buss	2:1	1/16th note	1/16th note
NOTE	Use higher ratios for more aggression	*Times are starting places. Try other note denominations*	Shorter attack = more aggression Longer releases = more aggression
		EQ Magic Frequencies	
Bass	120 to 250Hz for bottom	700Hz for presence	2kHz for fingers or pick
Kick	80Hz for bottom	cut 250 to 500Hz	2kHz for definition
Snare	120Hz for bottom	2kHz for stick	8kHz for snare sizzle