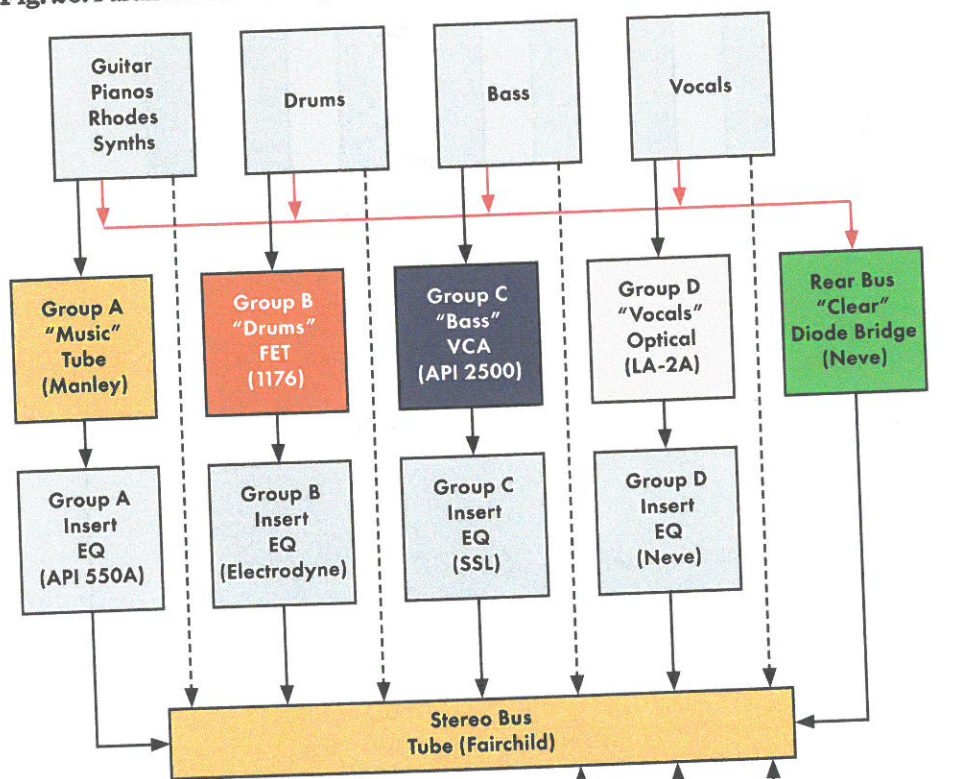


APPENDIX A: MIX TEMPLATES

Fig. 26. Parallel Multibus Signal Flow (Jazz)



Notes: For jazz mixing, you should immediately consider a stereo tube compressor (e.g., Fairchild at time constant setting 1) across the entire mix. Here the Fairchild serves as an overall tone beast and track warmer.

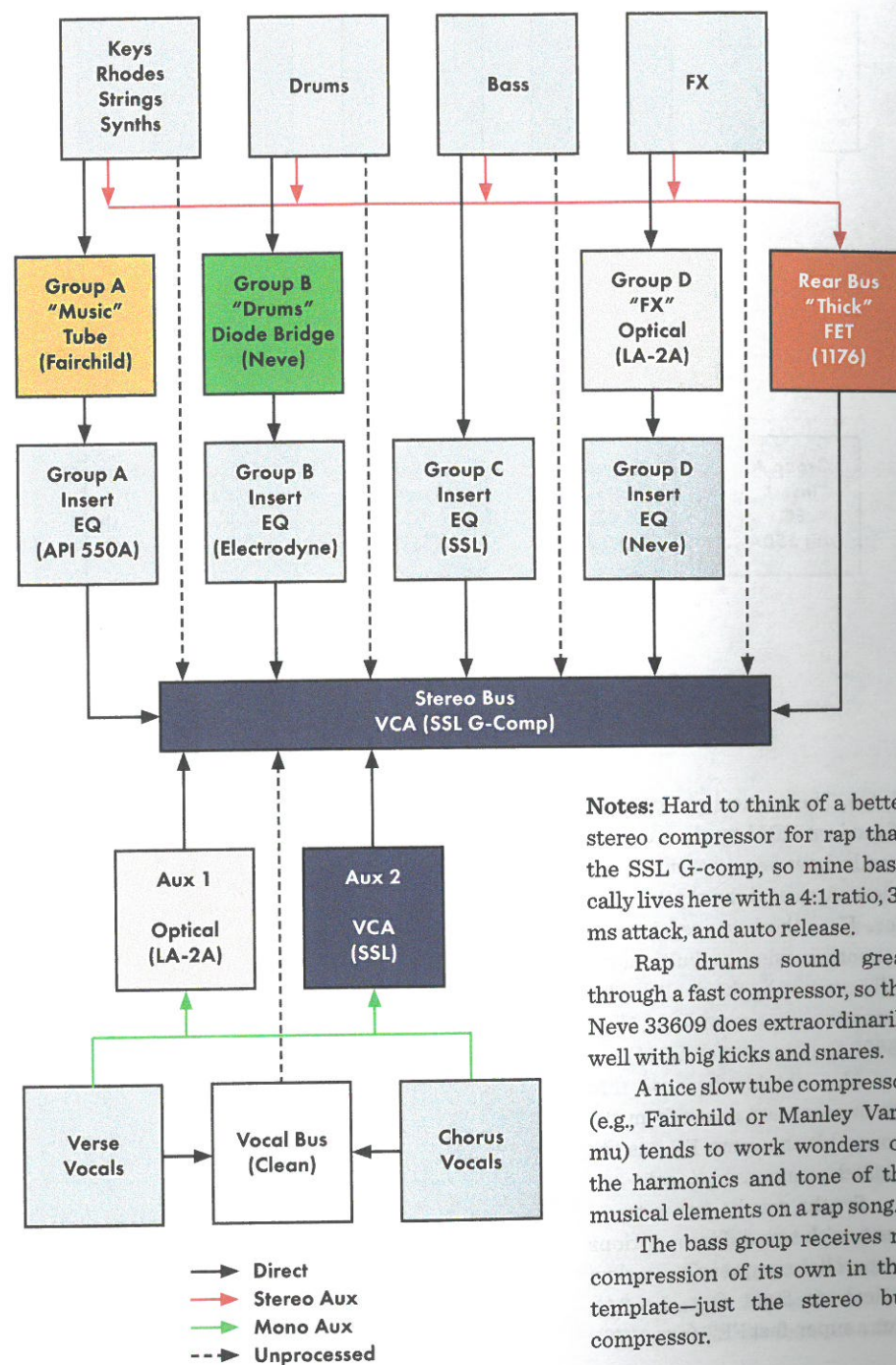
The drums are hitting an 1176 with option for parallel, with the bass group hitting a VCA compressor. Here I usually have a stereo API 2500. Both upright and electric jazz bass sound great through the 2500.

Vocals get paralleled with just one optical (LA-2A). The strings and horns get a ton of love with two parallel circuits.

- Direct
- Stereo Aux
- Mono Aux
- - - Unprocessed

APPENDIX A: MIX TEMPLATES

Fig. 27. Parallel Multibus Signal Flow (Rap)



Notes: Hard to think of a better stereo compressor for rap than the SSL G-comp, so mine basically lives here with a 4:1 ratio, 30 ms attack, and auto release.

Rap drums sound great through a fast compressor, so the Neve 33609 does extraordinarily well with big kicks and snares.

A nice slow tube compressor (e.g., Fairchild or Manley Vari-mu) tends to work wonders on the harmonics and tone of the musical elements on a rap song.

The bass group receives no compression of its own in this template—just the stereo bus compressor.

- Direct
- Stereo Aux
- Mono Aux
- - - Unprocessed