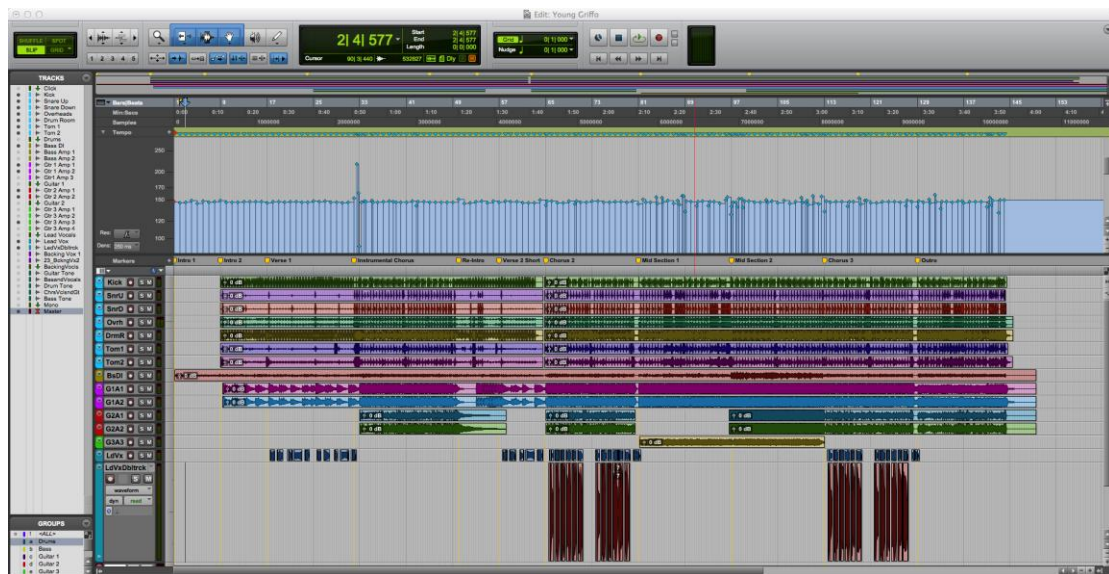


Unit 14: Listening Skills for Music Technologists: “Blood to Bone Mix”

## Task 3: Criteria 3

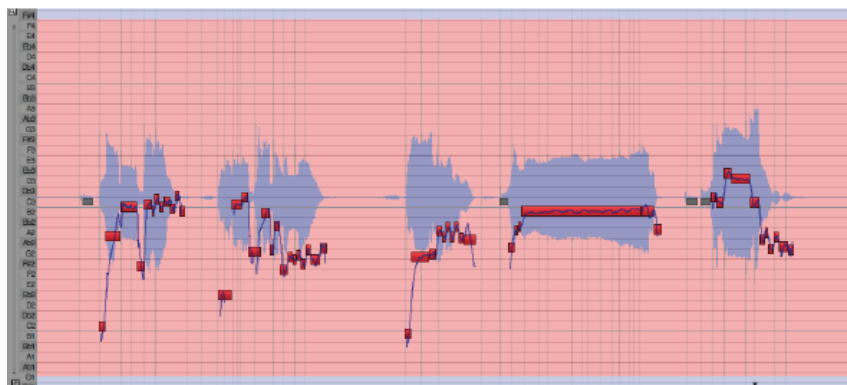
Now that I had acquired the sounds I was looking for, I then moved on to going through the track listening out for any sonic faults, timing errors and the such, to tighten the mix up.

The First thing I did was go through the tracks and delete any segments where nothing was playing, thus eliminating any avoidable background noise on the recording. This was done simply by using tab to transient and strip silence on some of the tracks.

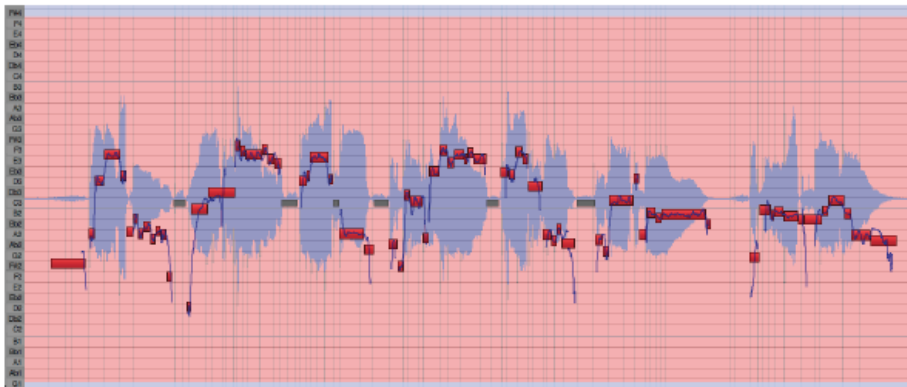
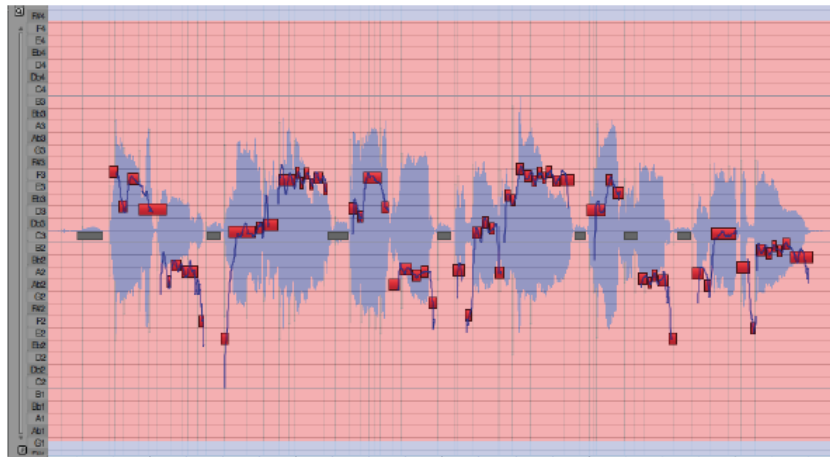
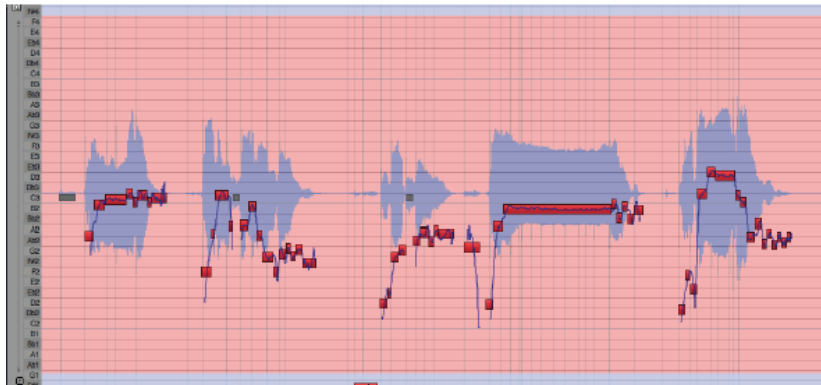
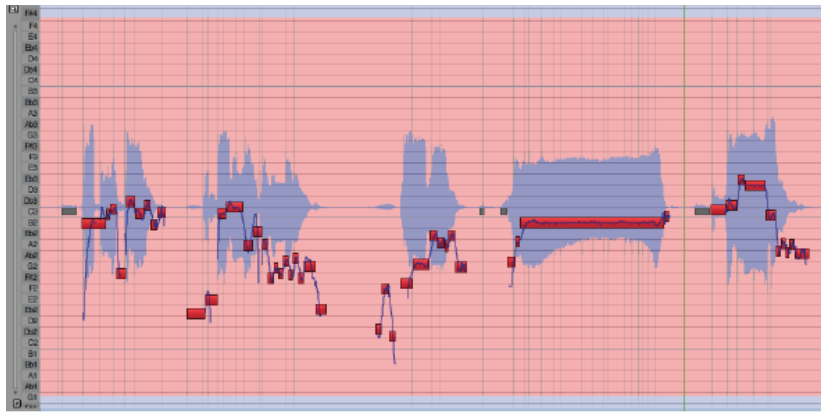


After this I checked the vocals to see if they were in tune, loading them in to Cubase to check the pitch of both the main vocal, the double tracked one, and the backing ones.

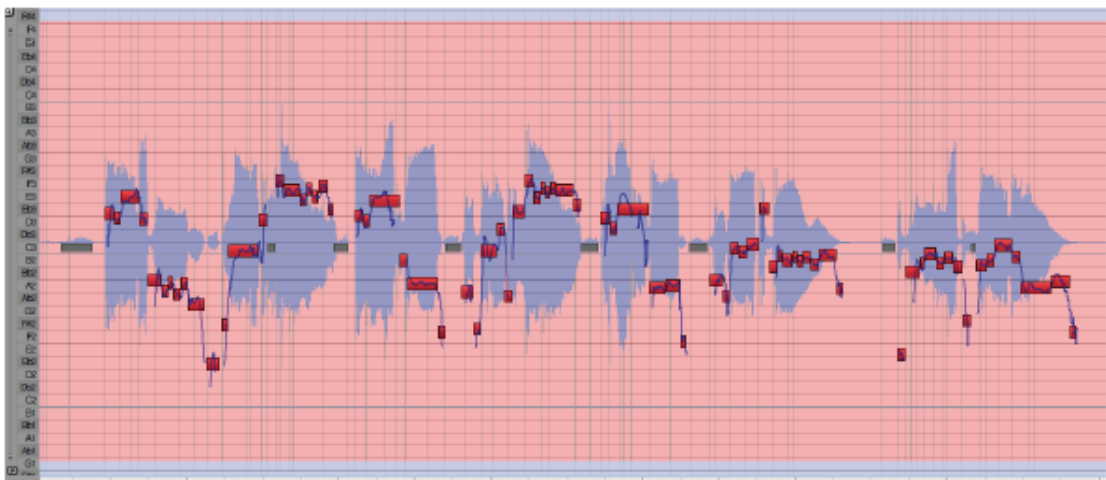
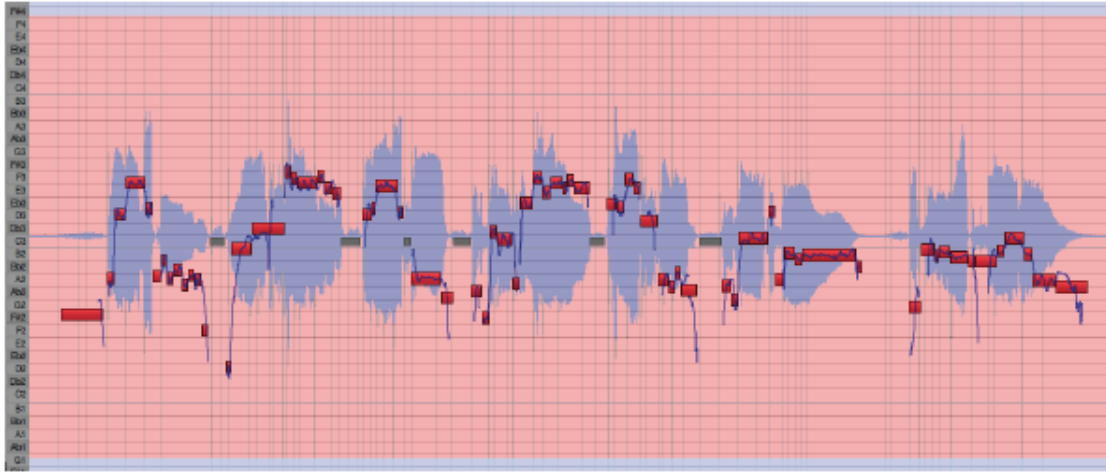
Main Vocal:



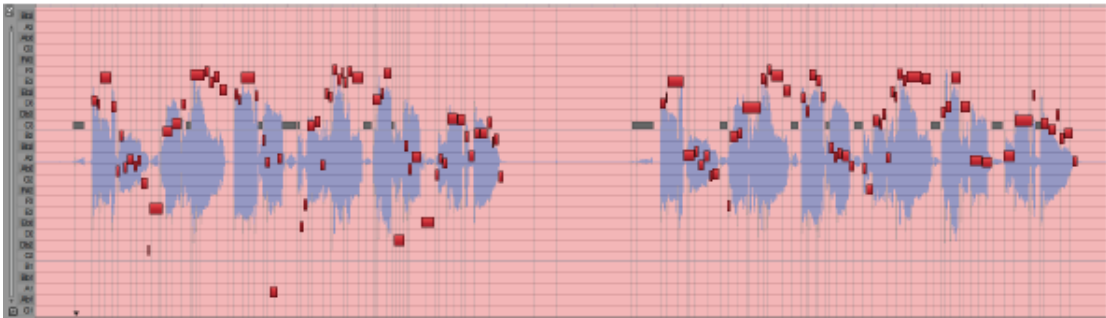
[Liam Flower|Listening Skills|



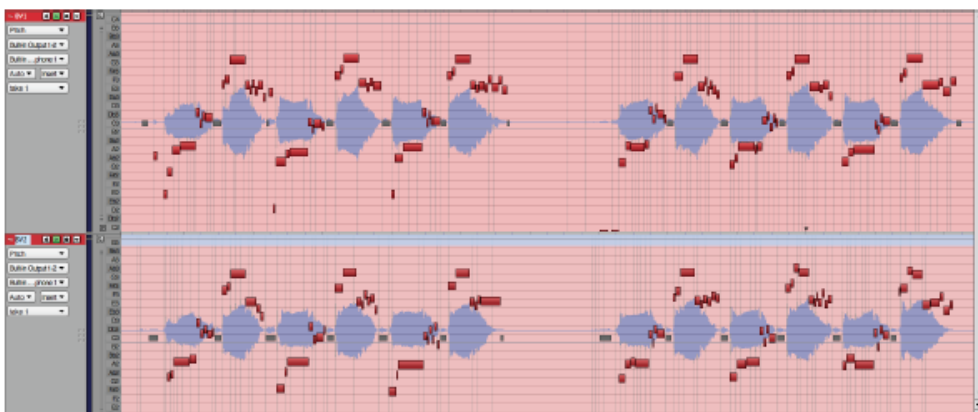
[Liam Flower|Listening Skills|



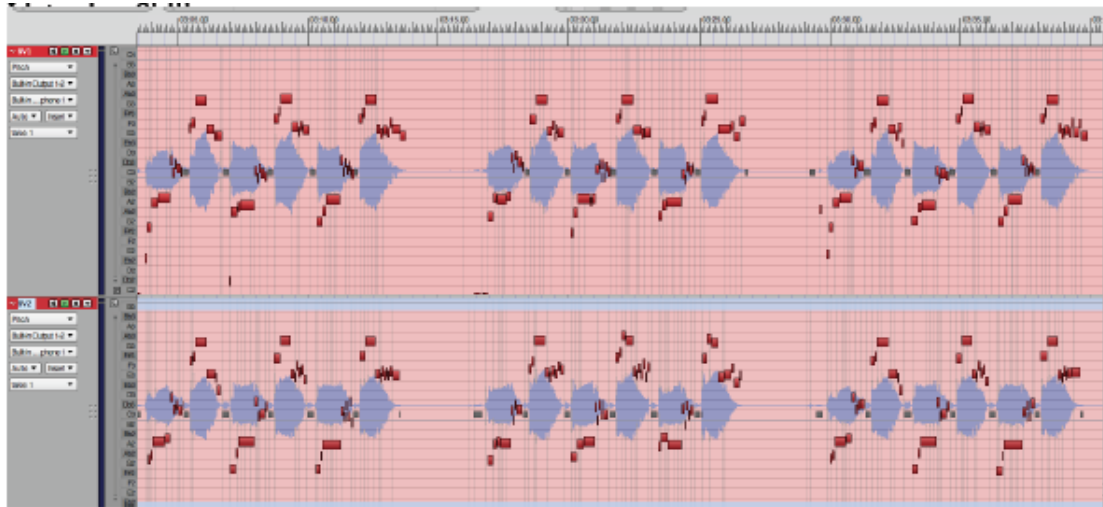
Double Tracked Vocal:



Backing Vocals:



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Overall the vocals are pretty good, except that the backing vocals go a little off key with the main and double tracked vocals, since I have heavily effected the backing vocals with a flanger effect and taken away some of the frequency range, having them slightly off key doesn't make as much of an impact. This was due to them wanting them to sound like the Death Cab for Cutie song "I Will Possess Your Heart".

The main vocals In order to create the cohesive sound found in the chorus of the Thrice song "All The World Is Mad" where warped using the monophonic elastic audio setting to get them to line up with each other.

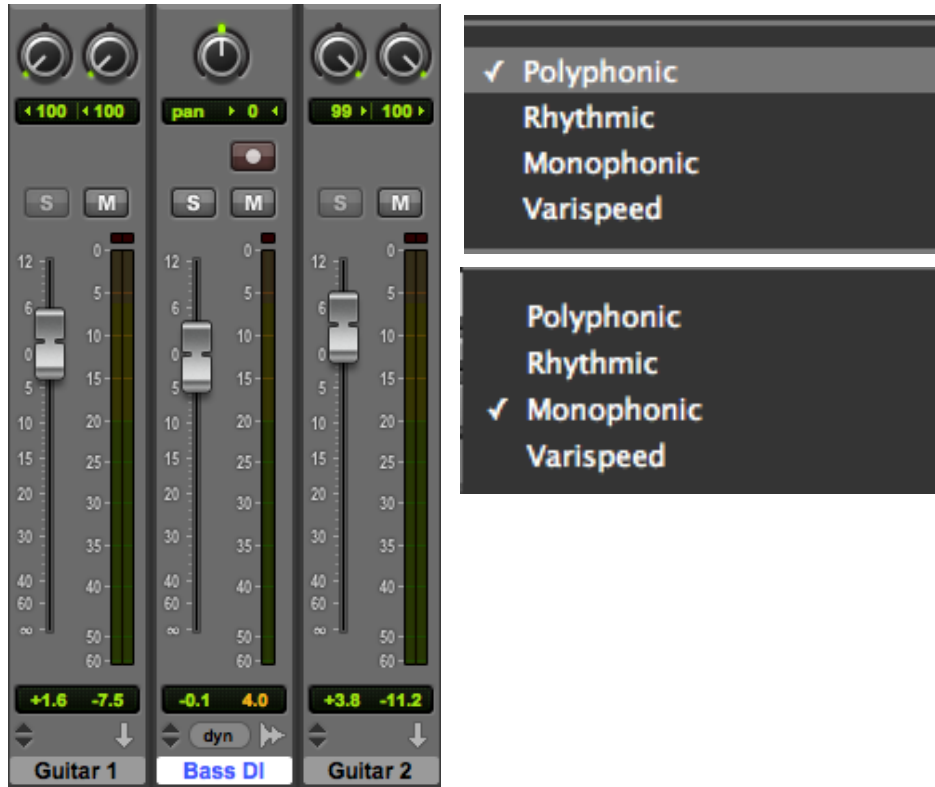
Between Bars 65-71 and 73-79:



I also went through the whole track taking out all the breathes between each of the takes, creating a more even track.

Guitars:

In order to here the instruments more clearly to allocate where some of the timing errors occurred, I soloed my Guitar 1 and 2 buses, and had them panned hard left and right, so they where isolated from each other, while having the bass in the center. I also turned on the elastic audio setting so I could In order to help me see where some of the transients where. I used Polyphonic for the Guitars and Monophonic for the Bass, as this song is only playing single notes at a time, while the guitar plays chords.



Most of the song was in time, but there where errors throughout during the choruses, where the Guitar 2 would be playing the arpeggios and the upstrokes on the last note sometimes would be a slightly too late. Some other notable sections included when the Guitar 2 comes in (Bar 33/1) where it isn't on the bar, and again Bar 65/1. This is normal however as the guitarist was waiting for the cue to play from the other guitar part, so I warped them in place.

List of Bar/Beat Corrections:

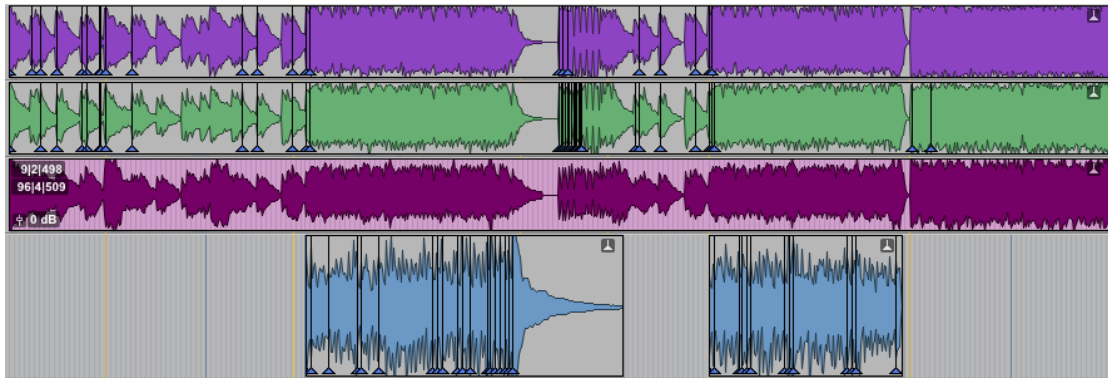
[Liam Flower|Listening Skills|

Guitar 1:

- 9/2
- 11/1
- 11/4
- 13/1
- 15/1
- 15/2
- 16/3
- 16/4
- 17/1
- 19/1
- 27/4
- 29/1
- 31/4
- 33/1
- 53/1
- 59/2
- 61/1
- 63/4
- 65/1
- 81/1

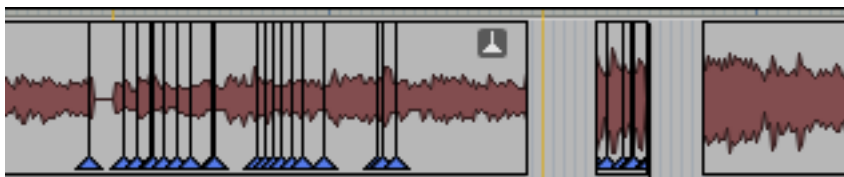
Guitar 2:

- 33/1
- 37/2
- 38/4
- 43/2
- 45/2
- 47/3
- 48/1
- 49/1
- 65/1
- 65/2
- 67/3
- 68/1
- 70/1
- 71/2
- 76/2
- 79/4



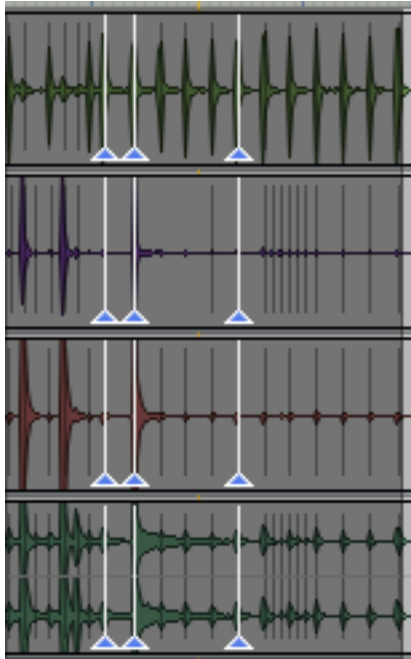
I also noticed most of the timing errors only occurred when two different parts were being played, as towards the end of the song where they are all playing the same thing, there isn't any mistakes.

In Mid Section 1 (Bar 81/2) and Mid Section 2 (98/4) the Bass went out of time, I think this was due from going down from playing more notes to a simplified version of what the guitars were playing.

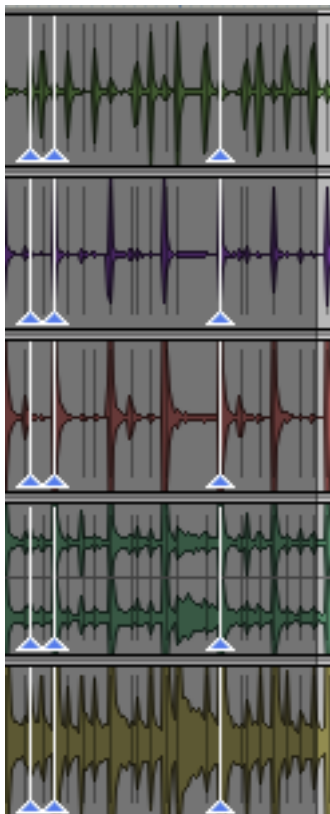


For Drums, I used the rhythmic setting on the elastic audio, as this would be more accurate, having the Guitar 1 hard panned to the left and the drums to right to give me the more stereo separation. There were only a couple of instances where I had to warp:

The first one being towards the end of the instrumental chorus (Bar 49/2) where I lined them up with the final strum of the guitars,



The second in the second chorus, (bar 67/3), where it went out of time.



While the Third being the end of second chorus just before Mid Section 1, (Bar 80/1) again lining up the transients with the guitar.

