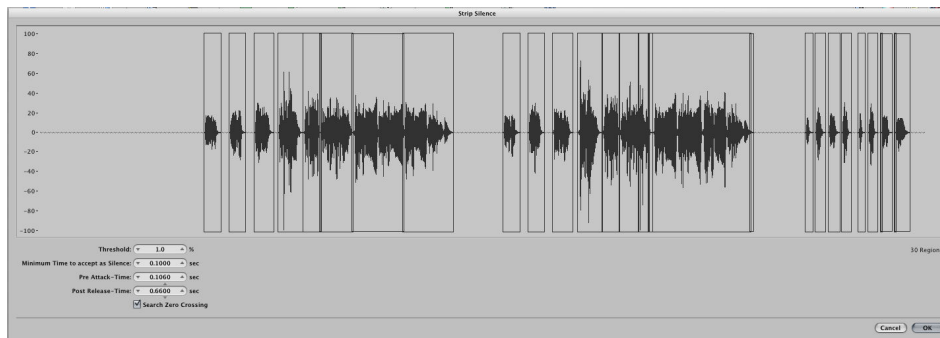




Mixing Vocals in Logic.

This Tutorial will explain how to get the best sound from your vocals in Logic.

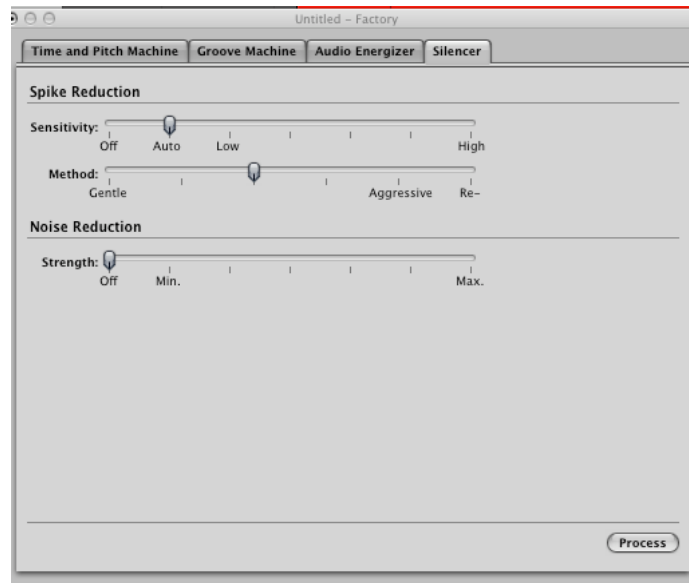
1. Import your vocal file to your selected track, and use the strip silence function in Logic to get rid of any unwanted hiss or noise (*Audio > Strip Silence.*) You will want a low Threshold setting of about 1%, and you will also want to turn up your Attack and Release settings to keep your vocals sounding natural. We used a *Pre-Attack-Time* of 0.1060 and a *Post Release-Time* of 0.6600.



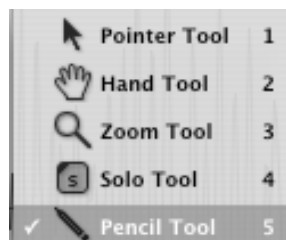
2. Play your track through and make a note of any unnatural sounds or glitches. They may be due to the Audio being cut when the waveform is not at a 0 Crossing. Zoom right into the waveform to have a look...if this is the case, then stretch out the audio until the glitch has disappeared.



3. If there have been any clicks or pops recorded, you can use the Silencer tool, or actually draw them out graphically. Double click on your audio file to open up the Sample Editor. To use the Silencer tool, click *Factory > Silencer*. Set the noise Reduction to Off (unless you have a particularly bad quality recording, in which case you may wish to use this,) then select *Auto* on the sensitivity bar.



4. If you wish to manually draw out a click or pop when working in the Sample Editor, simply hit Escape, select the Pencil Tool and Manually draw out the unwanted sound. Logic will automatically smooth the edges. Hold Option down when drawing to affect both stereo channels.



5. Once your Vocal is 'Clean,' you can begin to process it. The possibilities are endless, and what you do next will depend on the type of voice the singer has, and the sound you want to achieve. We will show you a few basic methods to get you started.
6. EQ should be used very sparingly as you risk completely ruining your vocal by adding too much. Listen very carefully to the vocal. Is it too harsh, does it lack presence, does it

sound flat, are there any unwanted frequencies or noise that stands out, and ask yourself...what do I want it to sound like? It is usually a safe bet to cut below 90Hz as this will get rid of unwanted low frequency rumble. Boosting around 1-3kHz adds presence, but can also make your vocal sound more harsh. Boosting around 9-15kHz can add 'sparkle' but this may not be the sound you are after. Cutting a tiny bit around 3-500Hz may get rid of any 'boxiness' on a poor recording. The Vocal recorded here was of respectively good quality, but slightly harsh sounding, so we made tiny cuts at 1 and 3kHz, and we decided to give it a high end boost to add some sparkle. If your recording lacks high end, try using Logic's Exciter to get some back in there! You may also need to add a De-Esser if the S's (letter 'S') are too prominent on your recording. In this case we did not need to do so!



- Now compression. Most vocals will need a little compression, but how much is up to you. Did the vocalist have a poor microphone technique, meaning the loud bits are too loud and the soft bits not loud enough. In this case you will need to compress the signal more. However if you want to keep the dynamic range in your track, and you are happy it will still cut through the mix, even at the quiet bits, you may need to add little or even no compression. So how much you add will depend on the Threshold and Ratio settings. The Threshold determines at what level (dB) the compressor will begin 'squashing' the signal, and the Ratio by how much. Try an Attack Setting of 3ms, and a Release of 91ms. Play around with the different circuit types available until you find one you are happy with.



8. Now decide whether you want Reverb, Delay or neither. This will depend on the type of music, and the effect you wish to create. For example, if it is a slow Ballad, plenty of lush Reverb is great, but for a House track your risk drowning out the mix, so delay might be a better option. A good method is to set up a few reverbs, and a few delays on Auxiliary channels, then use the Sends on your Channel Strip until you are happy with your setting. Try slap back delays (very short, single delay, think Elvis Presley!) and short room reverbs for cool, yet subtle effects.... Or for even weirder effects, try a reverse delay. Reverse your audio file (remember to create a back up first!) add a shot reverb and make sure the wet signal is full, and the dry signal at 0. Now bounce this down to a new track, reverse it again, and play it along with your original vocal. By doing this the reverb actually comes before the vocal, and gives a very spooky effect, often used in horror movies!

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