



## **7 WEEK COMPLETE MIXING COURSE**

### **COURSE CURRICULUM**

#### **About the course**

The art of 'mixing' music is the single hardest part of the music production process. It is something that nearly all producers find difficult. That is because there is a huge amount to learn and you need to use a lot of judgement which can only come from practice and experience. However, being a good mix engineer is now an absolutely essential skill for modern music producers. Particularly since producers are now expected to write, produce, mix and master songs for artists and labels.

This online course will help break down some of the myths surrounding mixing. There will be live online classes taking place every Saturday for 7 weeks. The class length will vary depending on what is in the module curriculum. But it will vary from one hour to two hours. Each module is designed to teach you a key mixing principle that you need to master to help you achieve top level mixes. After that, it will be up to students to practice and build their experience.

All classes are recorded meaning that students can study in their own time.

**Let's take a look at the full course curriculum:**

## **WEEK 1: Optimising your mixing environment**

**LIVE CLASS DATE:** Saturday 5 November 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

This first module will focus on the tools you need to create top level professional mixes as well as optimising your studio room (whether in your bedroom or in a studio space) so that you get the best mix response from your studio gear. Once you have set up your studio properly, your mixes will improve tenfold before you've even started!

### **Specifically, this module will cover:**

- Aubrey's recommended plugins for professional, top level mixes
- Selecting your monitors and ensuring they are set-up properly in your studio
- Ensuring your room is optimised for mixing
- The advantages of room calibration software
- How to reference your mixes against professional tracks and how it can be the single best mixing tool at your disposal
- Headphones: what kind of model you should be using and why mixing on headphones is crucial
- Importance of stereo analysing and how to read the meters properly
- The learning curve for mixing: just how long will it take to get where you want to be?

**LISTENING SESSION:** We will listen to and analyse a poor mix vs a professional mix so you can identify the pitfalls of poor mixing approaches.

## **WEEK 2: Achieving a balanced mix**

**LIVE CLASS DATE:** Saturday 12 November 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

This module will focus on how you can set up, and start, your mix for optimal results. There are many ways to start your mix, and which option you choose will depend on the genre you are mixing and your own preferred approach. This module will explore all of the different mixing approaches that you could choose from as well focussing on getting the balance right at the start of your mix.

### **Specifically, this module will take a look at:**

- Ensuring the mix is 'clean' (no hiss, pop, clicks etc) and how to fix these
- How to achieve a 'static mix' on the faders for a good, balanced volume
- The different ways to approach a mix (for example, mixing the drums first or

perhaps starting by mixing the biggest section first)

- The absolute critical approach of managing gain staging at the start, and throughout your mix and how to set this up properly
- Creating, managing and mixing with submixes by grouping instruments together for processing entire instrument groups using aux/bus channels

### **WEEK 3: Dynamics Processing**

**LIVE CLASS DATE:** Saturday 19 November 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

This module will focus on one of the most powerful, but hugely misunderstood mixing tools, of compression. Using compression properly can create brilliant sounding smooth, well balanced mixes. Overusing compression, or using it incorrectly can result in squashed, lifeless mixes. During this important module, we will go right back to basics and take a look at a compressor and how to use one properly. Then we will take a look at the different compression types and how you can use it properly on vocals and drums for brilliant results.

#### **Specifically this module will cover:**

- Compression: What it does, what all the controls on a compressor do
- Parallel compression: what is it and how to use it
- Sidechain compression: what is it and how to use it
- The use of analog compression for mix warmth and glue
- Clean compression vs 'coloured' compression
- Best settings for compressing vocals
- Best settings for compressing drums
- Limiting vs compression: what's the difference and how to use it correctly

**LISTENING SESSION:** We will take a listen to parts of a mix that have been overcompressed vs a mix that has used the correct level of compression

### **WEEK 4: Tonal balance and frequency response**

**LIVE CLASS DATE:** Saturday 26 November 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

This module will focus on the next important mixing tool which is EQ (or Equalisation) and how you can use EQ to create the separation of instruments within a mix so that every element can shine. We will study the frequency spectrum so that you understand where each instrument sits and how you can sculpt EQ to make certain instruments cut through a mix, or blend into a mix.

#### **Specifically, this module will cover:**

- Using EQ to sculpt space in the mix (masking)
- Cutting vs boosting EQ
- Hi-pass, low-pass, bell filter, and shelf EQ approaches
- Tonal EQ vs surgical EQ - what are their uses
- Use of EQ on vocals with recommended EQ settings
- Use of EQ on drums and bass with recommended EQ settings
- Using DeEssing on vocals

**Listening Session:** We will listen to a track which has too much DeEsser and a track which doesn't

## **WEEK 5: Creating space and depth in the mix**

**LIVE CLASS DATE:** Saturday 3 December 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

Creating depth and space in the mix is an important mixing approach. It is what can make a dull, flat mix sound exciting and colourful. The core of this module will therefore focus on the correct application of both reverb and delay to create space, depth, width and colour in your mixes. We will explore the different reverb and delay types and how to get the best out of them.

### **Specifically, this module will cover:**

- Using reverb and what the different types of reverb are best used for (plate, hall, room, spring etc)
- Using delay intelligently and what the different delay types are used for (slapback, tape etc)
- Good use of panning for a wide, deep mix
- The basis of phase issues and the phenomenon of phase cancellation

**Listening Session:** we will listen to an example of how phase issues can cancel out a sound

## **WEEK 6: Creative mixing techniques**

**LIVE CLASS DATE:** Saturday 10 December 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

Now that you have learnt how to use the three most crucial mixing tools (compression, EQ and reverb/delay) we will now move onto the fun and creative approaches of mixing to really make your mixes shine. From using particular creative approaches in your DAW to creating your own effects, and to making use of automation and saturation to take your mixes to the next level.

**Specifically, this module will cover:**

- Automation and volume
- Automation and effects
- Saturation for powerful drums and thick vocals
- Creating effects such as filters, reverse effects, stutter, tape etc
- Resampling and how it can benefit a mix

**Listening session:** we will listen to a track which is a good example of creative mixing to kickstart your mixing creativity.

**WEEK 7: Preparing for the final mix stage**

**LIVE CLASS DATE:** Saturday 17 December 17:00 GMT (Zoom)

*\*Class is being recorded for all students to access and view in their own time*

The final module will focus on preparing your mix for either mastering or release. We will take a look at important mastering principles so that you can ensure your mixes will meet the standards set by streaming platforms, but that will also sound competitively loud on the radio.

**Specifically, this module will cover:**

- Meeting loudness and chart level mixes (LUFS, True Peak)
- Basic mastering principles
- Exporting your mix
- Alternate mix edits
- Mono and stereo testing
- Testing your mixes
- Final quality checks
- Backing up your mixes

**Listening Session:** Listen to a mix that hasn't been tested in mono and listen to the effect and also listen to a track before and after mastering so you can hear the benefits of mastering.

**Mix Assessment Task**

At the end of the 7th module, Aubrey will set all students with a task of mixing a song from start to finish. Aubrey will provide the stems to the song for you to mix. This will be an opportunity for you to take all the learning you have done and put it into practice. You will then receive open and honest feedback from Aubrey so you can further enhance your learning and go forward creating top level mixes.

This is an optional task, and you can complete your mix in any time that fits around your schedule. However, you do not have to undertake this task if you don't wish to. However, it will be a great opportunity for you to practise mixing and receive an assessment from a professional on what stage you are at with your mixing skills.

### **Course Style**

Aubrey will teach via a combination of talking (seminar style), and sharing her computer screen so she can demonstrate mixing techniques within her DAW (Digital Audio Workstation). Aubrey's DAW of choice is Logic Pro X and most of the mixing will take place in Logic. However, if you use another DAW such as Ableton, FL Studio, Pro Tools, Cubase etc that is ok as all mixing techniques demonstrated can easily be transferred into the DAW that you use.

### **Course Materials**

At the end of each module, Aubrey will email all students a video recording of the live class, but also a selection of course materials that are relevant to the module that has just been covered. For example, at the end of the compression module you will receive a printable desktop guide of recommended compression settings for vocals, drums, bass, guitars and mastering.

You might also receive links to the mixes you listen to during the classes or receive links to various websites and other resources that Aubrey might refer to during the classes.

### **Course Certificate**

All students will receive a digital certificate at the end of the course which will confirm that you have completed a comprehensive course on Mixing. You can use this certificate on your C.V and to demonstrate to future employers and clients that you have been educated in mixing.

### **Course Enrolment**

The course is open to anyone who has an interest in creating professional level mixes. Because the course is an online course, the course is open to students from all over the world of differing abilities.

The spaces on the course are limited to ensure that Aubrey can give support to all students. Therefore, places come on a first come, first served basis.

The cost of the course is **£170 per student** which is due before the course start date on 5 November 2022. This fee includes access to all the live classes, whatsapp support from Aubrey, course materials and assessment of a song that you will mix during the course to consolidate your learning (optional task).

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**To enrol on the course, please visit [www.aubreywhitfield.com/courses](http://www.aubreywhitfield.com/courses) and click on the 'Mixing Course' option.**

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**Any questions?**

If you have an questions about the course, please feel free to email [aubrey@aubreywhitfield.com](mailto:aubrey@aubreywhitfield.com) with the email subject 'Question about the mixing course'