
Subject: Nylon guitar mixing
Posted by [brandon\[2\]](#) on Thu, 24 May 2007 19:21:01 GMT
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This is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

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Thanks,

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Posted by [brandon\[2\]](#) on Thu, 24 May 2007 19:47:35 GMT
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Posted by [Deej \[4\]](#) on Thu, 24 May 2007 21:00:46 GMT
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Subject: Re: Nylon guitar mixing
Posted by [John \[1\]](#) on Thu, 24 May 2007 22:20:20 GMT
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Subject: Re: Nylon guitar mixing
Posted by [John \[1\]](#) on Thu, 24 May 2007 22:20:35 GMT
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Ride the faders instead of compressing.

Subject: Re: Nylon guitar mixing
Posted by [Neil](#) on Fri, 25 May 2007 01:00:48 GMT
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Well, throwing my two cents into the mix would involve statements such as:

- a.) Compress it if you want to - just be aware that you're also going to increase finger noise as you do this... what used to be a "pluck!" becomes a "sssSSSHHPING!" on the high strings, and a "Thhwoom" on the wound strings if you're not careful.
- b.) You can minimize this by compressing to track & backing off on the mic distance a bit - that way you hear exactly what you're going to be getting as an end result, or closer to it than if you don't compress to track.
- c.) Use long-ish plate 'verbs with some low end rolled off if you're compressing & you want to use reverbs, it also helps to minimize or even eliminate early reflections & predelay - again this is a finger-noise issue: if you're compressing & hence

increasing finger-noise, if you're using s 'verb with a lot of predelay and or E/R, you're going to get little splatters & pings everywhere that will annoy the fuck out of you.

If you haven't already recorded the instrument, try this setup:

1.) SDC aimed at the neck joint about 1.5 to two feet away from the instrument - pointed either directly at the neck joint or angled slightly towards the body.

2.) LDC positioned about 1.5 to two feet back from the players right hand (assuming he's a righty), aimed essentially at the players' right hand (again, assuming he's a righty), and about a foot lower than the SDC... pretty much right around the bottom line of the guitar body, but angled up a bit towards the soundhole. This angle eliminates any direct reflections off the face of the body, thereby cutting boominess, and also allows you to get some floor reflections (assuming you have a wood floor), but using the LDC in this position still allows you get a get a fuller, more focused sound. If you have a couple of pretty accurate, not too heavily-colored mics, you can even pan them hard L&R & EQ them as closely as possible to get a nicer stereo effect than a "true" stereo mic setup. I've never failed to get a great acoustic guitar sound this way, whether you're talking nylon or bronze.

Neil

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><DIV><BR>-- <BR>Thanks,</DIV>

><DIV>Brandon </FONT></DIV></BODY></HTML>
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>
>

Subject: Re: Nylon guitar mixing
Posted by [brandon\[2\]](#) on Fri, 25 May 2007 01:42:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

Thanks Niel.

The instruments are recorded already.

I recorded them just like you said here:

1.) SDC aimed at the neck joint about 1.5 to two feet away from the instrument - pointed either directly at the neck joint or angled slightly towards the body.

There is just enough low end for my liking.

We used one nylon acoustic and this guitar player loves his Godin Midi nylon guitar. So... since it projects relatively well for not having a sound hole I miced it with with a SDC pointed at the body of the guitar below the right picking hand.

In hindsight I should have used a LDC, but ow well.. It sounds suprisenly nice. It is bright , but still sounds like a nylon acoustic. I am panning them hard left and right currently.

I will try out the verb suggestions you made.

So is EQing the tracks close to identical improve stereo image in this case or any other? I had nver heard of that.

Very interesting.

I always thought contrast was cool. One side kinda bright and the other kinda bassy.

Thanks,

B

"Neil" <OIUOIU@OIU.com> wrote:

>

>Well, throwing my two cents into the mix would involve
>statements such as:

>

>a.) Compress it if you want to - just be aware that you're also
>going to increase finger noise as you do this... what used to
>be a "pluck!" becomes a "sssSSSHHPING!" on the high strings,
>and a "Thhwoom" on the wound strings if you're not careful.

>

>b.) You can minimize this by compressing to track & backing off

>on the mic distance a bit - that way you hear exactly what
>you're going to be getting as an end result, or closer to it
>than if you don't compress to track.

>

>c.) Use long-ish plate 'verbs with some low end rolled off if
>you're compressing & you want to use reverbs, it also helps to
>minimize or even eliminate early reflections & predelay - again
>this is a finger-noise issue: if you're compressing & hence
>increasing finger-noise, if you're using s 'verb with a lot of
>predelay and or E/R, you're going to get little splatters &
>pings everywhere that will annoy the fuck out of you.

>

>If you haven't already recorded the instrument, try this setup:

>

>1.) SDC aimed at the neck joint about 1.5 to two feet away from
>the instrument - pointed either directly at the neck joint or
>angled slightly towards the body.

>

>2.) LDC positioned about 1.5 to two feet back from the players
>right hand (assuming he's a righty), aimed essentially at the
>players' right hand (again, assuming he's a righty), and about
>a foot lower than the SDC... pretty much right around the
>bottom line of the guitar body, but angled up a bit towards the
>soundhole. This angle eliminates any direct reflections off the
>face of the body, thereby cutting boominess, and also allows you
>to get some floor reflections (assuming you have a wood floor),
>but using the LDC in this position still allows you get a get a
>fuller, more focused sound. If you have a couple of pretty
>accurate, not too heavily-colored mics, you can even pan them
>hard L&R & EQ them as closely as possible to get a nicer stereo
>effect than a "true" stereo mic setup. I've never failed to get
>a great acoustic guitar sound this way, whether you're talking
>nylon or bronze.

>

>Neil

>

>"Brandon" <a@a.com> wrote:

>>

>>

>>Hello all,

>>

>>I am recording some nylon guitars.

>>Music is simple..just nylon guitars and female vox.

>>Anyone have any links to articles on mixing such a project or nylon =
>>guitars at the very least.

>>Compression, limiting, ideas?

>>I got various soft comps.

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>>I still think it could benefit from more.
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>>I want to make the guitars as smooth and classical sounding as =
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>>I guess I mean commercial. But Classical Commercial not pop commercial.
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>>--=20
>>Thanks,
>>
>>Brandon
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>><DIV>Brandon </DIV></BODY></HTML>

>>
>>
>

Subject: Re: Nylon guitar mixing
Posted by [neil\[1\]](#) on Fri, 25 May 2007 01:50:14 GMT
[View Forum Message](#) <> [Reply to Message](#)

"brandon" <a@a.com> wrote:
>So is EQing the tracks close to identical improve stereo image in this case
>or any other?

Yeah, mainly so it's closer to stereo-sounding than having a dramatic difference in tone between the two channels if you're doing any hard panning... there's still enough difference between a U87 & a 451 (for example) so that even if you EQ them closely, you're going to have a more dramatic image than a straight-up "true" stereo one, but if you like boomy on the left & twinkly on the right, then go for it! Like someone else said, there are no real rules (well, except for the Rule of Thirds, but I've always tended to call that the "Suggestion of Thirds", anyway lol).

Neil

Subject: Re: Nylon guitar mixing
Posted by [brandon\[2\]](#) on Fri, 25 May 2007 02:04:49 GMT
[View Forum Message](#) <> [Reply to Message](#)

Neil,

I am going to try it.
Thanks.

b

"Neil" <IOUOIU@OIU.com> wrote:

>

>"brandon" <a@a.com> wrote:

>>So is EQing the tracks close to identical improve stereo image in this case

>>or any other?

>

>Yeah, mainly so it's closer to stereo-sounding than having a

>dramatic difference in tone between the two channels if you're

>doing any hard panning... there's still enough difference

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>said, there are no real rules (well, except for the Rule of

>Thirds, but I've always tended to call that the "Suggestion of

>Thirds", anyway lol).

>

>Neil

Subject: Re: Nylon guitar mixing

Posted by [Bill L](#) on Fri, 25 May 2007 02:49:15 GMT

[View Forum Message](#) <> [Reply to Message](#)

All very good suggestions. I would also find a track by someone else that you really like and try to match it with EQ and verb, etc.

Bill

Brandon wrote:

> Hello all,

>

> I am recording some nylon guitars.

> Music is simple..just nylon guitars and female vox.

> Anyone have any links to articles on mixing such a project or nylon

> guitars at the very least.

> Compression, limiting, ideas?

> I got various soft comps.

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> I still think it could benefit from more.

> Or maybe multiband compression.

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> flyin by the seat of my pants.

> I want to make the guitars as smooth and classical sounding as possible.

> I guess I mean commercial. But Classical Commercial not pop commercial.

> Any help would be much appreciated.

>

>
> --
> Thanks,
>
> Brandon

Subject: Re: Nylon guitar mixing
Posted by [neil\[1\]](#) on Fri, 25 May 2007 03:11:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

Bill L <bill@billlorentzen.com> wrote:
>All very good suggestions. I would also find a track by someone else
>that you really like and try to match it with EQ and verb, etc.

Like maybe THIS one....? :D

<http://saqqararecords.com/MiscAudio/2B-LCclip.mp3>

(recorded this around '90-'91... classical guitar comes in at about 30 seconds in - I guess I coulda cut it down some, but the intro's nice to listen to :) - I don't think the guys who were in this band would mind if I posted a short clip. IIRC, this was Fernandez classical mic'ed with a U87 & a 451 as I described earlier. It's a hi-rez mp3 file, and if you have good monitors you should even be able to hear some click track headphone leakage (thanks to those crap AKG baffled cans we were using).

Neil

Subject: Re: Nylon guitar mixing
Posted by [brandon\[2\]](#) on Fri, 25 May 2007 14:06:06 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

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charset="iso-8859-1"
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Neil,

That guitar sounds nice man.
Very much what I am looking to emulate.

What kinda processing was done on it.
Just limiting, EQ, Verb?
What processors?
I like the punch it has in the low end.
It is natural but has a punch to it ...but doesn't
really sound compressed.
At least on my computer speakers.

--=20
Thanks,

Brandon=20

"Neil" <IOUOIU@OIU.com> wrote in message news:465653d5\$1 @linux...

Bill L <bill@billlorentzen.com> wrote:
>All very good suggestions. I would also find a track by someone else=20
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Neil

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Neil</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0031_01C79EAB.ED47CB50--

Subject: Re: Nylon guitar mixing
Posted by [Neil](#) on Fri, 25 May 2007 17:28:23 GMT
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Brandon - That was a long time ago, and I don't remember specifically what kind of processing it had (and I'm a horrible note-taker in the studio... unless it's something I'm doing that's way out of the ordinary, I always figure I can get "that" sound again or close enough to it just by ear, if I ever need to). That said, if you listen to it, you can tell it's pretty much what I outlined earlier in the thread... some compression, but not a ton, some plate-ish 'verb with the early reflections & predelay minimized, and that's really it.

Neil

"Brandon" <a@a.com> wrote:

>
>
>Neil,
>
>That guitar sounds nice man.
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>Thanks,
>
>Brandon=20
>
>
> "Neil" <IOUOIU@OIU.com> wrote in message news:465653d5\$1 @linux...
>
> Bill L <bill@billlorentzen.com> wrote:
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>

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Neil</BLOCKQUOTE></BODY></HTML>
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>

Subject: Re: Nylon guitar mixing
Posted by [Bill L](#) on Sat, 26 May 2007 12:23:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey Neil, beautiful piece! Is is you playing? Great guitar sound.

Neil wrote:

> Bill L <bill@billlorentzen.com> wrote:
>> All very good suggestions. I would also find a track by someone else
>> that you really like and try to match it with EQ and verb, etc.
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> were using).
>
> Neil

Subject: Re: Nylon guitar mixing
Posted by [chuck duffy](#) on Sat, 26 May 2007 15:22:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

Neil,

That guitar is tasty. I like to say tasty :-)

Chuck

Bill L <bill@billlorentzen.com> wrote:

>Hey Neil, beautiful piece! Is is you playing? Great guitar sound.

>

>Neil wrote:

>> Bill L <bill@billlorentzen.com> wrote:

>>> All very good suggestions. I would also find a track by someone else

>>> that you really like and try to match it with EQ and verb, etc.

>>

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>> were using).

>>
>> Neil

Subject: Re: Nylon guitar mixing
Posted by [Nil](#) on Sat, 26 May 2007 15:42:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

Thanks Chuckster... And, Bill, no that's not me playing, I just engineered that one. There's a lot of tasty electric playing on that CD too, the guy's a very clean & articulate player & his brother - who played on it, too - is simply a monster on bass. They were kind of a fusion band mainly, & had live drums on most of the tunes but they used programmed drums on a couple of 'em (like the one that the clip is from).

Neil

"chuck duffy" <c@c.com> wrote:

>
>Neil,
>
>That guitar is tasty. I like to say tasty :-)
>
>Chuck
>
>Bill L <bill@billlorentzen.com> wrote:
>>Hey Neil, beautiful piece! Is is you playing? Great guitar sound.
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>>Neil wrote:
>>> Bill L <bill@billlorentzen.com> wrote:
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>>> were using).
>>>
>>> Neil
>

Subject: Re: Nylon guitar mixing
Posted by [Neil](#) on Sat, 26 May 2007 15:46:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

Chuck, I meant to say: "Thanks, but I can only take credit for the sound of it"!

:)

"Neil" <IUOIU@OIU.com> wrote:

>
>Thanks Chuckster... And, Bill, no that's not me playing, I just
>engineered that one. There's a lot of tasty electric playing on
>that CD too, the guy's a very clean & articulate player & his
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>

>

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>>>> Neil
>>
>

Subject: Re: Nylon guitar mixing
Posted by [Deej \[4\]](#) on Sat, 26 May 2007 18:09:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

Here's a clip of what was a very nice recording of a classical guitar before the musician got his hands on the SIR plugin and a Distressor. Happens every time. Do not let the guitarist in the control room after he plays

;))

"Neil" <OIUOIU@OIU.com> wrote in message news:4658564f\$1@linux...

>
> Chuck, I meant to say: "Thanks, but I can only take credit for
> the sound of it!"
>
> :)
>
>
>
> "Neil" <IUOIU@OIU.com> wrote:
>>
>>Thanks Chuckster... And, Bill, no that's not me playing, I just
>>engineered that one. There's a lot of tasty electric playing on
>>that CD too, the guy's a very clean & articulate player & his
>>brother - who played on it, too - is simply a monster on bass.
>>They were kind of a fusion band mainly, & had live drums on
>>most of the tunes but they used programmed drums on a couple
>>of 'em (like the one that the clip is from).
>>

>>Neil
>>
>>
>>"chuck duffy" <c@c.com> wrote:
>>>
>>>Neil,
>>>
>>>That guitar is tasty. I like to say tasty :-)
>>>
>>>Chuck
>>>
>>>Bill L <bill@billlorentzen.com> wrote:
>>>>Hey Neil, beautiful piece! Is is you playing? Great guitar sound.
>>>>
>>>>Neil wrote:
>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>> All very good suggestions. I would also find a track by someone else
>>>>>>
>>>>>> that you really like and try to match it with EQ and verb, etc.
>>>>>>
>>>>>> Like maybe THIS one....? :D
>>>>>>
>>>>>> <http://saqqararecords.com/MiscAudio/2B-LCclip.mp3>
>>>>>>
>>>>>> (recorded this around '90-'91... classical guitar comes in at
>>>>>> about 30 seconds in - I guess I coulda cut it down some, but
>>>>>> the intro's nice to listen to :) - I don't think the guys who
>>>>>> were in this band would mind if I posted a short clip. IIRC,
>>>>>> this was Fernadez classical mic'ed with a U87 & a 451 as I
>>>>>> described earlier. It's a hi-rez mp3 file, and if you have good
>>>>>> monitors you should even be able to hear some click track
>>>>>> headphone leakage (thanks to those crap AKG baffled cans we
>>>>>> were using).
>>>>>>
>>>>>> Neil
>>>>
>>>
>>
>

File Attachments

1) [TacoBell.mp3](#), downloaded 66 times
