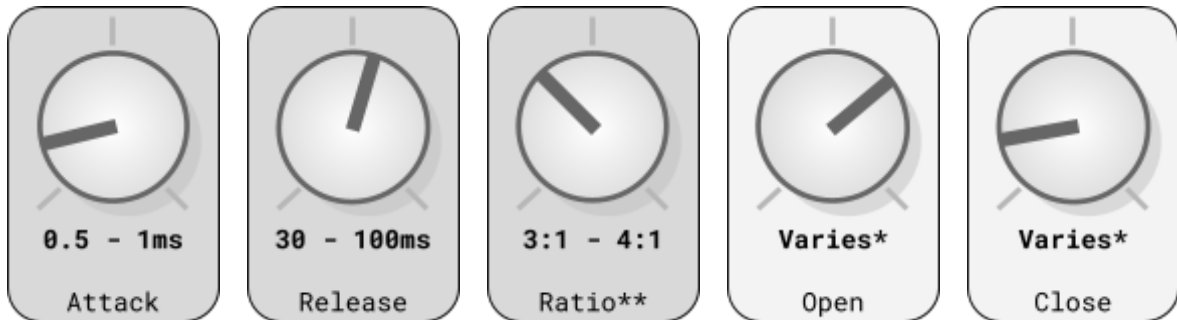


# Mic channel cheat sheet

*All settings here are a starting point for further experimentation. Use your ears not your eyes!*

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## Gate (expander)



\* This will be different for each recording

\*\* or instead of Ratio a FLOOR of -20 to -40dB

You will notice if the gate is set up incorrectly because the beginnings or the ends of words will occasionally disappear or get cut short, giving the dialogue a clipped and uncomfortable sound.

## De-esser



These controls are commonly found on dynamic equalisers which are more flexible than dedicated de-essers.

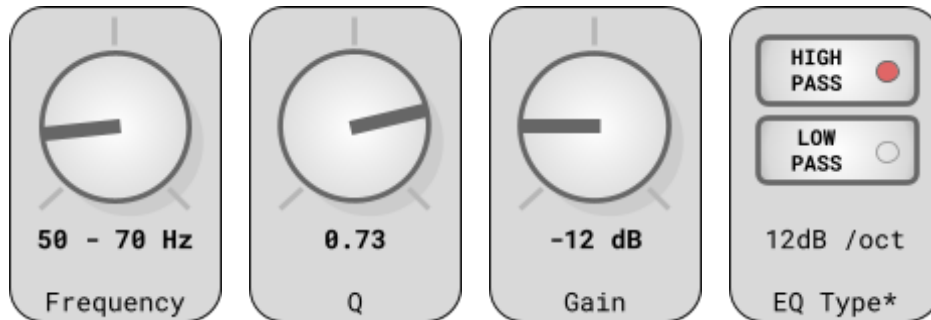
\* This will be different for each recording

\*\* try different settings for ratio and gain reduction - high settings = faster/more gain reduction

- Use solo / audition function to find fricatives / sibilance particular to the voice recording you are editing.
- Use bell type curve to target specific frequencies or high-shelf to target all high frequencies at the same time.
- Dedicated de-essers will usually just have two or three controls targeting frequency, threshold and gain reduction.

# EQ

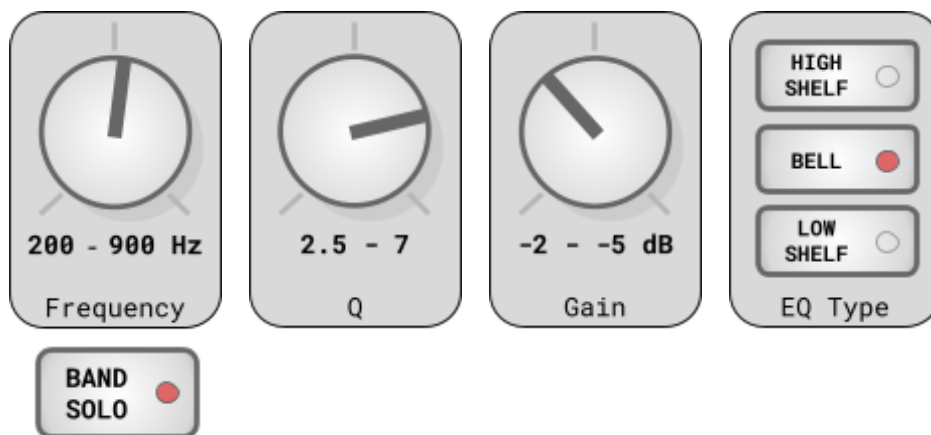
## Remove low rumble



\* The Q settings will be different for each EQ as many modern EQs have adaptive curves that can boost gain around the frequency set before lowering it. Our goal is to remove bass only, without any boost. This Q setting is for Ableton EQ8 with a gain cut of -12dB.

\*\* You can also try using a low shelf with a Q around 0.2 in Ableton EQ8

## Remove mic or room resonance



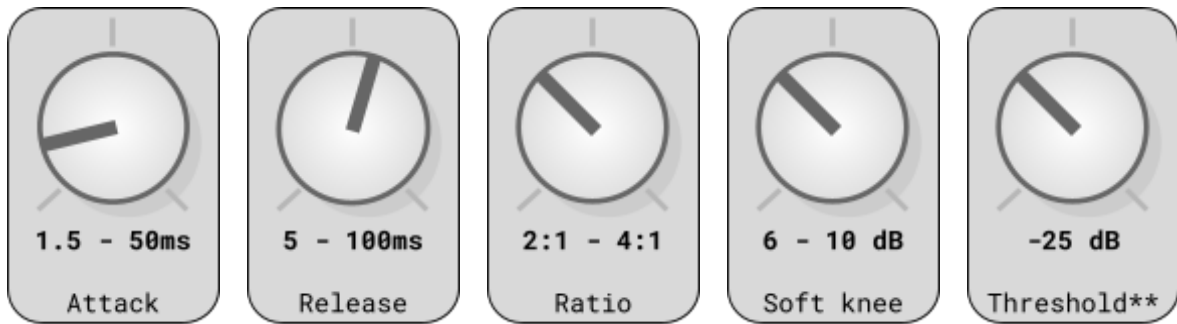
Use solo function to find unpleasant frequencies combined with a high Q and a gain boost.

When you isolate a frequency, experiment with a small gain cut and a moderately high Q. Take a less-is-more approach as large cuts with a high Q will start to make the voice sound strange.

## Put some high end "air" back



# Compressor



\* To set the makeup gain you must look at the Gain Reduction (GR) meter to see how much gain reduction the compressor is applying. You can then set the makeup gain by the same amount. The goal is for the loudness of the vocal track to stay the same before and after compression with only a change in dynamic range apparent to the listener.

\*\* This will be different for each recording

The soft-knee controls the onset of the compression

