

Mixing Notes for Blue Sage...

We are easy to mix but here are a few suggestions to make it even easier:

- Mike uses a wired in-ear monitor, so run him a separate XLR monitor send. He'll want to start with just his vocal and instrument mics in his personal monitor mix.
- For the floor monitors, start with a mix that is as close to the main mix as possible. Don't include the bass fiddle in the monitor mix as Shauna's bass amp acts as our monitor.
- The lead vocal mic (guitar/banjo player) should be "out front" in the mix. Mike doesn't "eat" the mic, so make sure this mic is hot. The backup vocals should be quite a bit lower in volume.
- The guitar/banjo mic should be fairly hot as well. The initial volume setting on this mic should be quite a bit higher than that of the vocal mics. Roll off the highs on the channel eq to mellow out the sound of the banjo.
- Heather's fiddle is very bright, so roll off the highs on her mic as well. Rob's fiddle eq can usually remain fairly flat - watch his volume as he tends to play very loud...
- The bass violin should be defined and not "boomy" (we want it to sound like an upright bass not a bass guitar!). With sub-woofers, engaging the low pass filter and/or rolling the bass off slightly can help clean up the bass violin sound. If your board is equipped with a parametrically shelved midrange eq, a slight boost in the low mids (the "Q" control set at approximately 11:00) can also help achieve a clean bass fiddle sound.
- Don't "chase" us on our solos. Once the levels are set, you can usually just leave the settings alone and we will move in and out of the mics to control the volume.
- Use minimal reverb. Reverb sounds great on the fiddle mics but just use a touch on the vocal mics. If the reverb is noticeable when Mike is talking, then it's probably too much. Don't use reverb on the other instrument mics.

Thanks...

Mike Iverson