Subject: Re: Overproduction other than auto-tune
Posted by Thermionic on Sat, 21 May 2011 02:03:04 GMT
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brian21 wrote on Tue, 17 May 2011 23:15Currently, I think the most notorious example of overproduction is auto-tune. I actually like auto-tune sometimes, but it seems to get the most negative attention. What are some other effects that you think are used too much in music today?

IMO, compression is hands-down, by far, the most abused and misused effect on recordings these days. It seems that today's norm is to squash the tracks to zero dynamic range, then boost it up to 0dB so that everything is max volume, all the time. It's a big mess of homogenized goo, with all the subtleties, nuances, air, and microdynamics that give the music life and breath destroyed. Of course, LOUD and in-your-face is what the kids want nowadays, so that's what engineers shoot for.....

Don't get me wrong; I'll be the first to admit that compression is an absolutely essential tool for getting a good recorded sound, and I use it profusely. The right compression profile on a kick drum (along with the right mic technique and EQ, of course) means the difference between a dull, boomy, boxy thud and a tight, fat, meaty punch. The right compression profile makes explosively dynamic pop-and-slap bass tight and smooth without sounding flat and lifeless, and makes it lay in the mix just right. The right compression profile makes a vocal track's nuances sang at nearly whisper level clearly heard on the recording, while preventing very loud vocal passages from overpowering the mix.

What compression should NOT be used for is to squash the dynamic range flat after mixdown to two tracks. AAAAAARRRRGGGHHHH, my #1 pet peeve when it comes to how recordings are engineered!

Thermionic