

31 Serious Low End - You might have some useful energy here propping up the sub bass but if it's out of hand HPF at 40 to 60 Hz with a gentle shelf. You won't hear it - You'll feel it. A little boost here of 1.5dB, together with a few dB down at 190Hz and maybe cutting 420Hz also can work wonders for fattening and balancing a purer sine wave sub bass in a mixed audio file. You will need a well calibrated sub unit.

45 Shelf off sub / Boost with gentle to tight Q for extra Balls. I quite often find myself boosting here more often than cutting. it can vary around 40, 43, 45 Hz.

61 Not so much a cut freq. But a nice peak here is what we want in terms of ass kicking bass. prop it up with a dB or 2 of boost at 40Hz if required.

80 HPF Dialogue Solo

92 * Resonant Bass overkill. Every single time!

130 High Pass for vocal work in a mix & cut Lower Boxy Area.

190 * Cut away Boom. Bring forth a kick drum and tighten up a Bass line.

270 Boxy Area 1 - Tighten up and balance out this key low mid area. A little here can go a long way.

420* Boxy Area 2 - (Get rid of that nasty loose packaging!) Sometimes You may find that any severe resonance associated with this band will spill over to 600 / 630 Hz area. So cut here as well if that's the case.

580 * Boxy Area 3 - More of the Harsh **Low Mid Resonant** kind. (Never ceases to amaze just how key this center frequency is with a tight to moderate Q. On 1st listen, I often think the offending freq is an octave up, but it's here alright!). If a sound makes you go 'ouch' at a reasonable level then you might want to try a -3dB cut here and also at 2K400 / 3KHz both with moderate to tight 'Q' settings. Bolt on a -6dB Cut @ 1K for very harsh vocal / dialogue.

840 * Tighten up a full-band file - Might help to Ying-Yang each side with a little boost. e.g boost 45 - 80 & shelf up at 4K2 / 6K1 or higher . Experiment & see (hear).

1K Shape vocal & Kick drum Attack. Harsh /Res Female vocal - cut here. Vary Gain & Q. e.g - 6.0dB & gentle (wider) Q.

1K400Vocal / Pad Depth - More intense Airy Vocal Harshness - Using a combo of 1K4 & 2K1 Cuts can fix things.

2K100Cut Harshness.

3K Cut Harshness.

4K200Cut to push a bright sound back a little bit. Also if a sound 'Screeches' think about this area for a narrow band cut.

6K100 *When things get too bright or brilliant - too much in your face.

8K700Cut back fizzy hihats and sibilance. Cut back too much air in a vocal by shelving here (and lower).

13K If there's too much air. Also, apply a gentle LPF here to ease off high end clipping.

18K *Apply a gentle LPF here to ease off hi end distortions.

There are Bands in between this lot. So don't be afraid to go there and vary your Attenuation and Q's. Tip: Cutting 2 or more bands 1 octave apart (2x, 3x etc) with smaller gain Attenuation per band may prove to be more efficient than big attenuation on a single band. Experiment with your ears not your eyes!

Important. The emphasis is on cutting because you can't in all honesty add something that doesn't exist in the 1st place without creating potential problems ... Phase correlation and Comb filtering between bands being just 2 problem areas.