

So here is a general list of how I would EQ most things. This is obviously going to be dependent on circumstances and particular models of instruments and microphones. But in general...(and this is what I do at Grace Community Church where I mix on a regular basis):

Contemporary band instruments:

Acoustic Guitar: DI or KM84 pointed between sound hole and neck/body joint

Boost around 80 – 90 Hz

Cut around 400 Hz (probably more-so if using a mic and not a pick-up)

Boost carefully around 2 kHz (this really depends on the guitar)

Boost somewhere between 8 kHz and 12 kHz

Electric Guitar: (direct from amp module or SM57 about 1 inch. from speaker grill about 1-2 inches from outside edge of speaker cone)

Boost around 125 Hz

Boost carefully around 800 Hz – 1 kHz

Cut around 4 kHz (the ice-pick-through-the-head frequency)

Boost around 10 -12 kHz

Electric Bass: (direct from amp or paralleled through active DI)

Boost around 40 – 60 Hz (or boost, shelving below 80 Hz)

Cut around 400 Hz (depends on the bass and amp)

Boost around 700 Hz

Boost, shelving above 2 kHz (if you want the crisp string noise or slap sounds)

Drum-Kit:

Kick Drum: (Shure Beta 52, inside drum, off center, but close of beater, about 3-4 inches from front head)

Boost around 40-60 Hz (I probably wouldn't do any shelving)

Boost around 150 – 200 Hz

Cut around 400 Hz

Boost, shelving above 1 – 2 kHz for beater noise and crisp "click"

Tom-Toms: (Shure Beta 98s or Sennheiser MD421, 1-2 inches from head pointed toward center of head)

Boost around 40 – 60 Hz

Cut around 300 – 500 Hz (depending on the tuning of the toms)

Boost or cut carefully around 700 Hz – 1 kHz (again depends on the drum)

Boost, shelving above 2 Khz

Snare: (SM57, 2-4 inches from head, pointed toward center of head)

Boost around 100 – 125 Hz

Cut carefully around 700 Hz – 1 kHz (depending on the snare)

Boost around 2 kHz

Boost around 12 kHz (or just boost, shelving above 2 kHz)

Overheads: (KM84's in stereo, one over the floor tom, one over the high-hat, about 1 ft. above kit)

High Passed at 400 Hz (the highest I can)

Boost around 3 kHz

Boost around 12 kHz

Piano: (X-Y Coincident stereo pair, Neumann KM84, at crux of piano, short-sticked, pointed into the piano favoring the keys just a little. This gets a narrow stereo image, I know.)

- Cut broadly around 200 Hz

- Cut broadly around 400 Hz

- Cut broadly around 800 Hz

- Cut broadly around 2.5 kHz

Or

Piano Low Microphone: (KM84 Inside short-sticked-piano, over bass strings about 2/3's down the length of piano pointing toward keys OR AKG 414 just outside piano rim pointing into piano about at the crux of the piano)

Piano High Microphone: (KM84 inside short-sticked-piano, over high strings about 1/3 down length of piano pointing toward keys OR AKG 414 just outside piano rim pointing down the hammers from the high side, pointing a little back into the piano)

Vocals: (generally Shure Beta 87 C)

- Cut around 200 – 250 Hz

- Cut around 800 Hz – 1 kHz

- Cut carefully around 2 kHz (more-so though for more operatic or classical sounds)

- Boost around 12 kHz

Orchestral Instruments:

Sting Section:

String bass: (AKG 414 in front of "f"-hole)

- Boost around 40-60 Hz

- Boost around 125-150 Hz (String bass should be thick)

- Cut around 400-600 Hz

- Boost, shelving above 2 kHz

Cello: (AKG 414 in front of "f"-hole)

- Boost around 90 Hz

- Cut around 400 Hz

- Boost around 2 kHz (this adds that brightness a good cello solo needs)

- Cut around 5-6 Khz

Viola: (clip on Sony ECM-44B behind bridge facing down the strings)

- Boost around 90 Hz

- Cut 800 Hz - 1 kHz

- Cut around 3-4 kHz (for scratchiness due to clip-on mics)

- Cut around 5-6 kHz (for string noise)

Violin: (clip on Sony ECM-44B behind bridge facing down the strings)

- Cut around 800 Hz – 1 kHz

- Cut around 3-4 kHz (for scratchiness due to clip-on mics)

Cut around 5-6 kHz (for string noise)

Brass Section:

Trumpet: (Neumann KM84 directly in line with bell/throat)

Cut around 1 kHz

Cut a lot, broadly at 3-4 kHz

Boost around 12 kHz

Trombone: (Neumann KM84 directly in line with bell/throat)

Cut around 600 Hz

Cut around 3 – 4 kHz

Boost around 12 kHz

French Horn: (Sennheiser MD421 in line with bell/throat)

Boost around 600 Hz (remember, the woodwind of the brass section)

Tuba: (SM57 in line with bell/throat, or another MD421)

Boost around 40-60 Hz

Boost around 150 Hz (again tuba should be thick)

Cut around 400 Hz

Boost, shelving above 2 kHz

Woodwinds:

Flute: (Neumann KM84 point down between the mouthpiece and joint)

Boost around 600 Hz

Cut around 1 kHz

Boost around 3 kHz (be careful of the switch to piccolo though)

Boost around 12 kHz

Oboe: (Neumann KM84 point *straight* toward the instrument below the keys but above the bell)

Boost around 600 Hz

Cut around 1 kHz

Cut broadly around 2 kHz

Boost at 12 kHz

Clarinet: (SM58 or KM84 point *straight* toward the instrument below the keys but above the bell)

Boost around 600 Hz

Boost at 12 kHz

Saxophone: (SM58 or AKG 414 pointed down the bell/throat or straight at throat level)

Think of a clarinet and then cut the high-mid range if things sound pinched

Percussion Instruments:

Tympani:

Boost around 40 – 60 Hz

Boost around 125 – 200 Hz

Cut around 400 Hz

Boost, shelving above 2 kHz

Chimes:

Boost around 125 Hz

Boost around 600 Hz

Boost around 3 kHz

Boost around 12 kHz

Bass Drum:

Boost around 40 – 60 Hz

Boost around 150 – 200 Hz

Cut around 400 Hz

Boost, shelving above 2 kHz