INTRODUCTION

WELCOME TO THE TRASH 2 COOKBOOK!

Inside you'll find a number of recipes designed to expand the versatility of your mixing techniques.

Whether you have an appetite for distortion, or are looking for more subtle and effective ways to use Trash 2 as a mixing tool, this Cookbook is for you.

Read on to add flavor to your Drum, Bass, Guitar tracks and more.

Enjoy!

The iZotope Team
**DRUMS:**

1) **ADDING POWER TO A DRUM MIX BUS**

Use this to boost drums for a more powerful mix.

1. Insert Trash 2 on the Drum Mix Bus. Inside Trash 2, turn on the Trash module, keep it in single band mode and enable ‘Stage 1’.

2. Select an algorithm from the ‘Saturate’ category. Try ‘Push Pull’, or ‘Tape Saturation’.

3. Move the ‘Drive’ slider up to taste. This increases the power of the effect. ‘Drive’ values over 5 might start to get a little crunchy.

4. Move the ‘Mix’ slider down to between 50% - 75%. This blends in some clean, unprocessed drum sound that should now sound slightly more powerful than before.
2) GLUE COMPRESSION ON A DRUM MIX BUS

Use this to glue together your individual drum sounds.


2. Adjust the ‘Threshold’ slider up or down until you see between 3db to 5db of reduction, as displayed by the red meters. The warm ‘gluey’ saturation will start to creep in.

3. Open the ‘Detection Circuit Filter’ and turn it on.

4. Solo the ‘Input’ and then adjust the Hi-Pass filter until much of the kick drum is reduced. This makes the compressor less sensitive to bass frequencies, which can cause pumping.

5. Un-solo the ‘Input’. You should now hear the end result. If it’s too much, reduce both the ‘Ratio’ and ‘Threshold’ sliders down to taste.
3) TRANSISTOR RADIO EFFECT

A special effect used in drum production, particularly during transition moments of a song.


2. Open the ‘Devices’ category and select ‘Cheap Radio’. This morphs your drum sound for that well known transistor radio / telephone effect often used as a special effect in drum production.

3. The ‘Mix’ slider is set to 100% by default. Reduce it to between 80% - 90%. This will help preserve some original drum tone.
4) PUNCHY SNARE
Use this to give your snare drum punch and avoid that ‘hollow’ sound.

1. Insert Trash 2 on your Snare channel. Inside Trash 2, turn on the Trash module.

2. In the graph, drag the middle transparent node down to the position shown.

3. In the Waveshaper drop down menu, select ‘Triangle’. The snare drum will now sound punchy and perhaps a little distorted.

4. Reduce the ‘Mix’ slider to 50%.

5. Experiment with adjusting the same node from Step 2 up or down to increase punchiness.
5) BIGGER KICK DRUM
Use this to counter your Kick Drum inferiority complex.

1. Insert Trash 2 on your Kick Drum channel. Inside Trash 2, turn on the Convolve module.

2. Open the 'Tone' category and select the impulse named 'Creep'.

3. Starting with the 'Mix' slider at 100%, move it down slowly to anywhere between 10% - 30% until you get the perfect blend of the new, bigger version of your Kick Drum sound with your original sound.

4. Experiment by recording your own impulses (short audio recordings) of you hitting big, bassy sounding objects. Use 'Load...' to load them in and see if they enhance the presence of your Kick Drum.
6) SUB-KICK SOUND
Use this to enhance the sub boom of a Kick Drum.

1. Insert Trash 2 on your Kick Drum channel. Inside Trash 2, turn on the Trash module.

2. Click ‘Multiband’ to switch to multiband mode. Select the first band.

3. Solo the first band, then move the crossover slider around until you hear only the low bass tone of the kick drum. Typically, placing the crossover between 100Hz - 200Hz is appropriate.

4. Unsol0 the band, and in the Waveshaper graph, move the see-through node up until you start to hear that ‘sub-kick’ sound creep in.

5. Move the ‘Pre’ slider up by 2db or 3dB.
**BASS:**

7) **LIVELY BASS TONE**

Use this for a brighter bass guitar tone

1. Insert Trash 2 on the Bass channel. Inside Trash 2, turn on the Trash module.

2. Turn on ‘Stage 1’, and select ‘Gentle Push’ from the ‘Saturate’ category.

3. This will give the bass some subtle drive. Increase it by dragging the see-through node up a little, bending the waveform further. Bring the drive control up to between 3 - 5.

4. Turn on ‘Stage 2’, and select ‘Delicate Harmonics’ from the ‘Saturate’ category. Bring the ‘Mix’ slider down to 50%.

5. Turn on the ‘Filter’, and give the low end some boost.
8) SMOOTH BASS COMPRESSION

Use this to gently smooth a bass that has inconsistent volume between notes.

1. Insert Trash 2 on the Bass channel. Inside Trash 2, turn on the Dynamics module.

2. Set the ‘Ratio’ slider to 2.0:1, and the ‘Knee’ to soft.

3. Put the compressor in ‘RMS’ mode. Move the ‘Threshold’ slider down until you start to see between 2db - 4db of reduction.

4. Move the ‘Mix’ slider to between 75% - 90% for a smooth, compressed bass tone.
9) EDGY BASS UPWARD COMPRESSION

Use this to create the illusion of a more attacky, plucky bass with presence.

1. Insert Trash 2 on the Bass channel. Inside Trash 2, turn on the Dynamics module.

2. Set the ‘Ratio’ slider to (2.0) :1. To do this, move the slider left. This is known as upward compression.

3. Adjust the ‘Threshold’ slider until it sits just above the peaks on the level meter.

4. Set the ‘Mix’ slider to 95% for the final touch to your edgy upward compression.
10) RESPONSIVE BASS DUCKING

Use this to have your Kick Drum organically duck the bass, which can be more musical than multiband compression sidechaining.

1. Insert Trash 2 on the Bass channel. Inside Trash 2, turn on ‘Filter 2’. Also, make sure your Kick Drum is routed to a bus in your mix. We’ll use that to sidechain later.

2. Click on node ‘2’, and then ‘Modulation’. Click ‘Envelope’ mode, and it should turn yellow.

3. In the graph, click and drag the second, smaller node ‘2’ to directly below the bigger node. Adjust the filter Q using the handles to carve out some low bass frequencies.

4. Make sure your host is sending the Kick Drum sidechain signal to Trash 2. In Pro Tools here, the Kick Drum is on Bus 9, and it’s keyed in. Inside ‘Filter 2’, click the ‘Sidechain’ button, and it should turn yellow.

5. Adjust the ‘Threshold’ slider until you start to see the Kick Drum triggering the Bass filter to jump and duck.

6. Increase the ‘Release’ time to between 200 - 300.
11) AMP MODELING A BASS TONE

Use this to enhance a bass tone recorded via a direct input.

1. Insert Trash 2 on the Bass channel. Inside Trash 2, turn on ‘Convolve’.
2. From the ‘Amps’ category, select any particular model with ‘bass’ in the title, such as ‘Grafton Bass Deluxe’.
3. Adjust the ‘Mix’ slider to around 20% - 30% to blend between the dry bass tone, and the sound of the bass amp.
4. Experiment with all three microphone modes. Often, ‘Condenser’ will provide the best result on bass modeling, but it’s up to taste!
12) VINTAGE GUITAR DELAY

Use this on rhythmic guitar parts for that vintage ‘slap’ effect.

1. Insert Trash 2 on the Guitar channel. Inside Trash 2, turn on ‘Delay’.
2. Choose ‘Analog’ mode, and set the ‘Delay’ to anywhere between 50 to 100.
3. Set the ‘Feedback’ slider to 40. Bring up the ‘Wet’ slider until you start to hear a good amount of delay.
4. In the Delay’s filter section, roll off both the low and hi end.
5. You may want to experiment with increasing the ‘Trash’ slider to 0.5.
13) CAN HAS THE POWER CHORDS

Use this to enhance the presence of a guitar part playing power chords. Works well on distorted or clean guitars.

1. Insert Trash 2 on the Guitar channel. Inside Trash 2, turn on both ‘Filter 1’ and ‘Filter 2’.

2. Click ‘Graph’, then click and drag ‘Filter 2’ until it automatically slots into place in parallel with ‘Filter 1’. You are now doing parallel filtering, so extreme settings can enhance the tone without destroying it.

3. Go to the ‘Filter 2’ module. Where Node 5 is set to ‘Clean Peak’, click the dropdown menu and change it to ‘Screaming Peak’.

4. Go to the ‘Filter 1’ module. Node 1 is set to ‘Clean Low Shelf’, with a gain of 0.0db. Set the gain to 6.0db.
**14) AMP MODELING A GUITAR TONE**

Use this to model the sounds of different guitar amps on a guitar that’s recorded dry.

1. Insert Trash 2 on the Guitar channel. Inside Trash 2, turn on ‘Convolve’.

2. From the ‘Amps’ category, start choosing different models. All sound very different, but their names should give you an idea. We’re using ‘Worcester Bright’.

3. Adjust the ‘Mix’ slider until you have your perfect balance of dry guitar tone with amp modelled tone.

4. Experiment with all three microphone modes. Often, Dynamic will provide the best result on guitar amp modelling, but it’s up to you!
15) DISTORTED LEAD POWER

Use this for the ultimate, singing guitar lead tone.

2. Choose a preset from the ‘Drive’ category. ‘Capacity’ and ‘Tube Drainer’ are two great ones for lead tones.
3. Set the ‘Mix’ slider to 50%.
4. Increase the ‘Pre’ slider to between 5 and 10, and the ‘Drive’ slider to 4.
16) TALK-BOX GUITAR VOWELS

Use this for the talking, vowel sound made popular with talk-boxes.

1. Insert Trash 2 on the Guitar channel. Inside Trash 2, turn on both 'Filter 1' and 'Filter 2'.
2. Click 'Graph', then click and drag 'Filter 2' until it automatically slots into place in parallel with 'Filter 1'. You are now doing parallel filtering, so extreme settings can enhance the tone without destroying it.
3. In 'Filter 2', where Node 5 is set to 'Clean Peak', click the drop-down menu and change it to 'Vocal 1' in the 'Vowel' category.
4. Increase the gain of Node 5 by 7db - 8db and increase the 'Rez' value to 0.8.
5. With Node 5 selected, click the 'Modulation' tab, and select 'LFO'. It should turn yellow.
6. Drag the smaller Node 5 to -2dB and around 150Hz as shown on the graph.
7. Reduce the 'Frequency' value of the LFO to around 0.45 Hz.
17) BETTER-SOUNDING DISTORTION

Follow these steps on all instances of Trash 2 before you bounce a mix.

1. In any instance of Trash 2 in your mix, click on ‘Options’.

2. In the pop up window, click ‘Modules’.

3. Making sure that ‘Oversample Algorithms’ in the ‘Trash’ section is selected. This will engage higher-quality processing for the best result during mixdown. Some computers can even handle having this option always on.
18) LEVEL-MATCHED MIXING

Use this to ensure that when you bypass Trash 2, you can compare the unprocessed signal to the Trash-processed audio at a consistent volume level.

1. In Trash 2, look at your input and output level meters and make a note of the difference in level. It may be a couple of dB or be drastic.

2. Click ‘Options’, and in the pop up window click ‘I/O’.

3. Adjust the ‘Gain when bypassed’ slider up or down according to the difference in volume between your input and output sliders. Now, when you bypass, transparent gain attenuation will be applied.
19) BLENDBING SETTINGS

Use this unique setting to find the right balance between the original dry signal and the entire wet signal chain of Trash 2.

1. Using the Trash 2 modules, and some of the tips you’ve learned here, design your latest, greatest texture or sound.

2. Adjust the master ‘Dry / Wet’ control. Sometimes, if you have a really extreme sound with Trash 2, it can be beneficial to blend in some of the true bypass signal, which is unaffected.
20) USING THE LIMITER

Use this to customize the Limiter behavior.

1. Make sure the Limiter is on. It should be highlighted in yellow. It’s on by default.

2. Click ‘Options’, then ‘Modules’.

3. The Limiter section has three appropriately named Limiting algorithms to choose between. Typically, ‘Quiet’ is the most transparent and gentle, but for harsher material, or for a more powerful sound, ‘Loud’ can be more suitable. ‘Clipped’ allows for the extreme ‘crushed’ sound that people sometimes use a Limiter for when creating a sound. Experiment to find what works best for you!
Thank you for reading the Trash 2 Cookbook! We hope you have fun using these recipes to serve up fresh excitement in your tracks.

Bon appetit!

For more information, or to download a 10-day free trial of Trash 2, please visit www.izotope.com/trash

Watch videos on Trash and more at www.youtube.com/izotopeminc