

Course code	HMP060
Name of the course	Mixing I (Miksimine I)
Languages of instruction	English
Specification	for micro degree and HP specialty BA level, elective for HM specialty BA level (max 20 students)
Teaching staff	Jose Diogo Carvalho Gomes Neves
Responsible staff member	Jose Diogo Carvalho Gomes Neves

Graded or pass/fail examinations	grading	grading
Semester	autumn	spring
ECTS	3.00	3.00

Total ECTS	6 ECTS
Total amount	60 academic hours

Course aims

This subject focuses on the technical and creative aspects of mixing music in various non-classical modern genres such as rock, pop, hip-hop, electronic, indie, alternative, folk, electro-acoustic, contemporary, abstract, improvised music, and jazz. The course covers key topics like balancing levels, EQ, compression, reverb and spatial effects tailored to the distinct characteristics of each genre. Students will learn how to shape soundscapes that enhance the emotional impact of a track, manage complex multi-track sessions and apply genre-specific techniques to achieve professional-quality mixes. Practical projects and critical listening exercises are integral to developing a versatile skill set in contemporary audio production.

Learning outcomes

- demonstrate creativity and self-thinking in their mixes
- demonstrate knowledge of different sound processing
- demonstrate that the student can understand all fundamentals of mixing
- demonstrate the comprehension of all different aspects inside a mix, from compression, to EQ, balance, FXs, stereo imaging, vocal mixing, gain staging, stereo processing, parallel processing, etc
- the student must be able to deliver a final product that can be played on all different platforms
- demonstrate the ability to communicate in a professional manner with the client
- solve problems through reflection and adaptation of knowledge
- manage their professional career development and conduct mixing sessions in a professional manner & in a professional studio context
- to be able to recognize the fundamentals of sound and audio, to find and interpret scientific and technological content and expand the specific vocabulary of this field
- to explore and apply techniques for mixing and processing audio
- to be able to understand the basic concepts of mastering and streaming services/platforms standards and requirements
- demonstrate knowledge and understanding of all industry standards and outputs

HMP060-1/2026

Semester content

- introduction to mixing philosophy
 - best practices and methods
 - gain structure and gain staging
 - session organization and session preparation
 - routing & signal flow/signal path
 - offline bouncing vs online/real-time bouncing vs printing
 - volume automations, balancing, panning, levels
 - equalization (EQ)
 - masking
 - phase and phase correlation
 - micro & macro dynamics and dynamics processing: compression techniques, parallel compression
 - compressors, limiters, clippers
 - benefits of parallel processing
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Semester assessment methods

All lessons follow a practical methodology, including a weekly mixing assignment/homework, where each student presents a mix of their own choosing. This course is assessed through a variety of homework, exercises, including practical exams and submission of course work, and projects.

Semester assessment criteria

E (51-60%) — Sufficient: Mixes are submitted consistently but show only a basic grasp of mixing concepts. The work is listenable but lacks balance, clarity, or intentional decision-making. Minimum requirements are met.

D (61-70%) — Satisfactory: Mixes demonstrate a reasonable understanding of core mixing techniques. Submissions are mostly complete and show some thoughtful choices, but technical execution and consistency still need development.

C (71-80%) — Good: Weekly mixes are well-prepared and show a solid command of mixing fundamentals. Sound choices are deliberate and the overall balance is competent, with only occasional technical or creative shortcomings.

B (81-90%) — Very Good: Mixes are consistently polished and demonstrate strong technical and creative judgment. The student shows a clear personal approach and produces results that are close to professional standard across most submissions.

A (91-100%) — Excellent: Every submission reflects a high level of mixing skill, creativity, and professionalism. Choices are confident, intentional, and well-executed — resulting in mixes that would hold up in a real professional context.

Semester reading material / repertoire

Massey, Howard 2000. Behind The Glass. – Top Recorded Producers Tell How They Craft the Hits. First Edition. San Francisco: Backbeat Books

Senior, Mike 2011. Mixing. – Secrets For the Small Studio. First Edition. London: Focal Press

The Daily Adventures of Mixerman, Mixerman, Mixerman Publishes, 2018

Izhaki, Roey 2008. Mixing Audio. – Concepts, Practices and Tools. First Edition. London: Elsevier, Focal Press

Why You Hear What You Hear: An Experiential Approach to Sound, Music, and Psychoacoustics by Eric J. Heller, Princeton University Press, 2013.

The Creative Act: A Way of Being, Rick Rubin, Penguin Press, 2023.

In the Studio, Rick Rubin, ECW Press, 2009.

Podcasts

Mixing Music / Music Production, Audio Engineering & Music Business

Tape Notes

And The Writer Is...

Live With Matt Rad

Broken Record

The Studio Experience Podcast With Adam Chamberlain & Joseph Chudky

The Attack & Release Show

Conversations

Agartha Podcast

Joe Carrell

Authors of the course description

José Diogo Carvalho Gomes Neves

HMP060-2/2026

Semester content

- acoustic vs electronic: mixing acoustic instruments (drums, strings, pianos, etc) vs mixing electronic VST, synths, pads
- noise-based instruments, samples
- plugins
- analog hardware
- low frequency control
- summing, converters clipping
- saturation vs drive
- tape, tubes and tape emulations;
- color, tone, timber, presence, texture, harmonics and character
- FXs: modulation effects, chorus, phasers, flangers, reverbs delays, echo, tape echo, tape delay, etc
- transient management

Semester assessment methods

All lessons follow a practical methodology, including a weekly mixing assignment/homework, where each student presents a mix of their own choosing. This course is assessed through a variety of homework,

exercises, including practical exams and submission of course work, and projects.

Semester assessment criteria

51%-60% of the credits = sufficient "E"
61%-70% of the credits = satisfactory "D"
71%-80% of the credits = good "C"
81%-90% of the credits = very good "B"
91%-100% of the credits = excellent "A"

Semester reading material / repertoire

Massey, Howard 2000. Behind The Glass. – Top Recorded Producers Tell How They Craft the Hits. First Edition. San Francisco: Backbeat Books
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