

Sound That Moves

How Ole Red Nashville Delivers Unforgettable Musical Moments

Ole Red Nashville is more than a bar—it's a four-story music venue in the heart of Music City, where nightly performances and marquee events push the limits of live sound. In a city filled with sonic competition, Ole Red's audio team rises to the challenge with quick reflexes, a streamlined workflow, and tight coordination that keeps the music moving and the experience unforgettable.

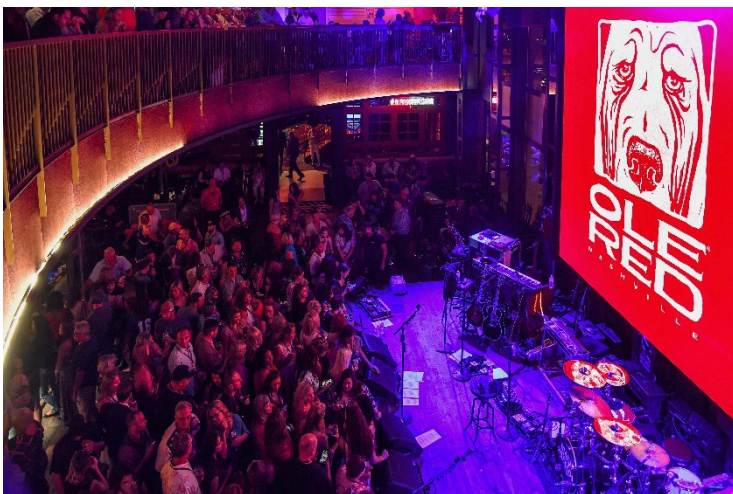
In the heart of Nashville's Broadway, where music spills out of every doorway and neon lights pulse to the rhythm of live bands, Ole Red stands out—not just for its multi-level layout or rooftop stage, but for the immersive audio experience it delivers night after night. At the helm is Matthew Cox, a musician-turned-production manager whose deep understanding of performance shapes every mix.



Ole Red Nashville, Tennessee Courtesy of Opry Entertainment Group

"I've been a musician for as long as I can remember," says Cox, who grew up playing violin and piano before studying music composition. "When I'm mixing monitors, I imagine what I'd want to hear if I were performing—clarity, balance, and a sense of space."

That performer's mindset is central to Ole Red's approach. Whether it's a solo acoustic set on the rooftop or a full band rocking the main stage, the goal is the same: to make the music feel alive for the audience. "We're not just pushing sound," Cox explains. "We're creating an experience. The audience should feel every note, every lyric, like they're part of the performance."



Main Stage & Mezzanine Courtesy of Opry Entertainment Group

A Venue built for Musical Discovery

Ole Red Nashville is more than a bar—it's a four-story music venue with distinct performance zones. "The rooftop has its own stage, the third floor is an event space, and the first floor and mezzanine share the main stage," Cox says. "Each space has its own vibe, and we tailor the audio setup to match."

The rooftop is intimate and open-air—ideal for acoustic sets and sunset performances. "We use a TF-RACK unit up there," Cox explains. "Due to limited space, we mix entirely from a tablet. You're walking the space, adjusting EQ and levels in real time. You have to be quick and intuitive – there's no console to lean on, just your ears and your hands."

Mixing for the Moment

Cox's team uses a flexible console setup to adapt quickly to different acts and genres. "We run a festival patch for house operations," he explains. "It accounts for track lines, utility instruments, and we double-patch channels so we can EQ and compress separately for front of house and monitors."

This setup ensures that each performer hears exactly what they need—and that the audience gets a mix that's rich, dynamic, and emotionally resonant. "Musicians always comment on how good it sounds here," Cox says. "They say they can hear more in our venue than anywhere else downtown."

National Acts: High-Stakes Sound

The audio team shines brightest during high-pressure events and festivals like Ole Red on the Rise that draw national acts. To keep pace, Cox runs separate front of house and monitor boards. "We run two consoles with separate Rio racks for independent head amp control and use a streamlined patching system. Guest engineers can jump in during line check, and our house engineers assist in real time. It's fast, and it works."

DM7: Workflow That Keeps the Music Moving

Yamaha DM7 digital mixing console has become a cornerstone of Ole Red's workflow. "It allows us to handle everything from Ole Red on the Rise to national act buyouts," Cox says. "Two people, can work on the board at the same time—one adjusting EQ the other compression or panning. That flexibility is game-changing."



Matthew Cox, Joey McCarrick and Stephanie Marin Photography K. Anzakdua

Cox also appreciates the layout and customization. "We added the extra wing for more user-defined keys," he says. "We've mapped out banks for wedge mixes, in-ear mixes, talkbacks, and shout boxes. It's fast and intuitive."

Guest engineers benefit too. "We keep the fader layers linked so they don't get confused between front of house and monitor layers," Cox says. "No board tape needed. We just show them the buttons, and they're good to go."

Where Sound Becomes More Than a Memory

In a city where music is everywhere, Ole Red stands out for its clarity, consistency, and care. "We're not just another bar," Cox says. "We're a place where artists can sound their best—and where audiences can really feel the music."

Whether it's a rising star's album release or a surprise set from a stadium act, Ole Red delivers sound that moves. And behind it all is a team that understands that great audio isn't just technical—it's emotional.

"When the mix is right," Cox says, "the music hits harder. The crowd gets louder. And people walk away with more than just a memory—they walk away with a feeling."