

1 [0:00:00.0] 30, [0:00:14.5] 49  
2 Thanks for coming out. This is crazy. There are a lot of people here. Um, so I'm Andrew Scheps.

3 [0:00:15.1] 29, [0:00:21.5] 39  
4 Um, when I first started doing these presentations for Waves, one of the things that made me want to do them even more, was

5 [0:00:21.6] 70, [0:00:26.1] 29  
6 when I was discussing, well, what am I going to actually talk about(?) expecting them to say: well,

7 30, [0:00:28.8] 59  
8 we'd like you to, you know, touch on this set of plugins,

9 59, [0:00:31.2] 29  
10 that's just coming out. And they said, we don't care,

11 [0:00:31.3] 00, [0:00:36.5] 99  
12 talk about anything you want to talk about. And if you use some Wave stuff that'd be great, because we're sponsoring.

13 [0:00:36.6] 00, [0:00:39.6] 60  
14 But they really are just sponsoring a chance for me to

15 [0:00:39.9] 40, [0:00:43.3] 20  
16 get up in front of a bunch of people and talk about what I do.

17 [0:00:43.9] 89, [0:00:45.9] 89  
18 Which is fun, so

19 [0:00:46.0] 90, [0:00:52.7] 09  
20 what I've brought is a song that I produced for a band from Oakland called Audrey Sessions.

21 [0:00:53.5] 00, [0:00:56.2] 50  
22 Um, we recorded this probably three years ago now and

23 [0:00:57.5] 50, [0:01:03.8] 40  
24 what I'm going to do is sort of deconstruct it from a production aspect and also a mixing aspect and then

25 [0:01:04.4] 20, [0:01:07.6] 19  
26 your questions are really going to get down into the nitty-gritty of, oh, hey,

27 19, [0:01:11.0] 99  
28 how do you do this and how do you do that, but I wanted to go sort of broader strokes.

29 [0:01:12.2] 20, [0:01:16.9] 19  
30 Um, because it's very hard to talk about production. What is producing a song. And

31 [0:01:17.5] 00, [0:01:20.8] 19  
32 this is a really simple song, it's a four piece band,

33 [0:01:21.3] 40, [0:01:23.8] 20  
34 it was recorded live and then there's some overdubs.

35 20, [0:01:25.7] 50  
36 So, it's a really easy

37 50, [0:01:32.5] 80  
38 way to see like how we decided to build this song up and why we decided to put things on, that we did. So,

39 [0:01:33.3] 69, [0:01:38.3] 39  
40 Pro Tools has been a little cranky today, so hopefully it won't stop in the middle

and tell me there's stuff wrong, but

41 [0:01:38.8] 90, [0:01:41.2] 79  
42 if you bear with me for about four minutes

43 80, [0:01:45.5] 99  
44 [so] I'm going to play the song through and then we'll take it back to its most  
basic

45 [0:01:46.4] 20, [0:01:48.2] 10  
46 components, and then start building it back [up]

47 10, [0:01:52.8] 60  
48 And I'll talk [about] production and mix at the same time and I'm probably going  
to forget things, so

49 [0:01:53.4] 09, [0:01:54.6] 10  
50 definitely circle back around

51 10, [0:01:59.1] 89  
52 When we get to the questions if there's stuff that you kind of saw but didn't know  
what it was or anything like that

53 [0:01:59.4] 39, [0:02:01.4] 39  
54 So the song goes like this

55 [0:02:44.8] 19, [0:02:46.8] 19  
56 [you]

57 [0:03:19.5] 40, [0:03:25.3] 79  
58 Is too Easy Cindy?

59 [0:03:30.5] 10, [0:03:32.5] 10  
60 you

61 [0:03:45.1] 60, [0:03:47.1] 60  
62 to me

63 [0:05:26.6] 30, [0:05:34.6] 00  
64 Okay, so that song pretty straight ahead kind of rock song you've got an intro  
then you've got a verse chorus verse

65 00, [0:05:36.1] 10  
66 Chorus Bridge Chorus

67 10, [0:05:38.4] 70  
68 and you're done pretty straight ahead, so

69 [0:05:39.1] 10, [0:05:40.4] 79  
70 The way we recorded it

71 79, [0:05:45.9] 69  
72 We recorded live in a studio very fortunate that first of all we could get into a  
studio for a day

73 70, [0:05:52.5] 70  
74 That was big enough for the whole band to play and also incredibly fortunate  
that the band could actually play their instruments

75 70, [0:05:59.4] 99  
76 That's a good start when you're trying to track a band live so what I'm going to  
do is [get] rid of all the overdubs

77 [0:06:00.7] 10, [0:06:02.7] 10  
78 Just mute them

79 [0:06:03.4] 10, [0:06:06.3] 99  
80 So we tracked a drum kit kind of standard

81 [0:06:06.6] 50, [0:06:10.9] 89  
82 Miking I left most of the mics split out because we had to work really really fast

83 90, [0:06:16.9] 60  
84 So I didn't want to combine microphones because if one breaks, and it screws up the track you're combining the microphones, too

85 60, [0:06:18.8] 49  
86 Well, then you don't have anything anymore

87 49, [0:06:24.4] 89  
88 So a little bit more spread out than it would normally be but you can see just close mics on

89 [0:06:25.4] 90, [0:06:28.5] 10  
90 the Kick the Snare the [Hat] overheads ride

91 [0:06:29.3] 89, [0:06:32.5] 59  
92 We were working in a studio that had a pretty good sounding room

93 60, [0:06:35.3] 49  
94 So I put up a few different room mics because they just sounded fun

95 [0:06:36.1] 39, [0:06:40.3] 89  
96 The toms are here and rather than put gates on them

97 89, [0:06:42.7] 59  
98 They were making lots of noise, so I just chopped them up

99 60, [0:06:43.7] 50  
100 So whenever he hits the Tom

101 50, [0:06:45.3] 10  
102 So I let the audio be there

103 10, [0:06:48.7] 89  
104 And I got rid of it when I didn't it just helps clean up the drum sound sometimes

105 [0:06:48.9] 19, [0:06:50.1] 10  
106 I do that sometimes

107 10, [0:06:57.0] 99  
108 I [don't] just depends on how the [drums] sound and how the song sounds and then there's this track then here called crush

109 [0:06:57.8] 89, [0:07:03.6] 09  
110 which basically I just take a send from the kick and the snare mics into a compressor and

111 [0:07:04.1] 90, [0:07:09.9] 40  
112 compress the bejesus out of it and track that on another track because it just helps the drum sound a little more mixed while you're

113 40, [0:07:13.7] 49  
114 Tracking so it's a lot more fun to play too for the other guys in the band

115 [0:07:14.7] 80, [0:07:16.7] 80  
116 Then down here. We've got the bass

117 [0:07:17.0] 60, [0:07:22.7] 20  
118 It's on three tracks because we brought two bass amps because we actually did five songs in two days so we had to move really

119 20, [0:07:23.2] 29  
120 really quickly

121 29, [0:07:27.0] 38

122 And I just wanted to be flexible without having to spend a lot of time on each  
song

123 [0:07:27.3] 20, [0:07:28.9] 09  
124 So we had an Svt

125 09, [0:07:33.7] 59  
126 And a [b] 15 so it's sort of two very different bass sounds with the amps and  
then a dl track

127 [0:07:33.9] 19, [0:07:35.9] 19  
128 Sets your three tracks a bass

129 [0:07:36.0] 70, [0:07:36.5] 90  
130 uh

131 90, [0:07:37.5] 50  
132 we have the

133 50, [0:07:43.3] 59  
134 Ryan Guitar Track and the Mike guitar track that would be for Ryan and Mike  
who play guitar in the band each one of them

135 60, [0:07:47.2] 89  
136 Got their own track and then the vocal and that was it this vocal

137 [0:07:48.0] 20, [0:07:54.3] 39  
138 probably, I don't know about half of it is actually the tracking vocal and we would  
have used more except that he hadn't finished the

139 40, [0:07:59.2] 00  
140 Lyrics, so it would have been kind of mumbling in the choruses if [we'd] kept it,  
but a lot of it is live

141 [0:07:59.5] 10, [0:08:02.7] 40  
142 So and you can see from the drums and the bass

143 [0:08:03.2] 90, [0:08:06.9] 39  
144 That it's actually just two takes stitched together, and there's no editing

145 [0:08:07.2] 50, [0:08:10.0] 29  
146 So I got very lucky that the band could actually play

147 30, [0:08:12.9] 70  
148 I think this is probably take six

149 70, [0:08:16.8] 69  
150 and then take seven and the only reason we had to cut them [together] is  
because

151 [0:08:16.9] 40, [0:08:20.1] 10  
152 halfway through takes six the drummer broke a stick and

153 [0:08:20.9] 00, [0:08:25.0] 60  
154 instead of stopping and or picking up a stick he just finished the song with half a  
stick and

155 [0:08:25.1] 90, [0:08:29.7] 10  
156 It didn't sound quite so good, so then we went back and just picked it up from  
the end

157 [0:08:30.6] 50, [0:08:35.3] 80  
158 [and] at the very end of the drum track so you can actually hear him moaning  
because at that point he had to put his

159 80, [0:08:38.2] 00  
160 Hands in ice because it just he'd been playing so hard

161 [0:08:38.5] 70, [0:08:44.7] 70  
162 For so long because we actually did [our] pre-production the same day as the recording so we've been playing the song for I don't know

163 70, [0:08:50.1] 69  
164 Four hours straight at this point, so to have it sound fresh at the end of that was actually a really good bonus

165 [0:08:50.2] 70, [0:08:52.2] 70  
166 So really quickly

167 [0:08:52.3] 10, [0:08:55.9] 89  
168 I'll just play a little bit of the verse and the [Chorus]

169 [0:08:56.6] 30, [0:08:58.6] 30  
170 without any of the overdose

171 [0:09:32.5] 60, [0:09:34.2] 60  
172 So it sounds like [the] four-Piece band

173 60, [0:09:40.0] 49  
174 I mean, I still like [it], and that's why we decided to record the song because that's all we ever heard in rehearsals was that

175 [0:09:41.1] 10, [0:09:44.2] 79  
176 [so] what I wanted to do is kind of go through all of the overdubs

177 79, [0:09:46.7] 99  
178 We did and talk about what why did we even bother?

179 [0:09:47.4] 10, [0:09:51.3] 00  
180 So the first overdub that we did are these two shaker tracks?

181 [0:09:51.7] 30, [0:09:58.6] 80  
182 where we loved the song starting with just the guitar and then the drums and the vocal coming in at the same time and

183 [0:09:58.9] 90, [0:10:04.5] 60  
184 The drums sounding a little bit tribal, but they just felt a little too dry there

185 60, [0:10:06.5] 70  
186 Just there wasn't anything special about him

187 70, [0:10:12.2] 39  
188 So we looked around and found every bit of percussion that there was in the studio which there are probably eight

189 [0:10:12.3] 39, [0:10:18.1] 48  
190 Tambourines and six shakers and some huge shek arrays and things like that and the whole band just went out into the studio and

191 [0:10:18.4] 90, [0:10:20.0] 20  
192 we all

193 20, [0:10:22.1] 09  
194 Just for the entire length of the Chorus

195 [0:10:25.9] 59, [0:10:29.0] 09  
196 Did that and then we did it again?

197 [0:10:30.2] 50, [0:10:35.2] 19  
198 So we had two of them just to make a stereo kind of noisy track thing

199 [0:10:35.8] 60, [0:10:42.3] 90  
200 But the difference [of] having that in the verse and not having in the verse is actually kind of big so here's without

201 [0:10:51.6] 70, [0:10:53.6] 70

202 I

203 [0:10:53.9] 30, [0:10:55.8] 40  
 204 Don't know how easy it is to hear in this room

205 40, [0:10:59.2] 30  
 206 And I can solo up just the drums and you can hear the difference a little better

207 [0:11:00.8] 60, [0:11:06.5] 50  
 208 It doesn't you don't necessarily say wow there are a bunch of shakers on that track it almost sounds like

209 [0:11:06.9] 20, [0:11:11.8] 89  
 210 The kid is just making a lot more noise. It just seems to be a lot more going on, but it's not

211 [0:11:12.9] 20, [0:11:14.9] 20  
 212 It's a stick out as its own thing

213 [0:11:18.0] 50, [0:11:21.7] 00  
 214 almost sounds like part the hi-hat or something like that, but without

215 [0:11:24.2] 60, [0:11:29.0] 19  
 216 It was a little flat so that achieved what we were trying to do in the versus just get a little more motion

217 [0:11:30.3] 80, [0:11:36.1] 59  
 218 So that was a good thing to do then halfway through the verse where the vocal changed

219 [0:11:37.6] 70, [0:11:41.0] 50  
 220 Both the singer and I almost simultaneously said oh

221 50, [0:11:43.5] 39  
 222 I hear this thing where we [actually] add the Tom's

223 [0:11:44.0] 00, [0:11:47.9] 19  
 224 Playing a rhythm and we thought that we were both talking about the same part

225 20, [0:11:52.0] 60  
 226 But it turned out we were talking about two completely different parts, so he went out and played his part

227 70, [0:11:56.3] 20  
 228 [I] said well no, but that's not [what] [I] was hearing, so let me go out and play my part

229 20, [0:12:02.2] 59  
 230 And then we just kept them both. So they're both really simple just to hit parts

231 60, [0:12:06.6] 40  
 232 Which if they're so load up sound the same because [the] rhythm is the same, but they're offset

233 [0:12:08.5] 70, [0:12:10.8] 69  
 234 So just sticks on the Tom's

235 [0:12:18.4] 10, [0:12:23.6] 80  
 236 And obviously that's been compressed and things like that, but when you add that here

237 80, [0:12:26.3] 80  
 238 I've just [let's] solo up again because this room is a little splashy

239 80, [0:12:31.1] 19  
 240 It's kind of hard to hear things. So you'll hear those guys come in [halfway] through the verse

241 [0:12:46.2] 80, [0:12:52.0] 89  
242 So a little more tribal fun so basically what we're trying to do is just make the  
verse a little more exciting at the beginning

243 90, [0:12:57.4] 59  
244 And then really step up halfway through because otherwise it started to feel like  
it was just taking too long so our motivation

245 [0:12:57.5] 90, [0:13:00.4] 59  
246 was to just make us not get bored and

247 [0:13:01.0] 40, [0:13:07.4] 50  
248 Then what it ended up being in terms of the verses was percussion whether it  
be tom's or shakers something like that

249 [0:13:07.8] 20, [0:13:14.0] 80  
250 So then we got to the chorus and like wow of course sure sounds like there's  
nothing going on now

251 80, [0:13:16.3] 30  
252 Especially because the verse sounds so cool

253 [0:13:16.9] 10, [0:13:22.3] 00  
254 So the way we decided to build up the chorus was in a much more [straight-  
ahead] way

255 [0:13:22.8] 50, [0:13:25.5] 09  
256 Just adding a guitar because [originally]

257 [0:13:26.0] 30, [0:13:28.0] 30  
258 Ryan's guitar would come in in the Chorus

259 [0:13:35.3] 90, [0:13:42.3] 69  
260 So he's scraping through the birds to give us a little more promotion and here's  
the forest

261 [0:13:49.3] 39, [0:13:50.6] 60  
262 guitar

263 60, [0:13:56.4] 69  
264 But it wasn't enough all of a sudden the chorus sounded small, so you know  
what do you do you [just] play another guitar?

265 70, [0:13:59.4] 10  
266 That's simple. So we just doubled the rhythm guitars

267 10, [0:13:59.9] 30  
268 so

269 30, [0:14:05.8] 90  
270 Now this rhythm guitar which had been a real feature of the song being all by  
itself in one speaker because that's the way that

271 90, [0:14:11.5] 59  
272 Song started and there was never anything on the other side to balance it all of  
a sudden exploded into the other speaker

273 [0:14:17.8] 10, [0:14:23.1] 40  
274 So that helped the chorus start to sound bigger, so we felt like [okay]? Well now  
we're getting somewhere

275 [0:14:41.4] 60, [0:14:44.2] 39  
276 So it's starting to sound a little bit [more] like a song to us

277 [0:14:44.3] 40, [0:14:49.0] 40  
278 Anyway, you guys might have liked it without all this stuff. I don't know but for  
us. This was like okay now

279 40, [0:14:51.0] 40  
 280 We're getting some shape to the song

281 [0:14:51.5] 70, [0:14:57.3] 79  
 282 [so] then let's go through some of the vocals stuff that happened because this was actually pretty cool the

283 [0:14:58.0] 80, [0:15:02.5] 40  
 284 Chorus background vocals was something that we always thought we were going to do where

285 [0:15:02.8] 80, [0:15:08.5] 10  
 286 basically because of the way the melody works in the chorus you [have] kind of an a melody and

287 [0:15:08.8] 20, [0:15:10.8] 20  
 288 A be mounted melody you get this

289 [0:15:24.9] 90, [0:15:26.9] 99  
 290 and then that repeats basically

291 [0:15:27.6] 40, [0:15:29.6] 40  
 292 so we always knew well let's

293 [0:15:29.8] 60, [0:15:31.2] 70  
 294 double that

295 70, [0:15:36.2] 40  
 296 Chorus a melody, and then we'll have that melody again underneath the B

297 40, [0:15:42.5] 09  
 298 Melody because that's kind of the hook of the [chords] is the guitar and [that] one line and that turns the vocal

299 [0:15:42.7] 60, [0:15:43.6] 60  
 300 almost more

301 60, [0:15:48.1] 19  
 302 into a verse vocal in the b part of the [chords] if that makes any sense he gets to tell a little more of the

303 20, [0:15:48.6] 40  
 304 Story

305 40, [0:15:51.6] 29  
 306 but not have to worry about carrying the melody of the chorus and

307 [0:15:51.8] 80, [0:15:55.9] 50  
 308 we thought we were going to do this with tons of harmonies and was going to be huge and

309 [0:15:56.1] 70, [0:16:02.3] 69  
 310 Every time we tried any harmonies at all it sounded horrible, so [we] ended up just doubling that main melody

311 [0:16:18.6] 50, [0:16:23.2] 89  
 312 So it sort of harmonizes with the lead vocal and that gave us all of the kind of depth

313 90, [0:16:27.4] 90  
 314 We needed out of the vocals so now we were starting to really have our shape

315 [0:16:28.2] 50, [0:16:30.4] 00  
 316 But then we get to the end of the chorus

317 [0:16:48.8] 99, [0:16:51.8] 59  
 318 And it was okay, but we were starting [to] think well



319 60, [0:16:53.0] 40  
 320 That's kind of a long  
  
 321 40, [0:16:58.7] 90  
 322 Space to sit around and wait and the band's just sort of kind of doing the same  
 thing as the intro so what can we?  
  
 323 90, [0:17:02.8] 09  
 324 Do to make the chorus last longer because otherwise the chorus ends  
  
 325 09, [0:17:08.7] 19  
 326 And then you hang around for four measures and then the verse starts up  
 again, and it seemed a little bit too obvious  
  
 327 [0:17:09.0] 29, [0:17:14.4] 49  
 328 So we tried extra guitar lines and all kinds of stuff, and then finally we decided  
 well  
  
 329 49, [0:17:17.9] 59  
 330 Let's do it with the vocal because the vocal tails off at the end of the course  
  
 331 59, [0:17:20.5] 09  
 332 He's always holding a long note at the end of each Chorus  
  
 333 [0:17:21.0] 29, [0:17:23.0] 29  
 334 So what I did  
  
 335 [0:17:28.4] 39, [0:17:31.2] 19  
 336 So I just made a copy of the vocal  
  
 337 [0:17:32.5] 80, [0:17:38.4] 80  
 338 And of course the first plug-in I'm going to actually talk about is not a Waves  
 plug-in but don't worry about it  
  
 339 80, [0:17:40.2] 30  
 340 We're getting to all the Waves stuff, too  
  
 341 30, [0:17:45.1] 10  
 342 So what I wanted to do was make it sound like he soared off a cliff literally  
  
 343 10, [0:17:49.6] 69  
 344 I mean that's mean when I am producing stuff these the sort of things  
  
 345 69, [0:17:57.5] 28  
 346 I think about it's always in terms of a visual or a width or a size [or] a depth or  
  
 347 [0:17:57.9] 60, [0:18:02.2] 10  
 348 The feeling of something and I wanted the feelings like if you go to those Imax  
 movies  
  
 349 10, [0:18:04.6] 40  
 350 And they hang glide you off a cliff and that like  
  
 351 [0:18:05.5] 20, [0:18:08.4] 79  
 352 Where all of a sudden you realize that you're up in the air?  
  
 353 80, [0:18:10.1] 59  
 354 And you're soaring and you're going to be there for a while  
  
 355 59, [0:18:15.0] 49  
 356 so [we] just at the very end of each line [of] the chorus copied it down to another  
 track and brought out a trusty old DVerb.  
  
 357 [0:18:18.3] Which many of you may recognize?  
 358 But what I did when I actually tried to do this with better sounding reverbs.  
 359 And it didn't work you need a really crappy sounding reverb for this to work.  
 360 Because what you're going to what I wanted to do was take that vocal put it into  
 the reverb and catch it and then hold.

361 It as long as I wanted to so I needed a reverb first of all that had instead of for  
 the reverb time being [oh].  
 362 I could have eight seconds.  
 363 It needed to be five million seconds long.  
 364 Because I could hold it as long as I wanted to hold it and then I can dump it  
 when I want to.  
 365 [0:18:52.2] D-Verb goes up to infinity.  
 366 So that was enough. I figured I was good. ..  
 367 [0:18:59.3] So infinity is pretty close to 85 billion or whatever it was that I said,  
 so then what I'm doing is I actually automate the reverb time so that voca fades  
 up into this reverb.  
 368 And then the reverb is really long and then I just take the reverb time down  
 when I want to get rid of it. Because ..  
 369 The verse is starting so on its own.  
 370 It sounds like this.  
 371 We're sounding reverb you've ever heard but it's kind of cool.  
  
 372 50, [0:19:37.1] 59  
 373 It turns it into more of a keyboard part or something it  
  
 374 [0:19:37.3] 20, [0:19:42.4] 39  
 375 But when you put it with the vocal it really just sounds like you've thrown them  
 off a cliff  
  
 376 [0:19:42.9] 90, [0:19:44.9] 90  
 377 in a good way  
  
 378 [0:19:46.2] 30, [0:19:48.2] 30  
 379 and  
  
 380 [0:19:50.8] 20, [0:19:56.3] 89  
 381 [that] can make [really] must sit and then disappear, so in the track  
  
 382 [0:20:08.0] 59, [0:20:10.7] 79  
 383 So you get this chorus extending over that?  
  
 384 [0:20:12.1] 40, [0:20:13.3] 40  
 385 reintroduce  
  
 386 40, [0:20:18.4] 00  
 387 And it makes you sort of refocus [yourself] at the verse instead of you're just  
 kind of hanging around waiting for the verse to start  
  
 388 00, [0:20:20.3] 60  
 389 So we're very very pleased with ourselves  
  
 390 60, [0:20:23.4] 10  
 391 When that happened and we do that again  
  
 392 [0:20:24.1] 40, [0:20:29.8] 90  
 393 going into the bridge and then at the end you can [see] I actually do go up to the  
 infinite because I don't know if  
  
 394 90, [0:20:33.8] 19  
 395 You noticed we listen to the mix that note holds all the way past the end of the  
 song  
  
 396 [0:20:53.2] 30, [0:21:00.3] 90  
 397 It's still floating and then I think I got sick of him right about here and turn them  
 on  
  
 398 [0:21:01.7] 80, [0:21:05.9] 10  
 399 And right after that is where you hear the drummer crying because we made  
 him play it some more  
  
 400 [0:21:06.5] 50, [0:21:14.4] 89  
 401 okay, so that now [dot] that took care of all of our sort of needs to give the song  
 some shape we thought and

402 90, [0:21:21.5] 40  
 403 That's where we left kind of the instruments, and then we decided we wanted to  
 do a little more with the vocals  
  
 404 [0:21:23.5] 30, [0:21:30.2] 69  
 405 So what we did the song itself is a very happy happy or hopeful sounding song  
 about  
  
 406 [0:21:30.8] 20, [0:21:32.8] 20  
 407 very Sad things  
  
 408 [0:21:32.9] 20, [0:21:35.6] 70  
 409 so we wanted to put a little bit of the  
  
 410 [0:21:36.4] 30, [0:21:43.2] 89  
 411 Feeling of not danger, but just a little something a little bit off in the song as well,  
 that would sort of  
  
 412 [0:21:43.8] 70, [0:21:48.4] 49  
 413 Play off of what we were doing with those shakers so it's something that [just]  
 sort of hangs out in the back  
  
 414 [0:21:48.7] 30, [0:21:55.8] 29  
 415 But it'll tickle your ears especially in headphones. So what we decided to do was  
 to whisper some of the lyrics  
  
 416 [0:21:57.8] 80, [0:22:03.3] 59  
 417 From the verse, and then we also, I think did a third track of the same thing  
 through a bullet microphone  
  
 418 60, [0:22:08.5] 20  
 419 Which is just a [super-low] [fie] microphone into a guitar amp, so it's just little  
 distorted whispery vocals  
  
 420 [0:22:11.9] 80, [0:22:13.2] 40  
 421 [okay]  
  
 422 40, [0:22:15.0] 70  
 423 so the whispering  
  
 424 70, [0:22:22.3] 50  
 425 is just this little vamping new thing that acts like percussion when you put it in  
 the song I  
  
 426 [0:22:24.7] 60, [0:22:26.7] 60  
 427 Don't know if you'll hear it that way  
  
 428 [0:22:41.3] 60, [0:22:45.0] 99  
 429 So it's acting sort of like an extra shaker part that comes in with those  
  
 430 [0:22:45.1] 69, [0:22:52.8] 69  
 431 Tom's but it's the vocal and it really propels the verse through and then the  
 bullet Mike was just a way to double the vocal  
  
 432 70, [0:22:54.0] 20  
 433 in  
  
 434 20, [0:22:58.3] 59  
 435 The verse without it sounding like two voices because it's very low Fi  
  
 436 [0:22:58.7] 00, [0:23:04.1] 79  
 437 And I'm you can tell how well I know cuz I'd completely forgotten that. That's  
 what he did, but here  
  
 438 [0:23:08.3] 60, [0:23:13.8] 99  
 439 So just really low fine distorted and fun, but it just makes the vocal sound bigger

440 99, [0:23:17.4] 69  
 441 But without it sounding like two voices because that just didn't sound right  
  
 442 70, [0:23:22.0] 00  
 443 We really wanted to focus on one single voice being the storyteller for the song  
  
 444 [0:23:23.0] 00, [0:23:25.0] 00  
 445 So when you put all of that together?  
  
 446 [0:23:29.3] 30, [0:23:32.8] 60  
 447 if you just try and focus on the vocals now and the percussion  
  
 448 [0:24:02.6] 10, [0:24:04.2] 50  
 449 So again we were very pleased with ourselves  
  
 450 50, [0:24:09.4] 10  
 451 [I] don't know we thought all that helped it just kind of starts a little motor halfway through the verse  
  
 452 10, [0:24:11.6] 29  
 453 But you don't necessarily know what it is. We did  
  
 454 30, [0:24:13.4] 40  
 455 We wanted all of these things to be  
  
 456 40, [0:24:17.5] 99  
 457 Subtle we didn't want to put the be back [and] subtle and say we're making a song bigger now  
  
 458 [0:24:18.0] 60, [0:24:23.2] 69  
 459 Just all you need to do is listen to the [guitar] and the vocal but you get the feeling that the song is getting bigger  
  
 460 70, [0:24:23.6] 70  
 461 or  
  
 462 70, [0:24:24.2] 40  
 463 moving  
  
 464 40, [0:24:29.2] 40  
 465 faster and more stuff is happening and then it opens up into the chorus and then it soars off the cliff at the end of  
  
 466 40, [0:24:32.4] 79  
 467 The Chorus and then you zip back down to the verse and then the verse does the same thing again  
  
 468 [0:24:33.1] 80, [0:24:35.1] 80  
 469 [and] then in the bridge  
  
 470 [0:24:35.7] 90, [0:24:37.9] 09  
 471 which used to be the intro of the song and  
  
 472 [0:24:38.6] 70, [0:24:43.4] 89  
 473 Fortunately we decided to get rid of it from the intro, so it becomes sort of just a break in the middle  
  
 474 [0:24:44.7] 90, [0:24:49.6] 39  
 475 we have the same Tom overdubs that were in the verse come back in and  
  
 476 [0:24:50.3] 70, [0:24:56.5] 40  
 477 Then the only other thing we add is some harmony guitars to the guitar line that goes [through] the verse  
  
 478 [0:25:14.3] 20, [0:25:16.3] 20  
 479 Just a [nice]  
  
 480 [0:25:18.6] 79, [0:25:21.0] 99

481 [guitars] more sounding like there's [a] bigger version

482 [0:25:21.4] 09, [0:25:26.9] 19

483 And then there it jumps up another [Op] if we start hearing the second guitar

484 [0:25:30.4] 19, [0:25:35.8] 49

485 And I think the bridge is why the drummer was crying at the end because I kept telling him no man

486 50, [0:25:41.0] 69

487 When I Keith moon who if you know Keith moon he set things on fire, and then played like crazy

488 70, [0:25:46.2] 30

489 And you [can't] quite understand how he could play that much and not fall [over] the end of every song

490 30, [0:25:48.5] 39

491 but it was all about trying to create a lot of

492 [0:25:48.6] 40, [0:25:52.0] 19

493 excitement with a lot of the Tom fills in the the bridge of this song

494 [0:25:52.1] 49, [0:25:57.7] 49

495 So that's pretty much everything that's on the song that we did as a band

496 [0:25:58.6] 30, [0:26:02.9] 09

497 then the only other thing was when I started mixing the song I

498 [0:26:03.7] 30, [0:26:06.7] 19

499 Felt like well all the stuff. We did was really good, but we still

500 [0:26:07.3] 30, [0:26:14.4] 60

501 Weren't achieving what we wanted in the [choruses] the chorus would hit and it kind of went big this way because we added that [extra]

502 60, [0:26:15.7] 60

503 guitar

504 60, [0:26:17.7] 10

505 But it didn't go this way

506 10, [0:26:23.1] 89

507 It almost felt like it was coming down a little bit because we had all of these extra vocals at the end of the verse

508 90, [0:26:28.8] 30

509 And all the shakers and all that stuff would go away and all of a sudden you're left with one vocal and a double background

510 30, [0:26:31.5] 00

511 Vocal so here's going into the chorus

512 [0:26:42.0] 80, [0:26:42.9] 00

513 and

514 00, [0:26:44.9] 00

515 so I wanted to lift it and

516 [0:26:45.5] 10, [0:26:48.2] 29

517 Purely by just screwing around with a bunch of different things

518 30, [0:26:54.9] 20

519 I finally decided [well], try putting a mellotron choir on there, and it's either a one note or a two note part. It's very simple

520 [0:26:55.8] 90, [0:26:57.8] 90

521 but

522 [0:27:10.8] 90, [0:27:12.8] 90  
523 Of strings not far. I live

524 [0:27:15.7] 89, [0:27:20.8] 59  
525 And what that seemed to do. I mean sometimes talking about this one of my favorite quotes

526 60, [0:27:25.5] 99  
527 And I it's been attributed to frank zapp. I don't know if it's true, but talking about music is like dancing about architecture

528 [0:27:26.1] 49, [0:27:28.1] 00  
529 [it's] all completely meaningless

530 00, [0:27:30.5] 49  
531 But what it seemed to do for us?

532 [0:27:30.8] 60, [0:27:36.6] 39  
533 Was take that off the cliff vocal and kind of carry it through the course and almost lift it up even higher so he's [soaring]

534 39, [0:27:40.5] 99  
535 Off the cliff and then he's still there through the course without actually having to [have] him sing

536 [0:27:41.1] 20, [0:27:43.3] 29  
537 So that completed sort of the musical

538 [0:27:44.7] 79, [0:27:46.7] 79  
539 genesis of this song

540 [0:27:46.9] 40, [0:27:53.1] 69  
541 [now] I'll get a little [more] technical and talk about how you're hearing it right now in terms of this mix now

542 [0:27:53.5] 39, [0:27:58.6] 89  
543 [originally] I mix this song on a neve console a very fortunate to be able to do that

544 90, [0:28:00.8] 50  
545 So it was all split out on lots of different faders

546 [0:28:01.3] 40, [0:28:06.0] 39  
547 but what I wanted to do when I first put this together was to start by

548 [0:28:06.4] 40, [0:28:10.1] 49  
549 Trying to do basically a recall of that mix

550 [0:28:10.3] 09, [0:28:14.5] 89  
551 But using plugins instead so the first thing I did was get

552 [0:28:15.2] 60, [0:28:17.2] 60  
553 the waves [ve]

554 [0:28:17.5] 10, [0:28:18.6] 79  
555 Q3

556 79, [0:28:22.5] 38  
557 Which is their [three] band neve Eq basically?

558 [0:28:23.1] 20, [0:28:27.6] 39  
559 Because this is exactly the same Eq that's in my console so all of the frequencies

560 [0:28:27.7] 69, [0:28:33.2] 49  
561 [are] the same the character of the Eq is the same and I literally got all the pieces of paper where I had written down

562 60, [0:28:38.5] 59  
563 where all the knobs were when I mix the song I didn't listen to a thing I put an  
Eq on every track and

564 [0:28:38.7] 20, [0:28:43.5] 10  
565 I set the settings the same and I hit play and it was pretty close

566 49, [0:28:48.5] 49  
567 [it] was pretty cool and the way I eq with this sort of Eq is

568 [0:28:49.7] 89, [0:28:54.0] 99  
569 Usually there's some high-pass filter on some things to get rid of some ultra-low

570 [0:28:54.1] 69, [0:28:58.8] 39  
571 Frequencies because that muddies stuff up where you want it like the kick drum  
and [the] bass

572 [0:28:59.0] 90, [0:29:01.6] 30  
573 You really want to have a lot going on all the way at the bottom

574 [0:29:01.9] 40, [0:29:07.7] 20  
575 So if your snare drum and your toms and your guitars all have stuff going on in  
the same frequency range

576 [0:29:08.2] 69, [0:29:11.4] 09  
577 There's a lot of energy down there, and it can get really messy really quickly

578 09, [0:29:18.3] 09  
579 so on most of these Eq's there's probably a high-pass filter which is this knob all  
the way on the left, so

580 [0:29:19.1] 30, [0:29:21.1] 30  
581 [4545]

582 [0:29:21.7] 99, [0:29:27.2] 49  
583 this one all the way up to 160 this is on the shakers to get rid of the thump of all  
the shakers and

584 [0:29:28.1] 59, [0:29:32.4] 09  
585 With this type of Eq where you don't have control over every single parameter

586 10, [0:29:36.9] 69  
587 I tend to do mostly boosting I add the stuff. That sounds good because

588 [0:29:37.6] 40, [0:29:39.2] 00  
589 If you have a more

590 00, [0:29:44.1] 10  
591 An Eq that you have more control over [I] like to look for the stuff that I think  
sounds bad and get rid [of] it

592 10, [0:29:48.7] 29  
593 And leave the rest alone, but with these Eq's it's kind of hard to do that. They're  
very musical

594 30, [0:29:54.9] 69  
595 So when you boost it usually sounds good in the frequency range you're  
boosting, but when you try and get rid of it

596 70, [0:29:55.5] 70  
597 It doesn't do enough

598 70, [0:29:57.5] 70  
599 And you end up taking out way too much

600 [0:29:57.8] 00, [0:30:03.9] 69  
601 To really get the effect you're going for so there's a lot of boosting Eq going on

and it's probably on

602 [0:30:04.6] 10, [0:30:06.9] 40  
603 80% of the tracks in the session

604 [0:30:07.5] 80, [0:30:14.9] 20  
605 And again these settings were taken directly off of the console now another  
plug-in that I

606 [0:30:15.5] 60, [0:30:17.7] 69  
607 Love is this

608 [0:30:18.4] 10, [0:30:25.3] 59  
609 Cramer hls. It's based on the helios input module. Helios was a british console  
manufacturer in the

610 [0:30:25.9] 40, [0:30:31.8] 39  
611 70s early 80s. [I] don't know somewhere back then this is the kind of console

612 40, [0:30:33.8] 40  
613 That was in the remote truck that was used to record

614 [0:30:34.2] 50, [0:30:37.4] 79  
615 some Led zeppelin albums and rolling stones albums and things like that and

616 [0:30:38.3] 30, [0:30:39.4] 70  
617 it's

618 70, [0:30:41.0] 00  
619 Eq

620 00, [0:30:43.0] 00  
621 especially the low-end Eq

622 [0:30:43.5] 20, [0:30:45.5] 20  
623 Sounds nothing like any other

624 [0:30:45.8] 60, [0:30:49.9] 30  
625 Eq I've ever used and I haven't been fortunate enough to work with the  
hardware

626 30, [0:30:52.9] 59  
627 But I'm assured that this is what the hardware does to

628 [0:30:54.5] 60, [0:30:59.6] 79  
629 [see], I don't know if you can hear in this room, but I can just solo up the kick  
drum

630 [0:31:04.4] 30, [0:31:06.4] 30  
631 So that's without

632 [0:31:06.6] 20, [0:31:12.1] 90  
633 So I'm adding some 10 kilohertz, but the special part is the 60 Hertz down here

634 [0:31:13.3] 10, [0:31:15.3] 10  
635 So that's without

636 [0:31:20.1] 50, [0:31:25.5] 40  
637 It's a little hard to hear in this room, but it's a really it's it's hard to describe. It's a  
really compact

638 [0:31:26.4] 50, [0:31:30.5] 80  
639 Aggressive low-end as opposed to being sort of a [booney] wide low-end

640 80, [0:31:35.3] 80  
641 which is what you get with a lot of [Eq's] when you try boosting at the bottom of  
a kick drum and you usually have



642 80, [0:31:39.6] 70  
643 to compensate for that some way with compression or whatever to me this  
sounds like

644 [0:31:41.1] 20, [0:31:46.7] 20  
645 Exactly how I want to boost the kick drum it. [just] the knock of the kick-drum  
[and] the bottom of it without

646 [0:31:47.3] 60, [0:31:50.5] 59  
647 being messy and flabby and really messing with any of the other frequencies

648 60, [0:31:53.2] 89  
649 And then it turns out that the top end on this is great, too

650 [0:31:55.3] 70, [0:31:57.3] 70  
651 What else am [I] doing here?

652 [0:31:57.6] 20, [0:32:05.4] 69  
653 There's obviously the D-verb thing which is good now one thing. I do with a lot  
of my mixing is

654 [0:32:06.9] 20, [0:32:11.0] 20  
655 Parallel compression, I don't know if that phrase make sense to people

656 20, [0:32:11.7] 50  
657 but

658 50, [0:32:17.3] 19  
659 If you think about how you normally use a reverb when you're mixing you might  
have ten different tracks

660 20, [0:32:20.0] 80  
661 And you want to put some reverb on all ten of them

662 80, [0:32:22.1] 20  
663 so you have one reverb set up and

664 [0:32:22.2] 20, [0:32:23.4] 80  
665 then you set up a

666 80, [0:32:28.2] 40  
667 send to send a little bit of this and a little bit of that and a little bit of that over to  
the reverb and

668 40, [0:32:30.2] 40  
669 Then you listen to the reverb

670 60, [0:32:33.9] 69  
671 The way most people use compressors is they put a compressor right on

672 [0:32:34.3] 40, [0:32:40.3] 90  
673 The signal that you're so if you want to compress the kick drum you put a  
compressor on [the] kick drum track

674 [0:32:40.5] 20, [0:32:44.1] 70  
675 So you can only hear the compressed version of the Kick drum I?

676 [0:32:44.7] 20, [0:32:48.5] 79  
677 Happen to like the uncompressed version of most of the stuff

678 80, [0:32:53.7] 69  
679 I've recorded I'm the way I do things. It's usually pretty simple. There's a little bit  
of Eq

680 [0:32:54.3] 20, [0:32:56.9] 50  
681 With the right microphone in the right place, and that's it

682 50, [0:33:02.3] 19

683 And I just recorded and I don't touch it so to then go back and compress it [to]  
me gets

684 20, [0:33:05.0] 80  
685 It always gets rid of some of what I liked while

686 80, [0:33:11.6] 49  
687 We were recording so instead [of] putting the compressor right on the track what  
I do is I set it up just like a reverb

688 [0:33:11.8] 70, [0:33:18.0] 69  
689 So what I've got going on. Let's see there. They're a bunch of them and I'll show  
you very specifically

690 70, [0:33:19.8] 20  
691 What some of them are doing but?

692 20, [0:33:22.8] 70  
693 This right here. I've got something for the kick and snare

694 [0:33:23.8] 70, [0:33:27.0] 99  
695 so let's solo up the kick and

696 [0:33:28.5] 20, [0:33:30.4] 70  
697 the snare and

698 70, [0:33:37.6] 00  
699 You'll see here. I've got to send to something. I'm calling kick snare crush or  
something like that

700 [0:33:38.2] 70, [0:33:42.5] 20  
701 And let me find that that's right here. So just [like] it's going to be a reverb

702 20, [0:33:48.9] 70  
703 [I'm] sending a little bit different amounts of the to kick mics and the to snare  
mics

704 [0:33:49.5] 20, [0:33:52.0] 30  
705 into a compressor and the compressor

706 30, [0:33:57.3] 70  
707 I'm using the h comp which is one of the newer waves compressors which  
actually has a wet/dry control

708 70, [0:34:00.6] 99  
709 Which is the first step to being able to do parallel compression, but I?

710 [0:34:01.4] 60, [0:34:07.7] 80  
711 Didn't want to use it with the [wet-dry] so I just put it all the way wet. Here's the  
kick and snare without it

712 [0:34:13.8] 80, [0:34:21.4] 00  
713 And here's with it. I'll turn it up. So you can [really] hear what you're doing

714 [0:34:31.3] 70, [0:34:33.8] 49  
715 So part of it is it gets louder

716 [0:34:34.4] 90, [0:34:37.8] 10  
717 Nothing sounds better than louder [if] you want it to sound good turn it up

718 [0:34:38.6] 00, [0:34:41.9] 79  
719 But what it's doing here, I'll put this pre

720 [0:34:42.2] 30, [0:34:47.1] 40  
721 So you can hear [just] what the compression itself sounds like on the mix I've  
got some of these

722 [0:34:47.4] 20, [0:34:49.5] 99

723 parallel compressors going on to which you'll hear

724 [0:34:51.8] 00, [0:34:56.1] 40  
725 So hold on let me solo this back up, and I'll mute the track so you don't hear any  
of the direct signal

726 [0:35:02.5] 40, [0:35:04.5] 40  
727 Here let's crush it some more

728 [0:35:13.4] 00, [0:35:17.8] 89  
729 So it's a very snappy pointy version of the kick and snare and it's probably more

730 [0:35:17.9] 90, [0:35:20.5] 60  
731 compression than you would use if you're just going to put a

732 [0:35:20.6] 90, [0:35:25.9] 89  
733 Compressor on the kick or on the snare because we've gotten rid of all the nice  
open sound of the kick and snare

734 [0:35:26.2] 40, [0:35:28.2] 40  
735 but when I add [that] to

736 [0:35:29.9] 00, [0:35:31.9] 00  
737 the completely uncompressed version

738 [0:35:34.9] 40, [0:35:40.6] 59  
739 All of a sudden I get more attack on my kick and snare, but I don't lose the  
natural sound of it

740 [0:35:46.4] 00, [0:35:52.4] 50  
741 So that's sort of the basic concept of parallel compression now on this mix what  
I decided to do

742 [0:35:53.9] 30, [0:35:56.2] 29  
743 Which I don't always you know when I'm mixing on

744 [0:35:56.6] 00, [0:36:01.5] 09  
745 my console because I can have lots of stuff patched up and ready to go and you  
[can] easily do this in any of the

746 [0:36:01.9] 70, [0:36:05.1] 39  
747 Workstations that you use it lets you set up a mixer in [a] way

748 40, [0:36:11.7] 39  
749 That's pretty flexible is I'll have one of these compressors for the kick and the  
snare like done here

750 40, [0:36:14.1] 99  
751 I might have a second one that I only use on the snare

752 [0:36:14.4] 10, [0:36:16.8] 99  
753 I might have one that I use on the kick the snare [and] the bass

754 [0:36:17.2] 70, [0:36:19.8] 10  
755 Because I want the bass to interact with the kick drum a little bit

756 [0:36:20.0] 00, [0:36:27.0] 70  
757 Then I might have one just for the overheads or for the entire drum kit. That's a  
stereo compressor. Then I have one

758 70, [0:36:27.9] 10  
759 That's just for the bass

760 10, [0:36:32.1] 10  
761 Then I might have one that's for all the guitars in the vocal to help sort of glue  
them together

762 [0:36:32.2] 70, [0:36:36.1] 89

763 But they're all parallel compressors. They're all on separate faders that I can bring up

764 [0:36:37.4] 30, [0:36:44.8] 60  
 765 For the sake of not having a thousand faders in this session. I just did a couple of compressors over here

766 [0:36:46.1] 60, [0:36:47.4] 20  
 767 on

768 20, [0:36:50.5] 60  
 769 The entire mix so the way the mixer is

770 [0:36:50.7] 20, [0:36:55.4] 49  
 771 Structured in this is all of the drums feed this fader here that says drums

772 [0:36:55.7] 60, [0:36:56.7] 20  
 773 this one

774 20, [0:37:03.4] 90  
 775 has the Tom overdubs this has all the percussion so basically it's like sub mixers so all my mix goes through these faders and

776 [0:37:03.8] 00, [0:37:06.6] 10  
 777 Then I have sends once again

778 [0:37:08.5] 70, [0:37:10.3] 10  
 779 somewhere

780 10, [0:37:16.9] 29  
 781 Sends here that go to this compressor, and then this bottom send which is compressor [two] goes to this compressor

782 30, [0:37:21.5] 50  
 783 and I'm adding some of those into the mix and you can mess around and use any compressor and

784 [0:37:21.9] 50, [0:37:28.8] 40  
 785 just compress it way too much, and then add a little bit in and see what it does to the mix so here is a

786 [0:37:29.3] 90, [0:37:32.4] 40  
 787 little bit of the mix without either of those compressors

788 [0:37:54.4] 10, [0:37:55.8] 40  
 789 again a little subtle

790 40, [0:38:00.6] 70  
 791 but to me what that one does is adds a lot of power in the [low-end] all of a sudden the kick drum in the

792 70, [0:38:02.3] 90  
 793 Bass and the Guitar has become more aggressive

794 90, [0:38:07.5] 69  
 795 Without the mix getting that much louder and you can see the faders down a lot a little goes a long

796 [0:38:07.6] 70, [0:38:10.0] 59  
 797 Way when you're sending the whole mix to a compressor?

798 [0:38:11.1] 80, [0:38:15.7] 60  
 799 [there's] not an easy way. I don't think [did] I make these pre

800 60, [0:38:22.5] 10  
 801 No, there isn't an easy way to listen to just the compression, but I'm compressing it a lot

802 [0:38:24.6] 20, [0:38:26.6] 20  
803 You just have to take my word for that

804 [0:38:27.2] 90, [0:38:31.9] 00  
805 But I'm hitting it pretty hard, so if I crank this up more, you're gonna really hear [this]

806 [0:38:35.9] 30, [0:38:38.1] 39  
807 And you [used] too much of it all of [a] sudden

808 40, [0:38:43.1] 80  
809 It gets a little distorted and a little which washing you can't hear individual things anymore

810 [0:38:43.2] 80, [0:38:47.7] 99  
811 But a little bit of it and all of a sudden your mix just sounds a little more glued together in a little more

812 [0:38:52.8] 50, [0:38:59.4] 99  
813 Okay, so then on this fader here. I randomly chose an 1176 Plug-in and

814 [0:39:00.2] 30, [0:39:05.7] 40  
815 It's again at four to one but I'm compressing it pretty hard if you watch this meter to show you how many

816 [0:39:05.9] 30, [0:39:08.1] 09  
817 Decibels of compression, we're getting with [it]

818 [0:39:08.6] 30, [0:39:10.6] 30  
819 And then would be a lot

820 [0:39:17.0] 30, [0:39:23.1] 39  
821 So with very similar settings actually these are both at four to one compression ratio

822 [0:39:24.0] 20, [0:39:27.5] 50  
823 They both have a relatively fast release

824 [0:39:28.7] 60, [0:39:31.4] 79  
825 This compressor you can't control the attack time

826 80, [0:39:37.5] 70  
827 But this is a very slow attack time and we're crushing them both pretty hard you hear they're totally different

828 [0:39:37.9] 90, [0:39:42.9] 09  
829 so the V comp which is based sort of on a

830 [0:39:43.4] 90, [0:39:44.7] 80  
831 2254

832 80, [0:39:49.8] 69  
833 2264 with Your old neve compressors from like around 1982 to 1984

834 [0:39:50.3] 90, [0:39:55.5] 40  
835 Sort of thing well the 2254 is or even older than that or this 1176. Which is a solid-state

836 [0:39:56.2] 10, [0:39:58.8] 10  
837 compressor from Yuri from around the same time though

838 10, [0:40:00.8] 10  
839 They're even reissuing them now

840 60, [0:40:06.1] 90  
841 You hear that this one is much more about the power in the low end and it thickens things up and makes it a little

842 90, [0:40:07.5] 50  
843 more aggressive

844 50, [0:40:12.3] 10  
845 [and] if you turn it up you hear that the top end is very distorted in fizzy and not so nice

846 [0:40:12.7] 40, [0:40:13.8] 20  
847 Where is this?

848 20, [0:40:19.7] 49  
849 1176 seem to be all about the top end all of [a] sudden the cymbals in the top end of the vocal got nicely crisp

850 [0:40:20.0] 90, [0:40:24.3] 99  
851 Without being completely distorted or maybe they are completely distorted, but you only use this

852 [0:40:32.5] 90, [0:40:36.3] 90  
853 And so together they really help the mix sound more finished now

854 90, [0:40:40.8] 59  
855 You could do this in a bunch of different ways, but for me having parallel compression

856 60, [0:40:45.3] 00  
857 so I get my mix going with no compression on the mix whatsoever and

858 [0:40:45.7] 90, [0:40:51.3] 89  
859 then start adding parallel compressed versions of the mix to itself and then all of a sudden I

860 [0:40:51.5] 20, [0:40:54.4] 49  
861 can start changing the character of the mix but my

862 [0:40:54.5] 50, [0:40:57.9] 59  
863 balances don't change because if you if you're mixing a song

864 60, [0:41:02.6] 99  
865 And you decide after you've been working on the mix for a few hours to add a compressor

866 [0:41:03.0] 10, [0:41:05.9] 39  
867 you'll find that your mix has just changed completely because

868 [0:41:06.1] 90, [0:41:10.7] 40  
869 Certain things Trigger the compressor more than others and now all of a sudden your bass is way too loud

870 40, [0:41:17.2] 80  
871 And you have to go back through the vocal and change the levels on everything and all of a [sudden] you get the cool character

872 80, [0:41:20.7] 29  
873 of what the compressor does to your mix but you also have to completely remix or

874 [0:41:20.8] 90, [0:41:24.8] 39  
875 You have to make a decision before you even start of what compressor?

876 40, [0:41:27.5] 69  
877 You want to have on your mix so that you can mix through it?

878 [0:41:27.7] 90, [0:41:29.4] 90  
879 So you don't screw yourself up later?

880 90, [0:41:34.4] 69  
881 But then what if the character of that compressor really isn't right for this mix this

way

882 [0:41:34.8] 10, [0:41:36.6] 30

883 Get your mix without any compression

884 30, [0:41:42.1] 80

885 which is actually a little harder to do and it makes you work a little harder and then just start compressing the crap out of

886 80, [0:41:46.0] 20

887 It with everything you've got and see what sounds good when you add a little bit of it to it

888 20, [0:41:50.8] 79

889 And it might be three of them it might just be one of them or you might decide if it's something that's supposed to be

890 80, [0:41:55.4] 70

891 More open or if it's more of a jazz piece or something like that, but it doesn't sound good at all it makes it

892 70, [0:41:57.5] 69

893 Too aggressive, and it really starts messing with things

894 80, [0:42:00.6] 60

895 But it's a great way to sort of explore mix compression

896 [0:42:00.8] 80, [0:42:05.1] 30

897 Without having to start with it or have it screw up your mix when you try putting it on later

898 [0:42:05.4] 10, [0:42:11.7] 30

899 Now on the mix buss itself after I've combined the mix with the two compressed versions of itself

900 [0:42:13.5] Another one of my absolute favorite plugins right now is this Puigchild 670. Ehm, and it's a model of one of Jack Joseph's Puig's Fairchild so these, if you're lucky, you could find one for 40 grand and it might sound horrible and then when the tubes blow up you can't find any more.

901 [0:42:31.5] Or .. you can get [the] plugin and then you have an infinite number of them and I believe they sell it for less than 40 grand. I'm not positive, but I would assume they do.

902 [0:42:38.8] And I actually use this plugin, I don't use it to compress, because for me it's a very old slow compressor and for a rock song like this it just ends up turning the whole thing down and making it a little bit muddy.

903 [0:42:52.6] But because of the way, they're modeling this equipment now. It isn't just the way the equipment compresses. It's every single thing about the piece of equipment. And what was a big deal about Fairchild compressors is, they were originally built to military specs.

904 [0:43:08.8] So everywhere there was supposed to be one transformer, they use two transformers to do the job. Everywhere there's supposed to be one tube, they used two tubes. So each part worked half as hard and everything was redundant. But you ended up going through a ton of really good sounding stuff on your way through the compressor.

905 [0:43:26.5] So I've got my threshold to the point where I'm I mean, maybe I'm compressing a little

906 [0:43:34.3] 80, [0:43:36.3] 80

907 But the difference is astounding

908 [0:43:44.1] 90, [0:43:47.7] 50

909 So if you could put that on your mix why wouldn't you that again?

910 50, [0:43:52.1] 59

911 that does a lot like what it sounds to me [like] that V the V comp the

912 [0:43:52.4] 70, [0:43:59.9] 00

913 Neve type compressor is doing a lot of power in the low end and really gluing it

..günstigere Anschaffungskc

..physische Verfügbarkeit vo

..bessere oder gleich gute Klänge

together and helping the [top-end] sound good

914 [0:44:00.3] 30, [0:44:03.9] 79  
915 [and] then after that I think I've got yeah I've got an L3 limiter

916 [0:44:04.0] 20, [0:44:06.2] 29  
917 Which I actually have in more

918 [0:44:06.4] 50, [0:44:07.3] 20  
919 because it's the

920 20, [0:44:13.2] 49  
921 fastest way for me to balance this mix for the room because when we first hit  
play with this it was all sub because there's

922 50, [0:44:16.1] 30  
923 some subs under the stage so I can just go in and

924 [0:44:17.0] 40, [0:44:19.7] 90  
925 Take down this bottom band. Which is what I did

926 90, [0:44:24.8] 90  
927 I just turned it down a DB and added about a DB of my mid-range band and all  
of a sudden the mix is a

928 90, [0:44:26.4] 00  
929 little better [balanced] for this room

930 00, [0:44:32.8] 39  
931 But it's also one of my favorite plugins to use on mixes because you really can  
control which part of the frequency [spectrum]

932 40, [0:44:38.6] 89  
933 you're going to hit hard and you with most compressors that aren't Multiband  
compressor z'

934 [0:44:40.2] 30, [0:44:45.5] 00  
935 Anything that's too loud at any frequency turns. The whole mix down because  
that's what a compressor does when something's too

936 00, [0:44:49.4] 59  
937 Loud it makes it quieter. So when you can actually get into

938 [0:44:50.7] 60, [0:44:55.5] 80  
939 The frequency bands and you can change where these crossovers happen and  
things like that

940 [0:44:55.8] 30, [0:44:59.5] 09  
941 You can really decide that I want to leave the vocals and the cymbals alone

942 10, [0:45:03.1] 10  
943 And I really want to control the bottom of the guitars in the top of the bass

944 [0:45:03.4] 80, [0:45:05.5] 10  
945 That's where I want to focus the compression

946 10, [0:45:10.7] 29  
947 And it won't affect one thing won't affect another so it's another great [plug-in]  
that I use quite a bit

948 [0:45:12.0] 30, [0:45:19.1] 59  
949 And let me just go through I don't think there's a whole lot else I use  
renaissance vocal a lot

950 [0:45:19.6] 20, [0:45:24.5] 59  
951 Because to me, it's almost like cheating you only get three knobs. I only use one  
[of] them I



952 [0:45:25.4] 40, [0:45:29.4] 50  
 953 Just use the comp knob because the more you compress it [the] better  
  
 954 50, [0:45:32.1] 49  
 955 It sounds until you've gone too far and then starts sounding worse  
  
 956 50, [0:45:35.8] 40  
 957 So then you back it off a little bit it just in almost every situation  
  
 958 [0:45:35.9] 10, [0:45:40.4] 60  
 959 I've never found a vocal that this sounds bad on it may, not always be the  
 absolute best choice  
  
 960 60, [0:45:41.7] 20  
 961 But sometimes a little bit lazy  
  
 962 20, [0:45:45.8] 90  
 963 So it's good to throw that on every vocal put it down a couple of DB  
  
 964 90, [0:45:47.1] 90  
 965 And you've got a great  
  
 966 90, [0:45:51.2] 00  
 967 Sort of [out-Of-the-way] compressor to help contain your vocals and make it  
 easier to balance  
  
 968 [0:45:51.3] 30, [0:45:57.6] 79  
 969 Now one thing about this mix there's absolutely no the only thing that's  
 automated is the reverb time  
  
 970 [0:45:57.8] 29, [0:45:59.2] 49  
 971 on that [Deever] plugin  
  
 972 49, [0:46:05.1] 79  
 973 So if [I] were going to finish this mix there would be lots of little moves every  
 drum fill would be pushed up a little  
  
 974 80, [0:46:09.1] 39  
 975 Bit every bass fill when she does that descending line on the bass. That would  
 be pushed up the  
  
 976 [0:46:09.2] 99, [0:46:10.8] 29  
 977 Vocals would be ridden a little bit  
  
 978 29, [0:46:17.1] 19  
 979 But one of my goals when I mix is to get the song to play from start to finish  
 without automation  
  
 980 [0:46:17.9] 10, [0:46:19.9] 10  
 981 Because if I can't do that  
  
 982 [0:46:20.7] 29, [0:46:24.0] 79  
 983 Then there's something wrong in the performance there's something wrong in  
 the way  
  
 984 79, [0:46:29.0] 28  
 985 I've balanced the song because the instruments should do their jobs and the  
 band when they played it  
  
 986 29, [0:46:35.4] 49  
 987 They got excited before the [cord] is so they really laid into things and all the  
 drum fills are naturally played a little bit louder  
  
 988 50, [0:46:42.5] 89  
 989 Than the regular beats and things like that, so I'd really try. [I'm] [gonna] find out  
 [that]. No everything is automated. No. There's nothing  
  
 990 [0:46:43.1] 70, [0:46:44.4] 89

991 so

992 89, [0:46:49.5] 79  
993 For me that's another huge thing when I'm mixing and this is true when I mix on  
a console as well

994 79, [0:46:51.4] 69  
995 [I] bring up faders

996 69, [0:46:56.8] 69  
997 and I'll start working on the sounds of things and I'll get a balance for the song  
and then if

998 [0:46:57.0] 89, [0:47:00.4] 09  
999 It's not working after about an hour all the faders come all the way back down

1000 10, [0:47:03.9] 49  
1001 And then I start again, and maybe I start with a different instrument a lot of times

1002 49, [0:47:07.3] 09  
1003 I'll start with drums the first time because they're just so many microphones

1004 09, [0:47:11.1] 49  
1005 It takes a lot [of] sorting out before you can turn them into kind of one instrument

1006 [0:47:11.2] 79, [0:47:14.0] 59  
1007 So I'll start there and then build the mix up around them

1008 [0:47:14.8] 80, [0:47:17.8] 39  
1009 But then it's just not working so pull them all down okay now

1010 39, [0:47:22.1] 89  
1011 I'm going to start with the vocal in the bass because as I was working on the  
song I've decided that the vocal in the

1012 90, [0:47:25.9] 09  
1013 Bass really need to work together because they're sharing melodies a lot or  
something like that

1014 10, [0:47:30.9] 20  
1015 Then start adding the guitars around it and then start adding the drums back  
into that and decide well

1016 20, [0:47:35.2] 09  
1017 how important are the kick and snare part of the drum kit compared to the  
cymbals and things like that and

1018 [0:47:36.1] 80, [0:47:39.1] 39  
1019 Generally if you have a decent band and the arrangement is good

1020 40, [0:47:43.0] 39  
1021 you can get a song to work without the faders moving at all and

1022 [0:47:43.4] 99, [0:47:48.9] 48  
1023 The surprising thing is it can go from not working not working not working and  
all of a sudden?

1024 49, [0:47:50.9] 00  
1025 You don't even feel like you've touched anything

1026 00, [0:47:54.7] 39  
1027 And it's like Magic and all of a sudden your song plays from start to finish

1028 [0:47:55.1] 90, [0:47:59.6] 29  
1029 And not only does [it] work, and you get all excited again because it doesn't  
sound bad

1030 [0:47:59.8] 49, [0:48:04.6] 09

1031 But you sort of know in your head exactly what you have to do because you've spent enough time with the tracks you know what?

1032 09, [0:48:08.4] 19

1033 Everybody's performance is like and you have this sort of checklist in your head of okay now

1034 20, [0:48:11.0] 59

1035 I got to go back and make this one little spot bigger

1036 59, [0:48:15.0] 79

1037 and I want the bigger deal out of this so it's a great way to work and

1038 [0:48:16.2] 90, [0:48:18.2] 90

1039 being able to

1040 [0:48:18.6] 60, [0:48:20.6] 60

1041 have the

1042 [0:48:21.0] 30, [0:48:28.2] 49

1043 ridiculously unlimited [palette] of different kinds of compressors and different kinds of Eq really will help you do that because if you're

1044 [0:48:28.6] 50, [0:48:34.9] 10

1045 Mixing and every time the chorus comes you realize your extra Chorus guitar has this problem will

1046 [0:48:35.4] 60, [0:48:40.5] 50

1047 Fix it and then it won't have the problem when you're listening don't like turn on the automation, okay? Well turn that down

1048 50, [0:48:44.7] 79

1049 It's really good on the first and third chord with the second and the fourth chords are way too loud

1050 [0:48:45.3] 00, [0:48:50.3] 89

1051 There's probably a way you can sort that out with Eq or compression to really make the guitar work like an instrument

1052 90, [0:48:55.3] 69

1053 And you keep the performance of the instrument all the way through um I don't know

1054 [0:48:55.9] 50, [0:48:59.6] 59

1055 That there's a whole lot else going on in this session. It's pretty simple

1056 [0:49:00.9] 60, [0:49:04.8] 49

1057 Um what a mouse am [I] using on the bass. I'm distorting a little bit

1058 90, [0:49:10.7] 60

1059 I'm adding a little bit of extra sub because when I put the mix together again last week

1060 60, [0:49:16.7] 60

1061 I think [I] was doing it on the built-in speakers on my macbook pro and felt like I needed a bunch more low end which

1062 60, [0:49:19.4] 29

1063 Is probably why it was kind of [booming] in this room?

1064 40, [0:49:24.8] 89

1065 But max bass is another one that I love because just like I was saying earlier about how I use

1066 [0:49:25.0] 50, [0:49:30.7] 69

1067 High-pass filters to get rid of extra low frequency stuff get it away from the things that need to be down there

1068 [0:49:31.1] 70, [0:49:33.1] 70  
1069 What max bass does?

1070 [0:49:33.4] 50, [0:49:39.4] 09  
1071 Instead of being like some of those old dv x sub boxes which will actually add low frequencies underneath

1072 10, [0:49:41.4] 10  
1073 Whatever you send in like an octave [below]

1074 [0:49:41.9] 10, [0:49:49.1] 60  
1075 It adds harmonics above that trick your ears into thinking. They're hearing the frequencies that [are] below so

1076 [0:49:49.7] 40, [0:49:51.6] 90  
1077 we can see

1078 90, [0:49:53.9] 29  
1079 Probably be pretty easy to hear in here

1080 [0:49:56.8] 90, [0:49:58.7] 80  
1081 Hey

1082 80, [0:50:02.1] 60  
1083 We made that send pre. So I've screwed up my whole mix

1084 [0:50:04.3] 30, [0:50:08.2] 20  
1085 Let me just make these post again so we can [solo] up the bass

1086 [0:50:11.1] 10, [0:50:18.2] 40  
1087 [hey], I'm normally a track ball person. So you have to excuse me, okay?

1088 [0:50:28.9] 60, [0:50:31.9] 49  
1089 It's pretty thumpin I mean I've got way too much of it in there now

1090 [0:50:32.2] 30, [0:50:35.6] 39  
1091 But if you ran that through a frequency analyzer to see what it's actually

1092 [0:50:35.8] 90, [0:50:41.4] 00  
1093 Doing it feels like it's adding a bunch of I don't know 30 hertz up to 50 Hertz kind of thing

1094 00, [0:50:44.0] 39  
1095 But it's not it's actually adding more in the 60 to

1096 [0:50:44.1] 10, [0:50:49.3] 80  
1097 100 Hertz range so you can get the feel of something having a lot of low-end without actually?

1098 [0:50:49.4] 50, [0:50:53.2] 50  
1099 Messing up your mix by having that much low-end. So that's pretty cool one

1100 [0:50:54.4] 50, [0:50:55.2] 10  
1101 I

1102 10, [0:51:01.0] 19  
1103 Think at this point. Maybe we should do some questions because I'm sure there's plenty of things

1104 20, [0:51:04.2] 00  
1105 I'm not talking about at all [that] you came here to hear about

1106 [0:51:05.3] 80, [0:51:09.0] 00  
1107 So or if you have questions about this mix or anything like that

1108 10, [0:51:13.4] 09  
1109 so I don't know how do we handle questions people just start yelling at me or

1110 [0:51:16.4] 80, [0:51:18.4] 80  
 1111 We've got a question here  
  
 1112 [0:51:25.2] 10, [0:51:27.2] 10  
 1113 you  
  
 1114 [0:51:29.5] 90, [0:51:30.6] 10  
 1115 I  
  
 1116 10, [0:51:35.2] 19  
 1117 Would say a million times over good musicians in a crappy engineer  
  
 1118 [0:51:35.6] 50, [0:51:38.3] 09  
 1119 if you listen to some of the early stone stuff  
  
 1120 [0:51:38.5] 30, [0:51:44.3] 70  
 1121 There are actually songs that they kept that were recorded on a cassette  
 [recorder] because it was the demo and they never got it to  
  
 1122 70, [0:51:49.7] 69  
 1123 Feel as good again in the studio, and they just don't sound good, but they feel  
 amazing  
  
 1124 [0:51:50.3] 20, [0:51:54.7] 79  
 1125 So if you can have both great, it's like the when people ask well  
  
 1126 [0:51:55.3] 60, [0:51:57.9] 00  
 1127 [can] you mix something for me there are always three?  
  
 1128 [0:51:58.4] 80, [0:52:01.4] 69  
 1129 Aspects to the mix there's quick fast  
  
 1130 70, [0:52:06.6] 00  
 1131 and I'm sorry quick cheap and good pick any two you can't have all three and  
  
 1132 [0:52:06.7] 30, [0:52:09.0] 60  
 1133 I think it's the same thing when you're working on a song  
  
 1134 [0:52:10.1] 80, [0:52:15.5] 99  
 1135 Except that you don't really have [that] much of a choice if you could have the  
 greatest song in the world played really really really  
  
 1136 [0:52:15.6] 00, [0:52:17.9] 99  
 1137 Badly and it's going to be very hard to make it come across  
  
 1138 [0:52:18.7] 00, [0:52:23.5] 49  
 1139 Whereas I think there are plenty of albums that people would say don't  
 necessarily sound good  
  
 1140 [0:52:23.6] 50, [0:52:29.5] 49  
 1141 Whatever good is but that are exciting to listen to and in certain [genres] of  
 music  
  
 1142 50, [0:52:34.0] 80  
 1143 I mean certainly with guitar bands if it's not exciting. No one really cares. How  
 good it sounds?  
  
 1144 [0:52:34.7] 50, [0:52:36.7] 50  
 1145 So that's what I think  
  
 1146 [0:52:37.6] 60, [0:52:39.6] 60  
 1147 Yeah  
  
 1148 [0:52:43.7] 39, [0:52:47.1] 78  
 1149 Yeah, I print the mix and send it off [and] hope for the best [I]  
  
 1150 [0:52:47.9] 69, [0:52:49.9] 69  
 1151 mean there are

1152 [0:52:50.4] 89, [0:52:53.9] 58  
1153 Mastering has turned into a very very weird part of the recording process

1154 [0:52:54.0] 89, [0:52:57.5] 58  
1155 Now because it used to be that there was a very set process

1156 [0:52:57.8] 09, [0:52:59.5] 49  
1157 You would go into a very expensive

1158 49, [0:53:01.3] 09  
1159 studio with expensive equipment

1160 09, [0:53:04.3] 69  
1161 And somebody who supposedly knew how to run it and you would record your song

1162 [0:53:04.4] 39, [0:53:07.3] 39  
1163 then you would over dub your song then you would mix your song and

1164 [0:53:07.6] 79, [0:53:11.8] 99  
1165 The technical standards would be very very high all the way through this [process] if you were lucky

1166 [0:53:11.9] 00, [0:53:17.7] 19  
1167 [and] then you would send it off to a mastering engineer. [I] mean a mastering has two very distinct sides to it

1168 19, [0:53:18.9] 79  
1169 There's a very creative side

1170 79, [0:53:21.7] 08  
1171 And then there's also very technical side which is preparing

1172 [0:53:22.1] 69, [0:53:29.2] 09  
1173 The PQ sub codes and encoding them spacings between songs and just getting the levels right in between I think the biggest thing

1174 [0:53:29.3] 69, [0:53:34.6] 98  
1175 Depends on who the mastering engineer is there's some where I would send a mix that

1176 99, [0:53:39.5] 59  
1177 I'm not even sure is completely finished, but every time I try to change it. I screw it up

1178 [0:53:40.5] 29, [0:53:42.7] 99  
1179 Knowing that they will help me out

1180 99, [0:53:46.2] 78  
1181 They're really going to find the compression or the Eq that's going to bring out

1182 79, [0:53:47.4] 59  
1183 What needs to be brought out?

1184 59, [0:53:52.8] 49  
1185 There are other master engineers where I tell them not to touch anything that I want it completely flat?

1186 49, [0:53:54.8] 49  
1187 I just want them to get the levels right and

1188 [0:53:55.2] 89, [0:54:02.2] 38  
1189 I think because of the way the mindset is especially working in Digital audio workstations

1190 39, [0:54:06.3] 49  
1191 You're mixing the whole time as you work, so mixes are very much

1192 [0:54:06.9] 29, [0:54:10.4] 59  
1193 Finished and also. There's much less of a sense of well

1194 59, [0:54:14.1] 19  
1195 What does a mix sound like unmastered compared to what a mix sounds like mastered?

1196 19, [0:54:17.3] 28  
1197 [I] don't think very many people who make records these days really

1198 [0:54:17.5] 79, [0:54:22.9] 38  
1199 differentiate between the two so they're in the studio putting up lots of CDS and trying to make their mix sound like that and

1200 [0:54:23.0] 69, [0:54:28.6] 98  
1201 By the time it gets to the mastering engineer. It's an 80% mastered anyway now it could be screwed up

1202 99, [0:54:31.8] 19  
1203 It could be too much of something that you can't undo later

1204 [0:54:32.4] 29, [0:54:36.2] 29  
1205 But again, it's it's much more for me anyway

1206 29, [0:54:43.7] 29  
1207 It's much more of an artistic sense of how it makes you feel than it is on a technical side how it sounds necessarily

1208 29, [0:54:44.4] 89  
1209 so

1210 89, [0:54:46.3] 19  
1211 when I prepare for Mastering I

1212 19, [0:54:50.1] 78  
1213 Really? I'm just trying to get the best mix I can [possibly] get and sometimes I know that

1214 79, [0:54:56.4] 79  
1215 I'm tying the mastering person's hands because I've compressed it more than I should and it's even got [some] limit on the [backend]

1216 79, [0:54:58.7] 89  
1217 But if I take that off, it doesn't sound good

1218 89, [0:55:01.4] 88  
1219 And I'm just going to hope [that] he does exactly the same thing that I did

1220 [0:55:02.4] 89, [0:55:05.9] 29  
1221 So if that's the incredibly long answer to your very short question

1222 [0:55:11.8] 40, [0:55:15.3] 70  
1223 Uh yes protocols, and I play many many instruments

1224 [0:55:22.3] 40, [0:55:27.1] 00  
1225 Well, I hope not um. It's it. That's it's a real balancing act

1226 00, [0:55:32.7] 99  
1227 I mean, it's actually something that I remind myself of all the time as I'm not making my record

1228 [0:55:32.8] 00, [0:55:39.3] 10  
1229 I am making their record, so I will have very strong opinions [about] how I think something should be and

1230 [0:55:40.2] 80, [0:55:42.7] 59  
1231 Sometimes I'll just spring it on them like that the keyboard

1232 [0:55:43.2] 20, [0:55:49.5] 70  
1233 [Mellotron] part in the chorus was a very very late addition to this song none of  
the band had heard it and I'm thinking that's

1234 70, [0:55:51.9] 39  
1235 a tone color and sort of a

1236 [0:55:52.4] 90, [0:55:59.3] 20  
1237 Philosophical instrument thing that doesn't exist anywhere else on the record is  
this cool or not, but without it the chorus just was flat

1238 20, [0:56:01.8] 70  
1239 So I sent it to them and if they had all hated it

1240 70, [0:56:04.3] 59  
1241 I would have taken it out and I would have sort of explained

1242 [0:56:04.8] 80, [0:56:08.0] 79  
1243 This was the job that [mellotron] was trying to do

1244 [0:56:08.7] 50, [0:56:13.8] 70  
1245 so you guys need to find something else that will do that job, but here's my  
solution to it and

1246 [0:56:14.8] 70, [0:56:18.7] 89  
1247 Every band is different like with this band. I actually collaborate quite a bit

1248 [0:56:18.8] 20, [0:56:19.1] 20  
1249 I mean

1250 20, [0:56:24.3] 39  
1251 I'll play harmonium or even start changing bass parts, and things like that  
because it's just the way we work together

1252 40, [0:56:27.0] 69  
1253 And then there's certain other bands that I wouldn't dream of doing that

1254 [0:56:27.1] 40, [0:56:31.3] 59  
1255 Because you know that's stepping into a realm that they really want to have as  
their own

1256 [0:56:32.1] 20, [0:56:35.7] 99  
1257 So every projects are different [within] and every producer is different. There are  
many producers

1258 [0:56:35.9] 60, [0:56:40.2] 10  
1259 Where I can identify the producer much quicker than I can identify the artist

1260 [0:56:40.9] 10, [0:56:47.4] 10  
1261 You know when you listen to a record there's certain [eras] of certain producers  
where oh, that's a blah blah blah record

1262 10, [0:56:49.9] 30  
1263 I'm not going to name names, but I'm sure you know whatever Genre

1264 [0:56:50.1] 80, [0:56:54.5] 79  
1265 You guys listen to there may be a producer you love and you know immediately  
when you put on a record?

1266 80, [0:56:59.7] 69  
1267 It's them or a producer that you used to love and now you're not quite so sure  
but you hear it as soon as you

1268 70, [0:57:01.1] 50  
1269 Put it on I try not to do that

1270 50, [0:57:04.2] 39



1271 [I] try to be very true to the band

1272 [0:57:04.4] 80, [0:57:10.1] 20  
 1273 And just make them sound as much like the most exciting version of themselves  
 as I can I mean one

1274 [0:57:10.9] 40, [0:57:16.9] 60  
 1275 Example is I just produced a record for the duke. [spirit]. Which is a band from  
 London kind of Noisy Rock Band and

1276 [0:57:17.5] 10, [0:57:20.9] 20  
 1277 I'd mix some things on their last record and I heard their first record

1278 [0:57:21.3] 80, [0:57:24.6] 40  
 1279 But I'd seen them live a bunch of times and live they just

1280 [0:57:25.2] 20, [0:57:26.4] 40  
 1281 explode on the stage

1282 40, [0:57:33.2] 80  
 1283 There's so much energy the frontwoman is an unbelievably charismatic singer  
 whose amazing and it's noisy

1284 80, [0:57:34.1] 50  
 1285 But it's a lot of fun

1286 50, [0:57:39.1] 89  
 1287 And there's a lot going in the records were just kind of noisy and restrained and  
 not as much fun

1288 90, [0:57:42.0] 69  
 1289 so the approach to that entire record was

1290 [0:57:42.3] 19, [0:57:47.8] 29  
 1291 Trying to make the record sound like what the band sounds like when they play  
 and that's it. So it was probably

1292 [0:57:48.8] 00, [0:57:55.3] 29  
 1293 More production than they were used to but less production than I would  
 normally do because I didn't want to get in the way of

1294 29, [0:57:57.3] 29  
 1295 what the band does

1296 [0:57:57.7] 10, [0:57:59.7] 10  
 1297 Yeah

1298 [0:58:01.2] 20, [0:58:02.4] 00  
 1299 on

1300 00, [0:58:07.7] 60  
 1301 This long arm there's actually very little of both usually what I'll do is

1302 60, [0:58:11.6] 59  
 1303 I have a delay and a reverb for a song

1304 60, [0:58:17.7] 20  
 1305 I mean just to start off with and [then] there can be special purpose things like  
 that D-Verb the crazy Canyon echo

1306 [0:58:18.2] 99, [0:58:20.3] 59  
 1307 And I don't use a whole lot of it

1308 59, [0:58:25.6] 39  
 1309 I tend to use reverb more to just sort of create a little bit of space around things  
 lately

1310 40, [0:58:27.9] 80

1311 I've been using a lot [of] spring reverb because it sounds cool

1312 90, [0:58:32.7] 50

1313 [I] [R1] has some great impulses for spring reverb, but there are a lot of different spring reverb

1314 [0:58:33.0] 59, [0:58:38.5] 09

1315 It's a sound that was big in [the] 70s is big on reggae for a while

1316 [0:58:39.2] 99, [0:58:43.8] 49

1317 [and] when it's subtle [it] is a very very odd sound

1318 [0:58:44.3] 69, [0:58:47.4] 79

1319 [that] is not sort of a natural sounding reverb at all

1320 80, [0:58:52.7] 60

1321 But it creates a space around a track that actually on the [Adele] record that just came out

1322 60, [0:58:57.7] 09

1323 I mix four songs and the only reverb on those four songs is a spring reverb and if you listen [to] it

1324 10, [0:59:03.8] 89

1325 There's a very kind of weird 70s natural sound to it with the most unnatural reverb imaginable on it

1326 [0:59:03.9] 30, [0:59:07.5] 20

1327 But generally, I will have one delay

1328 20, [0:59:12.2] 59

1329 That's primarily for the lead vocal that's a little bit like an Elvis slap or a John Lennon slap

1330 60, [0:59:14.8] 99

1331 But I never use [that] much of it and then again

1332 [0:59:14.9] 00, [0:59:20.8] 09

1333 I was saying reverb wise will be sort of a natural sounding room that isn't very long and then I'll have

1334 [0:59:21.0] 59, [0:59:24.3] 79

1335 crazy reverbs and crazy delays to do jobs Within the song

1336 [0:59:28.4] 00, [0:59:30.4] 00

1337 [ah]

1338 80, [0:59:32.7] 19

1339 Yeah, but in a really really lazy way

1340 [0:59:32.9] 40, [0:59:38.2] 70

1341 So my neve console has buttons for left speaker and right speaker

1342 70, [0:59:43.1] 89

1343 and if you want to pan it in between you have to actually push another switch and then turn a knob and

1344 [0:59:43.7] 40, [0:59:44.7] 60

1345 I

1346 60, [0:59:49.6] 69

1347 usually don't bother so I put stuff all the way on the left all the way in the right or right in the middle and

1348 70, [0:59:52.3] 09

1349 If it's stereo thing I go all the way on the left and the right

1350 [0:59:52.6] 19, [0:59:55.6] 39

1351 Usually and to me that actually works and sometimes I'll use

1352 [0:59:56.4] 90, [1:00:01.0] 39  
1353 Reverb to kind of push things into the middle a little bit like if I have something on the left

1354 39, [1:00:05.3] 59  
1355 And it feels like it's too far on the left if you send it to a reverb that's only on the right

1356 [1:00:06.0] 00, [1:00:09.9] 79  
1357 It starts to bring a little bit [of] it up, but it still feels like it's all the way on the left

1358 [1:00:11.9] 70, [1:00:15.1] 69  
1359 Then there are other times, and I think I'm doing it I

1360 [1:00:16.3] 19, [1:00:22.0] 69  
1361 Thought I was doing it on something in here. Yeah on the crazy reverb track. I'm

1362 [1:00:22.7] 99, [1:00:25.6] 09  
1363 using center to Crank the sides up and

1364 [1:00:26.3] 39, [1:00:31.4] 59  
1365 I'm actually ducking the center a little bit because I don't want it to get in the way of anything

1366 60, [1:00:33.3] 19  
1367 I want it to be this out in space thing

1368 19, [1:00:38.3] 29  
1369 So it makes it slightly out of phase, and it pushes it outside the speakers a little bit, but that's great

1370 29, [1:00:44.7] 49  
1371 So generally I'll use effects on it. I'll use either center or my other favorite one for that is

1372 [1:00:45.2] 70, [1:00:47.2] 70  
1373 S1. It's one of their original

1374 [1:00:48.0] 00, [1:00:49.6] 50  
1375 Plugins and

1376 50, [1:00:54.2] 30  
1377 It just says well. How why do you want it? And I usually say I want it very wide please and

1378 [1:00:54.8] 69, [1:00:56.4] 80  
1379 Now it's completely out of phase

1380 80, [1:00:59.5] 99  
1381 But it doesn't matter because now it's sitting way outside the speakers

1382 99, [1:01:05.5] 68  
1383 And I'll do that to airy things like keyboards or reverbs or something like that, so that's usually where I'll do that

1384 [1:01:06.6] 60, [1:01:08.6] 60  
1385 Yeah

1386 [1:01:12.0] 50, [1:01:13.4] 00  
1387 No

1388 00, [1:01:19.8] 10  
1389 No, because then I'm sort of relying on. I mean it sometimes. I need a utility Eq to fix something that

1390 [1:01:20.5] 40, [1:01:25.8] 99

1391 The outboard Eq won't work on the microphone. So that sort of thing [to] just fix a problem

1392 [1:01:25.9] 00, [1:01:29.9] 50  
1393 I'll use plugins while I track I generally try not to because again

1394 50, [1:01:33.5] 20  
1395 I'm trying to just find the right microphone in the right place and

1396 [1:01:34.2] 20, [1:01:39.7] 60  
1397 The more and this is just my ears, and it's also just how I work now. It's not how I used to working

1398 60, [1:01:41.7] 60  
1399 It's probably not how I'll work in the future

1400 [1:01:41.8] 10, [1:01:48.3] 10  
1401 But to me now every time I start affecting that straight microphone sound I start losing something that I like?

1402 [1:01:48.8] 00, [1:01:53.4] 39  
1403 so I'll usually wait till later and try to do parallel compression or some subtle Eq or

1404 [1:01:53.6] 60, [1:01:57.6] 09  
1405 Some harmonic enhancement or something like that to bring out the things I want to bring out

1406 09, [1:01:59.6] 09  
1407 But without screwing up the part that I liked

1408 [1:02:03.9] 50, [1:02:07.5] 70  
1409 No, it's a singletrack. I think this one I

1410 [1:02:08.1] 50, [1:02:11.7] 70  
1411 Don't usually do this, [but] this actually has a delay on the insert

1412 70, [1:02:15.8] 20  
1413 And I think it's while we were tracking the vocalist wanted to hear some delay

1414 20, [1:02:17.8] 60  
1415 And it was the fastest way I could put it in his headphones

1416 [1:02:18.5] 90, [1:02:23.1] 99  
1417 So I just put a delay plug-in on the track and then we all really liked it, so I left it there

1418 [1:02:23.2] 00, [1:02:30.4] 60  
1419 But it's a sort of subtle delay, but no there's no the only doubled vocals are those whisper vocals and the chorus background vocals

1420 60, [1:02:32.4] 60  
1421 But there's just one lead vocal track

1422 [1:02:33.0] 50, [1:02:35.0] 50  
1423 Yeah, yeah

1424 [1:02:39.5] 40, [1:02:44.5] 70  
1425 Um you mean if you don't have live drums, you just have sample Drums [I]

1426 [1:02:45.8] 70, [1:02:47.8] 70  
1427 Mean I don't have special rules for them

1428 [1:02:48.4] 20, [1:02:53.3] 29  
1429 Generally, I work. I mean the stuff. I choose to work on. I always have a live drummer

1430 30, [1:02:54.5] 30

1431 So it doesn't come up a whole lot

1432 30, [1:02:57.5] 30  
1433 I'm lucky you know I get to work with bands, and that's what I love doing

1434 [1:02:57.9] 50, [1:03:01.8] 20  
1435 But I used to mix a lot more hip-hop and things like that, and it was I

1436 [1:03:02.5] 20, [1:03:05.7] 19  
1437 Think I always just treat them like they're rock and roll drums

1438 20, [1:03:10.2] 80  
1439 [I] always want the kick and snare to be very solid and to propel the rhythm of the track

1440 [1:03:10.3] 10, [1:03:14.3] 90  
1441 I mean 99 problems is a really good example of that when I mix that that song

1442 [1:03:14.7] 90, [1:03:20.6] 60  
1443 Was meant to sound like rock drums it just happened to be beats and some of it with samples of live drums

1444 60, [1:03:24.3] 49  
1445 But it for me. It's more about what job

1446 [1:03:24.8] 70, [1:03:27.6] 20  
1447 the instrument is supposed to be doing in the song and

1448 [1:03:28.2] 30, [1:03:29.6] 40  
1449 then

1450 40, [1:03:34.0] 69  
1451 As you mix more you sort of get this palette in your head, and you know oh?

1452 70, [1:03:36.0] 30  
1453 I wanted to do this and

1454 30, [1:03:38.2] 39  
1455 you know whether you're going to reach for an Eq [or] a

1456 [1:03:38.3] 10, [1:03:41.1] 50  
1457 Compressor or parallel compressor or a delay or that kind of thing?

1458 50, [1:03:45.6] 19  
1459 It's really just building up a library in your head of [what] you hear and what tools do the job

1460 30, [1:03:51.6] 19  
1461 But there are also times when I'm completely lost, and I know it's starting to sound like a waves plug

1462 [1:03:51.8] 10, [1:03:54.8] 60  
1463 But the great thing about the waves bundles is

1464 [1:03:54.9] 90, [1:03:59.5] 10  
1465 I'll have 50 things to just try and I have no idea what I want to do to something

1466 10, [1:04:05.1] 20  
1467 And I will just go through the list and find things. I don't normally use and put it on the track and see what happens

1468 [1:04:05.8] 20, [1:04:12.7] 99  
1469 Usually [I] don't find the perfect thing doing that but something will trigger in my head. Oh, that's what I'm trying to do

1470 [1:04:12.9] 30, [1:04:18.1] 10  
1471 it's almost like I have to remind myself what I really am trying to get done with the thing and to have a bunch of

1472 10, [1:04:23.5] 69  
1473 Random [stuff] can be really really good because you know when you've got a hundred plugins in one of these bundles

1474 [1:04:24.7] 80, [1:04:30.2] 59  
1475 60 of them you're not using a whole lot if you know if you're lucky, you're using 40 of them, so

1476 [1:04:31.2] 00, [1:04:33.2] 00  
1477 Yeah

1478 [1:04:36.9] 99, [1:04:40.7] 99  
1479 It's actually it's really straight ahead. [I] like on this this song

1480 [1:04:41.3] 49, [1:04:45.5] 08  
1481 There was a mic inside the kick drum and a mic outside the kick drum. So it's a D112

1482 [1:04:45.6] 40, [1:04:51.4] 49  
1483 Inside the kick drum which is very standard microphone for that sort of thing and a forty seven fat?

1484 [1:04:51.8] 49, [1:04:54.0] 58  
1485 Condenser Mic just right outside the Kick drum

1486 [1:04:55.3] 90, [1:04:59.5] 49  
1487 [the] one thing that I do is I tend to keep my inside microphone

1488 49, [1:05:01.3] 80  
1489 I always like to have a hole in the front head

1490 80, [1:05:07.8] 29  
1491 And I barely stick that inside microphone inside the drum a lot of people get it right up inside the drum near the front head

1492 [1:05:08.1] 09, [1:05:09.1] 50  
1493 but for me

1494 50, [1:05:13.4] 39  
1495 I don't hear any of the low end of the drum because that low end is all at the back of the drum

1496 79, [1:05:16.5] 89  
1497 So I back that microphone out to where it's almost outside

1498 [1:05:16.6] 60, [1:05:21.9] 29  
1499 The other good thing about that is it's much more in phase with the outside mic because they're almost right next to each other

1500 [1:05:22.6] 60, [1:05:24.6] 60  
1501 on this song there is a

1502 [1:05:24.9] 10, [1:05:27.6] 60  
1503 Sm7 on the top of the snare which is a sure

1504 [1:05:28.4] 49, [1:05:33.1] 78  
1505 hyper-Cardioid mic, it's used a lot in radio broadcasts, but it also works great on Snare drum I

1506 [1:05:33.7] 59, [1:05:37.1] 68  
1507 Also had a small Tube mic that I was checking out a mojave

1508 [1:05:37.5] 99, [1:05:41.2] 78  
1509 M100 which is a small diaphragm to mic that can take the level of the snare drum?

1510 [1:05:42.0] 69, [1:05:48.4] 48

1511 Snare bottom I don't even know what I used on it. [probably] another 57  
something like that. It's all very straight ahead

1512 [1:05:49.1] 50, [1:05:56.8] 79  
1513 Overheads I don't remember but probably see 12s akg [see] [twelves] because  
they just sound like drums to me when I use them

1514 [1:05:57.8] 19, [1:05:59.6] 50  
1515 and then the room mics

1516 50, [1:06:00.8] 39  
1517 That's always when it's fun

1518 39, [1:06:01.2] 89  
1519 It's like well

1520 89, [1:06:05.1] 29  
1521 what do you got [left] over that looks cool and let's put them up in the room and  
see what they sound like so the

1522 40, [1:06:06.7] 29  
1523 stereo room

1524 29, [1:06:08.0] 49  
1525 was

1526 49, [1:06:12.3] 89  
1527 Probably some old [Neyman] Tube mics and then this far room is

1528 [1:06:16.6] 70, [1:06:18.0] 80  
1529 It's in this weird

1530 80, [1:06:23.7] 99  
1531 Concrete room actually next door to where the drums were and it's an old  
Ribbon mic in there because the studio happened to have them

1532 [1:06:23.8] 00, [1:06:25.8] 00  
1533 And so I used them

1534 [1:06:29.5] 89, [1:06:31.5] 30  
1535 You have to edit the tracks together

1536 30, [1:06:37.0] 79  
1537 And if he's if the drummer is so bad that like being out of time is one thing

1538 [1:06:37.3] 90, [1:06:42.8] 10  
1539 But if the drummer sounds like the two hands and two legs are actually on [four]  
different bodies

1540 [1:06:43.9] 60, [1:06:48.3] 59  
1541 Then you have to resort the samples because you have phase problems if you  
chop [it] up

1542 59, [1:06:53.8] 79  
1543 There's no way you can move just the kick drum kick drum you can get away  
with a lot more than the other things you

1544 80, [1:06:57.8] 39  
1545 Can't move just the snare because there's so much snare in the overheads that

1546 [1:06:58.3] 90, [1:07:04.2] 30  
1547 You're going [to] hear that you moved it. I mean. There's no way I can move just  
the snare drum here

1548 [1:07:06.5] 79, [1:07:09.4] 49  
1549 There's a lot of snare drum. So if I need to fix

1550 [1:07:10.0] 89, [1:07:16.3] 49

1551 Where a snare [drum] is I cut all of the drum tracks and move them together.  
This is after I'm done crying

1552 [1:07:17.1] 70, [1:07:19.1] 70  
1553 Usually okay? Yeah

1554 [1:07:26.5] 10, [1:07:29.1] 70  
1555 Yeah, I mean, it does like in on this

1556 [1:07:29.6] 90, [1:07:32.7] 99  
1557 Track because of the way the studio was laid out

1558 [1:07:32.9] 30, [1:07:38.9] 19  
1559 He was actually in a makeshift vocal booth about six feet from the drums.  
[which] is not ideal at all

1560 20, [1:07:42.5] 79  
1561 He was in a tiny little space with a bunch of glass, so he could see what was  
going on

1562 [1:07:42.8] 60, [1:07:49.2] 99  
1563 But when I put him further away because he was also playing guitar. He just  
wasn't having fun, so figure

1564 [1:07:49.3] 00, [1:07:52.8] 40  
1565 I'd much rather have the guy have fun, and I'll deal with the problems with it  
later

1566 40, [1:07:55.8] 40  
1567 I mean for me generally the dead or the better

1568 40, [1:07:59.0] 19  
1569 I don't want a lot [of] the sound of a room on the vocal

1570 20, [1:08:04.1] 80  
1571 I want the vocal to sound like the singer and that's kind of it, but every vocalist is  
different. You know

1572 80, [1:08:06.1] 80  
1573 There's no microphone that I always use

1574 [1:08:07.2] 20, [1:08:11.0] 80  
1575 It just depends [how] they sing and then you just have to mess around with it. I  
mean

1576 [1:08:11.7] 50, [1:08:17.7] 40  
1577 One of my things I always try to adhere to is I have no set thing that I do on  
anything

1578 [1:08:22.4] 60, [1:08:23.7] 40  
1579 Yeah, yeah in any room

1580 40, [1:08:30.0] 70  
1581 I mean if you think the only [thing] that can be a problem recording at home is  
that the rooms usually in a house?

1582 70, [1:08:31.5] 50  
1583 They're built like squares

1584 50, [1:08:36.6] 10  
1585 So acoustically there have problems because you're not supposed to have  
parallel walls because the sound bounces back and forth

1586 [1:08:36.9] 20, [1:08:42.3] 99  
1587 So just put a bunch of egg crates on the wall or a carpet and just make it dead  
[and] then the room starts to

1588 [1:08:42.4] 00, [1:08:43.8] 10



1589 Get out of the way and then you can record

1590 10, [1:08:47.2] 00  
1591 [I] mean, I track drums not these drums [cuz] we actually went somewhere

1592 00, [1:08:50.9] 79  
1593 But I track drums in a room that absolutely should not work for drums at all, but  
it sounds amazing

1594 [1:08:51.3] 50, [1:08:54.3] 40  
1595 it's a very low ceiling that's slanted and carpet and

1596 [1:08:55.1] 00, [1:08:57.1] 60  
1597 Who knows why it works, but it does?

1598 [1:09:04.5] 80, [1:09:06.5] 80  
1599 you