



1 [0:00:00.0] [Music]

2 hi this is Andrew Scheps at studio la

3 Fabrique I just finished up my week-long

4 seminar here and we have a few more

5 questions to answer so here's here's the

6 first one I'm gonna get this name wrong

7 from Jose Bo's eh cause Bo's I'm sorry

8 I've just butchered your name but

9 [0:00:30.9] I: First up, thanks for all your great work well!

10 AS: Thank you.

11 I: If you were to mix a song in the box without a traditional console, would you still use some outboard as inserts on channels and buses in combination with plugins or would you go only with plugins, to skip all the hassle once you are in the box.

12 [0:00:46.1] AS: That's a good question, 'cause I do mix in the box sometimes, still even though most of my mixes are on the console. Usually when I'm in the box, I just stay completely in the box, because either I'm finishing a mix that has been started in the box while the production was going on or I'm doing it that way because I need to be portable and I want to be able to work with it on my laptop. And so if I start using outboard gear it's a problem. And now with all of the plug-in emulations of the hardware, that are around, you can usually get pretty close to what you're used to with the console. So, obviously the .. the concepts are really different and the gain structure and all of that, but you can really set up sessions in a way, where it's familiar. So, yeah .. I just stay completely in the box all right.

13 next question from Jesse Miller a much

14 easier to pronounce name for me I thank

15 you for taking time to answer our

16 questions

17 you're welcome is mixing an LCR a hard

18 rule for you or are you flexible have

19 you always mixed LCR and if so why and

20 if not what specifically drew you

21 towards your use of LCR okay so I think

22 basically what Jesse's talking about is

23 the idea of all of the instruments in

24 the mix either being on the left the

25 right or in the center there isn't a

26 whole lot of placement in between left

27 and center and right and center

28 and the real answer to that is that I

29 mix on an old Neve console and it has a
30 button for the left speaker a button for
31 the right speaker and if you want a pan
32 in between you actually have to switch
33 in a pan circuit and it drops the level
34 and I don't like that so I almost always
35 hard pan but it's really just because of
36 the hardware I'm mixing on and now I'm
37 used to that sound but when I mix in the
38 box I'll sometimes pan in between and
39 sometimes when I'll set up a stereo
40 output of Pro Tools and pan inside Pro
41 Tools even though on the console it's
42 hard left and right so it's something I
43 got used to and now I kind of like it
44 alright question from AJ steel mixing
45 LCR so apparently the fact that I mix
46 LCR is big news
47 mixing LCR do you find the middle sounds
48 quieter than the left and right but when
49 you collapse the mix to mono the center
50 is the loudest which is good I get a
51 little worried that the left and right
52 are too loud but my mix seems to be okay
53 in mono to me we actually talked about
54 that this week quite a bit because there
55 was a question about checking your mixes
56 in mono and initially my response was
57 well I really don't care what it sounds
58 like in mono because most people will be
59 listening in stereo even if it's a low
60 quality mp3 or off you tube it's still
61 stereo but then it was pointed out to me
62 that a lot of people listen on their

63 iPhone speaker which is of course mono
64 so mono does matter but I would never
65 change a mix because of it I think if
66 you check a mix in mono you might think
67 okay now my balance is not right but you
68 should always go back to stereo before
69 trying to fix the balance I'm not one of
70 those people who does their panning and
71 their balances in mono and then goes
72 back to stereo so maybe checking in mono
73 could help you notice something that's
74 wrong that you're not noticing when you
75 listen in stereo but fix it for the way
76 it sounds in stereo because I think 90%
77 of the time that's how people hear it
78 and if you're tailoring your mixes for
79 how it sounds on an iPhone speaker then
80 that's just not where people are going
81 to listen and it's not what's important
82 to me anyway that's what I think
83 next question from Herman who tear as
84 Ross I tried it's probably wrong hi
85 Andrew chefs hope you had a good time in
86 la Fabrique such a great studio I
87 definitely had a great time it is a
88 fantastic studio
89 I admire your job thanks for answering
90 these questions do you think it makes
91 sense to spend a lot of money on a
92 digital clock instead of a converters
93 clock or a proto-tool sync clock even if
94 you do not have a lot of different
95 digital devices okay that's a good
96 question and I think my answer to it has

97 changed over the years back when Pro
98 Tools had the 888 their clock was really
99 not very good and I had an art sink as
100 an external clock and it definitely made
101 everything sound better now I think that
102 the clocks inside most professional
103 interfaces are very very good the clock
104 makes a huge difference so if you have
105 equipment with bad clock then using an
106 external clock is a really good idea but
107 I really think at that point you should
108 spend the money upgrading to a better
109 audio interface because you'll get
110 better analog electronics better
111 converters along with a better clock and
112 in general now my feeling is that most
113 equipment sounds the best when it's
114 clocked internally because as soon as
115 you're on an external clock you're
116 bringing in other circuits that help it
117 follow the clock and it just most gears
118 sounds best internally so when I'm
119 working in Pro Tools with multiple
120 interfaces I usually have either the
121 first interface as the clock or the
122 interface that my mix is printing into
123 as the master clock and then I use loop
124 sync I'll only use the sync i/o if I
125 have to sync up with external timecode
126 or I want a very speed while I'm
127 recording or something but then I switch
128 back to internal clock and that sounds
129 the best to me so I would say unless you
130 can really spend a bunch of money just

131 get the best audio interface you can and
132 that will usually have a pretty good
133 clock alright another one I won't even
134 say your name again because if I got it
135 wrong the first time it's only going to
136 be worse hi
137 Andrew hello again I have many questions
138 as you can see I've understood you
139 engineered and mix the Chili Peppers
140 last record greg fellerman did the basic
141 recording I recorded a lot of the
142 overdubs along with Greg and then I did
143 mix most of that record I've noticed a
144 lot of distortion on that record and it
145 rules did you record on to tape those
146 distortions are from tape the limit your
147 Neve desk or maybe because of the
148 mastering they initially did some
149 recording onto tape but we ended up
150 using most of the tracks straight into
151 Pro Tools so the tape didn't win in in a
152 battle of tape versus straight Pro Tools
153 my Neve definitely adds Distortion the
154 way I mix with parallel compression and
155 all of the level adds some distortion
156 and sometimes I would just add
157 distortion so the distortion comes from
158 all over the place and I like the sound
159 of it just a little bit of harmonic
160 distortion as part of the way my console
161 sounds so it comes from everywhere I
162 don't know that we really added any in
163 mastering on that particular record I
164 mean I think the mastering was pretty

165 close to the mixes so yeah so the
166 distortion came from everywhere and
167 thank you very much all right from Brett
168 Skoda's Lima how do you feel about the
169 final output of projects you have mixed
170 clipping mastering and such okay so
171 that's a very subtle question about some
172 very specific records that I've been
173 involved in basically I won't talk about
174 the clipping what I'll talk about is the
175 first of all from the previous question
176 I enjoy distortion I'm fine with that
177 that doesn't mean that I enjoy all the
178 distortion that's on all the records
179 I've ever worked on but it's not my
180 record it's the artists record and on
181 some of those records there's a separate
182 producer so if they're happy with the
183 final product then I'm happy with the
184 final product it's not up to me always
185 at the very end of the decision making
186 process so it's just important for me to
187 try and make it sound as good as I can
188 and sometimes distortion makes it sound
189 good
190 yeah I just make it sound great and then
191 sometimes it's not my decision and we'll
192 leave it at that
193 from daryl's Stuart
194 oh I'm sorry Darryl smart hi Andrew love
195 your work thank you
196 very inspiring what is your opinion on
197 using analog summing when mixing in the
198 box what are the reasons for your answer

199 I would say if you're mixing in the box
200 in general I don't think that analog
201 summing is something you absolutely have
202 to do especially with the newer summing
203 boxes they're very very clean and I
204 don't know that it's really that much of
205 a different sound than the summing
206 inside of Pro Tools digital mixer or any
207 of the other DAWs digital mixers because
208 they're very clean and especially with
209 floating-point you have infinite
210 Headroom up until the very end the
211 biggest thing about it is when you split
212 up to go into analog summing you're
213 using the D to A converters to get into
214 each channel of that and so you're going
215 to sort of a final gain stage before
216 you've put everything together so that
217 really changes how you have to work with
218 the Headroom inside the mixer so you
219 could be much hotter in the mixer
220 because you're gonna split it out and
221 you're not going to be hitting the
222 converters as hard as if you sum it all
223 in the box but in terms of just the
224 sound of it if you're not going to have
225 an A/D or an API or some it mean doesn't
226 have to be an old thing it could be a
227 new thing but if it isn't something that
228 actually has harmonic distortion and a
229 lot of wire and metal and transformers
230 and things that really has a sound then
231 I don't know what you're gaining other
232 than having to use more converters and

233 it takes more time and it's harder to
234 recall so in general unless you're
235 really going for a specific sound of the
236 summing box I don't think it's really
237 worth it and another from Jessie Miller
238 oh this is an interesting question with
239 your background in drum programming and
240 source creation how do you mentally turn
241 off the source creation section of your
242 brain and get on with mixing what you
243 have available from the artist as in do
244 you hear parts in your head that are not
245 there and how do you work around that
246 that's a really interesting question
247 because it's not owned
248 about programming and being a musician
249 or things like that I think it also ties
250 into producing versus engineering and
251 all the time while I'm working on a mix
252 let's say I'll have ideas about how to
253 finish the song and that's what makes it
254 finish so I always if I'm just employed
255 as a mixer I'll always try and work just
256 with the source material I've got and
257 sometimes I might add an effect that
258 wasn't there and that can be just a
259 subtle way to add something sometimes I
260 will create what might look like drum
261 programming but I'll create it with
262 delays or different effects to start
263 creating parts that aren't there but
264 they're all made from the parts that are
265 there sometimes I'll create harmony
266 vocals because it feels as though that

267 will make it sound better and sometimes
268 I'll just go ahead and record myself
269 playing an instrument because I really
270 feel that it'll help the song and then
271 you have to read the situation as to do
272 you just bury it in there and hope
273 nobody notices or do you say your song
274 is amazing but it really needed this one
275 thing so I hope that's okay and maybe
276 you'll replace it with something better
277 than what I did but usually when you do
278 something like that if you frame the way
279 you present it to the artist in the
280 right way they're really happy that
281 you've done something or it'll give them
282 an idea as to what they could do that's
283 better and they'll go and finish it in a
284 different way but I'm always hearing
285 things and it's just a matter of do I
286 create it from what I was given or do I
287 really have to go ahead and just put new
288 instruments on it but that side of my
289 brain I don't think it ever gets
290 switched off because otherwise you've
291 never you would just put up the faders
292 and you'd be done because it's all the
293 same thing
294 all right and a question from Rodney
295 Melvin what are your views on this whole
296 Pandora and other online music streaming
297 service is it great for music because it
298 allows more people to tune in at a
299 moment's notice do you think it will
300 eventually only be beneficial for the

301 major labels okay that's a big big
302 question I could talk for hours and
303 hours and hours about this but I'll try
304 and give the short version
305 two questions in there and those two
306 questions really go to the core of what
307 I think about the services so in terms
308 of music discovery I think it's really
309 important and I think YouTube is as big
310 a part of that as the actual music
311 streaming services so people being able
312 to listen to music is amazing and
313 obviously it only works for people like
314 me who make records if that makes people
315 buy the records and then that money gets
316 back to the artists and then the artists
317 use that money to hire people who make
318 records because for the artists they
319 have other ways they can make money but
320 for people who just make records if
321 people don't buy records we're out of
322 work so I think it's important for music
323 discovery I think some of the services
324 are really cool and the way you can find
325 things and I think they need to do a
326 much better job of driving people to
327 actually buy the records because the
328 payments that they make are tiny so that
329 goes to the second part of the question
330 which is do you think it will eventually
331 only be beneficial for the major labels
332 I think already it's only beneficial for
333 the major labels because the payments
334 for each stream are so small that unless

335 you own five million songs it's not
336 enough money there are major artists who
337 don't get a lot of money even though
338 they have millions of streams so with my
339 independent label there's money that
340 comes in from YouTube and Pandora and
341 Spotify and all the other streaming
342 services and that's great but it's not
343 enough money for us to make records with
344 so I think really the key is that the
345 people who listen to the streaming
346 services need to understand that they
347 need to give their money to the artists
348 if they really like the music if they
349 kind of like it they got a chance to
350 listen to it for free on their end and
351 for very cheap on the services and so
352 that can be great but eventually it
353 needs to turn into real money for the
354 artists and that's the part that is
355 missing and now a question from Stephen
356 M Gordon and we will never know what
357 that M stands for unless he responds to
358 this video so check the comments
359 how would you define your approach in
360 terms of EQ and compression or other
361 ideas to obtain clarity between the bass
362 guitar and kick drum in a rock
363 arrangement thanks Andrea I'm a big fan
364 of your mixes thanks Stephen I'm a big
365 fan of your middle initial and I want to
366 know what it stands for this is
367 something that a lot of mixers talk
368 about and they have really specific

369 ideas about how they treat the bass in
370 the kick drum
371 I've seen people talk about one wraps
372 around the other or one is above the
373 other one is below the other I have no
374 idea what I do I think that usually what
375 happens is that the kick drum has a much
376 more rhythmic element than the bass and
377 so that's where I try and get the
378 distinction that the kick drum is really
379 pounding and is a big part of the rhythm
380 of the track and obviously it has some
381 low-end and the bass is much more the
382 foundation of the instruments so the
383 low-end from the bass is more of a
384 constant thing and the low-end from the
385 kick drum is more of a rhythmic thing
386 and then using the top end of the kick
387 drum is where you can get more of the
388 rhythm and the way it interacts with the
389 snare and guitars and things like that
390 so in terms of frequencies and
391 compression in EQ I have absolutely no
392 idea and every mix I use the same tools
393 but I do them slightly differently but I
394 think that that's the key is to let them
395 do different things in the low-end and
396 the other key is to make sure other
397 instruments don't have extra low
398 frequencies that are down there messing
399 around with them really let the bass in
400 the kick if it's a straight-ahead rock
401 thing be the only two things down there
402 and that way they can fight for space

403 but they don't have to fight with the
404 guitars and stuff like that
405 and that's it