

..Recall-Möglichkeit
..Flexibilität

..Geschwindigkeit
..Mobilität

..ökonomisches Kapital

- 1 [0:00:00.0] One thing about my mixing techniques .. and I think if, unfortunately there's way too much of me on the internet already. And on a lot of it I'm talking about mixing on large format analog consoles and how awesome that is. And it is really awesome. But about eight months ago I actually transitioned a hundred percent into the box, for all of the reasons that mixing in the box is awesome: recallability, speed, flexibility, portability.
- 2 This is actually my Pro Tools rig that I mix on. This MacBook Pro with a thunderbolt chassis. So they're no .. like, oh yeah, I printed some stems and I'm going to talk about it these are the actual mixes as they were printed for the records, that they're on.
- 3 [0:00:49.1] So part of what I want to talk about is sort of how I got myself back into the box. Because it takes everything I was doing with outboard gear and large format consoles. And I just tried to recreate as much of that as possible, because I didn't want to relearn yet again how to mix. Because I moved from in the box to consoles when I could afford one and now I moved back. And the last thing in the world I wanted to do, was spend a lot of time kind of refiguring out how to do it. So I really built a template that pretty much replicates what I had going on with outboard gear. And then, of course, because it's a template, then you can really start screwing with it on a per song basis a lot more than you can if you're dealing with analog gear, that has to stay set up, so .. but talking about mixing is like .. talking about music is like dancing about architecture. It's all very hard to do. So what I want to do is play you things and then I'll sort of walk through the setup of one of the songs and then talk about some sort of specific decisions I had to make on those songs because I think that's a lot more relevant than saying I use this compressor, because I don't, I mean, who cares, right? It doesn't matter, if it compresses it compresses. If it doesn't, then that's not a compressor. that's the
- 4 way I can tell so okay now I am not
- 5 incredibly conversant with this control
- 6 surface but I know where the volume knob
- 7 is there are a couple things actually I
- 8 do want to talk about is one other thing
- 9 one of my I'll play music I promise one
- 10 of the things that's really really
- 11 important to me while mixing is to be
- 12 able to move really fast I hate moving
- 13 slowly I hate having to figure something
- 14 out and find things and stuff like that
- 15 so like my color coding is the same on
- 16 every single song my order of in
- 17 Sherman's top-to-bottom is the same on
- 18 every single song the color of auxes
- 19 that come from the session I'm given are
- 20 the same color on every song and they're
- 21 different from the colour of the auxes
- 22 that I make the color of the VCAs is the

23 same on every song and that's so that I
24 can glance through the session I'm
25 seeing the bottom of the percussion I'm
26 seeing the bass and I'm seeing the top
27 of the guitars and I know that and
28 there's VCA for the bass because it's
29 the yellow so that's something that I do
30 just to be super consistent and I did it
31 on a console too I mean I carry around a
32 bag of sharpies and the sharpies are all
33 different colors and those colors match
34 the colors and ProTools because that way
35 I can glance at the console and the lead
36 vocal which is always on fader 24 or
37 whatever is right next to the center
38 section is orange and it's the same as
39 the session so moving really fast is a
40 big thing and a couple of things that
41 are awesome
42 on the s6 is first of all this scrolling
43 screen here because because I color code
44 and I order my tracks I can really
45 quickly see that's percussion because
46 percussion is brown
47 obviously drums are blue get down here
48 and I've got all my auxes and things
49 like that and then strings and horns
50 they get colors that just don't you know
51 not every session hasn't but so basic
52 instrument groups are always the same
53 color makes it quick the other thing is
54 that I use locate points all the time so
55 that I can really quickly jump between
56 choruses I always have locate point one

57 be the beginning of the song so I don't
58 have to think about it I just go to
59 locate point one there is there are all
60 these amazing sort of macro function
61 keys down here and this screen right
62 here is normally transport functions and
63 if you hit memory locations it just
64 populates the screen with the first one
65 two three four five first twelve
66 we're actually first ten and then you've
67 got buttons for creating memory
68 locations the first ten memory locations
69 in the song so now I know no matter what
70 song I open up I hit the top left button
71 on that screen I'm back at the beginning
72 of the song that's important I kind of
73 like that so anyway as you'll find out
74 as we go through this I'm incredibly
75 lazy alright and that's the key the key
76 to good mixing is to be lazy I think
77 you