

1 [0:00:00.0] it is people three  
2 you watch three here and  
3 so all you have to do is stay here for  
4 five that's all  
5 he knows everything there is to know  
6 about me  
7 or make something up  
8 right right  
9 okay for the showers at 6:00  
10 PST  
11 some people are makers people  
12 Oh see  
13 now the reason you're really here  
14 - RV  
15 the vapors  
16 I'd like to find that extra house I  
17 apparently have so I did you see her  
18 living alone stuff or starting on your  
19 gear yeah exactly exactly  
20 um hi  
21 would you like me to speak about  
22 anything I'm currently working on a lot  
23 of different stuff I'm working on a  
24 classical record for an amazing composer  
25 Sarah Schneider based in New York record  
26 for a great Norwegian artist Pharos  
27 indie record them mixing some stuff for  
28 Zac Brown Band just all over the map  
29 which is awesome and I'm doing it all in  
30 the box with a lot of my DSP stuff I  
31 have to say once again the AE 400 just  
32 saves my ass time and time again if you  
33 don't know the active EQ he'll tell you  
34 more about it it's the EQ version of

35 multiband compression but it does it  
36 with EQ so it's Facebook here you can  
37 even do a parallel if you want to but it  
38 also doesn't give you all the weird  
39 crazy pumpy artefacts of things and it's  
40 awesome and lately I actually  
41 recommended it to somebody cuz I always  
42 use it for vocals so if a vocalist gets  
43 very nasal when they sing loud you can  
44 tune the EQ to only take that out when  
45 they get loud and you don't have to do  
46 it manually but a friend of mine called  
47 me said he was mixing a live show where  
48 the hi-hat bleed on the snare mic was  
49 just crazy and it was killing him and he  
50 tried every multiband compressor and  
51 gate and things on the planet i said try  
52 the AE done said perfect cuz it does it  
53 in such a different way that you can  
54 actually control things without  
55 destroying what you're trying to keep so  
56 anyway that's what I would say about  
57 that so when you are in the raffle and  
58 you win a free plug and I would highly  
59 recommend looking at that one  
60 very good I completely agree about your  
61 booty my opinion about you should okay  
62 it's awesome  
63 I don't segregate at all it's over this  
64 will be a large topic covered in about  
65 five seconds but  
66 [0:03:51.3] AS: [...] basically I was the big-console-lots-of-gear-guy for years  
and  
67 years and years. And for the last 18  
68 months I've been a hundred percent in

...bessere oder gleich gute Klangc

..bessere oder gleich gute Klänge

Sonstige

69 the box. And I love it. I think it sounds  
70 better and I have lots of theories about  
71 why I think that, which we won't go into.  
72 But because of that I'm working on, instead of working on one mix at a time,  
73 as it's on the console, I'm working on multiple things. And I actually counted  
74 it up the other day and I'm at the moment working on 28 mixes at the same  
75 time. Because instead of doing a song and then waiting for approval and I'm  
moving  
76 on to the next song on a record I mix the entire record at the same time. And I'm  
77 mixing three records right now. So it's awesome. So, basically with the classical  
78 stuff I work on a piece and then as soon as I find myself losing focus or not  
79 being productive, I close it, open up another piece, and then when I find  
80 myself no longer being able to work on that project I open up something from  
81 the rock record. And I .. completely shifts my focus. I might spend an hour and a  
82 half on a song, I might spend five minutes on a song. And so every time I feel  
like  
83 I'm hitting a brick wall, I just close it, open up something else  
84 and it's a brand new, fresh start, super focused, super excited.  
85 So, yeah, it's great. It's a really, really cool change to how I sort of work on  
86 mixes. And I think, it lets me work on more disparate stuff, rather than having  
87 to carve out a two-week period to make some classical record for almost no  
88 money. I do it, whenever I have time. And it's super inspiring to be going back  
89 and forth.  
90 Andrew you pretty much got like an  
91 expert here it's like asking Koda a or  
92 kind of lightsaber feel like it's bended  
93 the job  
94 if I kind of taller you all that play  
95 all those things if you make  
96 anyone I got some more I'll keep asking  
97 if you got some chump an assistant  
98 well no no I even when I was on the  
99 console I've worked by myself for a long  
100 time and I think it's because this sort  
101 of crazy jumping around part of my

102 workflow even on the console that would  
103 happen is but it used to be whenever I  
104 would lose focus I would just go in the  
105 house for a bit and waiting so I was  
106 ready and I always felt really really  
107 bad having somebody sitting in the  
108 studio who's supposed to be working with  
109 me while I leaves the studio because I  
110 can't stand to be in there at the moment  
111 so my hours are weird I get out of bed  
112 and immediately start working and then  
113 as soon as I feel like I can't work  
114 anymore then I'll have breakfast and  
115 then do it again and sometimes I'll just  
116 decide to go run some errands is that's  
117 what will clear my head so having an  
118 assistant would be a disaster it would  
119 be disaster for me and for you so I  
120 apologize but but in lieu of that I show  
121 up places like here and mix of the  
122 Masters and teeny wing events and all  
123 kinds of stuff so you can hear me go  
124 blah blah blah about things all over the  
125 place  
126 yeah  
127 I am NOT a fan of isolating stuff I love  
128 especially I mean drums are the perfect  
129 example of this but I love to feel the  
130 drummer behind the kid and because of  
131 all the parallel compression I do a lot  
132 of noise that the kid starts to come up  
133 you know things ringing when you hit  
134 other drums and that's a big part of the  
135 drum sound for me but at the same time

136 snare is really important to me in a mix  
137 kick snare vocal are three of the most  
138 important things usually for driving the  
139 feel of a mix so if I can't get the  
140 snare right you know snare needs to have  
141 a certain feel to it it doesn't always  
142 have to sound the same and sometimes  
143 laying in a sample will work sometimes  
144 it won't and so I will need to deal with  
145 the bleed if it's badly recorded or the  
146 drummer isn't really very balanced and  
147 that's the biggest problem is that like  
148 John Bonham would get mad if he saw more  
149 than two microphones and then more than  
150 free on his kit because he knew he was  
151 going to play it exactly as it should be  
152 heard in most drummers now or not at all  
153 so they're hitting everything as hard as  
154 they can and the hi-hat is four inches  
155 away from the snare and the loudest  
156 thing in the kit so I need to be able to  
157 balance that relationship and make it  
158 what it's supposed to be as opposed to  
159 what it is and so much of the highlight  
160 is in the snare by the time you've got  
161 three parallel compressors on it a bunch  
162 of top-end beacuse  
163 yeah it just really comes up which is  
164 awesome because it's the sound in the  
165 excitement but at the same time it's  
166 also the mess and the thing that fights  
167 with the vocal and the guitars and all  
168 the rest  
169 it's actually so some customers are

170 pretty smart I think some customers as  
171 part of you he has these part of it's  
172 harder than me kind of persona just hold  
173 it so if you take a multiband processing  
174 compression whatever taking the signal  
175 is split into all these bands and the  
176 process itself reassemble it and it'll  
177 be in phase with itself but if you take  
178 that track before you prove that  
179 multiband thing is happening over here  
180 they're parallel faculty well it is no  
181 longer in phase four the thing that this  
182 trap is a phase itself if you reassemble  
183 those different bands put this on the  
184 track had none of that prophecy so you  
185 put them together and now the said  
186 forever those crossover points are  
187 what you talking about drums  
188 bring in the ampion to do this these are  
189 going to be a confession you'll  
190 immediately so the AVA hug  
191 okay because it doesn't have to split  
192 the signal treat it and then put it back  
193 together it just accused it on the way  
194 through it's basically like paying  
195 somebody with really fast fingers to  
196 turn the EQ knobs for you which is it's  
197 brilliant  
198 almost none actually it just doesn't - I  
199 just didn't learn with side-chaining so  
200 it's not something I always think of  
201 doing and then every once in a while  
202 I'll get a session that someone else has  
203 been doing some sidechaining on and it

204 sounds like oh that's awesome  
205 but for me really the only thing I like  
206 is on a compressor I love to have a  
207 high-pass filter on the detector circuit  
208 but it'll get the same signal I just  
209 don't want it to hammer the low end as  
210 much but I don't really do that much  
211 sidechaining if I do is for a very  
212 specific effect like pumping a reverb  
213 return with the kick and snare or  
214 something like that  
215 I just make it work yeah I mean I don't  
216 know I don't really think about it too  
217 specifically I just kind of keep going  
218 until it works so I know there are a lot  
219 of mixtures we'll talk about whether  
220 they have the kick sit above or below  
221 the base or the base wraps around the  
222 kick or kick wraps around the base and I  
223 have absolutely no idea what I'm doing I  
224 just keep going until it works and it  
225 really depends on the song and the  
226 arrangement because sometimes the kick  
227 is the rhythm of the low end and the  
228 base is the foundation of the low end  
229 but sometimes the base has to be the  
230 rhythm of the low end and you kind of  
231 need to blow off the kick drum so that  
232 just and I never really go and think  
233 about it but it just is it's totally  
234 dependent on the way it's played in the  
235 arrangement of the song I think and I  
236 just keep going until it's exciting and  
237 there's a groove so yeah

238 it's go Jerry it's go I can I am not  
239 incredibly familiar with DSD I love the  
240 concept of it and actually when I was at  
241 University of Miami in 1984 we had a dbx  
242 one bit encoder that recorded on three  
243 quarter-inch video tapes so the very  
244 very super early and it wasn't called  
245 DSD then it was called something which  
246 flew out of my head it might come back  
247 so the idea being that instead of  
248 looking at an audio signal and saying  
249 what is the voltage and then you look  
250 44,000 or 96 thousand times a second you  
251 look several million times a second and  
252 all you do is say is it bigger or is it  
253 smaller and that's it it's just a  
254 totally different way to capture audio  
255 it makes it very difficult to edit  
256 there's only one editing system in the  
257 world so you could do multitrack stuff I  
258 don't mix to it it's useless there isn't  
259 a consumer format so the last thing in  
260 the world I want to do is hear it and  
261 love it and know that no one's ever  
262 gonna hear that so that's it but in  
263 terms of consumer audio stuff there is a  
264 really I mean that's obviously a huge  
265 conversation about it now with Sony  
266 introducing their high-end Walkman and  
267 pono and they're a bunch of high res  
268 audio players but they're now are I  
269 think three companies that will stream  
270 CD quality audio but there is this one  
271 company called aura stream who have



272 built an adaptive streaming technology  
273 so it's based on mp4 sls so mp4 is the  
274 AAC encoder the lossy audio encoder and  
275 they came up with a spec and this is  
276 just the world wide open spec and before  
277 sls so it's a wrapper where you encode a  
278 file once and then on the fly it's like  
279 layers of an onion you can stream any  
280 bitrate you want and it's granular so  
281 instead of having to decide I'm gonna  
282 have a 128 K file and a 256 K file and  
283 then my full res file you have a 256 K  
284 to 57 to 58  
285 59 all the way up to uncompressed audio  
286 and it can do 192 24 so crazy stuff now  
287 at given bit rates  
288 it doesn't necessarily sound as good as  
289 a dedicated encoding because it's not  
290 optimized for that bitrate so a 256 AAC  
291 sounds better than a 256 AAC and before  
292 sls but you can immediately get up to a  
293 320 nice so anyway sorry I'm really  
294 delving down into the weeds but what or  
295 a stream does is it is constantly  
296 pinging your network connection so like  
297 I've got an app on my phone for an  
298 artist on my label where when you listen  
299 it has up to a 256 K stream embedded in  
300 the app so you can listen to the music  
301 whenever you want but then it  
302 immediately starts streaming off the  
303 server and we'll see yeah I'm already  
304 and this is on the cell network in the  
305 show I'm already streaming at 547 593

306 624 and I'll get up to uncompressed CD  
307 quality audio on the cell phone network  
308 in the middle of the NAMM show  
309 it's awesome and they have a service  
310 that they've done not a catering one of  
311 one of the bigger classical labels where  
312 they now stream uncompressed audio and  
313 the best part is if you go into a  
314 parking garage the bitrate just goes  
315 down and then when you come back out and  
316 full coverage the bitrate goes right  
317 back up and it dips granularly so you're  
318 not making these huge jumps and audio  
319 quality it's all so if you go down to  
320 256 you don't notice as much as if like  
321 with Spotify where it just has to buffer  
322 and then all of a sudden sounds terrible  
323 so it's a really really cool technology  
324 there you go that was way too much  
325 give up random please all right okay