

1 [0:00:00.0] hi I'm Andrew chefs and I mix records  
2 and record and produce and I'm here at  
3 waves and today we're gonna talk about  
4 all kinds of things the very first time  
5 I used the waves plug-in was the q10  
6 which I believe was the first or one of  
7 the first that came out and it was also  
8 one of the first third-party plugins I  
9 had seen because up until then really  
10 you got what came with Pro Tools and TDM  
11 was new and you know it was kind of a  
12 new frontier of developing things for  
13 Pro Tools and what I loved about it was  
14 it seemed to be the first time that  
15 someone had said we can make a plug-in  
16 that's easy to use as opposed to typing  
17 numbers and boxes but we don't have to  
18 make a plug-in that's trying to be  
19 exactly like some piece of hardware so  
20 there's no ten band EQ where every band  
21 can be any type of filter or parametric  
22 band or low pass or high pass or  
23 shelving to have that sort of  
24 flexibility and have as 10 bands in one  
25 EQ just let you do everything inside one  
26 box instead of trying to think about the  
27 normal use of EQ  
28 [0:01:14.7] So it was .. it was pretty eye-opening actually to have that kind of flexibility. For years I mixed on a large format console with a ton of outboard gear and while I was doing that I still used plugins either for sort of forensic stuff, fixing very small frequency problems with notch filters, that kind of thing, or for crazy effects or effects I really wanted automated. Things you couldn't do with the hardware.  
29 [0:01:40.7] But for the last two years or so I've been mixing a hundred percent in the box. So, plugins are my workflow at this point. I mean obviously for recording there's .. you need gear and and I love all the gear I've got. And all the gear I used for mixing is perfect for recording as well, but for mixing it just doesn't make sense anymore for a million reasons.  
30 [0:02:03.6] I still will will reach for the the q2 410

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31 whatever sometimes because that I use  
32 high-pass filters a lot not as much now  
33 that I  
34 in the boxes I used to when I was on the  
35 console but and all high-pass filters  
36 had different characters to them how  
37 much they ring as you start to turn up  
38 the slope and things like that so I'll  
39 still bring up the the queue to for a  
40 filter every now and then I love the are  
41 Vox plug-in just as a really simple I  
42 mean it has three controls but you  
43 really only need one and I love that  
44 simplicity to know on a vocal I just  
45 need it to stand up a little bit more  
46 and all the auto gain direction that  
47 kind of thing I love the real ATT that  
48 you guys just brought out the way I like  
49 to use effects like reverb and delays  
50 and things like that is to have them do  
51 the job they're supposed to do by making  
52 something bigger a wider a fatter a  
53 deeper however you would describe it but  
54 you don't really hear the effect I'm  
55 always looking for very short delay with  
56 pitch shift things that are interesting  
57 and add a lot of character and depth but  
58 that you don't just hear it and the real  
59 ADT is awesome for that and the  
60 different modes sound really different  
61 and react really differently but they  
62 are also very subtle in a way like  
63 they're crazy sounding if you crank it  
64 but tucked in it just gives you this

65 great depth with a lot of motion in it  
66 so I love that one of my other favorites  
67 is the meta flanger if you want a  
68 flanger you just put that in the default  
69 sometimes I leave it on sine sometimes I  
70 change it to triangle sometimes I mess  
71 with a stereo width and then I'll  
72 automatically slow flanger then speeds  
73 up and I'll automate the mix control or  
74 the feedback so I go for that a lot  
75 that's what flanger sound like to me I  
76 also love a lot of the models that been  
77 done recently and not so recently I love  
78 the API II cues in hardware I always  
79 love the 550 A's and didn't use the 560  
80 s too much but in software I use the 560  
81 s a lot just because of the way the Q  
82 tightens up as you add more so you can  
83 get really honky mid-range out of it in  
84 a way that's really hard with a lot of  
85 other e cues I love all of the CLA  
86 compressors they have a lot of grit to  
87 them so I use those a lot especially the  
88 1176 and the la3 a because those are  
89 just very particular sounds in my head  
90 and usually the hardware you're using is  
91 a bit out of spec and distorts a little  
92 bit more than maybe it should and that's  
93 what those plugins sound like to me  
94 they're very grainy and bright which I  
95 like a lot  
96 I love the pleat child has a great color  
97 to it I never use it to compress I don't  
98 like it compress and I don't like most

..technische Notwendigkeit für ai

99 Fairchild hardware compressing either  
100 but the sound of just running through it  
101 is awesome  
102 Well, I think, the .. the thing to remember, unless you're recording on analog  
tape, is that you record some acoustic thing in a room and that's analog,  
because it is. And you've got a microphone and a preamp and maybe a  
compressor, an EQ or whatever. And then you come into whatever you're  
recording in, you know, Logic or Pro Tools whatever, then you don't necessarily  
have to come out until it's time to hear it again. That's the other analog side of  
the chain. So those are the two most important things to get gear for. Because  
you have to get gear. Because there's no other way to do it.  
103 So good microphones, one or two good preamps - you don't necessarily need  
an EQ or a compressor on the way in. If you can afford one, great. But you don't  
have to have one. And then the other thing is to have good speakers. You have  
to be able to hear what you're doing.  
104 I wouldn't recommend spending thousands  
105 of dollars like treating a room that  
106 you're gonna be listening in but make  
107 sure the room doesn't have any horrible  
108 problems because then you're just gonna  
109 be adjusting everything you do around  
110 those problems but if you get a pair of  
111 speakers that you know and you can take  
112 those to any sort of dead living room  
113 type room and hear what you're working  
114 on and know what it is you're hearing  
115 then that's really important so I think  
116 the very very beginning of the chain and  
117 the very very end are absolutely the  
118 most important and then you just work  
119 your way to the middle