

1 [0:00:00.0] All right

2 We're live. [we're] live. Oh my gosh. We made it hello everybody uh I'm ben and this is Andrew

3 Mister chefs, and I liked it, but [do] you like a [premier] as people usually say mister chefs. That's my dad call me Andrew

4 Andrew is fine

5 Awesome. Well Andrew thank you so much for joining us today. We put out a blast saying hey

6 Andrews open to answering questions

7 What do you guys got and we were overwhelmed there was like over a hundred people sending questions. It was absolutely awesome

8 [so] we have a ton of stuff [to] go through I?

9 Went I filtered it

10 So I've kind of like put things into categories

11 just to make this all make sense [and] make it easy for everybody to follow will kind of I'll section them down and

12 We'll first we'll kind of [talk] about some specific questions related [to] your [peer] mix videos

13 the Zac Brown video the Ziggy Marley videos um

14 And then we're going to move into some like mixing and just music like General Philosophy kind of questions

15 That people are really interested that like here

16 How you think about things all right cool and then mixing techniques?

17 Some stuff about you know starting a career and [working] halleck as a professional

18 How you do what you do?

19 And then the final segment which will definitely

20 Definitely save enough time for because apparently this is the most important thing for everybody [and] uh is you probably guess it's gear and plugins

21 The thing I care the least about in a way, it's funny

22 well

23 I tend to

24 To go on and on and on so what I'll try and do is actually answer the question is a little bit more

25 Succinctly, and that we would get more questions in but if you ever want [me] to elaborate

26 Just let me know and I say I'll try and be succinct that I won't be

27 That's fine. I don't think anyone will mind all right all right. Well. It's just that let's jump right into it. [oh]

28 So your newest video is Zac Brown band

29 What's a young and wild from the Jekyll and hyde album yep?

30 So [whatever] one of our watches one of the pyramix is was asking

31 It's a schizophrenic record so very so what's your mindset when you approach?

32 Such a like unique and diverse collection of songs like how do you oh?

33 How do you find a common thread and still give it some focus?

34 But also making sure each track has its own thing um

35 Well that record was very strange in the way it came to me

36 And I was originally hired just to mix one song

37 I don't even remember which song it was it was more of a rock when it wasn't the one Chris Cornell was a different one

38 But it was kind of a straight-ahead rock track, and then I did that and then zach emailed and said hey man

39 That sounds great Gonna send you another song like oh, okay, cool

40 And I didn't know anything about what this record was at that point, and he sent me

41 I'm terrible with song title so I won't remember but the super Super Pop one

42 [and] I just said man. I'm not the right guy to do it. He said bullshit

43 You're the right guy to do it now get on it

44 And I okay so I just mixed it and then he sent me something else and then there's the reggae track

45 and then there's like the full-on like acoustic in a room track and then um so I

46 Discovered how diverse the album was one song at a [time], and I think the thing is though that zach is a singer

47 But all of them as musicians have such distinct

48 Personalities that it doesn't matter what setting you put them in and that's why they could put out that record that record ties itself together

49 Just by them being the band and I think that zach's concept was he just felt like he was in place

50 Where he could explore, so he just say yeah, I want to do [reggae] [track]

51 So they did a reggae track

52 And there was no thought about whether or not that was the appropriate thing to do because it's just like a snapshot of everything

53 zach likes

54 Yeah, that's super cool, and I mean does that

55 From you know from a mixing point of view like do you use?

56 References do you how do you compare one track to another as you're going along?

57 [I] never do I never do the only reference

58 I ever have a line mixing something is the rough mix of that song um

59 No, and I don't even compare songs within the record because I don't know I think it can lead [you] astray

60 I think you've got to mix what's there and the only difficult [part] of that. Is that you've got to have a

61 Constant kind of bar

62 In your own head as [to] when something's good because it's easy, especially when you're learning to say like oh, man

63 This is feeling great

64 And then you come back to the next like oh my God what am I [thinking] this is so dark or like?

65 There's no [bass] or whatever so it's the ability to sort of have a standard that you can keep

66 And for me, it's just confusing to listen to references

67 But I know there are a lot of mixers to use references constantly and it really really works for them

68 But I just get into the state where the mix I'm working on always sounds better than anything else because I'm so sewn into it

69 That I think [I'm] beating records that are so much better sounding what I'm working on. It's just it's a waste of time

70 that makes sense, so

71 Now jumping to Ziggy Marley's video. They actually the question about delays so yeah

72 what inspires you [to] choose either like a rhythmic you know quarter eighth sixteenth delay, or

73 use a slap I

74 Generally start with the slap. I always have a slap. It's in my template and for me

75 it's more [of] a thickener and lately I'm using it a little bit louder than I used to so you can actually hear it a

76 bit more

77 Tweaking the time to work

78 Rhythmic delays

79 are only if I sort of hear it in my head and say oh man a rhythmic delay on this would be amazing and

80 Usually that's just going to be on a few words or something like that. It's going to be sort of a little feature

81 But [I'd] get stuff to mix all the time where they're sort of eighth and sixteenth of delays built into their template

82 And they're cool, and I'll generally leave. I'm not going to get rid of them if they sound good to me

83 but the problem with those is I find that they're so discreet that if you have a vocal that's

84 siblings or there are a lot of t's and hard consonants in the lyric

85 They can get really distracting so I'll end up having [to] [do] s them and compress the hell out of the send to it

86 So [that] it becomes a little bit more of an atmospheric thing rather than a really hard rhythmic thing at which point

87 I would be going more for a slap because it's sort of a loaf I slap and it takes care of that stuff. Yeah

88 so and those the follow up to that question was like when you're thinking in terms of bright

89 Or dark delays you know stereo or mono how how did those decisions get made for you?

90 Slap for me is usually more of a loaf. I mean I use

91 the

92 Bbd delay the bucket Brigade delay that the plugin it comes with pro [tools] if you're on a subscription

93 I don't know if it comes with a non subscription one yet, but it's just a great Lo-Fi sounding delay

94 I mean it just sounds like a delay pedal basically

95 But otherwise yeah, I would just roll top end off because again

96 I [don't] want to hear the delay

97 But if you take it out all of a sudden everything sounds really dry and very like [upfront]

98 But you put the delay in and all of a sudden you get some depth

99 And that's the sort of non discreet delay

100 Get that out of a short reverb or whatever, but I just prefer delays for that it just sounds more natural to me

101 Yes, so this next one's this is kind of a meta question and I really [liked] that someone came up with this idea of so

102 Now that you you know fab Mick. Tony like all of the top mixers

103 Everyone's doing tutorial videos you guys are all [you're] sharing all of your secrets

104 You're telling everybody how you do what you do

105 Uh so obviously the logical conclusion is now the entire world knows exactly how to perfectly mix a record yet

106 [0:07:40.4] I: What, what is going to be the skill set that

107 lets people stand apart from the crowd?

108 AS: Let me have a sip of tea while I contemplate that.

109 I: Yes, he has some suggestions in here if you want some.

110 AS: Oh, yeah, awesome. Yeah, look, I think what it is,

111 is that nobody else can hear stuff like I do. You know? Everybody hears differently. And

112 the tools are just me spending years in front of a computer
113 learning. Well, in front of gear and a computer and [then] both and translating
concepts back and forth, but ..
114 I think the biggest thing is that it is .. they're all just concepts.
115 It doesn't matter if I show you specific settings on a bunch of plugins.
116 They're just concepts and it .. I know them by what they feel like when I use
them in a mix.
117 I don't even know .. like all the parallel compressors I use,
118 I have no idea what they sound like on their own.
119 And I don't care, because it only matters what they feel like when you've run
them back in with the uncompressed stuff, so ..
120 I'm hoping that it's just like what's inside my head that I don't even know how to
explain.
121 It's more, um, that I hope that people get tools ..
122 And what I actually like is when I do some sort of tutorial and people don't own
all the plugins
123 I have, because then they're going to go and make their own
124 and they're really going to be listening to it and deciding whether they like it or
not.
125 Whereas if they get the settings from me, and they don't like it,
126 they may start second-guessing their own taste, and they shouldn't I mean
there's no reason why you should like the way
127 I have things set. But what you should do,
128 maybe, is explore the concept of that kind of parallel compression and then find
one that feels good to you, so ..
129 So does the the overall rise of you know producers mixing?
130 You know bedroom engineers like everybody is mixing [in] one's creating
records does that threaten?
131 Like you know higher level mixers or more established professionals in general
you feel
132 Well, I don't know I mean
133 that's a
134 There are a million different answers to that question
135 I think part of the answer [to] [that] question is to realize historically mixing
wasn't always a thing
136 I mean Bob Clearmountain is credited as being the first mixer, and he's older
than me
137 But not [like] 50 years older than me like ouch that makes his stuff now, but when
he was learning
138 but at the end of the day you just whatever it was was the mix I mean he was
tracking Tamaño, so

139 Mixing wasn't the thing so whether the role of a mixer is being threatened or not
140 I don't know, but it could [just] be that. This is [a] sea change that was come in
anyway
141 And [that] mixing will now move back
142 Into the hands of the creative people so that it used to be that the engineer
143 Would help the creative people sort of realize what they wanted in a mix which
they didn't think of this mix
144 But now the creative people can just do it themselves, [so] there isn't [even] a
middleman and maybe that's good what I think will keep
145 People like myself employed I hope
146 is just that sonically it does take a lot of
147 Practice to be able to really go into something and make it sound great quickly
148 [I] think anybody have given enough time and being realistic about what they're
listening to
149 Would make something sound great big figure out a way to do it whereas I [can]
go in and in a couple hours being down
150 the path to like okay
151 I know what I want this to sound like and I'm actually getting there
152 And I think that's that's just experience that has nothing to do with gear or
background or concepts or whatever
153 But it's just I've mixed many many many more records than most of the people I
mix records for have made
154 So I just have a breadth of experience with different stuff that I can bring into
every single thing I work on
155 well that segues perfectly into this other question of how do you come up with
good ideas for a mix so you know this the
156 [see] Jermaine who asked [his] question says he's always falling into the same
rut so how do you?
157 Look at what kind of advice. [can] you give people for improving the creativity
when it comes to [Mixing] I?
158 Don't know I mean because I [think] that I don't actually
159 Come up with too many things if that makes sense like I've got this huge palette
in my template
160 And it's all sort of there and available, but it's all the same stuff in my template
changes
161 You know it involves I'll do a save as on the template every few weeks, usually
there's something that I'm changing enough
162 Or I'm sick of or I want to find a new thing of
163 That I will change it up, but it's it's kind of the same stuff [so] it's on individual
songs I just will hear things
164 Sometimes too simple as a rhythmic delay [on] a vocal, but it could be I hear a
string arrangement. I hear harmonium. I hear

165 Harmony vocals that aren't there, and I'll make them in melody nor
166 I'll make infinite reverbs out of guitars and chop it up to make [quartz] so it's almost
167 It's as much a production sort of mindset as it is a mixing mindset
168 But you do it through mixing you know I don't I don't look to overdub on People's songs
169 But I will create all kinds of stuff from their source material if I really hear that it needs to be there
170 But a lot of times, I don't hear anything that isn't there. You know if it's a good production
171 You just mix it just everything that's there will sort of inspire you in a way to say like hey
172 I'm the thing that's supposed to be really really loud out of nowhere
173 So you make sure [that] it's even louder out of nowhere than it was on the rough mix, and that's what the inspiration is
174 So it's all about listening. It's all about what you hear and just react until you hear and following your intuition
175 Yeah, and really trying to understand like what is the job of each element in a mix and a lot of elements for the mix?
176 Not really have much of a job. They're just sort of party arrangement or the reinforce you know they're double in here
177 you know whatever, but
178 [there] are going to be things and they'll be the obvious things like the vocal that has a really big job
179 But it could be that [you've] got this pretty straight ahead drum pattern that has an open hi-hat every four R's
180 That's a feature and so okay
181 Is that something that people should really hear and then all of a sudden?
182 You [realize] that the drums are live for you that some care was taken or whatever you know?
183 It's just bringing out all of the little tiny details [that] are already there
184 That's [hat] so [marius] wants to know have you ever lost the motivation to mix and if so
185 What did he do you [mean], just like in the course of the day if you mean like as my whole life uh?
186 Let's do it in the course of a day
187 in the course of a day
188 [0:14:06.1] AS: Moving into the box is the best thing I ever did. Because I just close the session and open up another one.
189 I never sit in front of a song and beat my head against it ever. As soon as I don't know what to do next, which might
190 happen right after opening the session and hitting play,

191 or I know what I need to do next, but I'm not ready to do it yet, like, man,
192 I know I need to go through and check all the edits on the drums, 'cause I'm
hearing little simple stats everywhere like, okay,
193 I don't feel like doing that now.
194 I'm going to close it and move to another song. So I think, that is the genius of
195 mixing in the box.
196 And I think it's it's very very
197 Seldom that you have exactly one song to work on there's always something
else you can do too, or you can just decide well
198 Okay, I'm going to go watch your tutorial video. I'm [Gonna] watch someone else
mix for an hour
199 I mean, I do that all the time. I've watched a
200 Pretty good percentage of what's on the site you know and I pick up little tiny
things and I think
201 Because I have [some] experience behind it I can actually cherry pick like ooh
that plugin sounds awesome
202 But I'm hearing like what it's doing
203 I'm not saying I'm going to use that because that guy use it so I'll pick up stuff
like that
204 And then that'll inspire me like oh, man
205 I'm gonna go try that on something and then there you go
206 But I think there's no
207 Point in trying to get past the equivalent of a writer's block while you're mixing
just go away from [it] and come back
208 Inspired even if that means you stop for the day, then just stop for the day
wasn't going to be a productive day anyway
209 Yeah, that's that's all that's such good [advice] right there
210 All of that is because so many people like they
211 Work themselves into a corner
212 To get like in that corner, and then I hate that corner
213 They want to be out of it, but yeah
214 they just want to keep working to keep working working working [and] like they
go 72 hours straight mix in the same song and
215 It's way worse [than] when they started
216 Yeah, yeah, there's nothing worse than coming back to something the next day
and realizing like wow that's worse
217 Yeah, so I think you just yeah you really have to know when you're inspired and
also
218 There's no amount of time

219 It should take to mix a song if it's like a simple song or even a complicated song
that's really well arranged and produced

220 If in an hour and a half it, you don't know what what there is left to do fine

221 Just leave it listen to it the next day see if you still feel [that] way [and] print it

222 And other songs that [you'd] think man. Oh, this will be a piece of cake because
there's so few elements

223 You've got to get that balance

224 Exactly right, and you've got to get the energy

225 Perfect that can take days of coming back to it and coming back to it and
coming back to it and realizing like oh wow

226 It's actually about that little extra

227 Hi-hat thing that I've been ignoring up until now or whatever it is so yeah, don't
don't set parameters before you start about anything

228 Unless you're just trying to challenge yourself

229 I mean that can be fun in a creative way

230 But if you're just trying to do a good mix don't presuppose anything just keep
making it sound like what's in your head and eventually

231 You get it there and then you stop

232 So that's mmM. [they] have another really great question that's on the same
same wavelength here from Chef ripp who asked

233 He thinks it's incredible that you have so much technical knowledge, but also

234 Talent [an] ear for the art side of it

235 So how do you maintain the perspective of the forest when you're constantly
[thinking] and working on the trees inside the forest?

236 Um I don't I mean first of all

237 I love [that] somebody thinks that I do have both sides of that [knot]. You know. I
think I'm really lucky

238 To have a bit of that because some of that you can't

239 Learn you know some of it is just sort of an innate sense, but a lot of it is also
confidence

240 I'm sure everybody who's asked questions, and is listening [to] this has plenty of
ideas, but they eat second guess themselves

241 Or they don't know how to present those ideas properly wallet projects going on
so they get shot down or something but um I?

242 Don't know I think

243 When you're mixing you can experiment and no one's there to tell you you're an
idiot and that it sucks because you'll find that out

244 Long before anyone else hears it so that's part of it

245 I try all kinds of things and then I nope it doesn't work, and I [don't] care like
there's no ego involved in that yeah

246 but I think that that

247 [being] able to close a session and come back

248 But you have to keep getting perspective you can't work on the drums for an hour and a half and then try and think like

249 Hey is the mix done you'll never know

250 but even if you just let go check email or

251 Something like that like what I used to do and is mixing on the console

252 And I did have to work on one song at a time

253 So this is relevant because I wasn't always able to do what I'm doing now. [I] would just loop the mix and

254 Have it really quiet and like play solitaire or check email and what would happen is at first

255 It's like it keeps going by and keeps going by and like yeah, this is awesome, [or] I know it's not done

256 But I don't [know] what and then all of a sudden about 40 minutes later

257 Something like reaches up and punches you in the face like holy shit man

258 You didn't deal with that at all and like oh, God

259 What was I thinking and then you're back and you're fresh, and you've got some sort of perspective, you can keep going mm-hmm. That's key

260 so

261 Again kind of touching on the art side of it

262 How much does the emotion of the song how much does that affect you and how does it influence your mixing choices?

263 um

264 Well, I mean, that's all that's all there is you

265 [know] I mean every once in a while. I'll do something sonically let's like whoa check out. What I did like

266 I'm excited about something sonically

267 But if that doesn't serve what the emotions supposed to be then it doesn't work from you, and I'm very

268 uh

269 I don't have pickies the right word whatever this

270 For I listen to and work on a ton of stuff across lots and lots and lots of genres

271 But I'm actually really picky and I hate a lot of stuff

272 And I think it's always because of emotion like I [don't] like music. That's too silly

273 I don't like stuff that sort of doesn't have any kind of sad or

274 Angry or energy or whatever so there's certain emotions. I'm always trying to get and

275 So I mix so that that emotion. Is there like if it's a little bit plaintive

276 It should make you want to cry

277 Not like I don't know that's sad like it's got to really dig into you and so those choices

278 It's just over the years you start to kind of figure out what you're doing

279 That's messing up the emotion um but it's it's really difficult

280 I mean the only one I can even think of

281 Specifically is the more you compressive ogle the more emotion you take out of it and that [might] be fine

282 it might be a good thing, but if you've got a very Low-key

283 But emotional performance and then you compress it it's not going to be as hard-hitting as it used to be

284 But there are a million other decisions

285 I'll make in the course of a day that are all about [wow] [when] I get to the [chorus] do the hairs stand up on

286 The back of my neck because they sure did when I?

287 Started mixing and now they don't and what have I done to screw it up

288 So I'm always about the emotion of it, and how that's really interesting to hear that you know

289 Everyone compression is usually the first thing that everyone goes to they're just like oh, I've got a rock track

290 you know you were going to

291 Music really just go like this to it. I want [to] I want everything

292 I want my waveform to be as loud as [possible] and the client to be as happy as possible uh

293 But you're right the emotion like that comes from the dynamics

294 so how does how does parallel processing does that kind of play into how you still get an emotional vocal that is controlled and

295 You know it's sitting in the mix well

296 Maybe I mean it's a little [I] guess emotion is too broad of a term when I say emotion like that

297 It's the emotion you get from having an incredibly intimate personal vocal where you feel as [that] the person is actually singing to you

298 something like the Green [day] record

299 Those vocals are smashed to get the aggression to actually

300 Accentuate the emotion so it's unfair to say [that]

301 You know compression kills emotion because that's not true at all you can create the emotion and for me

302 The parallel compression on vocals is really it's a sonic way to preserve the uncompressed emotional

303 Feeling vocal so I'm always trying [to] preserve that

304 [but] that's because of the feeling of it if I just go ahead and compress the vocal
unless

305 It's something like Billy Joe right up on the microphone

306 And that's got to feel even more like a 58 you know which compresses because
it's just a lo-Fi mic and the frequency response

307 I think [that]

308 It's it's too easy for me to say compression does this or doesn't do this or
whatever?

309 But they all do feed into each other so in

310 Combination a parallel compression can preserve some of that uncompressed
sound while giving you the ability to fit it into a mix

311 But sometimes you do need to just smash the hell [out] of it or Distort it or
whatever

312 Because that's what will get the emotion across. Yeah, it just it depends. Yeah,
that's really cool here

313 Is there is there one type of music that's more difficult to mix than the others for
you?

314 um

315 No, I think that I'm find sometimes in the context of an album if you have a song
with no drums

316 that song will be really difficult because drums are an easy way to get
aggression or power or

317 Tempo or Rhythm into a song?

318 I mean obviously the tempo and rhythm part and without them

319 And you're just sort of left with some of the other instruments that are on the
other songs all of a sudden

320 you've got to get as

321 Much out of that song as you do out of the songs that have drums so that can
make stuff difficult um

322 No, I mean

323 I think that that the only thing that ever makes anything difficult is if it's not a well

324 arranged song so the song is going places that don't make sense or

325 The instrumentation doesn't make sense like it's you get to the chorus and just
sort of missing stuff that can make it difficult

326 But any kind of well, done song is easy to mix it doesn't matter about the
[Genre] or instrumentation or anything

327 also, So I

328 We've kind of kind of been blurring the lines between these all these different
sections

329 but I've got a ton of mixing questions here for you [alright] every uh

330 you know

331 again is echoing what all of our users have said like the
332 Amount of technical and also artistic just how those two get merged together
333 it does make you that's such a cool resource - uh
334 Yeah to be learning from like
335 Well, I'll do my best. This is so good [alright]. So what part of the mixing process
is the most important to you
336 Um I don't know because there's only one part of the mixing product well, there
are two parts of the mixing process
337 There's prep and then there's mixing so obviously the mixing is more important
to me [than] the prep
338 But I don't really I don't have like set sort of stages to Mixing I
339 Go through things in a sort not set order, but a general order like I always try
and get the drums working first
340 Just because there's so many tracks, but they need to act like one instrument,
but um
341 Ya know [I] don't know I like the only part of mixing that I love is when
342 the person who I'm mixing for loves the mix every other part of it is terrifying and
I hate it, so
343 Good, so do you have like a daily mixing routine
344 No
345 No, I mean usually if I'm in the middle of a record
346 I will sort of get out of bed and start working because that's my most creative
time. I haven't gotten
347 Bugged down [in] anything else. You know I'll sort of wake up check emails
348 Make sure there's no emergency, and then immediately start working discuss
been bubbling around in my head
349 and I usually know exactly which song I want to start on what I wanted to do or
350 It's the thing that I knew I had to do the night before but I didn't have the energy
for it like okay now
351 I'm ready to tackle that so that's kind of standard
352 But like I was saying before I'll cycle through songs and I might spend five
[minutes] on a song
353 I might spend three or four hours on a song it. Just depends how it's going
354 So there's no real set anything with it
355 Which is great for me because it also means when I've got family stuff to do or
something like that
356 It's not breaking a routine the routine is when I have time to be focused and can
mix than I do?
357 And it's really productive time
358 Yeah, that's [a] really that's a cool thing about so many people want to just put
into very rigid like I wake up at 8:00

359 I eat
360 And then I mix for three out like they want to
361 Well, you know and some people need that and will not even necessarily need it
362 But I [make] a great example of that was earnest
363 [Hemingway's] one of my favorite authors ever in the history [of] writing and he
was exactly [like] that he had an unbelievably rigid schedule
364 [so] it just depends. I think for some people
365 Having the rigid schedule
366 removes all the obstacles
367 Because they know they're not supposed to be doing anything else during [that]
period But they also know it's going to end and they're going
368 to get left alone, so I think that for some people that does work and you should
but you be
369 Just like the not having [expectations] for a mix before you start
370 You've got to be really self-aware about what works for you, especially when
you're spending a lot of time watching tutorials?
371 It's so easy to say oh man
372 [I] should [do] that, but if you try it once and it sucks for you
373 Just admit it and move on and have learned something about yourself. You
know yeah, it's the awareness
374 It's being able to have awareness to know what's working for you. What's not?
375 What you know what makes sense you know and I get this all the time [too]
watching
376 all these all the pyramix videos and learning from you guys you
377 [know] I see things you know I see the guys through all this stuff, and I'll try it for
myself and then you
378 [know] it just it doesn't give me the sound I want and I want it to work so badly
because I know that you do
379 It but if it doesn't work for me, then I had to accept that and just keep going yeah
380 And it's also you've got to not take it like oh you've screwed up or somehow or
oh now this means
381 You don't know how to mix because you can't get that to work or and I think
when you're starting off?
382 That's a really common reaction and it could just be that you're not good
[enough] yet
383 You know you just you need to just keep mixing
384 But in general if you get the concept not just the button pushing and it doesn't
work for you, then fine throw it out
385 Just don't do it
386 yep, so

387 This is a so this question come up with all the [clams]
388 [0:28:10.5] I: How different is gain staging inside the box versus on a console?
389 AS: Basically, um,
390 in the box you almost don't have to gain stage.
391 I mean, you do because you are going to go through
392 things that have thresholds.
393 So they're expecting certain levels. And obviously you can adjust the threshold
on a lot of different compressors. Some you can't. So the
394 basic sort of level going through things does matter. But because it's a floating
point mixer,
395 you can turn it down after the fact. You can get a slamming balance,
396 that's just too loud overall and just turn it down. And then it goes into your 2-bus
chain. And so I've gone on at
397 length in some of the videos about why that is and, um ..
398 (Fab and I've even talked about it ..
399 So that may be like a very specific thing you can check out.) So, but the idea of
having to gain stage
400 doesn't matter as much. There are noise floors to some of the processors using
plugins, but not anything like out in the analog world.
401 So you're not trying to make [sure] you stay above the noise for below the rails
and stuff like that
402 There's a lot of stuff. You don't have to think about as much whereas in the
analog [world]
403 There's nothing more important because you need to be in the sweet spot of
where the power supply for that piece of gear
404 Wants to work before you start shaving it off before you get anywhere near
clipping
405 But you also have a noise [floor] so you can't just be conservative all the time. I
mean
406 There's some stuff
407 I get that's recorded so quietly on digital and it's I don't know if it's on purpose
because they're looking it like peak meters
408 But treating them like Vu meters while they record
409 But you can almost get away with it in a way
410 But there's also something that sounds really good about driving an a to d hard
like I love the soft limit on the avid
411 Interfaces, and I use that so I track stuff really hot you can always turn it down
clip dating is genius
412 You know you just pretend you recorded it out of your or lower, but I love the
fact that in the box
413 I don't ever really think about it because I can always recover and I can play

with it

414 I can turn my mix down [five] DB when it's already finished just to see wow does it open up or does it fall apart?

415 Mm-Hmm, and it'll be different yeah be different ways to inside the box you can do VCx Mr.

416 Faders like individual Faders

417 There's many different points to adjust and you can't do that in the analog domain at all

418 I mean obviously you can trim automation

419 You could move faders around, but the the floating point master fader thing does not exist in the analog world

420 So I love that and I use it all the time

421 Awesome, so you talked [about] this in your tutorials. You don't like to [use] reverb [on] drums

422 So if you get a song to mix [and] the drum tracks you didn't record them and they they need space they don't have any

423 Dimension to [it]. What what strategy? Do you use to get the sound that you want well?

424 I mean if I have to use a room reverb because I there's nothing but close mics or something like that

425 Then I'll use one that is a room emulation like altverb has a million great sounding rooms all that the convolution reverbs

426 There's also the eventide [t] verb which is the room in

427 Berlin that Tony Visconti did all those Bowie records, and there's also

428 the

429 the uad Ocean [way] plug

430 So there's some reverb that are meant to be rooms and that's kind of where I'll start on microphones that just sound way too dry

431 [but] [also] waves true verb which is one of their

432 Earliest like room simulator reverts sounds really good for that kind of thing and it for me. It's just that it's natural now

433 I actually do and I'm sure it's in the tutorials. I use. I have snare reverb in my template

434 I have a Tom reverb in my template

435 And those are more just to make it sound more

436 Live it's not meant to be reverb and the same thing with the room reverb

437 So I would add if I have to I'm just trying to create

438 the room that I wish the drums had been recorded in basically yeah, that makes sense uh

439 Why it wants to know?

440 Has parallel compression ever not worked the way you want it [to] for a song

and if so what other technique that you use?

441 Well wyatt that's very good question yeah absolutely it

442 I mean most of the time I use my

443 Template and I use it you know I use a lot [of] it all [the] time like the rear bus is on most mixes

444 But there are times

445 when it sounds too mixed and it just is [not] sounding natural where the rough mix sounded natural so a

446 good example is when you get something to mix where they haven't put anything on the mix [buss] except the limiter and

447 They've got like 10 to 12 DB of limiting going on

448 It's impossible to recreate the feel of that you have to stay with it

449 So what I'll do is try and sneak in a little bit of a pair of compression to kind of help fill in the holes

450 but I will usually end up having to go back to a really simple to bus chain with just the limiter on it because if

451 You listen to I mean like old Fleetwood Mac records to me?

452 That's what those sound like it's like everything that happens is super loud

453 And [then] just goes away whereas with parallel compression the mix is full everything's happening all time. It's not sort of discrete elements

454 um and I think [that] sometimes you just have to stay with it, but that's because

455 That's the way the arrangement was built was listening [to] it in that particular way

456 And the only other time where it doesn't work for me is if emotionally it's screwing with something

457 So that's usually something [that] is softer more acoustic more quiet

458 that kind of thing because then you really are starting to mess with the way it feels [and]

459 Will you still try to sneak a little bit of it in there?

460 Or will you just be like this isn't working at all take it off. Let me try something completely different [well]

461 I don't know. I never even think about it that way it's like. Oh, it's messing it up

462 I'll turn it down turn it down. Let me turn it off, okay

463 Cool like [I'm] [just] it's just part of the sort of unconscious muting putting an Eq on you know

464 Making decisions as you go, it's like well it sounds [better] without it, okay, cool or up wait now now now

465 I miss it and I also have a lots of mixes

466 It's automated where certain parallel compressors come in just for cornice, or you know that's instead of turning everything up

467 I'll bring in a parallel compressor because if the chorus gets denser

468 Well now you're not going to miss the little nuances that you're missing by
469 Having the parallel compression in and it gets me to have [cores] jump up or
whatever so that stuff comes and goes a lot
470 Too especially on vocals yeah, absolutely
471 So would you ever switch over from alright trying something parallel and then
just going to regular insert compression instead?
472 um
473 Usually not because there's always something. I really miss [about] the
uncompressed signal but um
474 Yeah, I mean the green day record is a good example [that] those those vocals
are [very] heavily compressed on the channels because that's what
475 Made like a lot of those vocals sounds slightly distorted it's all compression
distortion
476 There's no there might be one song where I [actually] set up a distorted like
effect
477 But it's all just by being way over compressed
478 [and] that's just the character that we sort of came up with for the record that
everybody liked and it worked
479 It wasn't like a conscious decision
480 but I couldn't get that kind of
481 Ball of energy out of the parallel compression on its own and I knew from the
way
482 He was singing that that's what that supposed to be so that's just where we
went with him, but it wasn't like a [alright]
483 I'm gonna try this sort of thing it just was in going through all the stuff until it
sounded, right?
484 That's where we landed and there's some parallel compression alongside that
485 Right just a little kind of tucked in underneath it
486 Yeah
487 [cool], so
488 Liam is wondering in what mixing situations. Do you tend to pull up a Multiband
compressor instead of a regular compressor?
489 and why would you use Multiband well the truth is I almost never use them
because
490 I almost always compress parallel and unless you use a linear phase crossover
491 Multiband of which there are [only] a couple and the delay on them is like 900
thousand samples or something like that
492 You can't use in parallel because they're phase II all the crossed our points are
phase II so I almost never use them now
493 Every once in a while
494 If I need that sort of thing I'll actually use one of the active Eq's like I love the

McDee spae

495 400 that's just awesome so as the vocal builds

496 You have it turned down some of that harsh mid-range that comes in and that way

497 I'm not automating Eq so it's the kind of thing you could tackle with parallel compression

498 I mean with a with Multiband compression, but I don't use those because they don't work in the kind of setup. I usually have going

499 Gadget [make] sense, so

500 Kind of going down the frequency spectrum

501 How do you deal with the bottom end of kick and bass so they both sound fat but they're not?

502 Just trying [to] occupy the same frequency. It's all the time I

503 Don't [know] to be honest. I mean I know that's always a discussion like I've got to get the low end, right?

504 But the low end is [just] it sort of makes itself, right as you go

505 I think I always start by working on drums

506 And I always know

507 from what the drum pattern is and how [it's] recorded or how the

508 Samples are whatever sort of what that kick drum is supposed to do

509 So that's usually kind of in place by the time I've got the bass back game

510 Id I've heard the song I know how the bass works with it

511 And very seldom do I then have to go back and actually think about it like it

512 Just works like oh they sense then and that's more low-end. [oh], I'm losing the cake well, all right

513 I got a compromise or whatever, but it's there's there's

514 No kind of conscious like now. It's time to check out the kick in the bass. Yeah, which is it?

515 I mean, this is it's two different mixing styles and workflows and I get the sense from you that so it's very

516 Do it sounds good put something else in there does it still sound good good keep moving on like it's it's a rapid process

517 It's not something where you have to be analytical and look at every little detail like are these frequencies overlapping am I?

518 Optimizing this efficient that like no no no only analyze the stuff that isn't working never

519 Analyze because you feel you have to it's like when people go through and solo up every track and Eq and take care of stuff

520 Know if there's like a huge problem in the [low-end] on an acoustic guitar. You'll hear it in the track

521 so then if you want to solo up while you're doing that Eq just to make sure

you're sucking out all the bad stuff and

522 Not taking away good stuff. That's fine, but I try and do I don't it's not even that

523 I try to do I do 90% of that stuff in context because who cares what it sounds
[like] them

524 So no one else gets [to] solo it up

525 It doesn't matter if I can get away without Eq E35 tracks of background vocals
and [16] guitars

526 And I can do it just by balancing and pan

527 I've just saved [myself] [like] eight hours and a lot [of] pain so yeah, I'm all for it

528 I try and just get the balance going and then when something doesn't work that
you address it

529 But I mean that's we can probably just end the whole thing here because that's
the most important thing. Let's drop

530 I'll drop my pen there you go

531 awesome

532 I've got a genre stack up along our specific questions here so for aggressive
metal do parallel compression techniques

533 Do they still help or do they kind of start messing things up and make it too
dense and not not not punchy enough well

534 Yeah, I mean, you'd have to be careful

535 And you have to [actually] spend some time on the release time so the parallel
[compressors] probably especially on the drums

536 but in a lot of ways

537 I think it would help because if you

538 do something like my rear bus which is all the instruments and then start putting
the kick and snare in with it all of a

539 Sudden the kick and snare come through so much better and easier without
having to actually make them much louder

540 Because every time that kick and snare hits it turns

541 everything else down in the rear bus

542 So everything else gets a little bit quieter, but it's not pumping because the main
signal is this uncompressed guitar that just sits there

543 But the kick and snare poke through so I do think it actually really helps but
you've got to be more careful

544 I'm because you just have a lot more

545 Stuff that's shorter and happening more quickly, and that doesn't have to [be]
you know a metal track

546 I mean that's on a classical record

547 I mix that happen you get to an uP-Tempo part with the orchestra going crazy

548 and there's a lot of [pizza] kado and percussions stuff like that and

549 The parallel compression is what saved my ass on it. There is no way
 550 I was going to make everything speak without it, but that's just the way I hear
 things too. So you know who knows
 551 Yeah, so it was interesting
 552 you [know] like we've got a lot of people have joined us [now] that weren't here
 at the very beginning, so
 553 Out of the [hundred] questions or so that I received
 554 Leading up to this. I would say a good like
 555 30 to 40 percent had to do with the rear bus uh so
 556 [alright]
 557 So I actually I cut them down quite a bit
 558 [just] [because] you know I know that you talk [about] that a lot in your videos
 like that's kind of all over the place and
 559 Yeah, and again like you have your general you have your general template of
 how you like to work
 560 what tracks go into the rear bus and like you like you just said like sometimes
 you break those rules -
 561 Yeah to get a desired the desired sound
 562 What I'm interested in knowing is
 563 How did you arrive at the rear bus like I know it was a function of the console
 you know that you have beginning?
 564 But what in terms of like deciding, okay?
 565 This is generally just instruments, and it's there to fill this up, and I'm going to
 smash these unlinked 1176 --is. How did you decide?
 566 1176 [this] and all that well, I mean I
 567 Started with that in hardware, so it was 1176 because I had a pair of these old
 crusty blackface. I think they're Rev D
 568 1176 is so you know whatever?
 569 That's what I had and I tried I mean they were sort of the third or fourth
 generation of the rear buss compressor
 570 The reason so many instruments go to it is because it was the easiest buttons
 to hit on the console
 571 I could like in less than a minute
 572 make a complete copy of my mix in the rear bus and see how that sound and
 then start dropping things in and out and
 573 I didn't have to
 574 Reap an ascend or reach up to the top of the console and worry about where
 else things were being bussed
 575 And it didn't matter it was just the easiest way to do the equivalent of a post
 fader send [it] zero off to something. So ..
 576 [0:42:35.5] I think, if I hadn't had those buttons on the console,

577 I never would have had a parallel compressor that I'd sent that much stuff to,
because it would have been such a pain in the
578 ass that I wouldn't have done it.
579 But because I could do it and I could experiment with it, when I was on the
console, though [...]
580 it was never drums or bass the bass almost never went in and
581 the bass has been in the rear [buss] now on every mix I've done for the last few
[years] in the [box] like now if
582 I don't put the bass and I find myself having to really work on the bass
583 But if I pop it in the rear bus like oh great done
584 And the only thing I might do is turn down that send a little bit
585 And usually not the only send into the rear bus it ever gets touched is if I decide
I need to add
586 Some of the drums or [the] whole drum kit into the rear bus because if they're
up full
587 Along with everything else then they just destroy everything so usually it's just
adding a little bit of drums
588 But the concept was it was just another stereo compressor. It was just the
easiest one to hit the buttons for
589 yeah, so and now I've got a kind of a
590 want to pick your brain [about] the future [of] audio a little bit, so
591 surround sound and binaural sound there's
592 So many developments happening with like virtual reality and I would see of
cinema and and sound there
593 Are you are you experimenting with you know these like binaural 3D panning
plugins at all?
594 um I've always been fascinated by the
595 binaural stuff like [cue] sound when it first came out and
596 all the hardware units that could do crazy phase tricks to make stuff pan around
and I've used you know all of the
597 sort of psychic acoustic panning stuff
598 But now the big push is for that to [be] part of the monitoring setup not for you to
take one element in your mix
599 And swing it around the listeners head
600 it's to have the listeners sort of live in this environment of your man and
601 That I don't really have my head wrapped around yet. I'm not a fan of it
602 I don't I never liked the
603 [5-1] [surround] mixes of [records] if it wasn't a live record because a live record
well now you're in the crowd
604 And that's super exciting. It's big

605 But it always like I mean the example. I always used only because it was so
606 Jarring was the steely dan record it was mixed in 5:1 those records
607 Do not have a lot of elements, and they're all pristine
608 [do] you hear everything and on the stereo mix of the record there was a
tambourine that or a shaker?
609 Do you remember what it [was] mixed in with the drums to the point where it
was just this?
610 Ridiculously great groove and on the 5-1 mix the percussion was in the back
speaker
611 So the drums all of a sudden just aren't as cool
612 Because they're on their own in the front and then you've got this really
613 Distracting percussion in the back that you've never even heard on the song
before I like well
614 Why is that a good thing?
615 Plus it means that the listener has to sit still now of course neither all these
advances with the headphone tracking
616 systems like waves and x
617 Where you don't have to sit in a spot you can actually sort of explore the
soundscape with your head as you move?
618 which maybe makes a listening experience a little better, but I just as a
619 Consumer format like a way that people want to listen to music. I don't get it. It
doesn't make any sense to me
620 I think that the stereo format makes sense, and it's also it's what people produce
for nobody's making records that make sense in
621 8.1 discrete surround
622 You know it just there aren't enough elements
623 All you're going to do is spread your stereo mix around some [more]
624 And you might spread it so thin that it starts to fall apart, so that's my current
take on it
625 but I love the psychoacoustic making stuff sound like it's coming from
626 different places like if you listen to I
627 can't remember which there's a pink Floyd record with this great like
628 waves lapping on the side of a boat
629 Sound effect and then a bell off in the distance and in headphones, you're right
in the middle of it, and it's awesome
630 But then when the song starts, it's just stereo and to me that's what makes
sense yeah exactly [so] yeah
631 Make it using it on purpose and using it
632 When you know that the effect can be had and is intended for headphones like
there's so many more variables you have to control for

633 Yeah, but I've heard some absolutely outstanding
634 demos you know of the technology in terms of putting on a pair of headphones
and
635 swearing that you're listening to multiple speakers set up around you like
636 That's getting amazing and the ability to play with height as well as getting
around the back and stuff the technology is amazing
637 But I haven't seen an implementation that I could bring into my stereo mixing
process. Which is what I want to do
638 nice, oh
639 I've got a bunch of kind of [career-oriented] questions here I
640 Do you remember the first time that you really liked something that you mixed?
641 I'm waiting
642 [Someday] I
643 Don't know that I've ever
644 Well actually that's not true
645 99 problems, I knew sounded pretty great while I was doing it
646 I mean we were mixing it for days because we're still doing overdubs
647 I was getting vocals from Jay like while we were mixing
648 So it wasn't like a [goan] mix it like well
649 That sounds fantastic pat yourself on the back and leave when you're mixing for
three days while programming and doing all the rest of it
650 But by sort of the middle of the second day when we've gotten the rhythm track
together
651 We were just waiting on vocals
652 I knew the mix was done and all I need to do is just get these other elements
because I was monitoring it
653 Through the mono speaker on a half-inch tape machine, and it was just flying
out of the speaker and like okay
654 You know this is cool. So that one I kind of knew what I was doing it
655 Everything else. I think I'm just too insecure to think that it's any good [and]
656 You know I'm trying to make other people happy and you never mixing for
yourself
657 The closest I come to that is the low roar records that I do which is a band on
my label that I'm very involved
658 In I mean I'm certainly not the artist
659 But it's as close as I'll ever get to being the artist so those records like by the
time those are done
660 I know they sound the way we want them to sound like whether that's good or
not. I have no idea but

661 For the most part I go back and listen to stuff and think like [yeah], I
662 Could have done better, and you know it's okay and every once in a while
663 I cycle a that actually sounds pretty cool, but [right] yeah, so amazing
664 in that in that same vein though how
665 You know when a n r or a client comes back
666 And you know so you're on the you kind of like the mix you're pretty happy with
it
667 You like it, and then they come back and they ask for you know they want the
vocal to be 12 DB louder just obnoxious
668 totally
669 disagree with the feedback
670 How do you handle those situations where you know what they're asking for is
going to make the song Suffer well?
671 You never know until you hear it you never know and I'm always trying to
672 Understand why they're asking for what they're asking for and you know every
once in a while. You realize that someone's just wanking
673 That they just feel like they've got to get [their] [orion], but for the most part
they're going for something
674 So if they say I need the vocal much much much louder then obviously I've kind
of missed
675 what the
676 General balance of the song is supposed to be so I'll try [just] turning up the
vocal and see what happens and usually that will
677 Make me think like
678 oh
679 you know what this would work if I also do this and this and this and
680 Then move on and if I really think it sucks then when I send the email
681 I'll say like hey, so I've done this and that also made me do these other things
682 but I really think that it's doing this now so listen for that and see what you think
but it's
683 The way too arrogant for me to say that they're wrong
684 Unless I really think they're just wanking it. They're not wrong
685 It's their record, and there's a reason for it, and if it's someone whose record it
isn't but they're paying the bills well
686 You still have to make them happy [so] as long as they don't make the artist
unhappy. I will chase whatever they want to chase
687 Interesting that's right. Yeah
688 End of the day you Gotta you Gotta follow
689 Who's whose name is on the front of the record and who yep signing the checks
yeah? Yeah, and you know there's no

690 There's no right answer to mixing and I think it's super arrogant to think that
your take on it

691 Especially when you've been living with it for a couple of days

692 Maybe [and] they've been living with it since they wrote the song [35] years ago

693 [and] [they] finally recorded it and it took them [a] year and a half to record it

694 And they finally decided it's time to mix it and [send] it off and it's their baby

695 You know you can't just say like barry you're wrong

696 Yeah, they probably want you just probably won't get hired again by that by the
same people [yeah] and sometimes you don't want to be

697 And that's fine, but you don't make them make that decision while you're mixing
you try and make it end well

698 [unless] you just feel like hey, but we've obviously discovering

699 I'm not the right person for you to mix this album

700 and then you gotta you know figure out the business to extricate yourself like
give them back most of their money or whatever but

701 Otherwise you've got to at least entertain

702 And try and make the stuff work, you don't deliberately make it sound terrible
because you think it's a bad idea

703 Yeah, exactly, so what was [the] record that you remember that really
challenged you to become better as a mixing engineer? [oh]?

704 God all of them. I mean you know and for different reasons like the chili peppers
stuff was just like I'm working with

705 One of my favorite bands ever you know I mean

706 I saw those guys play live in 86 when I was still in college

707 And then now you know

708 I'm mixing a record form so there's that there's the terror that comes through
working with Rick

709 There's a terror that came from mixing reggae album with the z marlene. I'm
sure I talked about at the beginning the video

710 It's like the stuff that was a little more pop like okay fine

711 I can live in that world, but the stuff that was full-on reggae like man

712 I've listened to hundreds and hundreds and hundreds of hours of reggae

713 And I don't know that I can do this like I know what it's supposed to be but I
don't know how you do it

714 So there's that kind [of] tear that makes you learn

715 then mixing the classical record that I mentioned before was trying to

716 get the same sort of energy and explosiveness [out] of

717 200 tracks of Orchestra percussion sound effects and voices you know

718 that as opposed to drums bass guitars in a voice, so

719 every single record

720 I think has got something that's a huge challenge and [any] [time] you're

721 Challenged you better be learning because otherwise you're not really paying attention

722 I guess I know yeah, there's opportunity to learn on every record

723 No matter like how good or bad it is yeah, yeah

724 I mean even if all you're doing is learning like what you will never put up with again or how not to produce or you?

725 Know whatever there's there's always something to get out of it. Yeah absolutely, so

726 for

727 You know actually this is one of the guys who is a little bit older and is now getting back into the industry

728 you know he really he remembers back in the 70s and 80s you could climb up the studio ladder by

729 Being a coffee boy in an assistant

730 And then you know ga and just kind of work [your] way up organically through the studio system

731 You know that whole that's basically completely disappeared. What advice?

732 Are you giving to people who want to become mix engineers?

733 Or you know do music as a living should they set up their [own] studio should I buy gear like?

734 Well, you know buying gear no if you just want to mix don't buy gear. I mean, I don't use any gear. We're

735 Talking on [my] studio right now. You know it's a laptop and this is my console

736 and

737 These are my speakers a lot of the time

738 I mean, you know the only gear I have for when I'm mixing is a power amp and a pair of speakers

739 And I don't even use them all the time

740 So I think if you want to mix bind gear is just a waste of money. I think you're really

741 Sort of setting yourself [up] to have excuses for why it's not going [well] because you don't own all the gear

742 You know I had all the gear in my room, and I still hated most of the stuff. I did so I

743 Don't think buying gear I think that that while the opportunity to learn

744 While working way out through the studio is gone, and that's a drag

745 [there] all these tutorials

746 There's the fact that you know when I was starting out you couldn't

747 [how] you can hang out was someone who was good at what they did or at least
you thought they were like talked for an

748 Hour [online] like I mean that just didn't exist so the exposure and the
willingness for people talk

749 I love the fact that how schmidt's talking and you know that whole group of
people is like more than happy to say yep

750 Here's what I do because it's just

751 [fascinating] to me so you can learn a hell of a lot more, and then there are [just]
different platforms like there's oh

752 I can't remember the name of it [right] now is it sound better?

753 Or is that the one where you can register, and then people can like hey?

754 I could check out five things you've mixed like yeah, that sounds cool. [you]
want to mix mice

755 I think that the biggest thing to do is to be very

756 Honest with yourself about where you are in your career

757 and then find musicians and producers who are at exactly the same stage in
their career and try and work with them because they'll

758 Understand where you are you're not going to be in over your head you're but
you're not going to be overqualified

759 And they'll most likely

760 Appreciate the work you're not going [to] get a bunch of guys who think you
should just be doing it for free and be happy

761 To do it and if you do get people like that just say no

762 [so] [I] think that that's the best thing

763 this is nothing you can do better than

764 Practicing and it's very difficult to practice without getting tracks from somebody
like you can't practice mixing by mixing the same thing more than twice

765 you know without leaving a year in between each time [you] try and do it, so

766 Yeah, I think those are the two things like take advantage of the ridiculous
wealth of resources out there that which were never available to

767 Me it was there was actually there was another question here about that like if
you had a time [machine] to go [back]

768 If pyramix sorry the actual question if pyramix was put into a time machine and
put back to the beginning of your career

769 how would it have that changed and I mean you just said it's

770 tutorials stems be able to like practice with

771 Observing and practice on like real material

772 Even when I started that was that was not a thing yet at all. This is yes, well

773 and I'm you know you got the equivalent by being an assistant on a session
right, but you'd be watching one person and

774 For a lot of people that I remember people were very guarded about what they

did like

- 775 [I'll] don't let him see what I'm doing like really like okay
- 776 But I mean I've heard stories about Rudy van gelder
- 777 Who would set up twice as many microphones as he was going to use me would never tell anybody which he was recording
- 778 So they wouldn't know what was up. I mean, and that's like
- 779 You know carefully guarded trade secrets and that seems to have sort of gone away, and I know that
- 780 I was a little worried before I started doing
- 781 Seminars and videos like wow what if I'm kind of giving the game away and like you said?
- 782 oh now everybody can mix perfectly because they've watched all the videos and
- 783 What it really did was to give me a better sense of my own self-worth that there?
- 784 Actually some talent buried in there somewhere. It's not just because I know all the shortcuts in Pro tools
- 785 You know that there's something
- 786 It's the ability to make the tools do what I want coming out of the speakers not just the ability to use the tools
- 787 Which is exactly the mistake a lot of young engineers make and you're in a really good position now
- 788 Because [you] don't go into a session
- 789 being arrogant thinking you know more than the engineer and
- 790 Letting it show a little bit because you can run the synchronizer better than they can kind of thing and then getting your ass fired
- 791 Because you didn't realize that that's not what engineering is about you know so now you get to learn that on your own
- 792 It's totally cool
- 793 You can learn all the tools you want in your own time, but then the talent will just come through as you work
- 794 So it's it's hard to say that it's you know
- 795 Oh, you're so much better off [now] because obviously those opportunities to be in a room were amazing, but I don't think it's worse
- 796 It's just different
- 797 Yeah, that's it. That's good outlook on it. I like that. It's not worse. It's just different
- 798 Yeah, and it could be better. I mean, it's certainly more stuff available now than words. It's like
- 799 There's no way in hell. You would work with all of the people who have got videos up
- 800 Yeah, never happened. No never all right, so
- 801 We've gotten to the we've gotten through all the serious stuff [now]. I've got just

a ton [of] gear questions

802 I'm gonna when you guys shave these down and just the most essential ones, but obviously everybody loves here alright

803 So [we'll] turn this into a batter's box. [oh], so one word answers. That's good. Yeah

804 [what] kind of headphones do you use?

805 these

806 They're the sony

807 75068 I think

808 I've just had them for years because I had [an] in the studio for people who are recording because they're bright easy to hear the

809 Click when your drummer vocalist like how bright they are they're comfortable yeah nice

810 what about speakers all Tannoy Srm 10 B's with a crown power amp usually and

811 Have you ever experimented with different like trying different headphones or different speakers?

812 Yeah, every once in a while

813 And I get confused and then I'm not mixing the idea to me is I've actually managed to get that decision made

814 It's no longer part of me trying to mix and the more variables you remove

815 The more you're actually mixing the song you're mixing not wondering if the speakers are cool or having to go check it in the car

816 [I] hate that

817 Absolutely hate it so yeah, I've got one pair of speakers and one pair of headphones

818 Simple Love it. What about when was the last time you change the rear buss compressor?

819 um

820 When I moved into the box, and I'd spent a day. I think it was [during] the Ziggy Marley record. I spent a day

821 Finding the 1176 that sent the most like the hardware once it was using and then that hasn't changed

822 [I] don't [always] use it and every once in a while. I'll switch it up on a mix because it's not working

823 But yeah that that's the one thing that actually hasn't changed since it got into my template

824 That's it's a pretty it's pretty incredible

825 Thing for a compressor to not get swapped out well, but if you think about it, it's because it's pair alone

826 It's getting so much stuff. I just use it and if it's not working. I don't use it

827 It's not like it would ever occur [to] me that it's the wrong compressor like well.

That's just not the way

828 I think about it. It's like. Oh the rear bus isn't the right thing for this song?

829 Yeah, kind of thing yep, absolutely do you?

830 Alright. This is a great question you've actually used the ship's particles plugins on your onion which they do

831 Of course I do

832 Why would I go to all that trouble to develop a plug-in that wasn't what I wanted to use. That's like

833 It's the a lot of people actually ask that. It's a really bizarre question to me like man

834 I have the opportunity to make a plugin that doesn't exist yet

835 [1:01:19.1] AS: And the Scheps 73 that was just an opportunity to get a really great Neve EQ and I use it all the time on everything.

836 But parallel particles was like man. There's this thing and I've been talking to them for years about doing this sort of

837 encapsulating this really complicated parallel processing setup that would take you at least six auxes a bunch of plugins you have to manage it and

838 I use those things shared because it's such a pain in the ass to set them up for individual elements

839 But now you just slam this on a track, and you got four parallel chains [you] style it in a little bit, so yeah

840 I use it all the [time] because I would be an idiot to develop a plug-in that I wasn't going to use

841 [and] [he] always you always use it as an insert

842 Or do you also always you you can't you can't actually use it parallel we tried to make it go parallel?

843 But the delay compensation was too difficult without knowing what's going in and what else is going on around it it was always

844 To phase II it was impossible to make it work because it [isn't] just one parallel chain

845 It's four and they're in two sets of two that are in series, and it's yeah, there was no way to do it

846 Where you could use it parallel, so it has to be on an insert now

847 obviously

848 You can send a group of things to an ox and then put it on

849 But the nature of the plug-in is it is a parallel processing you're always doing stuff parallel

850 But you have to think about the signal path that's going on inside the plug-in and kind of add it and then

851 That's what your signal path is when you use it

852 Gotcha so the genius is [to] be able to chuck it on like [twelve] individual elements and have them all set different

853 I mean, that's what the point is yeah, that's super cool. It's it's a ridiculous plugin
854 so besides that one
855 What are some like swiss army knife tools that are like must-haves for you for
mixing in the box?
856 Well like I said I use the ship 73 a lot if I want like a musical
857 Eq that's my I mean, I just love navy cues, and that's my favorite one because I
tweaked it until it was my favorite one
858 [but] I use the Eq three in Pro Tools [all] the time I
859 Just need a straight parametric Eq that's my favorite one by far
860 and actually really like the sound of the filters on that the variable slope is good
and
861 if I need the filter to be more of a filter to actually do something I use the move
[esp] these ffo to
862 something like that because the
863 The slope is independent of the [resonant] so you can actually crank up
resonance without having to make it a steeper slope. Which is cool
864 other Swiss Army knife stuff
865 I don't really have it because that's what's in my template this you know like the
rear bus is the swiss army [Knives] kind of
866 Thing everything else is sort of made to order. It's like it comes up because I
need it
867 so
868 How you know with so many plugins coming out all the time new gear new
Plugins?
869 How do you how do you test like how do you find new things to use and this?
870 Whether or not it's going to work with the way that you want to work [their] [id]
while you're asking the question
871 I really through three ways I learn about stuff one is someone will tell me [about]
stuff like Chad blake told me about the good
872 Hertz Plugins, and they're awesome. They're crazy this one called wow which
does wow in flutter, and it's ridiculously cool
873 [and] then
874 I
875 Get sent something to mix and has a plugin that I've never heard of and I get
the demo and put it up and either
876 It's like okay, whatever or like. Oh wow that's amazing, and then I watch tutorials
877 if someone's using a plug-in no
878 I got pause what the hell is that and then you search for it demo and check it out
879 And you know I've got so many plugins now because every single time I get a
record to mix their plugins
880 I don't own and I always buy them so you could easily argue that I don't ever

need any more plugins

881 But it's like something comes up like those good hertz plugins like wow that's actually new or the sugar bodied stuff

882 It's not like anybody else's plugins like oh, that's new or that just sounds awesome alright great

883 I don't need to think about it as much as you know another version of the same thing

884 So it comes up all the time, but I don't I don't have enough time

885 Really well it's not even I have enough time when I'm not mixing, but I'm not working the last thing in the world

886 I want to do is actually like let me go

887 Try a [plugin] like I'll do it while I'm working or if I'm watching a tutorial that someone else has done like oh

888 Okay, now we'll go check it out, but I won't just come hunting for stuff. Yeah, alright

889 That's because I know some people do that. I mean obviously a lot of younger people who do it every time

890 Just play around different plugins and trying to find [one] and it's it's awesome and look that's not

891 It's not to say that you know once you're more experienced. You won't bother whatever

892 That's purely a personality thing like there are producers who will try everything

893 I'm the kind of producer where if it's working?

894 We can move on and I'm really excited that we can move on like I [don't] I don't have to spend any more time on

895 [that] fantastic and now we get to move on to the next thing where someone else

896 Will actually sit there and try every single snare drum in the building just to make [sure] they have the best one whereas

897 I just want to make sure I've got one that works

898 So it's yet that it's just a personality thing

899 It's not anything to do with experience or the time in you know what era you're working in or whatever

900 It's always been that way. I'm just not a tweaker

901 Let's go. Well yeah, and again. It's awareness thing. You know you know yourself. You know [your] the way you like to work and

902 Yeah, just you have your priorities in order which is I think what a lot of people would benefit just kind of start thinking in

903 That way not thinking like how you think but thinking just for themselves in the same way

904 [it] could be I mean my priorities my priorities are in an order it might not be the right order

905 But they're definitely in an order, so yeah

906 Speaking of order. What do you prefer to use Ribbon mics or Condensers? Uh?

907 I've probably used Condensers a lot more than I used Ribbons

908 But I love ribbons so either other specific sources that you default to Ribbon over a condenser um

909 No, I mean, they're probably sources I would default to a condenser [or] a ribbon like overheads

910 I would go to AC-12 or Omaha

911 [Vm] [8200] before I would go for a ribbon because all I'm going to do for to a ribbon is add a bunch of [top-end]

912 and then it's going to get noisy because the mic priest crank does it quiet, so

913 that kind of thing and sometimes I like what a condenser does like on a snare drum because it compresses for you because

914 That's just what it does, so

915 the character of A

916 Condenser is very specific whereas the character of a ribbon is natural which is what's amazing about them

917 So I've got a pair of RCa [K] U 3S

918 Which are kind of I think they're for the 44, era, but they were made for sound Stages

919 They're the most natural sounding microphones

920 I've ever used so I use those a ton but because it sounds like you're in the room

921 And it's a really special thing to sound like you're in the room

922 I supposed to sound like it's a recording of something that happened in another room so [um]

923 But I don't have that kind of sort of conceptual like oh, this is a ribbon thing that's a condenser thing necessarily

924 Thanks, that's totally so if you were going besides investing in you know time practicing or in education

925 What's the next best thing [for] people to be investing in?

926 um

927 I don't know. I mean I would say just listening to music

928 you know and not studying records because I'm not somebody who listens to records and sort of

929 realizes what they even sound like, but it's just

930 Listening to tons and tons of music that you like because it'll be continuously

931 Inspiring and trying to go outside of [your] genre because I think they're very few people

932 Who like every single thing in one genre and don't like stuff in other genres?

933 [I] like a small subset of almost every [genre] and

934 There's tons of stuff in all those genres that I hate and it's a very fine line [for] me

935 And I don't know exactly what it is the tips it but it's you know my emotional response to the music

936 so I would say just listen and

937 Listen to Older stuff to like Listen to some of the really van Gelder blue note records and stuff just to like hear

938 What it's like for something to sound?

939 Unbelievably natural like you're in the room because most of the records we make now are not mint sound like that

940 But every once in a while something will occur to you and like

941 oh

942 There's something in the intro where the guys whispering and I go

943 You'll have this idea in your head [if] like wow that can sound like you're actually in the room before we blow your face off

944 With the kick drum you know or whatever it's going to happen next yeah

945 So it gives you a Fiji with ideas and things you never would have thought of if you're only ever listening to one

946 Just the just a music that you like now you never look outside of that you're never going [to] really get inspired to

947 Do something different with it. Yeah?

948 And I think it's also that you can get stuck on things like one of the and I'm surprised it hasn't come up

949 Or maybe it's about to come up a lot of people ask well

950 How do you work across all these different [genres] because I've been very lucky to have a really eclectic discography

951 And it's because I don't think of them as genres at all anything

952 I'm mixing I'm just trying to make it exciting and loud basically for the most part

953 And that can be an orchestral thing a jazz thing a rock thing. It doesn't matter like for me. There's no [difference]

954 I want to make it something that I really want to listen to and I think is exciting

955 [so] the techniques are the same because the desired effect is the same

956 you know and then how you have to tweak it along the way, but it's it's like when I mix the

957 Rodrigo y gabriela record which is just two acoustic guitars. It's like well, okay. What's going to act like the drums and obviously [Gabrielle] [is]

958 Playing is the Rhythmic plane, but it's like well

959 How do I make this feel like a kick drum and?

960 Mixing the Tonari when album that I just makes the exact same thing. It's lots and lots of percussion, but like okay

961 [I] need this to act like a drum kit in my own head

962 It's never going [to] sound like a drum kit

963 But that's what it's got to feel like because the way the patterns are built up

964 There is a kick and there is a snare pattern [so] how do I make that come across?

965 And work and that kind of thing and that has nothing to do to Genre

966 It's just like concepts in your head

967 But they spread out, and you can apply them even if you only ever work in one Genre

968 You can apply that stuff from everywhere back into what you're working on. I think

969 Thanks, very cool. Well. I think I'm down to my last couple questions you do you've knocked this out. You did it

970 yeah, we talked a little bit before the start like I think you've done a wonderful job of getting through a lot of questions and

971 Answering not just honestly and authentically how you do, but also very just concisely and there's guys good

972 But I've been watching you've done. You've done an amazing job

973 I've been sitting or watching the comments the whole time and everyone's just like this is amazing advice

974 Good tips like I don't get to see any of that my chat is

975 Pure mix join the chat. That's how I got

976 I'll send it [Ellison] [do] the I'll send you what everybody said after after we're done here

977 But I do just want to make sure everybody knows that

978 Andrew is just released another video with us on peer mix net and it's where you go into the sack brown

979 Band Song Young and Wild

980 which was super cool to hear from like a production point of view even like how they produce and then how

981 it arrives to you good and then like

982 Apply a template and then add your taste. It was super cool to see how that mix came together

983 awesome

984 So obviously last couple questions have to do with the rear bus the famous the famous for your bus. Uh-huh you ever

985 Do you ever adjust the [input/output] knobs or any of the settings on it? No the release time is the [only] thing I'll do I

986 Feel like the mix is dense and just sitting there

987 The first thing I'll do is turn down the level going into the rear bus with that Master fader

988 That's in my template so I don't have to open up a plug-in because that's boring to me

989 And then if that doesn't work, I'll open up the plug-in

990 Make the release time even shorter because it's a little bit slowed down from the fastest

991 Release you can have and if that doesn't work then I just ditch it

992 Yeah, never you ever end up in queueing it at all

993 Or do you just leave it straight 11 minutes now now straight [cuz] it's post everything else

994 so it is getting a copy of the mix basically and

995 so no, I mean like if

996 Yeah, I don't ever

997 Explore it enough to know that maybe cueing it would make it work

998 It's like if I get rid of it the tonal balance of the mix won't change

999 It's just it won't have all that parallel compression. So it never is like. Oh when I take it out. It's brighter well

1000 Maybe if I brighten it up, or got rid of you know that just never occurs [to] me. It's either working or it isn't yeah

1001 And this last question here from going from analog to in the box

1002 The did you have to do anything differently to still get a like analog characteristic to your sound in the box I?

1003 Don't know what an analog characteristic is I mean to me

1004 Like the things that analog gear does that nothing else does is it?

1005 sounds different every day and every version of it sounds different and

1006 It distorts in a ridiculously nonlinear way that may or may [not] be what it's supposed to do and components can wear out

1007 But and I'm not trying to make this sound negative because sometimes that's what sounds amazing about it

1008 But they're also they're band limited if you have anything with transformer on the input or output

1009 that is a high-pass filter and a low-Pass filter by definition, so

1010 Analog gear just does more [than] the knobs on the front say it does because it's a circuit, and it's electrons and it's Chaos

1011 Whereas the plug-in is math and unless you build in some random Chaos to it

1012 It's going to be exactly the same every time so I don't write all this stuff

1013 That was pure to my analog mix that up was the stuff

1014 I was so [relieves] to have gone the fact that my mixes were always leaning to the right on the meters

1015 But didn't sound it like what the fuck is that the fact that when it would get louder it would start

1016 collapsing at certain frequencies

1017 because there was

1018 Crosstalk the fact that I couldn't push through the mixbus eq as much as I
wanted to so I'd have to have a different amount

1019 Of level hitting the compressor because I couldn't turn down the make up gain
enough to make the e all

1020 That's what the [analogue] side of my mixing was so I don't miss that at all

1021 What I love the most is that all of that deer is now in a great recording studio

1022 And I've worked there a bunch of times recording

1023 [I] never even turn the automation on except to make groups just so I can [mute]
stuff and

1024 That is for me

1025 the Joy of

1026 Analog is putting up microphones through an amazing mic pre and a
compressor before we record it and just adding it sounds so good

1027 That you usually pull the compressor. [you] don't need cue it like that's
awesome. That's the the analog side of things for me right now

1028 [and] there's enough stuff in the box if you want harmonic distortion or whatever
like you can get all that yeah absolutely

1029 So Andrew man thank you so much for taking time out of your day to sit here
and answer all these questions

1030 From people all around the world this has been super cool experience

1031 And you know even just from head south like I've been curious about a lot of
stuff

1032 Is there anything else that you that I didn't ask you that you would like to get
across [to] people

1033 know

1034 That you've said it all. It's all about I mean I feel like you know I've just talked a
lot

1035 [I] really said anything. I mean it's

1036 to [just] okay the only thing I'll say and [I] said this a lot of times in different
interviews and whatever so it's

1037 Probably hearing it before, but anybody who's learning to mix and learning to
make records and all of that?

1038 You've got to realize that if you're lucky and anything you work on is actually
popular

1039 Nobody is listening to it could give a shit about any of the stuff that we ever
talked [about] so you can't

1040 Say well it must be good because I used this or oh you use that that sounds
terrible?

1041 Or it doesn't matter whatever comes out the speakers is

1042 What is going to exist?

1043 forever

1044 and nothing about what makes it come out of the speakers is ever going to exist
anywhere else for anyone listens to it and you've

1045 [got] to be true to that if it's coming out of the speakers not sounding right then
it's not done

1046 And you just got to get back to work

1047 so

1048 There it is that's great amazing advice Andrew. This is like. I said man. This has
been

1049 super good

1050 [great] info just everything that you do it inspires so many people to like

1051 Go into their studios and spend more [hours] trying to sound like you so I can't
tell you how

1052 humbling that is I mean I

1053 Appreciate the hell out of the fact that I'm on this end of the camera and that
anyone cares

1054 So I really want to thank everybody who bothered to take the time to check this
out and also

1055 I want to apologize [to] their significant others for the extra hours they're going to
spend not paying attention to them

1056 Very good well and er. Have a wonderful evening and we'll talk again to you
soon. All [right] awesome. Man. Thanks, man

1057 [all] right, see you [later]. Bye everybody [sit]