

1 [0:00:00.0] good afternoon children thanks for
2 bearing with us there through the little
3 bit of technical glitches right at the
4 end we tested this the other day and it
5 worked flawlessly and then of course we
6 show up today and it doesn't work
7 exactly how we want this is how it works
8 but I know why you guys are all here
9 today we're here to talk to the one and
10 only mr. Andrew chefs hi doing today and
11 ER excellent thanks hey everybody thanks
12 so for those of you who don't know
13 somehow andrew has worked with just
14 about everybody every type of genre that
15 you can imagine he's worked with Adele
16 Red Hot Chili Peppers Metallica Beyonce
17 Green Day you to Lana Del Ray Black
18 Sabbath Zac Brown Band and I mean that
19 list just keeps on going and do do you
20 have a favorite out of all of them yeah
21 no I mean you know there's some
22 obviously I love a lot of them I would
23 say that in terms of the bigger stuff
24 the Chili Peppers was one of the first
25 times I got to work with the band that
26 I've been a fan of forever
27 and the same with Audioslave I've been
28 obviously rage and Soundgarden fans
29 forever and working on that record and
30 then some of the tiny little indie stuff
31 I do for my label you know I love
32 because I'm a lot more involved but no
33 man I'm just super lucky yeah that's
34 awesome so we have hundreds of questions
35 for you today
36 so we're not gonna have time to get
37 everybody's questions but I'm gonna do
38 as many of them as I possibly can and
39 the cool part is that you actually
40 you've already done lots of tutorials
41 with us so a lot of these answers you
42 know to some of the questions I've seen
43 you've answered any tutorials but
44 actually what we're going to do today is
45 I prepared to exclude
46 excerpts from your latest tutorial with

47 us which was you breaking down your mix
48 for Green Day bang-bang which was a epic

49 epic video man that was super cool get
50 like I grew up with Green Day so getting

51 to hear isolated bits out of Green Day
52 and hear what you did do it

53 that was awesome so cool so we're gonna
54 remains yeah so we're gonna close up

55 today's broadcast with X I believe of
56 the bass and Tom's and kind of shown a

57 little bit of what's in that video
58 obviously there's a lot more in the

59 whole video and then there's also your
60 template video which has been going nuts

61 there's just people are you know the
62 comments and the feedback from that one

63 and also the amount of people using and
64 adapting your template is really awesome

65 to see great great now try to keep the
66 answers short because I can talk forever

67 so I'll try and keep it short so you can
68 get to a lot of them awesome so yeah

69 let's let's dive right in by the way if
70 you guys are watching this you know

71 obviously you're watching online we
72 would definitely appreciate if you share

73 it share it on Facebook Instagram
74 Twitter make sure if you tagged pyramix

75 at pyramix online for both Twitter and
76 Instagram and on Facebook to share with

77 all of your friends we're gonna leave
78 the replay of this Q&A up for a couple

79 of weeks so you'll be able to come back
80 and re-watch ricci the answers or share

81 it with your friends who missed it live
82 but if you're here live we'll also be

83 checking out on the live chat as well as
84 all the questions that we got ahead of

85 time so let's dive straight into the
86 first question which you know Chris

87 Brady wanted to know what were some of
88 your early influences in terms of mixing

89 hi Chris how's it going I have to keep
90 this quick in terms of mixing I don't

91 know cuz I didn't really start out to be

92 a mixer so I wasn't paying a huge amount
93 of attention to just that but I mean
94 obviously for her straight-up mixers in
95 me Bob clear mountain definitely but it
96 was more some of the people who wrapped
97 it inside their production like Daniel
98 Lanois and Brian Eno and all the records
99 they made either together or
100 and I love just the way those records
101 are balanced out Schmidt obviously as a
102 balancer and is impeccable but I don't
103 know if I think of any later on see I
104 made the mistake again
105 of telling Ben I didn't want the
106 questions first and so I've no idea
107 what's coming cuz I thought well that's
108 good questions like this I should have
109 thought about it so I have no idea and
110 there are a million of them so I'll
111 think of something later I'm sure
112 awesome so what about next question is
113 how long did it take you to go from
114 taking the mixing seriously to being a
115 full fledge for a professional mixing
116 engineer well I don't know because I
117 didn't start out even thinking about
118 mixing as a separate thing I just wanted
119 to make records and came up as an
120 engineer and I always thought like I
121 would eventually if I was lucky I'd be
122 producing full-time but it turns out
123 that now I'm mixing probably 80 85
124 percent of the time with production not
125 not nearly as much as I thought it would
126 be so I mean I guess you know when did I
127 start taking mixing seriously maybe 99
128 problems or a little bit before that
129 something like that and I still always
130 feel like I'm you know the next gig is
131 not guaranteed I mean I've been really
132 lucky the last couple of years that it's
133 been pretty constant but I'll still have
134 you know month-long periods three-month
135 long periods where there's just nothing
136 going on so in terms of like the career

137 thing it's obviously I've done really
138 well and I'm really lucky with a lot of

139 the stuff I've been able to do but it's
140 an ongoing process you're never kind of

141 set and I think advice for people
142 starting out is never to think like well

143 gee I just need that one gig and then
144 it'll all fall into place

145 it won't every gig helps but like when
146 you're talking about how diverse my

147 discography is those the gigs I get now
148 come from things in the discography

149 usually and sometimes it's stuff that
150 has nothing to do with what they want me

151 to mix and I'm always really surprised
152 so I actually make a point of asking

153 like well hey so why did you think of me
154 for this and sometimes it's completely

155 off the wall
156 they're thinking of so just keep at it

157 and you know I I don't know I don't have
158 anything specific for that one

159 so do you yeah well there's another
160 question right here of like if you were

161 just starting your mixer career today
162 what advice would you give people to

163 build their work in their reputation
164 well this is actually this is a bit of

165 advice I've given before and this goes
166 not just for mixing but for engineering

167 and also for producing is find musicians
168 artists and bands who are at the same

169 spot in their career as you are in yours
170 don't like man I should make the next

171 you to record does that I'll learn a lot
172 like no find your neighbourhood band

173 that you think is gonna be the next you
174 to and do an EP with them and do a

175 couple of songs and they're living it or
176 whatever and and that way you get to

177 learn in a place where you're allowed to
178 make mistakes and nobody is expecting

179 things that you're not really ready for
180 but you'll also be really appreciated

181 and you'll get a lot of great practice
182 and then there are millions of bands

183 that want to help doing stuff and if
184 they can come up with 50 bucks and lunch

185 then you're all set
186 that's all they need right just lunch

187 and any will mix the record
188 right exactly do you are using a system

189 these days or you know what kind I'm
190 completely on my own I mean there's a

191 guy just in her gate in LA who helps me
192 out but he's gotten super busy on his

193 own mixing so he doesn't really have
194 time most of the time when I think of

195 something like dude be cool if he could
196 print mixes on this so no I kind of do

197 everything myself and he used to feel
198 like well if I could hand off the

199 session prep that would be good
200 the only thing I wouldn't mind handing

201 off at this point is just printing
202 because it takes so long but there are

203 always like weird little decisions you
204 have to make while you're printing

205 different versions and mixes to like oh
206 do these weird distorted vocals is that

207 an instrument or is that a vocal and so
208 yeah I just do everything myself

209 I'm it's bizarre but it works well he's
210 actually segue right into another

211 question that I got a bunch was how do
212 you handle stems and alternate mixes you

213 know with your mixing template using
214 so much parallel processing and effects

215 and everything so how does that work
216 everything has to be printed separately

217 I mean I can't I can fortunately I can
218 bounce off lines so it'll go usually two

219 times real time because with all the
220 native stuff going on and I think you ad

221 slows that down quite a bit cuz it
222 buffers to and from their hardware so

223 I'm lucky if I get like 2.2 times real
224 time but yet it's all got to be done in

225 real time and stems basic stems like
226 drums guitars maybe you split the

227 guitars up into two groups something

228 like that

229 I'll just deliver that as part of the
230 mixing because everybody wants it even

231 though it's never useful for anything
232 and because all the stuff is shared

233 parallel they don't add up to the mix
234 anyway but if the bass player needs to

235 learn apart or whatever
236 I'd much rather get a specific list of

237 samples they need for lives or something
238 like that and spend time doing useful

239 things but then if they want more split
240 up stems then they've got to pay some

241 hourly fee and that's like the kind of
242 stuff that's perfect for Justin because

243 it's never that timely and I can say
244 look you pay this guy so much an hour

245 he's got a duplicate set up in terms of
246 plugins to me and he can just open the

247 sessions and print stuff so that works
248 pretty well but you just have to deliver

249 those things now I'd love to say no I
250 deliver a main mix and that's it but no

251 way it doesn't work yeah not what
252 everybody's looking for so Bruno was

253 asking what's your decision process for
254 you know knowing that you've reached

255 quote unquote the mix well I mean I
256 don't ever think on my own that I've

257 reached the mix but what I have to do is
258 get to the point where I'm ready to send

259 the mix to the artist for the first time
260 that's the kind of that's when I'm

261 making a decision after it goes to the
262 artist and I'm getting mixed notes it's

263 up to them to decide when we're done and
264 that's a whole nother thing which

265 probably someone's asking about later on
266 so I won't go into it too much basically

267 I have to be able to listen to it and
268 not think that there's anything that I

269 should change not necessarily that could
270 be better because everything could

271 always be better or different or
272 whatever they're a million different

273 ways to do it but I just keep working
 274 until I feel like no that's done you

 275 know like I've addressed all the stuff
 276 that I kind of made a list of in my head

 277 when I started working and then I've
 278 taken care of all the details that have

 279 come up along the way and now I feel
 280 like I'm excited for the artists to hear

 281 it and I'm still super insecure and I
 282 hate sending that mix I hate it but you

 283 do get to the point where you know like
 284 I could work on this for another four

 285 days and I wouldn't actually change
 286 anything and so for me

 287 fortunately I'm pretty good at not going
 288 off into the weeds on stuff so I know

 289 you know relatively early when it's to
 290 the stage where I should send it off and

 291 sometimes it isn't that I think it's
 292 done but I think I've gotten to the

 293 point where I need input because they're
 294 like two competing things in the chorus

 295 and I've built it one way but they need
 296 to decide whether it has to be another

 297 way so I don't necessarily think like it
 298 could just be done but it's yeah it's

 299 definitely some version of that so you
 300 know do you also like take the mix and

 301 reference in the car or on different
 302 speakers headphones does that weigh in

 303 to your process at all no no no I swear
 304 I mix and when the mix is done where I

 305 mix them the mix is done no I never take
 306 stuff out anymore but that's just me and

 307 it's just the way I work and I'm weird
 308 and I'm not advocating that do you know

 309 no it's more I mean I used to when I
 310 didn't really have my monitoring

 311 situation together like I haven't found
 312 that a noise yet I was still going back

 313 and forth dentist ends and but then once
 314 I got that together it just I know what

 315 that's supposed to sound like so the
 316 only variable is the mix I'm working on

 317 and that to me is really important if
 318 the variable is five different listening

319 environments then which one do you trust
320 I mean if you kind of have a problem

321 with this thing it with a vocal in the
322 car but the low end feels great but then

323 in the studio the low end feels like
324 it's too light then like well okay who's

325 right there so I think I would just find
326 that super confusing but there are times

327 when I'll get mixed notes and then when
328 I go back and listen or I listen

329 somewhere else
330 it's like oh wow how did I miss that but

331 you might get over that listening in
332 lots of different places but most of the

333 time that doesn't happen and I just feel
334 like it would be confusing and take up a

335 lot of time yeah so switching gears here
336 a little bit we had a lot of questions

337 about gain stage stage and gain
338 structure you know working with an

339 internal mixer what's what are some of
340 the fundamentals about gain stage inside

341 the box that you think people need to
342 know about well I mean the main thing is

343 you've got to understand what floating
344 point architecture is but so what that

345 means is you cannot clip internally in
346 Pro Tools it's technically impossible

347 and if the plugins you're using or
348 written properly it's impossible to clip

349 unless you're using something like a
350 limiter or something that obviously has

351 distortion built in you know that kind
352 of clipping but otherwise what will

353 happen is what will come out and go to
354 the speakers might be clipped because

355 the waveform is too big when you try to
356 shove it through the DJ but if you turn

357 it down with a master fader all the way
358 at the very end of the mix bus it'll

359 recover the waveform because it keeps
360 track of how much it's overshooting now

361 that's good because you can build a mix
362 that can all be a little bit too loud

363 but you love the way it feels and then

364 you can just bring it down at the very
365 end and you'll recover some peaks and
366 stuff like that but obviously as you're
367 going through dynamics processing
368 anything that has a threshold well if
369 you change how much level is going into
370 those things then it's going to change
371 what it sounds like so you just need to
372 understand your signal flow you don't
373 actually have to worry about gain
374 staging as much anymore because you can
375 reach inside the Pro Tools mixer and I'm
376 sure at this point all of the dogs are
377 floating-point so you can reach inside
378 with master faders or oxes or whatever
379 and turn things down later and keep the
380 relationships the same so yeah it's a
381 very technical thing doing audio and it
382 was the same back when it was just
383 electronics and physics and not
384 computers but it's still very technical
385 and you need to know what things are
386 actually doing so you know where to
387 attack a problem when you have a game
388 problem
389 how do you how do you learn that how do
390 you learn where there's actually a
391 problem and when there's not because
392 there's some plugins that have you know
393 sweet spots and then there's some
394 plugins that are just the same no matter
395 where you hit them yeah I mean well
396 obviously anything that does dynamics or
397 distortion it has a threshold right a
398 clipper has a threshold and all dynamics
399 have a threshold and there's even a knob
400 called threshold on most of them so
401 that's that's actually really easy and
402 an EQ shouldn't sound any different no
403 matter how hard you hit it you know you
404 can turn it up 60 DB on the way into an
405 EQ then EQ the crap out of it it's gonna
406 sound like a square wave turn it down 60
407 DB and if everything is written properly
408 in terms of the software it's gonna

409 sound just like you didn't do the game
410 before and after it'll be exactly the

411 same so you you just have to understand
412 what's working that for me like while

413 I'm mixing how do I know when my mix is
414 too loud because it it sounds bad like I

415 know when I'm hitting a compressor too
416 hard because it just doesn't sound right

417 to me so that sweet spot isn't that I
418 couldn't tell you what level is going in

419 but I know for sure that I'm either not
420 getting the benefit or I'm getting the

421 mix destroyed and there's usually only a
422 2 or 3 DB range of what sounds good to

423 me and you just get used to your tools
424 it's part of why having a template is

425 important for me I'm not trying to find
426 which buss compressor to use each time I

427 really know the stuff I'm using and
428 you're doing all that by ear right not

429 really looking at the meters or opening
430 up a plug-in and seeing how much is my

431 rear bus going down you just yeah yeah
432 the only meters I'll ever even look at

433 are on 33609 plug-in that's on my mix
434 bus it's the first thing on there but

435 it's more just to confirm what I'm
436 hearing because usually I know exactly

437 when that thing isn't right and then
438 I'll just by listening I use a master

439 fader and get the level where I think it
440 should be and then sometimes I'll go

441 look at the meters just to double-check
442 that I'm not crazy because you can you

443 know it could be something other than
444 that compressor that's causing what I'm

445 hearing but that's how I'll double-check
446 that ok now I am in the in the right

447 range in my mix buss
448 but yeah it's always by ear

449 yeah so we also got a lot of questions
450 about metal mixing and apparently you

451 know something that there's a there
452 isn't enough info out there about doing

453 rock and metal and you know heavier
454 sounding music so you know first

455 question always with a genre is guitars
456 and Domenic hold on hold on huh what do

457 you got I'll show you what I got metal
458 music manual that's all you need that's

459 I was interviewed for this it's by this
460 guy Mark Manette I'm assuming that's how

461 you pronounce his name and it's hot of
462 other people who do way more metal than

463 me were interviewed I mean I mix metal
464 like I mix rock I don't really

465 differentiate so the guys who do like
466 the serious speed metal stuff you know

467 Pantera style and things like that
468 there's a lot of side-chaining going on

469 there's a huge amount of side-chaining
470 within the drums and then also with the

471 guitars and things just to make room for
472 every single transient and stuff like

473 that to get through and I don't do any
474 of that so we can go back to like the

475 specific questions that you've got but I
476 would highly recommend checking out this

477 book it's it's really good they
478 interviewed a lot of people I mean real

479 quickly Ross Robinson Frederik Nordstrom
480 at 5 Logan Mader

481 Andy Sneap Jens Berg and Daniel Bergén
482 Stroh and Nick Raskolnikov did like

483 major contributions to this book yeah so
484 it's awesome there are a lot of great

485 techniques in there I've learned a lot
486 not reading my own interviews in there

487 ok so you don't know hell no what were
488 the specific questions oh and I'll see

489 if I can help ya what are your thoughts
490 on approaching doubling rock guitars how

491 do you record it how do you mix it I
492 love the sound of doubled rhythm guitars

493 and they're two reasons one is it just
494 makes the mix wide - well okay I don't

495 know how many reasons I said there'd be
496 there gonna be a bunch - you get

497 different strumming on both sides and it
498 gives you this really great motion

499 without being distracting because

500 they're both playing the same part but
501 there'll be slightly different dynamics
502 within but most important
503 it means that you're not trying to get a
504 really important industry meant to work
505 in the middle of the mix it's out on the
506 sides and you can actually take rhythm
507 guitars if you really want to go crazy
508 and put them into some sort of like MS
509 matrix and turn down the middle of a
510 little bit and that'll leave a lot more
511 room for kick bass but more importantly
512 vocal and cymbals which are in the same
513 range in snare but they'll still be
514 really heavy on the sides the other
515 thing is try not to have them too
516 distorted the cleaner they are the more
517 definition there will be in the more
518 tone they'll be in the less feeds and
519 the fizz is where you're gonna start
520 fighting with cymbals and that's gonna
521 be difficult to overcome because you
522 just won't be able to hear what's going
523 on and the mix will turn into a mess up
524 there so those are the two main things
525 I'm a big fan of double guitars but
526 definitely don't double just by doing
527 one performance on two cabinets if you
528 love the two tab units combine them to
529 make one guitar track and just bounce
530 them together and have a single track
531 and then get a second performance and
532 definitely double it with performance
533 not with delay or with cabinets or
534 reamping or anything so what happens
535 when you get a record that has 16 tracks
536 of guitar so like 2 performance ins a DI
537 3 microphones and just a huge stack of
538 guitar yeah what do you do each for each
539 performance I just decide well is this a
540 mono thing or a stereo thing and then
541 I'll bounce it and 90% of the time I
542 leave the balance exactly how it is in
543 the session when I get it because that's
544 how everybody's been listening to it

545 since they recorded the guitar and it's
546 what the singer sang to because

547 invariably the vocal was done after the
548 guitars so that is the guitar tone and I

549 will literally just bounce all that so
550 that it's manageable for me while I'm

551 mixing because it's not for me to
552 second-guess that unless when I listen

553 to it I think there's a problem that I
554 can fix by rebalancing but I just treat

555 it as like someone just put off the
556 actual engineering they just didn't

557 bother to bounce it yeah you know but
558 that's okay you know I I guess it's

559 better to have the option later but
560 those options are things that need to be

561 decided by the band and the guitar
562 player and

563 not by me and I shouldn't be rebalancing
564 guitar microphones mm-hmm in mine yeah

565 so then you know boss was asking when
566 you're mixing heavy metal are there some

567 like standard compression or EQ moves
568 that you typically make to as like a

569 starting point no I mean there's if you
570 see that that template video you'll see

571 that there's a lot of there are a lot of
572 tools that are in there and a lot of

573 them get used in similar ways on sim on
574 different mixes but there's nothing

575 that's a genre specific that I do on
576 anything that I had exactly one template

577 and it was the same template I used on
578 Beyonce and first aid kit and Metallica

579 and Black Sabbath now to be fair
580 metallic and Sabbath were actually mixed

581 on a console what my template is based
582 on what was going on in the console

583 anyway and some of those tools were
584 already in place so the concepts are

585 always exactly the same and 99 problems
586 had exactly the same approach as all the

587 rest of it it's everything to me is a
588 rock track because that's just my mind

589 everything is a rock track so yeah the
590 tools are the same they will get used

591 differently but that's always and just
592 an on-the-fly in-the-moment thing that I

593 couldn't even tell you what I'm doing
594 differently but I am oh that's really

595 cool so thinking again like if
596 everything is it was a rock track we had

597 a question coming from Liam who was
598 wondering how do you get John Frusciante

599 his guitars to sit so well in the mix
600 when he has all these like modulation

601 and effects you know he's noticing it
602 with his mixes that a lot of guitars

603 especially when they have the effects on
604 them they start sounding like unfocused

605 than just muddy and a mix so how do you
606 get the best of both worlds all the

607 effects on the guitar but also clarity
608 in the mix well I mean that you know the

609 easy answer is to have jumper shot they
610 play all your guitar parts which is just

611 being kind of a dick so come back from
612 that one of the things is listen to

613 everything that's going on in those
614 mixes that isn't the guitars and hear

615 how much space there is the drums are
616 really well defined Anthony's vocals

617 super defined
618 I mean we're talk about the Chili

619 Peppers stuff now I mean John's solo
620 stuff is a different story I won't even

621 bother speaking to that because
622 it's it's different and every song he's

623 ever done as a solo artist is so
624 different from every other one it

625 doesn't make as much sense but like the
626 bass is super well defined so things not

627 necessarily are compartmentalized or
628 small but there is a lot of space in the

629 drums the drums aren't distorted and
630 full-on there's a lot of detail they can

631 still hear all of the the dynamics and
632 the hi-hat work that Chad does so that

633 leaves a lot of room for the guitars and
634 John's just a master and Josh

635 Klinghoffer after him on the Chili

636 Peppers stuff they're masters at
637 building guitar arrangements so they're
638 not taking a regular guitar part and
639 then saying like oh let me put a bunch
640 of effects on whatever the effects are
641 part of the part so it's you couldn't
642 take the effects off and have a more
643 defined version of that part it just
644 wouldn't even work anymore and the whole
645 guitar arrangement is built as a whole
646 it's not like I'm gonna do the guitar as
647 the song needs and now I'm gonna see
648 like what else I can come up with it's
649 all very much built as an arrangement
650 and that's what will help the other
651 thing is I think and this goes for every
652 single instrument in the mix people
653 spend way too much time trying to get
654 every little thing to sound good
655 don't some of those guitar tones are
656 nothing but honky midrange and on their
657 own they would sound terrible but
658 sitting on top of the bass and the
659 rhythm guitar or the acoustic guitar or
660 whatever it is that's all they need to
661 be and it sounds perfect and they borrow
662 frequencies from other instruments they
663 borrow low-end from the acoustic and the
664 bass or the kick drum or whatever they
665 borrow top-end from the cymbals and so
666 they don't need it and that makes things
667 much smaller much easier to move around
668 and also mess with panning because it
669 often you'll think arrangement wise it
670 makes sense to have this thing opposite
671 that thing but then it turns out you can
672 actually hear both of them easier when
673 they're on top of each other like who
674 knows why but mess with that it's always
675 something worth worth messing with well
676 I mean the best advice you just gave
677 there though is that the best mix comes
678 from the best arrangement and starting
679 the mix with how they have a song is
680 structured and how the aparts are

681 arranged like that's such a key insight
682 right there

683 yeah and I think like on the the Green
684 Day video I know there are a couple

685 comments about how I didn't like do that
686 much and so why wasn't there more

687 digging in and it was because I was
688 lucky enough to get an amazingly

689 arranged and performed song so like if I
690 did more than that I would just screw it

691 up but yes the arrangement is king when
692 you're having trouble mixing a song see

693 if you can do something to the
694 arrangement even if it's just like

695 muting a couple of percussion parts here
696 and there whatever but that that will go

697 a long way towards making it easy yeah
698 and for all the people have been joining

699 us since the beginning we're here with
700 Andrew chefs and he was talking about

701 his green day tutorial which came out
702 about a month ago we're gonna actually

703 have a few exclusive clips from that
704 tutorial at the end of this interview so

705 make sure you guys stick around till the
706 end but now Andrew I really want to get

707 into some specifics here we have tons of
708 questions about EQ compression plugins

709 reverbs so let's let's dip our toe in a
710 little bit here and okay and we'll do a

711 kind of banner box stuff so I'll try and
712 go super short on these answers great

713 this should be this one should be an
714 easy one for you what are your thoughts

715 on the high passing low frequencies do
716 you have set points that you look

717 forward do you yeah how do you treat
718 high passing you just do it when I was

719 mixing on a console I had set
720 frequencies so that's what I used

721 I use that ship 73 that I did with waves
722 all the time because why would you

723 develop a plug-in and not use it I mean
724 I made it how I like it so that has the

725 same slightly different frequencies but
726 the same kind of set frequency thing or

727 I'll use EQ 3 just you know stock Pro
 728 Tools one and high-pass but it's always

 729 to fix problems I don't do it just by
 730 default it's like oh that thing has too

 731 much low-end let me clean it up yeah
 732 nice so next question comes from

 733 Alwyn he's wondering you know a lot of
 734 people talk about subtractive EQ and you

 735 know kind of notching things out and yet
 736 tailoring the signal what about additive

 737 EQ how do you know when and why you
 738 would reach for boosting things as

 739 opposed to taking away well I mean look
 740 the obvious

 741 way to think about it is you are taking
 742 away things you don't like and you want

 743 a fully parametric like super precise EQ
 744 so you're getting rid of what you think

 745 is a problem without messing up the rest
 746 of it and then something like an IVA

 747 specially is a very broad musical EQ I
 748 never take away with an evq I'm only

 749 boosting because it's musical and it's
 750 broad and it's more about the kind of

 751 vibe of the instrument in terms of the
 752 tone it's like oh the piano has this

 753 really nice thing going on around 3.5 K
 754 if you do that with a tight band on a

 755 parametric it can start ringing and
 756 getting nasal whatever you do it with a

 757 nice wide nice style or even an API to
 758 some extent and what you get is a

 759 broader curve and it's more like oh the
 760 feeling has opened up in that frequency

 761 range so yeah both types of EQ I use all
 762 the time and I take stuff out of guitars

 763 vocals cymbals any sort of annoying
 764 mid-range frequencies they go they're

 765 gone because then you've opened up all
 766 of that for intelligibility in the vocal

 767 on top of the snare and that kind of
 768 thing mm-hmm and you also do the same

 769 thing for more on the low end as well as
 770 adjust the mid-range that you're doing

 771 those tricks I know there's a lot of

772 stuff like between two and three hundred
773 where stuff just wheels whooping you
774 know it just starts like no and I'll
775 clear that out yeah and that will
776 normally be more on on a parametric EQ
777 though I won't tighten it up too much
778 but yes somewhere between 200 and 300
779 usually like on acoustic guitars or
780 background vocals or that kind of thing
781 you can really open up a ton of space by
782 just dipping that out even just a couple
783 of DB can make a huge difference yeah
784 totally so you know bunch of these
785 questions we're looking for like go-to
786 frequencies and I know that kind of
787 mixes into like the go to e cues right
788 you said you mentioned you'd like to use
789 the chef 73u so specifically uh Jonathan
790 here was asking about snare drums what
791 are kind of your go-to frequencies for
792 you know tweaking the EQ on a snare drum
793 well I mean my go twos are what is on an
794 E
795 33609 or its and 783 so the high shelf
796 absolutely the top mid-range frequency
797 nan the chef 73 there's actually a 10k
798 in the mid-range but that's not a
799 standard one so it's usually seven point
800 two so seven points UK Bell the 10k
801 shelf and then 220 it's the highest low
802 shelf that there is on the Neve that
803 tends to be right where the body of the
804 snares and those eq's are so broad and
805 so musical
806 it doesn't matter if it's exactly the
807 right frequency it's close enough so I
808 use those three bands in the EQ as they
809 are and then if I need to I'll pop the
810 high-pass filter in as well but usually
811 don't need to you know unless it's
812 recorded kind of strangely I just go
813 ahead and leave the the low end alone
814 mm-hmm so something else that came a
815 question from Rob here is how do you
816 keep the clarity punch and warmth in a

817 mix when you're using plugins and you
818 start adding lots of plugins you know

819 he's noticing a lot of his mixes he adds
820 plug-in after a plug-in have to plug in

821 and then before you know it it just
822 sounds worse than it did before

823 you know I watching your videos
824 sometimes tracks will have almost no

825 processing and sometimes I'll have tons
826 so how do you how do you reconcile that

827 well I think the question sort of is the
828 answer is if it's sounding worse with

829 more and more plugins just get rid of
830 stuff I think that when I end up with

831 lots of plugins on a track each one of
832 them is doing a super specific job like

833 let's say there's an EQ 3 to suck out
834 mid-range that I don't like so there's

835 only one band maybe two bands there then
836 there's a low fire to clip it a little

837 bit then there is a chef 73 to do me
838 like musical EQ because I want to bring

839 out the warmth or whatever you wanna
840 call it on something then maybe there's

841 a compressor because it's an acoustic
842 guitar and I love the sound of a

843 compressor like an L a three a directly
844 on an acoustic guitar and then maybe

845 there's a little mid-range boost after
846 the compressor just to bring out some of

847 the grit that's coming off the la3 so
848 that's what five plugins sings whatever

849 I said and that's a ton for me but each
850 one of those is just doing a little tiny

851 job and none of those jobs are the same
852 I'm not using three compressors I'm not

853 using a slow and a fast I'm just not
854 good at that there are people

855 do that double compress things and it
856 works really well yeah but yeah I've

857 just found that usually if you have to
858 keep adding stuff to it you might want

859 to go back to the original sound and
860 figure out exactly what it is you're

861 trying to do and you've got to do these
862 things in context and I think this is

863 also part of the problem we talked about
864 it earlier is don't try and make

865 everything sound good that's ridiculous
866 if like let's say it's a rock track if

867 the kick the snare cymbals to a point
868 but you just have to be able to hear

869 them rhythm guitars and vocal if those
870 all sound really good then it doesn't

871 matter what anything else sounds like
872 you're just gonna find a level and a pan

873 for it and you're done and you might
874 have to clean up some low end with a

875 high pass or something like that but you
876 should you don't need to go in and EQ

877 every single guitar don't do it
878 get your balance knob and do stuff in

879 context and then you won't use as much
880 yes I hope you guys all heard what he

881 just said because that's the truth you
882 don't have to over mix everything you

883 don't have to make everything perfect on
884 its own because odds are but time you're

885 done it's gonna sound terrible

886 nobody gets to hear this stuff on its
887 own so don't worry about it no one gets

888 to solo up the bass you know yeah so
889 Rudy was wondering you know as plugins

890 have gotten better and better in the
891 modeling inside of plugins has gotten

892 better better do you notice the
893 difference between you know say the bomb

894 factory 76 in the new you ad 1176 --is
895 are you hearing the evolution in the

896 quality of the plugins I don't I don't
897 know if I would say I hear it in terms

898 of the quality but they're just
899 different they're just really different

900 like a track I'm actually working on
901 right now came to me with bomb factory

902 1176 is on the vocals and they've split
903 like verse and chorus vocal or something

904 like that and on one of the tracks I
905 swapped it out for a CLA 76 and on the

906 other track the bomb factory worked a
907 lot better so I mean I guess you could

908 argue that the CLA is closer to the
909 hardware but they all have the feel of

910 an 1176 and that's just the compressor
911 that I like and I know what it does so

912 yeah I mean I you can't
913 actually say that they're better because

914 in this particular instance on a lead
915 vocal the bomb factory killed the waves

916 one and it killed the ad one there's no
917 comparison the bomb factory did exactly

918 what needed to happen on this vocal and
919 the other one sucked so there's there's

920 obviously an evolution and what's cool
921 is that I think that the modeling now is

922 more component by component and less
923 just overall system which means they're

924 starting to do the extreme settings
925 better like the bomb factory all buttons

926 in it doesn't it's nothing I mean this
927 doesn't sound right and doesn't even

928 sound right with the slowest attack
929 fastest release it's not as fast as it

930 should be
931 whereas the newer models captured that

932 side of the hardware better the more
933 extreme settings but for kind of

934 middle-of-the-road settings if they're
935 just different just different flavours

936 yeah well I mean and you hit again
937 another key of like if it sounds good it

938 sounds good it doesn't matter if it's
939 \$1,000 tool or a free plugin whatever

940 works
941 it sounds good is what's gonna sound

942 good in the end doesn't matter what the
943 price point if there's EQ 3 and lo-fi

944 all over all of my mixes in there free
945 yeah just saying

946 so another specific question here from
947 Niko's he's wondering you know do you

948 have a quality or he's running more
949 specifically about sample rates and bit

950 deaths so you know view here and then
951 feel the difference between 2444 and say

952 96 and if so how do you choose what

953 sample are you gonna use for a project

954 well I only choose to separate if I'm
955 recording when I'm mixing I mix it

956 whatever separate things come in and I
957 definitely don't enjoy working at 40 for

958 one as much to be completely honest at
959 the moment I don't hear a massive

960 difference between 48 and 96 if it's got
961 a reasonable number of tracks I think

962 when the track count starts getting
963 crazy

964 you've got this weird trade-off of
965 having a little bit more like math

966 Headroom is the way I think of it when
967 you're mixing it 96 because the math

968 just a bit more accurate but at the same
969 time you've you're making everything

970 work a lot harder so things get sluggish
971 it's kind of a pain in the ass so I'm

972 fine with 48 24 at this point I think
973 that a lot of the converters now sound

974 really really good and recording at 48
975 is fine but if I'm recording

976 something where it's a fully live
977 project and it's meant to sound like the

978 instruments and it's all microphones in
979 a good room in front of good instruments

980 I definitely still think that 96 sounds
981 better but you can absolutely work at 48

982 24 and be fine and I cannot think of a
983 single reason why anybody should work at

984 44 1 instead of 48 it's ridiculous
985 there's no reason to the files aren't

986 that much bigger work at 48 and
987 everything just sounds better yep I

988 totally agree so we have a question from
989 Frank where he was looking for your

990 philosophy about using effects effects
991 ends specifically in either mono or

992 stereo how do you deal with you stereo
993 or do you generally send things in mono

994 well really what you're asking is about
995 the effects I use whether there's stereo

996 in or mono in right because the Sens
997 themselves are whatever width the source

998 tract is and I my sentence will always
 999 follow the main pan so you know

 1000 technically they're always stereo
 1001 because I've got stuff going to a stereo

 1002 output so in general I love multi mono
 1003 things even with reverb sometimes so

 1004 there's a left reverb and a right reverb
 1005 in that way if I pan something all the

 1006 way to the left its reverb is only on
 1007 the left yeah that doesn't always work

 1008 like vocal reverbs are generally stereo
 1009 so they're intermingling but I like the

 1010 separation only because it just helps
 1011 keep the mix wide and why it is always

 1012 good there's never a real benefit to not
 1013 having good stereo imaging and

 1014 separation so the more kind of multi
 1015 mono or true stereo effects I can use

 1016 the better because it just kind of keeps
 1017 stuff where I'm panning cuz otherwise

 1018 what can happen is you're trying to pan
 1019 something and it just sort of refuses to

 1020 move because you've got a lot of effects
 1021 on it and it just is coming back mono no

 1022 matter what
 1023 do with it yeah and that's I mean it's

 1024 interesting that's that's something I've
 1025 never really done it approached is the

 1026 multi mono use of everything I know so
 1027 you use that on your rear bust

 1028 compression you use on your effects are
 1029 there any places where you don't want

 1030 that multi mono the extra stereo width
 1031 well I mean like vocal reverbs maybe

 1032 because it could be weird if you get
 1033 background vocals that aren't always a

 1034 stereo pad and then all of a sudden
 1035 their reverb is only on one side like

 1036 that can be distracting there's one of
 1037 my parallel drum compressors that isn't

 1038 multi mono but that's like by mistake it
 1039 just wasn't it was linked and I never

 1040 caught it and I tried changing it once
 1041 and it didn't sound better to me so I've

 1042 left it I think I left there I might
 1043 have unlinked it now who knows yeah but

1044 that changes I mean there have been so
1045 many changes even since that video it's

1046 constantly evolving so that one might be
1047 multi modern now if I think about it I

1048 always start with multi mono and then if
1049 it causes a problem I get rid of it this

1050 is obviously anything that's distracting
1051 has to be fixed like you can't be

1052 distracting because now it's making you
1053 listen to the reverb and not to the song

1054 so I'll fix stuff but other than reverbs
1055 I'm kind of I think I'm fine with multi

1056 mono everywhere thanks well so speaking
1057 of reverbs tons of people are really

1058 interested in hearing from you
1059 especially Alan was asking what's your

1060 favorite software reverb and why it's I
1061 mean I don't know that I could pick an

1062 absolute favorite but I would say that
1063 altiverb is something I've had forever

1064 since it first came out I've got some of
1065 my own IRS Fortin things so I've got a

1066 real soft spot for that because it's so
1067 versatile just to load that stuff up I

1068 also love the waves ir one is that what
1069 it's called they're convolution reverb

1070 because it's got its got some controls
1071 for like D correlating the stereo in it

1072 that aren't on other convolution reverb
1073 so that's got some really cool stuff

1074 so for convolution stuff I suppose that
1075 I like a lot of the sampled plates

1076 whether they're in plugins as plates or
1077 whether they're

1078 IRS for this convolution stuff but I
1079 also still love Deaver it's in my

1080 template now it's one of the vocal
1081 reverbs in my template it's like we've

1082 made an appearance because it's a super
1083 easy to hear it's kind of grainy it's

1084 slightly chorus it just sounds like
1085 reverb you know it's like a good 80s

1086 reverb to me so I don't know that I
1087 could pick a favorite but those are

1088 probably the two that I use the most so

1089 what would be your recommendation to
1090 everybody out there that is on a budget
1091 like obviously you know you kind of you
1092 can get any plugin that you want but for
1093 the people out there who are just like
1094 building up their plugin collection how
1095 do you you know how do you pick and
1096 choose how do you start identifying do I
1097 go with waves or UAD or just use the
1098 built-in stuff for free
1099 what do you advise me there I'm trying
1100 I'm actually looking at my plug-in
1101 folder now which is a daunting task so
1102 because all I ever do is buy plugins now
1103 you know every weeks I get there's some
1104 plug-in in there that I don't know about
1105 and I go get the demo and I go that's
1106 cool and then I buy it because that's
1107 like all I spend money on so I don't buy
1108 gear anymore it's hard to say I mean I
1109 think when you're talking about waves or
1110 you ad you're talking about a platform
1111 basically you ad you're talking about a
1112 hardware investment so their stuff is
1113 amazing
1114 but you have to buy hardware for it to
1115 run on so that is an investment and it
1116 also makes you less portable I mean I'm
1117 mixing on a laptop but I always have to
1118 have you ad hardware with me so I can't
1119 just work on a mix on a plane unless I
1120 get the power outlet so that's a
1121 consideration if you're just between the
1122 two of them I guess you could say that
1123 waves gives you an advantage of just
1124 running natively there are things that
1125 each of them has that the other one
1126 definitely doesn't have but you can also
1127 just pick and choose from those two I
1128 mean if you're gonna buy an audio
1129 interface that has chips in it well then
1130 the Apollo's give you a way to run you
1131 ad but also give you your IO so maybe
1132 that's a good place to go but there are
1133 a lot of software companies like for if

1134 I was just gonna say one company to just
1135 go pick up reverbs Val

1136 the Reavers are insane they're awesome
1137 the the vintage verb the plate that

1138 they're great they're really really
1139 great and it's I think there are only

1140 four or five of them now and the whole
1141 suite will be a few hundred bucks and

1142 they're very different there lots of
1143 controls on them and then also whatever

1144 reverb you are using make sure that you
1145 mess with filtering on the way in pre

1146 delays filtering on the way out the
1147 essing on the way in all that kind of

1148 stuff and you can build little plug-in
1149 chains that give you three times as many

1150 reverb presets as he would get just
1151 dealing with a reverb plugin yeah that's

1152 great and the Valhalla stuff is amazing
1153 like yeah dope into those actually I

1154 think it was your fault when you were
1155 doing your video I heard it I was like I

1156 I've heard of them I've heard other
1157 people use them but I hadn't used them

1158 myself and those are it's between you
1159 eighty reverbs for like rooms and more

1160 realistic sounds or the plate and in
1161 valhalla for everything else right so

1162 Jesper was asking you know he knows
1163 everyone knows yeah it's well documented

1164 that you've gone in the box and that you
1165 love being in the box for yeah a whole

1166 host of reasons but his question was
1167 what do you appreciate about analog

1168 workflow and analog sound like you know
1169 do you ever do any projects going back

1170 analog and you know what do you get from
1171 doing that well I never mix analog no

1172 and I don't think I'd want to at this
1173 point unless it was like an on the spot

1174 like mixing live while it's being
1175 recorded that would be great

1176 I love recording on a console and I love
1177 recording on my console at the studio in

1178 Wales where we've installed it I mean
1179 that's like going to Mono Valley and

..Workflow (allgemein)



1180 recording great microphones in an
1181 amazing sounding room with you know

1182 that's the best thing ever
1183 but that's not really an analogue

1184 workflow I mean the only analog workflow
1185 that exists would be if you're working

1186 on tape and that's something that on a
1187 really special project with like the

1188 punk band who loves to play live and
1189 isn't worried about fixing stuff and I

1190 could see that that would be a lot of
1191 fun but I think in general you know the

1192 analog workflow for recording is the
1193 same for everybody I mean if you happen

1194 to have a con
1195 in front of you that's amazing but if

1196 you just have four mic pries built into
1197 your audio interface you're doing the

1198 same thing you know it's all the same
1199 you've got to get the microphone up to

1200 line level you mate process it on the
1201 way into the computer and then it's

1202 going into the computer and at that
1203 point don't take it out

1204 [0:46:52.4] So, no, there's nothing about mixing on analog that
1205 would make me want to go do it, unless it, like I say, it was a really specific live
1206 thing.

1207 mm-hmm

1208 Thanks what about you know George was
1209 asking about for like the low-end kick

1210 and bass how do you build those two
1211 things together and get them to work as

1212 one unit I don't really think about it I
1213 mean it's like the kick drum always gets

1214 attention because when I crank the
1215 speaker's the kick drum needs to do a

1216 certain thing and that thing is
1217 different on every song but it needs to

1218 do what it's doing bass who knows I mean
1219 I've just put it up and then it either

1220 works or it needs help and so sometimes
1221 I distort it sometimes I'll actually

1222 roll off low end sometimes it is the low
1223 end of the kick drum it just depends it

1224 really depends on the song and I think

1225 that if you're struggling with it though
1226 just let one of them lead in the low end
1227 and let the other kind of just kind of
1228 do whatever it does and see if that's
1229 enough low end in the mix the other
1230 thing is to see obviously the kick drum
1231 is usually the rhythmic low-end but it
1232 isn't always the rhythmic low-end it
1233 might be a much sparser pattern than
1234 what the bass is doing and the bass
1235 might have a lot of attack to it in
1236 which case the bass is the rhythm of the
1237 low-end so in that case maybe the kick
1238 drum shouldn't really have a huge amount
1239 of low-end because it'll end up
1240 distracting you from the bass and it'll
1241 be less consistent than letting the bass
1242 really like hammer around down there so
1243 it's on a case by case basis but again
1244 if you don't spend too much time trying
1245 to make them both sound great I think
1246 you're going to be fine I spend a lot of
1247 time on the kick drum and I usually
1248 spend almost no time on the bass the
1249 bass is about balance much more than it
1250 is about sound for me so you don't
1251 really sit there and kind of think okay
1252 the bass is gonna be above the kick or
1253 vice versa you just kind of know this is
1254 every good
1255 yeah there's never anything that's
1256 specific with me well ever really you
1257 just kind of keep moving right yeah yeah
1258 if it's not sounding right then you got
1259 to go deal with it and if I feel like
1260 I've already dealt with the kick drum
1261 because I've dealt with it on its own
1262 right at the beginning of the mixed
1263 process because that is one of the first
1264 things I'll do on most songs is try and
1265 get the drums to like work as a unit
1266 I'll usually mess with the bass because
1267 I feel like well I've already looked at
1268 the kick drum it's probably fine or
1269 it'll be really obvious that I need to

1270 go back and take a look at the kick drum
1271 because it's causing the problem I mean

1272 it's you kind of take it for granted
1273 that one is okay it'll be obvious if it

1274 isn't okay yeah that makes sense
1275 so Todd was wondering you know when

1276 you're finished with the mix oh you have
1277 your final mix and it's gonna be going

1278 off to mastering do you do any
1279 adjustments do you remove any of your

1280 stereo buss processing or do you just
1281 send it no yeah no no no no no no you've

1282 got to I think it's and a lot of people
1283 do this I so I'm not gonna say it's

1284 wrong at all but to me it's weird to
1285 have a MINIX that nobody has ever heard

1286 and then to have the limited version or
1287 whatever it is that you've sent to the

1288 band you've done notes you've sent to
1289 the label you sent to the producer that

1290 they've approved and then some other mix
1291 that literally nobody including you has

1292 ever heard because you're mixing through
1293 the stuff most likely and then that goes

1294 off to mastering and then like they get
1295 back a different record that doesn't

1296 make sense now if you have a really good
1297 relationship with a mastering engineer

1298 there are there are a lot of people who
1299 mix who don't put any cue or compression

1300 on their mix buss but presumably that's
1301 what they're sending out to be approved

1302 as well like otherwise you're doing a
1303 mix bus but then you're asking the

1304 mastering engineer to magically guess
1305 what you did just to get back to what

1306 everybody approved and then take it even
1307 further so no I don't and look I'm I'm

1308 weird and it's not the prescribed method
1309 this is not technically correct but no

1310 my mixes are loud and they're basically
1311 already mastered but that's just the way

1312 I mix so I'm not advocating for it but
1313 that that's what I do I was gonna say

1314 and that's
1315 that's kind of question he is like you

1316 know if you're already basically
1317 maximizing and doing that peak limiting

1318 there what does the mastering engine do
1319 engineering do for you usually very

1320 little I mean there are a couple of
1321 people that I work with a lot who really

1322 like my mixes and so they'll they'll
1323 hear across the scope of an album that

1324 certain mixes need to come up or down in
1325 level or low-end isn't really consistent

1326 between these two songs and so in the
1327 order that the album is going to be they

1328 should really deal with that and that's
1329 their job is to take the individual

1330 mixes and turn it into an album as a
1331 whole but I've had a lot of stuff where

1332 it's just a flat transfer you know
1333 they're they're just doing all of the

1334 technical side of mastering without any
1335 of the audio side and that's fine you

1336 know whatever it's good payday for them
1337 I don't think they mind you know that's

1338 good so it makes it you're making their
1339 life is easier so they had to complain

1340 yeah so we had a question here asking
1341 about getting our mixes to translate to

1342 PA systems and discos and festivals how
1343 do you do that what's the secret to

1344 making a mix sound good in a studio and
1345 also on gigantic you know thousands of

1346 watts yeah I mean I can't really speak
1347 specifically to like PA systems you know

1348 I don't ever my stuff doesn't get played
1349 there unless it's being played before a

1350 gig or whatever so I don't know like
1351 once you get into like clubs where

1352 basically they're in mono with tons of
1353 subs like I don't know how you prepare

1354 for that maybe you need to go you got to
1355 take it to the club I mean and that's

1356 what you know all the remixes used to do
1357 they'd cut white label 12 inches and

1358 take them to the club and play it like
1359 oh that's no didn't they go back to the

1360 studio and tweak it so that used to be

1361 how you do it in terms of just having
1362 mixes translate in general you just make
1363 the best sounding mix you can possibly
1364 make and it will survive translating to
1365 other stuff my stuff when I make a mix
1366 that I think sounds super aggressive on
1367 the tano's or on the headphones that I'm
1368 mixing on I'm always pleasantly not even
1369 surprised but it's good when I hear it
1370 on a laptop speakers are on somebody's
1371 phone or what
1372 ever that that does it does carryover
1373 and this is going back to the just
1374 having the one pair of speakers then
1375 you've got to have a pair of speakers
1376 you can trust because if it's super
1377 exciting in your studio but it isn't
1378 exciting elsewhere then you need to
1379 change what you're listening to and your
1380 studio period but once you get that
1381 together then yeah it will translate it
1382 just does if it's a good sounding mix it
1383 will train a good feeling mix anyone say
1384 good sanic is not from like an
1385 audiophile standpoint but just if it
1386 feels good it will feel good everywhere
1387 because it's not relying on having some
1388 kickass of its that the balance is
1389 awesome so off you go yeah and so Nan's
1390 fair had a question here about analog
1391 summing have you experimented at all
1392 with analog summing and if so like you
1393 have some favorites yeah my favorite is
1394 none really and I this is it's
1395 documented Allister I remember where
1396 I've spoken about but I've spoken about
1397 this before but basically my idea about
1398 analog summing is I don't get any
1399 benefit from it if all I'm doing is
1400 summing to me it doesn't sound as good
1401 it sounds different and I don't like it
1402 because it's not what I've been
1403 listening to now if I were building a
1404 mix listening through analog summing
1405 then I'm sure God could have written the

1406 analog summing I wouldn't like it as
1407 much because you're changing it there's

1408 nothing that analog summing does that I
1409 feel like I'm missing look analog

1410 summing if you go through a straight-up
1411 passive summer

1412 it's just 10k resistors so that's it so
1413 you're not getting the benefit of

1414 anything what you're doing is you're
1415 going through at D to a and an A to D

1416 which to me is detrimental
1417 so for lots of reasons I don't want to

1418 go into it too much but you don't need
1419 an Elan something it might work great

1420 for you in which case you should
1421 absolutely use it I'm not saying don't

1422 use it but don't think that you're just
1423 one analog summing box away from having

1424 everything finally coming together you
1425 don't have to have it if you have an

1426 active summing box what it's doing is
1427 its adding harmonic distortion and if it

1428 has transformers it's adding a high-pass
1429 and a low-pass filter that are way out

1430 in the frequency range but that's what
1431 it's doing you

1432 mimic that stuff with plugins and it'll
1433 actually change your mix if you do a

1434 high pass at 20 Hertz and a low pass at
1435 like eighteen point five or even twenty

1436 two or something like that it will
1437 affect the way stuff feels in a mix you

1438 can do it on individual elements so you
1439 can do it on the whole mix and then you

1440 can put some sort of clipper you can put
1441 you know any of the tape emulation or

1442 the analog emulation stuff and dial that
1443 in to taste like the phoenix plugins or

1444 whatever and you are now doing what
1445 analog something does what you're not

1446 gonna get is if you happen to love the
1447 sound of certain DJ's make these well

1448 that's part of going through analog
1449 something so you've just got to listen

1450 to it and make a decision

1451 [0:56:06.1] AS: [...] but there is nothing inherently better about using
1452 analog summing than not using it.

1453 I: Yeah.

1454 AS: That's and it's it's awesome to hear
1455 because you know everyone has different
1456 opinions on this but you know I tend to
1457 agree with you is like anything any
1458 sound that you want you can get in the
1459 box going another box and summing is
1460 just adding an extra step and the
1461 biggest test for me is when I was moving
1462 from the console into the box for a
1463 while I was using a console so a Neve 80
1464 68 was just analog summing I'd faders at
1465 0 no EQ no Sens
1466 just hard panning and faders at zero and
1467 that did not sound any better to me than
1468 just keeping it in the box if I started
1469 the mix in the box
1470 yeah so you've experimented you've heard
1471 the difference and you're like oh yes as
1472 good to me I would still be using my
1473 Neve as the summing box because I'd have
1474 to because I wouldn't feel like I was
1475 getting what I needed to get totally so
1476 David had a question here about
1477 references and working with clients so
1478 how do you tackle a mix from an artist
1479 if they have no vision and no reference
1480 and they're just like here Andrew do
1481 whatever you want with my mix how do you
1482 deal with that kind situation well
1483 there's always some vision I mean it's
1484 got to be there in the tracks somewhere
1485 and they've done a rough mix which
1486 hopefully has some thing that will guide
1487 you into how they want their song to
1488 feel and that's always I mean like when
1489 I do get references they're often very
1490 confusing because musically it might not
1491 be anything like what they actually want
1492 but I try to figure out well what is it
1493 about that reference that they do want
1494 so I will generally just use the rough
1495 mix that's their reference that is the

1496 reference that's where they're saying

1497 like hey this is what we think the
1498 balance is what we think is important

1499 and how we think the song goes yeah that
1500 make sense and your your video froze to

1501 me which I don't care about it
1502 am i okay coming that way yep you're

1503 still coming through great okay cool let
1504 me pick another question here let's real

1505 quickly what's your favorite Maximizer
1506 I2 I3 which one's your favorite just for

1507 straight up limiting I still use the I2
1508 all the time I think it sounds really

1509 good the I3 is cool but it's got
1510 something soft about it sometimes I

1511 don't know it's hard to explain and it's
1512 like for the processing overhead

1513 it doesn't sound better enough to me to
1514 bother with like the I2 is is great

1515 really simple really clean and Jim was
1516 asking you know we've talked a lot about

1517 balance you know between kick and bass
1518 you know now he's wondering when it

1519 comes to the whole instrumental mix and
1520 the vocal how did you how do you develop

1521 the taste to know a vocal is in the
1522 right place and not too loud or too soft

1523 and a mix just from doing it I mean the
1524 I don't advocate listening to lots of

1525 different speakers for me but it
1526 definitely works for other people but

1527 that's you need perspective so for me
1528 I'll listen super loud and I'll listen

1529 super quiet and I'll take a break and
1530 come back and listen and it's just

1531 obvious if the vocal is sticking out and
1532 sometimes I miss it sometimes the vocal

1533 is like five DB too loud and I don't get
1534 it and the first mix comment is like hey

1535 why is the vocals so loud okay I mean
1536 it's possible to miss it because you're

1537 so into the vocal that it's like wow who
1538 cares that I can't hear the guitars but

1539 generally if you change your perspective
1540 by either taking a break or listening on

1541 different speakers or
1542 mono with a speaker facing away from you

1543 or at a totally different level or
1544 something like that you will get an idea

1545 of where the vocal needs to sit yeah
1546 that makes sense and then we're gonna

1547 wrap this up here really soon so
1548 everybody that's watching make sure you

1549 stick around because we're gonna cut to
1550 some exclusive excerpts out of Andrews

1551 green day mixing tutorial they're not
1552 gonna want to miss and if you enjoy

1553 those you're obviously going to want to
1554 go over to our site and also watch the

1555 full tutorial where we have Andrew
1556 mixing green day Ziggy Marley Zac Brown

1557 Band and also another one of the most
1558 popular videos we've ever had is Andrews

1559 mixing template where you actually took
1560 the time to break down the entire

1561 template plug-in by plug in every
1562 routing and then giving that away to

1563 download which is incredible and so many
1564 people are adapting parts of Andrews

1565 system and kind of using in their mixes
1566 and the feedback on that has just been

1567 absolutely incredible man awesome
1568 and probably in at least one of those

1569 videos I'm wearing this shirt so it'll
1570 be familiar to you it'll be nice exactly

1571 you'll recognize same Andrew so before
1572 we wrap it up a great question I think

1573 here to end on is from Billy where he's
1574 asking the wait sorry I lost this

1575 question here what's what's something
1576 that everybody believes when it comes to

1577 mixing that you think is total BS well
1578 we've already covered some of it I mean

1579 I think that that the and not everybody
1580 believes this but I think it's very easy

1581 to think that your one plug-in or one
1582 piece of gear away from your mixes

1583 finally being what you want them to be
1584 and that's definitely not true I could

1585 absolutely mix with just stock ProTools
1586 plugins I wouldn't enjoy it as much

1587 because I've set up all these tools that
1588 do things that are fun but I could do it

1589 and as much as I would rather use all
1590 the tools that I do use I don't feel

1591 like I couldn't get rid of any of them
1592 and if that was a lesson that I learned

1593 way by moving from the console into the
1594 box I felt like I'll never work again

1595 but I have to try and do this and it's
1596 gonna be really difficult and it turns

1597 out that England people can argue that
1598 they think that all the stuff I mix in

1599 the console sounds better than
1600 everything I've done since but there

1601 were some discussions when I was kind of
1602 making the transition and of course the

1603 thing is people are trying to figure out
1604 what got mixed on the console and what

1605 didn't during the transition but things
1606 don't come out in the same order that I

1607 mix them so there was stuff coming out
1608 that was on the console after stuff that

1609 I'd mixed in the box and here people say
1610 oh come on listen to that that's so

1611 obviously in the box it sounds terrible
1612 that makes us great it's analog and then

1613 it's like well no that one was in the
1614 box and that was fully analog and that

1615 one was some combination of the two so
1616 it's you need a certain set of tools to

1617 get work done but like I do a ton of
1618 work in these headphones because I

1619 happen to have them it's a controlled
1620 listening environment and my speakers

1621 are set up in a different building up
1622 the road and you know I don't always

1623 want to go so you can get a lot of work
1624 done on very very minimal equipment

1625 you've just got to trust that if the mix
1626 doesn't sound right to you

1627 you need to keep working on it but it's
1628 much more important that it feels great

1629 and it's about the song and you don't
1630 worry about individual elements and when

1631 you really start embracing that you

1632 won't worry so much about the specific
1633 tools I really do think that that's
1634 again it's not something that everybody
1635 thinks but I think people sort of lust
1636 after things and it's an endless lust
1637 for stuff thinking that that's what will
1638 finally make it all happen and that's
1639 just it's not the case that where it
1640 comes from right it comes from
1641 experience and doing it in practice and
1642 learning what tools you have rather than
1643 pining after the you know next piece of
1644 expensive gear yeah well but it's also
1645 it just gives you an excuse like your
1646 mix isn't great and you know it's not
1647 great you like yeah but that's because I
1648 don't have this thing like well but no
1649 but look if you're lucky enough that
1650 people who aren't in the music business
1651 hear the mix you did they don't even
1652 know what that thing is you're talking
1653 about and they don't care so it only
1654 matters
1655 what comes out of the speakers and
1656 that's it so don't let those things stop
1657 you from making something that you'd be
1658 proud have other people listen to you
1659 can't have to explain the mix before you
1660 hit play like oh this would've been
1661 better but it was recorded badly or it
1662 it doesn't matter you have to hit play
1663 and go it's great so I have a question
1664 here have you always been this confident
1665 with your mixes and your mixing process
1666 or is this been a evolution to where you
1667 are today
1668 no look I I still if I'm coming across
1669 as confident that's amazing because I'm
1670 still so insecure I mean I said to mix
1671 this morning that I've been working on
1672 and it's the first song for an artist I
1673 hadn't worked for before and I was
1674 definitely afraid that I completely
1675 screwed it up I mean I just expected
1676 pages and pages and pages of notes or

1677 just to get fired like that's absolutely
1678 the way I feel on most mixes there are a
1679 couple of mixes I've done in the last
1680 couple years when I called man that
1681 sounds amazing I don't know what
1682 happened but like that really came
1683 together the transition of course is
1684 incredible and on one of those I
1685 actually got fired like they didn't like
1686 it and so I'm off doing something else
1687 so it's um yeah I don't know about the
1688 confidence thing I think it's that I
1689 have gotten to the point though where
1690 when there is a problem with the
1691 arrangement or something like that where
1692 I know that it's my job to overcome it
1693 but if a round of comments comes back
1694 pointing up a thing that I think I
1695 already know I'm confident of to say
1696 okay I agree with you and I think that
1697 the way to fix it is you need to go off
1698 and do some percussion or you know
1699 whatever it is like this the the
1700 background vocal arrangement is really
1701 weird and it's stepping on delete life
1702 whatever it is I'm confident of to say I
1703 think this is why the mix isn't working
1704 yet but I won't even say it on the first
1705 pass because I've spent all of my time
1706 trying to make it work as is so
1707 sometimes you do actually make it work
1708 as is and sometimes you're just not
1709 hearing it right you know like it's your
1710 you think it's supposed to do one thing
1711 and it's supposed to do another but yeah
1712 I don't know that I'm confident at all I
1713 think I think what
1714 confident in is that when I'm ready to
1715 send a mix I've made it as good as I
1716 think I can before needing to get some
1717 feedback instead of just kind of giving
1718 up make sense so sorry I have to address
1719 one question that's been coming in a lot
1720 from their live chat here which is on
1721 the topic of a what headphones are you
1722 using and then B do you ever use any

1723 like room or headphone correction
 1724 plugins I'm using sony MDR 75006 is

 1725 there the standard thing and I use them
 1726 because I've owned them for years

 1727 forever I mean and I bought six pairs
 1728 when I was tracking a lot in my studio

 1729 in LA because they're bright they're
 1730 comfortable drummers can hear a click

 1731 track like singers like them so I'm just
 1732 used to them and I think they probably

 1733 match up with the Tanner as well because
 1734 they're bright and I never use any of

 1735 the modeling stuff I've tried it and
 1736 it's it's amazing what it does but the

 1737 the correction stuff is just massive
 1738 amounts of EQ and I hear that I don't

 1739 like it I'd rather just let whatever is
 1740 coming out come out and like you're not

 1741 trying to acoustically fix anything so
 1742 it's not like tuning a room where you've

 1743 got weird standing waves or no standing
 1744 waves in headphones so I don't think

 1745 really need that at all if you don't
 1746 like the way your headphones sound you

 1747 just got to find a different pair of
 1748 headphones or possibly different

 1749 headphone amp don't tune headphones that
 1750 you don't like like that's ridiculous I

 1751 use these just flat I use the UAD twin
 1752 because it's sitting on the desktop and

 1753 has a nice big knob so ergonomically
 1754 it's fun to work with that's my

 1755 headphone and most of the time when I'm
 1756 on headphones and the head tracking

 1757 stuff like the waves and X the
 1758 technology is so amazing it's insanely

 1759 cool but it's doing something I don't
 1760 want like I hate the fact that when I'm

 1761 mixing on speakers and I turn my head
 1762 I'm no longer in the middle I love the

 1763 fact that I can go like this and I'm
 1764 still in the middle and then I can go

 1765 like this and I'm still in the middle
 1766 and I do that all right Beth my posture

 1767 is terrible but I'm still between the

1768 speakers

1769 I can change my listening position
1770 without changing the listening position

1771 and I loved that I did a studio strapped
1772 to my head when I'm in headphones so I

1773 don't want it to change but I also have
1774 a parrot an oh he's in a room that

1775 sounds good enough and it just it's it's
1776 a living room that's all it is it's just

1777 a dead room that doesn't sound like much
1778 so I can hear my speakers so I have

1779 speakers that I can trust so that's fine
1780 I don't I'm not trying to make up for

1781 having no acoustic listening environment
1782 so maybe it is good if you're only gonna

1783 use headphones but at this point I'll do
1784 mixes on headphones and then go put it

1785 up on the speakers and like okay great I
1786 don't need to change anything so I don't

1787 think you desperately need that stuff
1788 and personally I just want to hear the

1789 headphones the same way with my speakers
1790 I just want to hear the speaker so that

1791 an analog amplifier no EQ and it's in a
1792 dead room so it doesn't need to be

1793 acoustically treated yeah and do you
1794 ever find like in terms of panning and

1795 you know stereo image like if you just
1796 learned to love the headphone like

1797 complete the screen left and right
1798 panning yeah yeah it's actually been

1799 good for me because when I mixed on the
1800 console only I was almost always using

1801 discrete panning left right or center
1802 because the pan pot you actually had to

1803 switch it in and it changed the levels
1804 your balance changed and so I didn't

1805 really use it yet a button for left and
1806 a button for right and you push them

1807 both in and it's in the middle but also
1808 I use some usually there's some mix

1809 widening on my bus so what that does is
1810 even if something is hard left there's

1811 still a little bit of it out of phase in
1812 the right so it doesn't do that weird

1813 like pulling thing when you've got an
1814 acoustic guitar on one side by itself

1815 for a bit and so the stereo why he will
1816 take care of that but yeah I absolutely

1817 trust the stereo field that I get in
1818 headphones and you know a lot of people

1819 will listen in headphones so something
1820 is annoying in the headphones I better

1821 fix it so that's not a bad thing to
1822 actually be checking out awesome

1823 so we're kind of coming up here on time
1824 so andrew is there anything that you

1825 want to share with the P max pyramix
1826 community that we haven't touched on

1827 today No

1828 no you said everything go watch the
1829 video Thanks I think I've said it it was

1830 like the big answer I just gave I think
1831 you've got the the most important phrase

1832 for any mixer is all that matters is
1833 what comes out of the speakers and

1834 you've got to believe that so that means
1835 you not allowed to make excuses for

1836 yourself you're also not allowed to fool
1837 yourself into thinking something is okay

1838 when it isn't you the biggest thing is
1839 though you just need to own what's

1840 coming out of the speakers and not be
1841 saying like that's not a great recording

1842 I mix a lot of stuff that it's not
1843 recorded that well and it doesn't matter

1844 it might mean that we're not going to
1845 end up with the most audiophile mix but

1846 I don't care about that I just want
1847 things to feel good there's always a way

1848 to make stuff filled in it if you want
1849 an example of that listen to some early

1850 stones records they're some that are
1851 famously taken off of little cassette

1852 demos because they never got the feel as
1853 good so they never even while they tried

1854 to recut the song and they didn't use it
1855 those don't sound good but who cares it

1856 doesn't matter matter
1857 it's what feels great and like some of

1858 the Dylan stuff is crazy squash but
1859 that's what makes it feel so amazing and

1860 so yeah it's it's only about what you're
1861 hearing when you hit play and that's all

1862 anybody cares about so yeah I suppose if
1863 I had to sum it all up that's it do what

1864 feels good yeah very cool
1865 well Andrew thank you so much for

1866 spending all this time with us today and
1867 answering I mean we got through a ton of

1868 questions it's always always always
1869 fascinating talking with you and hearing

1870 you know just your insights and
1871 experience and everything that goes into

1872 mixing and making records thank you so
1873 much for sharing all of this with our

1874 community thanks man thanks for being an
1875 awesome host as always thank you very

1876 much so everybody that's watching got
1877 two things for you three things for you

1878 actually one is I'm going to show you
1879 some exclusive excerpts from Andrews

1880 green day mixing tutorial so make sure
1881 you stick around for those number two we

1882 have a summer sale going on right now so
1883 you can get 40% off of pro memberships

1884 which gives you access to all of Andrews
1885 videos all fabs

1886 Needham just every video that's on the
1887 site and don't forget make all a man mix

1888 videos
1889 have you watched a man dirt yes of

1890 course I watch everybody's videos are
1891 you kidding me

1892 that's what my template keeps changing I
1893 see what other people are doing like oh

1894 my god I gotta do that well there's the
1895 fabs template videos coming out very

1896 very soon and it's it's similar but
1897 different it's good I'm interested to

1898 hear what you think about it Andy yeah I
1899 can't wait so make sure you guys sign up

1900 for pro membership if you're enjoying
1901 stuff like this

1902 we have mixing contests we have Pro
1903 member-only Q&A s they're a little bit

1904 smaller a little bit more intimate and
1905 then the other key thing here is I'm

1906 going to share a survey link in the live
1907 chat if you guys have enjoyed what

1908 you're watching today I would love to
1909 hear some feedback from you and lastly

1910 if you haven't enjoyed it you know that
1911 - yeah they're just email Andrew I don't

1912 want to hear about it yeah okay that's
1913 fair enough

1914 and lastly if you enjoyed this share it
1915 we're gonna leave this interview up and

1916 we want to share this knowledge with as
1917 many people as possible so if you guys

1918 have enjoyed what you saw today share
1919 the web page youtube link don't care

1920 just share this interview and spread
1921 this knowledge with all of your friends

1922 and I'm sure they'll appreciate it just
1923 as much as you have any parting words

1924 and err know you already did that I
1925 can't come up with anything else great

1926 well then let's cut to some Green Day
1927 you

1928 next on our list is bass very straight
1929 ahead there is a DI and then two

1930 different amps and SVT in a basement and
1931 obviously Mike's a great bass player and

1932 Chris is a great recording engineer so
1933 there's not a lot going on here they

1934 were being collected into a mono output
1935 on the session they sent me so I'm

1936 collecting into a mono ox there's a
1937 Decapitator for a little bit of color

1938 there is a fatso and this is because I
1939 got a session to mix once and someone

1940 put a fatso on the base and it sounded
1941 really cool and I just saved their

1942 settings I don't even remember who it
1943 was it sounded cool so every once in a

1944 while and I'm not sure what I want to do
1945 with the base I'll just pull that up and

1946 then there's an EQ which is something I
1947 use quite often on bass and guitars

1948 it's a Helios model and UAD has one
1949 waves has one I've been using the waves

1950 one lately and adding either 700 or 1k
1951 on the bass is just the presence as well

1952 as using the 60 Hertz Circuit of the
1953 Helios and this particular mix I'm

1954 actually adding 1 DB of it normally that
1955 can just sit at 0 as soon as you switch

1956 it in there's resonance and it's just
1957 because of the way the filter circuit is

1958 built you have some sort of feedback in
1959 the crossover I don't know exactly what

1960 the topology is but it will resonate at
1961 around the frequency that it's set to so

1962 this can add a lot of really cool low
1963 end to the bass so I'm gonna play you

1964 the bass tracks individually with
1965 everything still on and then we'll go

1966 through what I'm doing overall here's
1967 the DI just adding a bunch of presents

1968 to that

1969 and that's not because I think that it
1970 sounds better with that what it is is

1971 I'm using that di track to get the sort
1972 of intimate part of the base M which is

1973 the sound of the strings themselves as
1974 opposed to the thundering bass tone that

1975 is the rest of it then here's the first
1976 of the amps and here's the basement

1977 a little bit dirtier and obviously added
1978 together those two amps are just gonna

1979 fill out the low end because the low end
1980 is gonna be completely in phase but the

1981 mid range would be a little bit
1982 different so we're gonna get more

1983 low-end a little more solid it will also
1984 even out this particular base track is

1985 pretty even note to note but just having
1986 two recordings of it will even it out

1987 because the notes that are quiet unless
1988 it's the base itself aren't going to be

1989 the same amount quiet in every amplifier
1990 every microphone adding the DI back into

1991 that you start to get more definitions

1992 and that definition sort of acts like

1993	aggression the more you can hear the
1994	attack of the note the more aggressive
1995	the bass will sound sometimes especially
1996	while recording there people have seen
1997	who feel as though the more distorted
1998	something gets the bigger and more
1999	aggressive it will sound and the reality
2000	is the more distorted something gets the
2001	less attack it will have and it can
2002	quite often get less aggressive and
2003	especially in the track you start to
2004	lose all of the rhythmic element which
2005	is where the energy and aggression will
2006	come from from something like that so
2007	it's actually sort of a cleaner base
2008	than you might expect on this track but
2009	it will pick up distortion from the
2010	guitars in a way so it's much more
2011	important that you can hear exactly what
2012	it's doing and it's the driving pick on
2013	the strings that's making it happen now
2014	that we've got all three tracks in I
2015	will show you what's going on with these
2016	overall plugins so the Decapitator
2017	pretty subtle just a little bit of drive
2018	on there that is then followed by the
2019	fatso
2020	it actually has the feel of parallel
2021	compression to me so it's bringing the
2022	low-mids to the forefront and it's
2023	really evening everything out and then
2024	last but not least the EQ
2025	what's interesting to me about this and
2026	it's why I love this particular EQ but
2027	just EQ in general to me this makes the
2028	biggest difference to the bass on that
2029	obviously the hounds very different with
2030	the fatso but the fatso is just making
2031	it a bit more of what it already is this
2032	little bit of EQ at 700 Hertz and then
2033	the resonance at 60 is turning it into a
2034	really exciting bass sound as opposed to
2035	just a really good bass sound of an
2036	exciting performance so check that out

2037 again

2038 there you go EQ is much more than just
2039 frequency shaping it can really change

2040 the character of stuff and that happens
2041 on the toms it can happen on anything

2042 really but it think it's really apparent
2043 there and then this is getting sent off

2044 to the rear bus

2045 next were the Tom's and again to avoid
2046 having playback errors while I was

2047 working on this song because it's at 96
2048 K there were a lot of tracks a lot of

2049 plugins going on at one point I've
2050 frozen these tracks all they had on them

2051 were gates there's nothing super
2052 exciting about that Tom's are going to a

2053 stereo aux which I will now unmute and
2054 let's solo up the Tom's really well

2055 recorded they get used a couple of times
2056 for fills in those spots they need to be

2057 very very loud and what they had been
2058 doing was they had a studio reverb which

2059 I took off one of the few times actually
2060 got rid of some of their processing they

2061 used the CLA drums plug-in which worked
2062 really well well that's quite a bit of

2063 the tone and what I would normally do
2064 this with something like pull tech

2065 things like that and I think I may have
2066 actually rerouted back into my pull Tex

2067 so this is something that they had used

2068 it's almost scooping them out which is
2069 actually kind of cool this feeds into

2070 this idea of stadium drums this is much
2071 more like toms through a PA as opposed

2072 to a natural sounding closed mic I think
2073 it's what really makes the drums work on

2074 this song in a really interesting way
2075 after that a little bit of EQ to bring

2076 out some attack then they had actually
2077 added a bit of hundred just to get some

2078 more low-end

2079 so it's all about this low resonance
2080 ringing but what's great about the way

2081 the toms are tuned is it's actually very
2082 controlled there's a beautiful decay to

2083 this low-end as opposed to it just
2084 ringing which can happen especially in a

2085 drum pattern like this the length of the
2086 toms is really cool and the EQ is what's

2087 really helping make that length from
2088 there the toms are being routed into the

2089 Tom track from my template which is
2090 adding yet more hundred Hertz just with

2091 a different pull Tech model and some 5k

2092 it's really just taking the sound of the
2093 toms that they had gotten and going

2094 further with it what this I2 does is it
2095 allows me to make the toms louder in the

2096 balance of the kit without there being
2097 these huge spikes that are then going

2098 off to the drum compressors because I
2099 don't want the toms to necessarily

2100 obliterate the rest of the kit but they
2101 need to be loud and they've got to cut

2102 through the cymbals so this I2 just sort
2103 of keeps them in check while also giving

2104 me a place where I can just crank this
2105 threshold slider around and get more

2106 level out of them without having to just
2107 turn them up it's just a different way

2108 to do it and then I am sending them off
2109 to my Tom reverb and so I got rid of

2110 their studio verb in place of my reverb
2111 sort of doing the same job but this is

2112 again kind of a stadium reverb so
2113 without the reverb

2114 it's a little bit of that grainy almost
2115 nonlinear ambience and I'm getting that

2116 out of an ambience preset on revive and
2117 I'm filtering on the way in in case

2118 there's some cymbal bleed and I'm doing
2119 a bit of pitch shifting on the way out

2120 and that's what gives it that sort of PA
2121 stadium thing as opposed to just a

2122 nonlinear reverb use this on almost
2123 every rock track that I do to varying

2124 degrees it'll be very quiet on a quieter
2125 track because I don't want you to hear

2126 the pitch shifting I just want you get
2127 the sense of size and when we get to the

2128 breakdown of the song over here where
2129 the Tom's are really busy

2130 that reverb makes a huge difference in
2131 the feel of the kit instead of you

2132 feeling like you're sort of sitting next
2133 to the drummer you feel like you're in

2134 an arena with the drummer which on this
2135 song was absolutely the point

2136 you