

1 [0:00:00.0] [Music]  
2 bonjour je m'appelle Andrew Sheps and  
3 that is all of the French that I know  
4 I'm a record producer mixer engineer I  
5 live in England and I make records I  
6 first saw a recording studio when I was  
7 still in high school a friend of my  
8 parents  
9 had a son who worked in a recording  
10 studio and they knew I was interested  
11 because I'd been doing sound for bands  
12 in high school and also doing lights and  
13 anything where you could push a button  
14 and something else would happen that was  
15 always really exciting to me and they  
16 said oh you should go see this studio so  
17 maybe I was 15 years old or something  
18 like that and I'd always been very  
19 technical and I always loved music but I  
20 realized already that I wasn't a good  
21 enough musician to be a musician and so  
22 I just went it was a very quick visit  
23 and the guy was very nice he gave me a  
24 copy of Mick's magazine and I saw this  
25 and they did mostly I think voiceover  
26 for television and things like that so  
27 it wasn't even a music studio but just  
28 seeing the studio and the equipment in  
29 the studio it was really exciting and I  
30 saw a console and I thought that's it  
31 that has hundreds of knobs and I want to  
32 know what they all do and that's what I  
33 want to do it was it was a very split  
34 second as soon as I saw it I knew that

35 was it I went to the University of Miami  
36 I went to school so that's a music  
37 degree with a lot of electrical  
38 engineering classes and then you spent  
39 all of your spare time in the studio  
40 they had a 24 track analog studio and an  
41 eight-track analog studio and when you  
42 had been there for a couple of years you  
43 could book the studios to do your own  
44 projects but when you first got there  
45 you would assist the people who had  
46 already been there for a couple of years  
47 so I just spent as much time as I could  
48 in the studio while taking classes and  
49 and just practicing endlessly  
50 there have been a few big projects which  
51 obviously have helped like mixing 99  
52 problems for jay-z that was one that a  
53 lot of people knew mixing some songs on  
54 the second Adele record that was one  
55 that a lot of people knew and that  
56 opened up some opportunities but it's  
57 always I feel as though there hasn't  
58 been like one event where before that  
59 time things weren't going great and now  
60 it's all easy it's still not easy  
61 there's still lots of times when I don't  
62 have any work and things so it's still  
63 growing and growing and it's always  
64 better I think I can look back each year  
65 and say wow this year there's been some  
66 really good stuff that maybe I couldn't  
67 have done two years ago or something  
68 like that so it's still going my

69 discography is very strange it's all  
70 over the place so I think with some  
71 people it's like oh that's the rock guy  
72 and the drums are usually a bit  
73 distorted or you know the low end is  
74 huge or something like that and I don't  
75 think I could be wrong but I don't think  
76 there's an easy way to define what I do  
77 and I often I try and find out why a  
78 certain artist wants me to mix their  
79 music just to get an idea I'm just  
80 curious and they will often mention a  
81 project that I think has nothing to do  
82 with them like rock bands talk about 99  
83 problems all the time  
84 and I've had other genres talk about  
85 some of the Adele things but they're  
86 like to me it's nothing like it so in a  
87 way that's really good because I feel  
88 like that means some of the things I do  
89 translate from one genre to another  
90 genre but I hope that what they're  
91 excited about having me do is that the  
92 mixes are loud and exciting and you  
93 really get a sense of the artist in a  
94 sense of the performance in a sense of  
95 the song I hope the technical stuff you  
96 have to just know it if you don't know  
97 the technical stuff then you can't do  
98 the job at all  
99 so everybody who wants to do the job has  
100 to know the technical stuff really  
101 really well but that is important  
102 because you can't work without it but

103 it's completely unimportant in turn  
104 of getting through the day on a session  
105 it's how do you deal with people and do  
106 you understand what people want you to  
107 do with all of the technology to make it  
108 sound the way they want and to do their  
109 sort of project but also for me being  
110 very technical and being very early to  
111 some things like Pro Tools I was a very  
112 early adopter of Pro Tools for lots of  
113 editing and things like that so that  
114 helped me get some of the work because I  
115 knew some technical things that other  
116 people didn't but once you get into the  
117 room then the technical part is just you  
118 take it for granted and then it's about  
119 understanding the music and  
120 understanding the people the business is  
121 changing so much it's nothing like it  
122 was when I started it used to be easy  
123 just say go work in a studio like this  
124 but how many studios are there like this  
125 not very many anymore so I think the  
126 first thing is to make sure that you  
127 actually really really really really  
128 want to do it because it can be very  
129 very difficult it doesn't pay very well  
130 most of the time it's very long hours  
131 and especially as an engineer you're  
132 sort of the bottom of the totem pole so  
133 when something does well everybody talks  
134 about the artist and the producer or  
135 maybe the mixer and the engineer nobody  
136 cares and that can be difficult so first

137 of all really make sure that it is what  
138 you want to do because it's a lot of  
139 hard work but is very gratifying when it  
140 is the thing you want to do and a more  
141 specific thing and I think this works  
142 out well is if you're just starting out  
143 and let's say you want to do music you  
144 want to make records find bands that are  
145 just starting out and try and grow with  
146 them don't desperately try to get on a  
147 project with a more well-known band or a  
148 bigger budget because you think oh well  
149 that'll be good exposure and that will  
150 make my career if you're lucky enough  
151 that that happens and it goes really  
152 well well it can it can really help you  
153 in your career but if you get into a  
154 situation you're not ready for and it's  
155 a bigger situation and it doesn't go  
156 well then everybody knows and all of a  
157 sudden that's the only thing  
158 no about you because you don't have a  
159 history of things so I've had many  
160 sessions not go well I've been fired  
161 from mixing records these things still  
162 happen but I have enough things behind  
163 me that it's okay it's like oh that was  
164 one bad thing but people don't  
165 immediately assume it's because I don't  
166 know what I'm doing it's just a  
167 situation so when you're starting out I  
168 think it's really important to try and  
169 build up first of all a resume just you  
170 can say I've done ten records and it

171 doesn't matter that nobody has heard of  
 172 these records but you have ten records  
 173 you can give to them and they can listen  
 174 to but also that's ten times you've done  
 175 a project all the way through and  
 176 managed to finish it and on every single  
 177 one of those projects you've probably  
 178 learned 5,000 things that you don't even  
 179 know what they are because unfortunately  
 180 there is no substitute for experience  
 181 with a lot of this both in the technical  
 182 aspects and just how do you do a session  
 183 and how do you record a live band and  
 184 keep track of everything but also just  
 185 for listening the 20th time you put  
 186 microphones in front of a drum kit it  
 187 will be better than the first time you  
 188 put microphones in front of a drum kit  
 189 and you won't even know why these things  
 190 just get easier and easier the more you  
 191 do them so you just have to practice and  
 192 the easiest way to practice is to  
 193 practice with bands that are beginners  
 194 too I've always had a studio a place  
 195 where I could work and I've just always  
 196 wanted to be able to do projects that  
 197 didn't have enough money to book another  
 198 studio or things like that  
 199 [0:08:29.1] So I learned on analog equipment, but at school they were just  
 starting to get very early digital tape machines. And so I learned those and I  
 understood them. And they weren't new to me because they were there when I  
 learned. But I definitely learned on analog gear.  
 200 [0:08:44.6] But when I started to put together my studio in Los Angeles it was  
 with DA88s, because they had just become available and .. so I put together  
 sort of a digital studio but with a Mackie board and then a couple of  
 compressors and so I was very much digital and analog.  
 201 [0:09:03.8] And then when Pro Tools could handle mixing, I mixed in Pro Tools  
 for years before I had a Neve console. But then I had a Neve console and so

..physische Verfügbarkeit von dig

..finanzielle Erschwinglichkeit

..Hinzukommen benötigter I

..zeitgemäße Organisation von A			then I had lots of gear and then everything was analog and that was amazing. And then that just became very difficult. Because when you're mixing on all analog gear, every project has to have its own time if you're gonna work on one song, that's the only song you can work on. When that song is finished you can move on to the next song. And that's just not the way records work anymore.
..Flexibilität	202	[0:09:38.9]	When everybody was working that way, well, that was just the way people understood it. But nobody understands mixing a record that way anymore. So it just was unfeasible, so I had to find ways to be more flexible.
..Mobilität			And then once I started to make the transition, I realized that I needed to go completely that way, because then you're completely flexible and completely mobile. I could go anywhere in the world and work. And that was an amazing feeling to just pack up my studio in a backpack, go somewhere else, work and nobody knew where I was, and it didn't matter where I was. So, it's great.
..Standpunkte zur Diskussion um	203	[0:10:15.5]	And you can talk about "Is analog better than digital?" and I think at this point that's just a silly question. You can do anything you want with any gear you get. And there's no piece of gear that you don't have, which is the reason why you can't do something. So just make it feel great and maybe sound great, too. But that doesn't even really matter as long as it feels great then it's perfect. So the tools are almost irrelevant.
	204	[0:10:45.1]	if I'm
	205		mixing a record I mix the whole thing at
	206		the same time so 12 or 14 songs whatever
	207		it is and then at the same time I'm
	208		getting mixed comments on some other
	209		record so their comments and changes on
	210		12 more songs or something like that so
	211		all of the work that I have I'm actively
	212		doing everyday
..zeitgemäße Organisation von A	213	[0:11:07.5]	And it just means that I don't have to say no to things. I used to have to turn down work because of scheduling. And then their schedule would change. So you very carefully line up the projects you can do based on the time and then one of them isn't ready to mix. And they say "Oh, it's going another two weeks". But two weeks later you're supposed to start another project. So, now you have to say "Well, am I gonna say no to the one that changed the schedule or say no to the one that I've already booked from two weeks from now?". And now I don't say no to anything that I want to do and just make it happen.
	214	[0:11:43.3]	I just find out when can I start and
	215		when do you need it finished by and
	216		that's it I don't have to say what day
	217		I'm working on a certain thing I work in
	218		Pro Tools and every Pro Tools session by
	219		the time I start mixing looks exactly
	220		the same as every other Pro Tools
	221		session I've mixed in years so it's the
	222		track order it's the color coding it's
	223		making sure that the audio routing makes

224 sense then I have a template which has  
225 lots of things that I bring into the  
226 session so that's always first the  
227 preparation and so that's a very  
228 technical boring thing when I'm not  
229 really mixing yet but it's also when I  
230 discover the rough mix and I also go  
231 through all of the tracks that are there  
232 so I'm familiar with the 37 guitar  
233 tracks or the 25 drum microphones or  
234 whatever it is I kind of get an idea of  
235 what everything is before I start so  
236 when I sit down to actually work on the  
237 mix it's a little bit familiar to me  
238 from there every mix is different if  
239 it's a rock mix you start with the drums  
240 because they're the most tracks they  
241 need the most work and things like that  
242 but I try very quickly to have all the  
243 instruments in and then work on  
244 everything all at the same time but you  
245 know usually drums once I actually start  
246 mixing I always like everything to be  
247 exciting basically and without the  
248 parallel compression it's not exciting  
249 for me I don't know how to make it  
250 exciting without that so those are my  
251 tools but when I watch other people  
252 makes people who I respect you know ouch  
253 mitt who's been here and Tom Lord algae  
254 and some of these people they do things  
255 completely differently and sometimes  
256 it's very exciting you say ooh that's a  
257 new way to do something and most of the



258 time for me it doesn't work for me I try  
259 it and I get really excited and  
260 it's really sad cuz it doesn't do  
261 anything for me and then I'm back to my  
262 tools which maybe I feel like I'm being  
263 lazier I should change them or I'm  
264 getting sick of them but that's what  
265 gets the feeling to me so even if I try  
266 something I see somebody else do and  
267 it's like Lu the kick-drum  
268 does sound pointy or bigger or something  
269 when I put it in the rest of the mix it  
270 doesn't make any sense anymore  
271 and I have to go back and get rid of it  
272 so I think I mean having your own sound  
273 really is just that you finally found a  
274 way to make stuff feel the way you want  
275 it to be and with some mixers I think  
276 that sonically that makes their mixes  
277 very similar and I hope with my mixes it  
278 makes them feel similar but not  
279 necessarily sound the same it sounds  
280 more like the source material but  
281 there's no it's not that one is better  
282 than the other I just like to think that  
283 the mixes I give back to the band are  
284 really the all the ideas that they were  
285 hinting at are now realized and big and  
286 exciting and loud and anybody can hear  
287 them so it there's no more subtle  
288 anymore it's all there you go coming out  
289 of the speakers the way you wanted it to  
290 feel I'm gonna play a couple of things  
291 that I brought to sort of introduce the

292 idea that there is no right answer about  
293 things because I think what happens is  
294 especially with students or with people  
295 who are just starting out you tend to  
296 ask very very specific questions about  
297 what do you do with kick drum or bass  
298 guitar and the truth is there's no way  
299 to answer that question because every  
300 kick drum and every bass guitar in every  
301 song is completely different so I've  
302 brought some songs that have things that  
303 are not very typical and so I'm hoping I  
304 mean I'll answer whatever questions they  
305 have but I'm hoping that the big idea  
306 they take away is that for mixing it's  
307 about having an idea from the very  
308 beginning of the mix about how you want  
309 the song to feel and it could  
310 about one instrument or it could be  
311 about the whole song it could be  
312 anything but to have an idea of how you  
313 want it to feel before you start doing  
314 the technical stuff so that all of the  
315 technical stuff is in service of the  
316 feeling you want to get not I have to EQ  
317 the kick drum now  
318 so which plug-in am I supposed to use  
319 and what frequencies are good and that  
320 doesn't matter and it matters less and  
321 less the more experience you have so  
322 when you're beginning it does matter a  
323 little bit but really it doesn't matter  
324 and I think that's probably the hardest  
325 thing to learn when you're just starting

326 out because there's so much information  
327 you want to get that the easiest  
328 information is the specific information  
329 but it turns out that that's sometimes  
330 really dangerous because you decide  
331 that's the way you have to do everything  
332 and there going to be times when it's  
333 the wrong thing to do  
334 you