

1 [0:00:00.0] none of these on every track that needed
2 anything yeah nothing on the cake it's
3 it's a really simple mix and it's not
4 because like one of the things I see
5 because I do make the mistake of looking
6 on the internet sometimes which is a
7 really bad thing when you're sometimes
8 mentioned on the internet don't look but
9 I see people say like well yeah but you
10 know everything these guys get to mix is
11 so well recorded you know like a monkey
12 could mix it to say like man everything
13 they get is really well recorded and
14 it's not true at all I'm mixing a record
15 for a band right now and the band is
16 great the songs are great vocalist is
17 amazing guitar tones are awesome and
18 it's not very well recorded it really
19 isn't and it's been a huge struggle to
20 make it happen but of course it has to
21 happen you can't say well it's not that
22 well recorded so this mix won't be that
23 exciting that's not an option because
24 like I just said all that matters is
25 what comes out of the speakers you don't
26 get to tell somebody before they listen
27 well you know it wasn't that well
28 recorded so that's why you're not gonna
29 like it as much as you would if it were
30 well recorded all they care about is
31 it amazing so you work on it to make it
32 amazing and what you do sometimes is you
33 have to embrace what you're given so and
34 I don't mean you embrace something

35 that's badly recorded and make it sound
36 bad that doesn't make sense but if
37 you're never going to be able to make
38 the drums do the thing that you want
39 them to do then you have to change your
40 idea about what you want the drums to do
41 now this is not one of those cases it is
42 well recorded and the performances are
43 great so I'm not this wasn't easy to mix
44 because there's a lot going on but it
45 was a joy to mix because everything that
46 was under those faders was cool and it
47 was about how to fit everything in but
48 like there's something I noticed again I
49 probably should have studied a little
50 bit before I came but there's at the
51 beginning you'll notice that the drums
52 so that little build up and the little
53 guitar thing I if they loved everything
54 about the mix and they kept sending
55 notes about you know that little build
56 at the front it's not right it's not
57 right check out the rough mix so I've
58 actually got the first five seconds of
59 the rough mix is the mix like why not
60 it's only the build once the band kicks
61 in everybody love the mix and it's not
62 like that I mean you know I'm not gonna
63 just send somebody their rough mix and
64 go here you go but if like I could not
65 get that drum build to feel the same
66 because of the way I was processing the
67 drums to make them absolutely explode
68 once the track kicked in it was kind of

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69 messing everything up about this little
70 light build everything was kind of too
71 aggressive and I thought well I could
72 spend hours and hours and hours trying
73 to replicate something I already have or
74 ding-ding-ding use the thing I already
75 have so I just muted the first five
76 seconds of every single instrument in
77 the song and when they decide that they
78 need stems because it's going to be for
79 an advertisement then I'll be screwed
80 because the guitar and the drums are
81 together so I can't split them up but
82 that's you know it's just part of doing
83 it that's another thing it's like
84 sometimes you'll think oh I can't do
85 that because like that's not what you do
86 right that's not I can't use the stock
87 EQ in Cubase to EQ that guitar because
88 I've got this better plug-in EQ or I've
89 got hardware or I should use analog
90 sameen or there is absolutely nothing
91 that you should do and there is nothing
92 that you shouldn't do
93 If it sounds good, it is good. That's the end of it.
94 So, don't ever worry about the tools you're using.
95 the lack of tools that you're using how
96 much time you spent on it I've had some
97 mixes where I've ended up mixing them in
98 an hour and a half and I keep coming
99 back to it and like okay there's nothing
100 I would change and so then that's great
101 and there other mixes like
102 I think this one took a long time

103 because you've got this dynamic thing
104 coming out of the guitar solo where the
105 guitar solo continues but the vocal
106 comes back in so that's a big step up
107 then the guitar solo ends but now you're
108 really into the last chorus so that's
109 another step up but you're losing
110 guitars and then you get to the outro
111 where you sort of regain some guitar
112 noodling so it's like this crazy sort of
113 rollercoaster of the arrangement
114 shrinking and growing but the mix has to
115 just keep growing and growing and
116 growing it so that took me a really
117 really really long time but that doesn't
118 mean that this is a better mix than some
119 other makes it only took me an hour it
120 just means this one needed more work on
121 that sort of thing so I'm already sick
122 of hearing myself talk so I think we
123 should have some questions I think
124 there's a microphone for questions so I
125 wanted you to clarify your point about
126 the soloing the tracks at any I mean
127 when obviously you probably start your
128 mixes and get everything in a bet in
129 some sort of a rough balance and then
130 when you're working on say compressing
131 the snare drum at any point what during
132 that process you never hit the solo
133 button well you see here's the thing is
134 I'm never actually working on
135 compressing the snare drum like that's
136 not a thing that's not a task I don't

137 have a list like okay now I'm gonna
138 compress the snare drum work on it so
139 sometimes while I'm mixing I'll say well
140 I need to compress the snare like the
141 snare sounding too short or I don't like
142 the attack of it so I'm gonna use a
143 compressor so I might solo it at that
144 moment just for a second but I already
145 have heard what it sounds like in the
146 mix I know what I want to change about
147 it and maybe I can't tell if I'm
148 actually doing it or not without soloing
149 but if I can't tell in context well then
150 I'm not doing it
151 right because the a good sometimes the
152 concept seems like it's oversimplified
153 but I've been in recording sessions so
154 forget about mixing where you've got to
155 click and you do an overdub and you stop
156 and like well that didn't really feel
157 very good with a click
158 like okay yeah but it's the click going
159 on the record and if it isn't then mute
160 the click and listen to it and if it's
161 good it's good if it isn't it isn't so
162 it doesn't matter what the snare sounds
163 like when I solo it that's completely
164 irrelevant to the mix itself now it
165 could be for the process that soloing it
166 is going to make it faster for me to
167 change the thing I'm a hearing in
168 context that I don't like like finding
169 the frequency of snare drum is ringing
170 at I need to make sure I'm actually

171 hearing the microphone where it's
172 ringing and you assume that it's the
173 closed top mic of the snare that's
174 picking up the ringing so yeah I'll solo
175 that up and I'll sweep the cue until I
176 think I found the frequency and I'll dip
177 it out and then I'll put it back in the
178 track and then oh it's still there and
179 then you realize well it's on other drum
180 mics as well so yeah there is some sort
181 of seek and destroy stuff that where you
182 do solo but you're only soloing to make
183 your life easier while you're dealing
184 with something that you heard when it
185 wasn't so loud if you ever solo
186 something up and like whoa that's crazy
187 what's going on on that track don't
188 immediately fix it drop it back out of
189 solo and say like oh you know what I
190 don't even hear that in the track or
191 like oh god there it is and yeah that's
192 been kind of bugging me but I didn't
193 know what it was and now I found it and
194 an example of that is if you're tracking
195 a band live in a room and so you've got
196 some isolation but like the bass amp is
197 usually in like the vocal booth so
198 there's bass bleed into the room mics on
199 the drums if you build your mix up and
200 you do lots of work on the drum tracks
201 as you go you're gonna pull up those
202 room tracks and you're gonna hear the
203 bass going and you're gonna say oh man I
204 better clean that up and you'll high

205 pass through mics and you'll never give
206 it another thought it might turn out
207 that when you've pushed all the faders
208 up and you got your balance before you
209 did that the bass sounds huge
210 and then you go back and you start
211 refining the drums and like all right
212 let me high-pass the room mics and then
213 you take the drums back out of solo and
214 all of a sudden your bass is small
215 you'll actually recognize that that's
216 when you messed it up because you know
217 what
218 feels like with everything in so soloing
219 is a great tool to get stuff done but
220 you should never make decisions in solo
221 is basically what I would say about that
222 so I understand what you were saying
223 about like you know I had that problem
224 of I throw a mix up and things were
225 already sounding really good in some
226 areas and it was hard for me to let it
227 go cuz I'm like wait a minute I get
228 didn't get to do all my tricks and stuff
229 and I'm like learn to let that go a bit
230 more as time goes by but I guess my
231 question is are there any sort of like
232 utilitarian things you do to a mix
233 regardless of what it sounds like to
234 maybe I don't know help with things or
235 color code the tracks just yeah like
236 that's it yeah no player is there
237 nothing that has anything to do with
238 what I'm hearing that I have to do right

239 now I've got a very extensive mix
240 template and I begin life by importing
241 my template into the tracks so I am
242 hearing big chunks of my template right
243 when I start but I also have the rough
244 mix in the session and if I keep
245 switching back to the rough mix it's
246 like wow the drums are so much better on
247 the rough that I'm gonna get rid of
248 everything in my template and get back
249 whatever was going on when they made the
250 rough mix because it's better so no no
251 there can't be anything that you say
252 well if I haven't done that I haven't
253 really mix the song right yeah it and
254 it's it's a bit of a psychological
255 hurdle to get over because you feel like
256 if you haven't done your thing then like
257 well but anybody could do it but we're
258 already at the point where everybody
259 could do it I mean that that think of
260 like the biggest version of that
261 possible is I mix on a 64 input Neve
262 console with flying faders and I've got
263 a wall the size of this booth full of
264 outboard gear and now I'm gonna mix on a
265 laptop with plugins and that's it and no
266 gear whatsoever so now there is no
267 bigger version of not doing your thing
268 anymore and I it was panic inducing I
269 mean I thought well this will be the end
270 of my career but I have to do it for so
271 many reasons I'm not gonna bother doing
272 well we got time I could go into it but

273 I'm not going to right now but it was
274 terrifying to me to not do
275 stuff that to me defined what mixing was
276 but I just do different versions of it
277 now and it doesn't matter so no there
278 should never be anything there could be
279 things that you want to check just to
280 make sure like ooh I haven't done this
281 thing yet like I've got on my mix buss
282 everyone's gonna want to write it down
283 there is a reverb on my mix buss it's
284 only at 15% wet so don't be fooled I'm
285 not chucking a bunch of reverb on my mix
286 buss and it's not actually for the
287 reverb of it it's just for the mess so
288 it's it's glue it's harmonic distortion
289 its distortion inside the plug-in but
290 again I'm only blending in a little bit
291 of it and so this is what gives me this
292 sort of glue but in my template that
293 plug-in is inactive because when I'm
294 really really struggling and like god
295 it's it's getting there but it's not
296 there there's something just not right
297 about it and go uh I haven't done the
298 reverb yet and I get all excited I go to
299 there and put on the reverb and ninety
300 percent of the time it's better like yes
301 so there are things like that that I'll
302 save they're gonna give myself a doggy
303 treat but it's not it's not about like
304 well no mix will work without this thing
305 so I better figure out a way to do it
306 other question how often are you are

307 there plugins you bring up that just in
308 their default setting without you
309 touching it how often does that happen
310 for your do you always have to tweak it
311 I mean if you bring it up I'm imagine
312 you're gonna say if it's no no there
313 there are things like oh it sounded yeah
314 I've tweaked it a couple of times but
315 just like the big knob that's how much
316 do you want as soon as you start
317 tweaking the filters on that thing I get
318 lost like I don't know their default
319 setting is awesome so sometimes it and I
320 either need it or I don't um but ya know
321 that there's plenty of stuff like that
322 and that's why on just to hear we'll do
323 a little sales job on you now so on the
324 Omni channel we had to like every knobs
325 got to start somewhere right so EQ knobs
326 that's easy just have it not be boosting
327 or cutting but you have to choose like
328 well what frequency is that band of EQ
329 going to
330 sit at so I spent a really long time
331 like well for the upper-mids
332 I think that this has been turned down a
333 little it starts around like 3k it's at
334 1400 right now but like 3k if you're
335 gonna boost a bell in the upper mids 3k
336 is a good place to start so you have
337 these things and like the compressor
338 which I'm not using on this particular
339 track I wanted to be able to just grab
340 the threshold knob and start adding

341 compression and have the attack and the
342 release and the ratio be somewhere that
343 sort of kind of makes sense in a general
344 way no matter what it is you're putting
345 in now most of the time you are gonna
346 tweak but there are so many times when I
347 will just go oh cool oh maybe the Fed
348 okay great and that's it and I don't
349 even look and anybody's watched my
350 videos knows that I always use the
351 slowest attack on a fast its release on
352 compressors so it does the least amount
353 of compression that's not how these are
354 set up because there were just too many
355 times it didn't work so the default
356 settings on this aren't even what I
357 would normally do but I don't always
358 tweak it one last question I guess I
359 hope lenta more but I don't want to be
360 greedy do you I will just want to a few
361 and not this could be subjective but
362 I've heard from many different people
363 like let's say there's one element and
364 it needs to be compressed and you want
365 to compress it a lot do you prescribe to
366 the notion of and aside from one to add
367 color to it even splitting the load
368 between multiple compressors maybe I
369 want 12 DB of compression but I'm not
370 gonna do it all on one I'm gonna do four
371 cuz of algorithm or software is there
372 any that generally no I mean this for me
373 sorry I'm just early in my what the hell
374 is going on anyway no I don't do that I

375 see lots of other people who do do that
376 like one slow compressor one fast
377 compressor kind of thing and that's
378 awesome and it sounds great and whenever
379 I try and do it it just gets out of
380 control I don't know what the hell is
381 going on so no I will 90% of the time I
382 will use that compressor or some 1176
383 plug-in and that's the compression the
384 other thing is I don't often compress a
385 lot at the source it's all parallel
386 stuff I'm sending off to it it's just
387 the way I hear things
388 but yeah like if I'm gonna compress the
389 room tracks it's one compressor but
390 that's just because I haven't figured
391 out some good compression chains with
392 multiple compressors but yeah that's
393 just me
394 alright just two questions I don't I
395 didn't get a chance to see how you setup
396 your mixes do you have a master fader or
397 you're running your master on an
398 auxiliary as your last point it all goes
399 through an aux which has a master fader
400 attached to it so yeah I could talk
401 about this for a little while if you
402 want well then my question was on your
403 master fader are you putting are you
404 just having us some through it or do you
405 actually have plug-ins that you're using
406 on the master fader I'm sorry what was
407 that
408 do you have plugins on your master oh

409 yeah oh god yeah and then my other
410 two-part question besides that is when
411 you're doing the drums and you have this
412 elaborate setup of distortion clean and
413 you're summing it all through how do you
414 deal with anything coming in or out of
415 phase or sometimes plugins even more
416 than how do you get this well okay so
417 I'll deal with the last last bit first
418 so when you're working with parallel
419 processes if they're Phase II it's
420 because and I'm just gonna talk about
421 Pro Tools I don't know about the delay
422 compensation and other software but I'm
423 assuming at this point they all work
424 really really really well if it's Phase
425 II it's because you've chosen a plug-in
426 that cannot be used parallel period
427 that's it
428 I get sessions to mix where people have
429 put multiband compressor x' on a
430 parallel drum compressor you cannot do
431 that unless it has a linear phase
432 crossover because there's phase
433 distortion in the crossovers that are
434 splitting it into the four bands that's
435 fine if you just listen to that
436 compressor because you're not gonna hear
437 the phase Distortion I mean there are
438 people who claim to hear phase
439 distortion just as a thing I don't but
440 if you blend that with the uncompressed
441 drums that phase distortion makes it
442 sound comb filter eat so period so if

443 you're hearing phase issues with a
444 parallel process it's because you're
445 using something that cannot be used
446 parallel end of story there's always a
447 plug-in that has crossovers
448 it that even if you don't think it's
449 like the sansamp plugin has crossovers
450 in it it doesn't say it as crossovers
451 but it does and they're not phase
452 coherent and so it's phasing so I deal
453 with it by don't use in really simple
454 plugins on my parallel chains basically
455 now the whole mix bus thing so basically
456 everything will at some point I'm losing
457 my voice already and we're like 40
458 minutes in this is not good so
459 everything goes to a bus called
460 cryptically mix bus alright so if you
461 follow the audio journey of every track
462 in this session it will eventually go to
463 something called mix bus then that bus
464 has a master fader on it which I only
465 use for level so this lets me say like
466 you know what the balance is awesome but
467 I'm hitting everything on my bus chain
468 too hard and I'm just gonna turn it down
469 just gonna make a smaller version of the
470 waveform but I'm happy with everything
471 else and then it goes into an aux whose
472 input is the mix bus and whose output is
473 a stereo bus called Prince which goes to
474 my print track so it's really really
475 simple it just goes through an aux and
476 on that aux are some plugins this mix

477 has a little harmonic distortion then
478 it's got a little bit of stereo widening
479 there's a high shelf boost on the sides
480 only that's been in my template for
481 years and like I don't know it's just in
482 there it's not because I think that's a
483 good idea but it like when I get rid of
484 it I get sad so that's in there and then
485 this also this plug-in has a really
486 great thing called bass shift so it's
487 basically just EQ it just gangs two
488 bands of EQ together
489 it sucks energy out of the low mids and
490 adds it to the low end so you can see
491 that it's centered around 300 Hertz so
492 it takes out in a bell around 300 and
493 adds at around 60 or 70 somewhere in
494 there and it's just great when the mix
495 is sounding great it's powerful but it's
496 like it's thick down low if you go
497 hunting for individual things to thin it
498 out and stuff it's stuff starts to fall
499 apart but if you just use this bass
500 shift it's like
501 oh cool and it almost kind of dips the
502 kick-drum down an octave and things like
503 that so that's what this guy is doing
504 then there's a happy face EQ on a full
505 tech 100 Hertz 10k no big deal there the
506 crazy reverb thing because I like that
507 this one has this multiband compressor
508 on it I like this a lot when it came out
509 and I don't really use it very much now
510 whatever yeah I just things sound like

511 something and you just get tired of the
512 way they sound so I think I've just got
513 over what it sounds like but it's a
514 really really cool multiband compressor
515 and then a limiter at the end at the
516 moment this I mm the Massey limiters on
517 here which is great actually use that
518 for years I use a different limiter now
519 but it doesn't matter so there's not
520 much processing on the chain actually a
521 little bit of harmonic distortion EQ in
522 a couple of different places stereo
523 widening and then a limiter there's no
524 compressor on the mix bus so I haven't
525 used the compressor on my mix bus now in
526 probably three years or so I just got
527 sick of the way it sounded it was just
528 killing me so sometimes I'm hitting that
529 stuff way too hard and I can use the
530 master fader on the mix buss to turn
531 that down now I've also got two VCAs
532 right above that master fader so if you
533 visit visualize the audio flow through
534 the mixer to get somewhere the mix bus
535 is the last step before you go through
536 the final mix processing that little bit
537 of EQ and then the limiter so this
538 master fader allows me to turn it down
539 right before it goes into there so
540 everything has already been destroyed
541 and eq'd and reverb in parallel
542 compress and all that and it's all been
543 shoved together in a stereo package and
544 then that master fader allows me to turn

545 that up or down before I go through my
546 final processing but I've also got here
547 there's a group called all the CAS and
548 if I select the members to that group
549 I've got a yellow VCA for every single
550 group of instruments so drums on this
551 session it's really simple drums bass
552 guitars lead vocal background vocals
553 like that's it those are all of the
554 groups of instruments there
555 there's a VCA for every group of
556 instruments on that VCA is controlling
557 every audio track not aux is nothing if
558 I take the guitar through an aux that's
559 not there so the VCA is there for two
560 things one I can hit mute on the guitars
561 and because it's controlling all of the
562 audio tracks all of the guitars go away
563 I can solo the guitars and all of the
564 other instruments go away there are no
565 pre fader sends anywhere in the session
566 should we talk about pre fader sends for
567 a second should we go on a little rant
568 about that okay how many of you use pre
569 fader sends when you mix that's it got
570 three and a half four and a half five
571 okay stop it there are two applications
572 for pre fader sends right one is
573 headphone mixes which you do not need
574 while you're mixing that's it
575 two is the key input two parallel that
576 parallel to key input two dynamics
577 processing on a different instruments
578 audio track so if you're keying you're

579 doing sidechain compression on a bass
580 with a kick drum fine that has to be a
581 pre fader sent because when you solo the
582 bass you want to hear that compressor
583 pumping otherwise what's the point
584 that's it if you're using pre fader
585 sends for any other reason you are just
586 making your life difficult because what
587 will happen is so I'm gonna say hey man
588 can I get stems on this I think they
589 might use it in an advertisement that
590 great that'll be amazing maybe they'll
591 finally pay me and you go print the
592 stems and every single one of them has
593 vocal reverb on it because he used a pre
594 fader send for your vocal reverb why
595 would you use a pre fader send for your
596 vocal reverb I don't there's no
597 explanation for it but I see it all the
598 time if you're trying to do crazy weird
599 vocal effects where the vocal just
600 disappears into reverb and the dry vocal
601 goes away and you think like I'll use a
602 pre fader send and that way I can turn
603 down the vocal fader and the pre fader
604 send will still be there and I'll have
605 my reverb like well okay that's a nice
606 creative trick but you can do it a
607 different way make a copy
608 of your vocal Kampf and send the copy to
609 the reverb and then you can just mute
610 regions on one track it's actually much
611 more flexible easier to tweak there are
612 lots of reasons to do these things with

613 something else so don't use pre fader
614 sends ever okay so anyway so I have
615 those VCA so I can do big block soloing
616 and muting to go against what I said
617 before by VCA controlling that group of
618 instruments every guitar track audio
619 track is part of the guitars group which
620 is controlled by the guitars VCA so if I
621 want more guitars I can turn up the VCA
622 and then I've got a second group down
623 here for parallel and that is all of the
624 parallel stuff so it's my stereo vocal
625 compression it's the other stereo
626 parallel compression it's all my drum
627 stuff so I can just basically say what
628 does this mix sound like with less of me
629 because that's the stuff that came in
630 from my template that's all my parallel
631 processing so maybe I'm screwing things
632 up and this goes to your point earlier
633 about like well what if you haven't done
634 your thing yet because I'm importing
635 from a template I always start off with
636 my thing but then I can just hit one
637 mute button down at the bottom on the
638 parallel thing and my thing just goes
639 away so alright I'll play you an example
640 now the other thing is the gain
641 structure the mix will change because
642 the drums get more benefit of the
643 parallel stuff in terms of level and
644 some of the other things so it's not a
645 really fair test but basically so on
646 this mix I decided I only needed two DB

647 less of me so that basically turns my
648 template down to be 2 dB the fact that
649 I've only had that in my template for
650 like a year is insane like what an idiot
651 why didn't I always have this because
652 I'd go around like oh man maybe the
653 drums are too processed I'll turn them
654 all down and I have to turn down
655 individual things and make temporary
656 groups and now it's just all right there
657 so I've got at the bottom of my session
658 3 very different but very huge impact
659 ways to mess with the gain structure of
660 my mix I can turn down the source audio
661 tracks which will in turn turn down how
662 much level is getting to the pair
663 stuff right so that will change how much
664 of me there is in terms of how much am i
665 crushing it in my template then I've got
666 the parallel which is the returns from
667 all of my stuff which is well okay
668 I like how much I'm destroying it but
669 let's hear a little bit less of that
670 blend it in and then I've got the know I
671 like exactly how it sounds but it's just
672 too big of a waveform let me turn that
673 down then you've got the mix bus itself
674 as it goes through the router and you
675 can see that this has automation where
676 the vs. are turned down point eight dB
677 if you get to the course and the entire
678 mix comes up there's this automation big
679 blocky automation that says make the
680 choruses louder than the rest of the

681 song
682 why not I'm like whoa isn't that
683 cheating like well what's that mean
684 there's no cheating
685 it either sounds good or it doesn't and
686 this sounded good to me by having the
687 choruses be 0.8 DB louder than the rest
688 and of course to do it I've got to turn
689 stuff down because that's turning it up
690 and down post limiter that's the limited
691 mix saying make that smaller or bigger
692 so that was a very long answer to that
693 question and I'm gonna have some water
694 and someone's gonna ask a question so
695 are you completely mixing in the Box
696 nowadays or you using mix words is it
697 yeah I mean like all your musics
698 everything in my body yeah and you think
699 like a investment on the mix board is it
700 a waste of time or no not look for
701 recording there's nothing that beats
702 analog gear because it's an analogue
703 thing that you're recording so before
704 you make it digital having the best
705 microphone preamp the best microphones
706 compressors eq's all that kind of stuff
707 is awesome
708 and I still love my gear but my gear
709 doesn't live at home my gear lives in a
710 tracking studio an hour away that I
711 booked if I'm going to be tracking
712 something
713 AS: So, no, for mixing it's already
714 digital. I see absolutely no benefit to

715 making it analog again and then digital
716 again. So, if someone says that I have the
717 budget and I want you to mix this
718 on a Triton the ATB for example this
719 corner of the over the mixing board is
720 like would you say that this completely
721 waste of money or let's thread I'd say
722 I'm really glad you have a healthy mixed
723 budget give it all to me and I will give
724 you the mix as you like or or go book a
725 studio with that console because you're
726 telling me that that console is what you
727 want not me I mean look it's a bit of a
728 it's easy for me to sound like we're are
729 about it but there's nothing that says a
730 Trident ADB is gonna make your song
731 sound better
732 that's ridiculous like well why would
733 that be the case for recording though
734 nothing could matter more while you're
735 recording right if you're taking a tiny
736 tiny little voltage it's come out of a
737 microphone and now you got to make it a
738 big voltage there are lots of different
739 ways to do that and they all sound
740 different absolutely and so I know what
741 a Neve mic pre sounds like and I really
742 like that sound so while I'm recording
743 that choice of gear is important but as
744 soon as it's been digitized I don't give
745 a
746 AS: And I will tell you from while I was transitioning from mixing on my
747 console to mixing in the box, that I did
748 tests. Lots of real tests. Summing on the

Sonstige

749 Neve and just using the Neve as a semi
750 amp did not sound good. It didn't help. It
751 was different. And there are people who
752 use analog summing. And for them it makes
753 all the difference in the world. And I'm
754 not saying they shouldn't do it. But I'm
755 saying, for me, all of that incredible
756 control that I just gained by not using
757 a pod gear that sounded different
758 everyday and said it different at
759 different times of the day and would
760 break and all of that stuff .. I['ve] just
761 gotten rid of all of that chaos. And now
762 I'm gonna say, "Well, yeah, I'm gonna add
763 that chaos back in. Like, well, know, if I'm
764 gonna do that, then I might have just EQ
765 and do everything else like I was doing
766 it. So for me, no, I would not take the gig,
767 if someone thinks that the gear is more
768 important than the process. And what I'm
769 hearing at this point it would slow me
770 down I wouldn't be able to do as good of
771 a mix I definitely wouldn't
772 There's stuff I do in the box, that [I] can't do in the analog world.
773 I mean, you can't do it at all.
774 They're tools I use. It don't exist in the analog world.
775 And you also don't often get to book studios
776 that have four-hundred 1176s, you know.
777 It's unlimited. I can use whatever I want to,
778 whatever I want. So, that's why [I] do so.
779 No, I .. I don't subscribe to the theory that the
780 mix will be defined by the console.
781 It will .. okay let me rephrase that it will
782 be defined by the console but not

783 necessarily in a good way
784 what if you don't want Trident a DB EQ
785 on every single track so then you'll say
786 well okay I'll use a Neve on that
787 channel I'm gonna use APIs on the
788 guitars because they're better for
789 guitars by the time you've done that
790 what if there's something in the box
791 it's even better than an API for that
792 guitar like it just it doesn't as a
793 concept that no longer makes sense to me
794 for tracking it does absolutely um
795 earlier you were talking about how like
796 you're having difficulty on this track
797 but it doesn't have to be in terms of
798 this track but like when you were losing
799 elements but increasing the energy of
800 the track how is how do you go about
801 doing something like that well it
802 depends on the song I mean it really
803 does so there's another song by this
804 same band that I actually used I think I
805 use it on this booth last year where you
806 get to the chorus and the verses have a
807 really fast riff and the drummer's
808 playing cymbals and double-time you get
809 to the chorus the drummer stops playing
810 cymbals goes halftime the guitars just
811 go to power chords that hold out through
812 the bar like everything music
813 how's it going hello I'm so I had a
814 situation recently where I made a mix
815 and and I did that you know trying to
816 listen to it on a laptop because I know

817 that a lot of people might hear it there
818 and I was noticing that everything
819 sounded great except I I wasn't really
820 quite happy with the acoustic guitar
821 there was it was finger-picking acoustic
822 guitar and I was noticing I was hearing
823 a lot of the top-end but then all those
824 kind of lower notes were sort of getting
825 lost so what would you what would you
826 recommend is that acoustic guitar has a
827 lot of boom to it but it doesn't
828 actually have a lot of the tone of the
829 notes themselves so you're getting the
830 boom of the body and that's what's
831 making it feel very full when you hear
832 it on bigger speakers but it doesn't
833 actually have a lot of the notes so
834 parallel compression is really great for
835 that I'd also say maybe roll off a
836 little bit of the lower lower end and
837 see if you can make the guitar work
838 voiced a little higher in the track
839 because you might just be fooling
840 yourself with like low frequency energy
841 and confusing that
842 the sound of the guitar
843 and unfortunately it does matter but I
844 think like you might say well yeah but
845 then I'm tailoring my mix for laptop
846 speakers but that isn't actually the
847 case what you're finding out is that
848 your mix doesn't translate as well as
849 you want it to so like it needs to sound
850 good bleeding through someone else's

851 earbud on the subway like that that's
852 got to be good too so then you've got to
853 decide are you just obsessing about the
854 acoustic guitar sound because you really
855 love the acoustic guitar sound that you
856 got and missing the point of but you
857 know what the song actually still feels
858 great even though I'm hearing more of
859 the picking and less of the notes or is
860 missing the notes actually making the
861 song screwed up in which case you do
862 need to go back and mess with the mix
863 but you can't it will never sound
864 perfect to you everywhere you listen so
865 you need to really be clear in your own
866 mind about are you fixing something for
867 your own ego or are you fixing it for
868 the song and it's for your own ego I
869 mean there's nothing wrong with that but
870 then you got to make sure you haven't
871 now screwed up the song on other
872 playback systems because you're going
873 after something that's so specific it
874 may have nothing to do with the music I
875 think it's very sure could you explain
876 again please the the master buss reverb
877 trick yeah here okay so what it is is
878 it's not a trick well so basically what
879 was happening was I was doing a mix and
880 the mix felt dry it just felt like I
881 really like the way this sounds but it's
882 like there's no four I hate the word
883 glue because what the hell does that
884 mean there are actually scholarly papers

885 written on what glue means it's
886 interesting when you try and define it
887 because it's kind of hard to define but
888 this mix was lacking glue it sounded
889 good it felt pretty good but it just
890 felt like a lot of individual things
891 banging around coming out of the
892 speakers and then a thought occurred to
893 me like if I would describe this mix as
894 being a little bit too dry back in the
895 50s
896 mastering reverb was a thing mastering
897 engineers put reverb on stuff and even
898 into the 70's and the 70s you could buy
899 a spring reverb
900 you would hook up to your stereo on a
901 tape loop and you like you'd monitor
902 cassette one but cassette one would
903 actually be a spring reverb and you
904 could put reverb on every single record
905 you listen to so this is not like a new
906 concept but I thought well okay what
907 happens if I just put some
908 reverb on this mix and I did it and I
909 just hunted around for different reverbs
910 and then I settled on this one and it's
911 15 percent wet but here's here's what it
912 does so here's the chorus it's got
913 automation on it sold on one second
914 because I don't have it in the intro I
915 think so let me just get my rid of this
916 okay so here's the chorus without the
917 base goes stereo everybody's like I mean
918 it's making a mess it is an absolute

919 mess but it's a really exciting mess to
920 me so this particular reverb like you
921 know I don't know it's not necessarily
922 the best one but I like the way it
923 sounds and it does its thing and I will
924 very often use less of it I will
925 automate it out because if I some ones
926 doing it's a stick click count off into
927 a song I don't want an extra reverb on
928 that I don't want ever I the last thing
929 I want is for anyone to ever say like
930 hey man there's reverb on that mix like
931 I don't you should never know it's there
932 but without it it's like like the chorus
933 sounds good without it it really does
934 but it sounds like what the hell is
935 going on when you put it in so tarz just
936 get gnarly and the whole mix
937 goes boof and it's got this thing behind
938 it and and I could do this with
939 individual reverbs on things but I'm
940 really really bad at reverb I hate
941 finding reverbs because they always
942 sound really unnatural to me so by the
943 time you put an entire mix into a reverb
944 that's distorting and then you just use
945 a little bit of it it's basically acting
946 like harmonic distortion and buss
947 compression and a little bit of reverb
948 parallel blend it in like whatever it's
949 just it's it's own thing but that's just
950 something I've started using on the mix
951 buss and it's not on every mix I will
952 tweak it I will take the decay time down

953 I will suck out 300 Hertz I'll do stuff
954 to it because any time I can hear it as
955 reverb I don't like it but the mess that
956 it
957 is awesome so yeah it's basically what I
958 think it is it's replacing what I
959 lost when I stopped liking buss
960 compressors because it's what a
961 compressor would do really when working
962 with heavy guitars there tends to be a
963 lot of low mid buildup and I was
964 wondering what techniques and methods do
965 you use to kind of curate that without
966 taking too much away from the beefiness
967 of the gift that makes yeah well there's
968 one thing I do a lot I might even have
969 done it on this song are that's kind of
970 a fuzz guy doesn't really have this old
971 on hold on I'll find something let's see
972 what electric two's doing why do they
973 have their solo set up to do that I'm
974 gonna mess up everybody else for the
975 rest of the week yeah there's a lot of
976 fuzz guitars on here but I'm gonna find
977 something and then I'll show you one of
978 the things that I do all the time
979 [Music]
980 [Applause]
981 okay this has a little bit of thumb to
982 it so I'm gonna use the de-esser
983 basically so I got to put the microphone
984 because I need two hands for this so you
985 hold down the control key on this plug
986 in and sweep the frequency and it turns

987 it into a bandpass filter so you can
988 find the frequency you don't like and
989 then I'll start sucking a little bit of
990 it out so it goes like this
991 [Music]
992 you can barely hear it in here but
993 anyway so you find that frequency that's
994 not happening and then you just take
995 your threshold down and it works just
996 like a de-esser when you find the esses
997 and took it out so that does it
998 dynamically because if you if you eq it
999 out that tends to be a little too all
1000 the time in Jurassic and you've really
1001 just thinned out the guitar the other
1002 thing is sometimes you may need to
1003 automate it you may just need to say
1004 like for most of the song that thump is
1005 just gumming up the it just makes
1006 everything sound messy I can't really
1007 hear what's going on with the bass but
1008 then every time he stops you want to
1009 hear that cabinet bloom so you just got
1010 to bypass the EQ on every time there's a
1011 palm mute or stuff like that and it can
1012 be really really painstaking but usually
1013 a little bit of this sort of de-essing
1014 but down in the low mids will work they
1015 works really well so doing it
1016 dynamically instead of just statically
1017 helps
1018 if I could do that I would um what you
1019 answered a lot of my questions about the
1020 VCA set up in the way that you did that

1021 I can't I need glasses and I couldn't
1022 see that you had a drop-down menu for
1023 all the VCS so I saw all VCS and I
1024 thought you were just running everything
1025 in a one bcat turn down but I see that
1026 it's all matched right so I'm trying to
1027 think what else compressors within the
1028 plug-in the VC a FET an optical what
1029 like is the like okay so like what which
1030 ones are you well so they're not they're
1031 built for the plugin they're it's
1032 nothing specific but like the the
1033 classic examples of those three VC a
1034 would be an SSL compressor FET would be
1035 1176 or la 3 something like that and
1036 opto would be an la-2a right yeah so
1037 they the point is that they act like
1038 those the la-2a
1039 thing is that it's slow right but it's
1040 got good low-end like it doesn't clamp
1041 down on the lower mids the way some of
1042 the other faster compressors do so the
1043 opto does that but it's it these are all
1044 made for this plugin but that's the
1045 style they have and then the trick was
1046 to try and figure out well how do you
1047 make it so that all you got to do is
1048 change this and it'll be consistent in
1049 terms of make up gain and the attack and
1050 release will make sense so it's a little
1051 squirrely making that happen
1052 I use it a lot it's Auto make up so it's
1053 really involved but yeah they're they're
1054 not so as soon as you like oh but hold

1055 on wait which compressor is that it
1056 doesn't who cares yeah okay that that's
1057 what they do not feel like it I mean I
1058 love 1176 is so this is to me very 1176
1059 II but it goes beyond in a certain way
1060 and one of the other one of the cool
1061 things about it is like the SSL
1062 compressor has an infinity to one ratio
1063 which is basically a limiter right so
1064 the definition of a limiter is it's a
1065 compressor with a ratio over a hundred
1066 to one
1067 it's just brick wall does everybody
1068 understand exactly what the ratio on a
1069 compressor is exactly is there anybody
1070 here doesn't know exactly what the
1071 number of the ratio means all right that
1072 number four to one means you would have
1073 to go up
1074 4db on the input to the compressor
1075 before the output of the compressor
1076 would go up one DB so you get a quarter
1077 of the dynamic range out above the
1078 threshold that you put in ten to one
1079 means you got to go up 10 DB to get one
1080 out 10 DB is a lot 10 to one is almost
1081 limiting but it's not so the definition
1082 of a limiter is any compressor with a
1083 ratio over a hundred to one okay so the
1084 SSL has this crazy infinity to one thing
1085 the 1176 has all buttons in which is
1086 nothing to do with the ratio but it's
1087 like in crazy mode it's like I'm
1088 distorted I don't know what the hell's

1089 going on
1090 there you go opto there isn't really I
1091 can't even think of an optical
1092 compressor where you can adjust the
1093 ratio at all
1094 they're all fixed like an la-2a does not
1095 have a ratio now it has some of them
1096 have switches compressed limit but
1097 that's as close as you get to being able
1098 to adjust it so I got to actually figure
1099 out well like well what should that
1100 sound like what should an opto
1101 compressor sound like when you go into
1102 crazy mode so it's not limiting it's
1103 like up nonlinear mode and so you
1104 can switch between the three types and
1105 what you're really getting is the
1106 benefit of the VCA has less distortion
1107 and is very fast the FET is a little
1108 more distorted but it's still very fast
1109 the opto has more distortion but less of
1110 the upper harmonic distortion more of
1111 the first second and third harmonic but
1112 it's also slower but everything else
1113 stays exactly the same as you switch
1114 between the three so that was the whole
1115 idea and everything in the plug-in has
1116 multiple things so you can be like that
1117 so you can say well okay I want some
1118 saturation but do I want odd harmonic
1119 distortion even harmonic distortion or
1120 the heavy which is a clipper it's like a
1121 two-stage clipper and you basically get
1122 the same amount of added level from the

1123 harmonics but done in three different
1124 ways so that's the whole point of this
1125 plug-in is being able to just audition
1126 different ideas
1127 hey so in the bridge section of Danny
1128 California before the last verse there's
1129 some cool like panning and filter stuff
1130 with the drums and bunch of cool stuff
1131 going on is that something is that
1132 something that you creatively decided to
1133 do on your
1134 like screw it I'm gonna do some cool
1135 creative stuff or you get direction from
1136 the band or as a kind of sure no on that
1137 song so there are a few different things
1138 on there like there's that huge flange
1139 drum fill going into the solo at the end
1140 yeah that was actually that was a weird
1141 song because that song ended up getting
1142 mixed three times so Ryan Hewitt and I
1143 both make songs on that record okay and
1144 so Ryan mix Danny California
1145 sort of at the beginning of the album
1146 process and then I don't even remember
1147 exactly why but I ended up mixing it
1148 much later like a month later and so I
1149 started over and mix but while Ryan was
1150 mixing John said hey let's get Eddie
1151 Kramer in here to flange the mix okay
1152 okay so Eddie came in and flanged Ryan's
1153 mix on two tape machines and they just
1154 got like tons of samples of him flange
1155 in the mix and everyone really liked
1156 that flange going into the drum fill so

1157 just like I used the rough mix for the
1158 first five seconds of this song I had to
1159 cut that two-second chunk of Ryan's mix
1160 into my mix and we were mixing to
1161 half-inch so I had to physically cut
1162 that flange in all the time there's
1163 other stuff that's treated within that
1164 mix and most of that was done by John
1165 during the making of the record running
1166 vocals through his modular synth or the
1167 guitars done in very speed and stuff
1168 like that but there are things that we
1169 would do during the mix too so yeah I
1170 mean I could try anything I wanted but
1171 for the most part those songs were like
1172 yeah we've done the crazy now we
1173 just want it to explode out of the
1174 speakers got it thank you
1175 [Music]
1176 all right hello hello why did you choose
1177 to have multi mono compressor on your
1178 drum crush in your template why did I
1179 choose that what multi mono instead of
1180 the stereo um because if they hit a
1181 crash cymbal on the right I don't want
1182 it to turn down the left side of the
1183 drum kit so the question was about multi
1184 mono compressors in general because I'm
1185 doing them parallel I want whatever it's
1186 loud on the left to get the benefit of
1187 the compression but if the right side
1188 isn't loud enough to be compressing that
1189 much why would I want that to get turned
1190 down so that's just it just feels more

1191 stereo to me but that said one of the
1192 parallel drum compressors that I use a
1193 lot is not it's actually linked and it's
1194 linked because I was just slamming
1195 through presets trying to find something
1196 I liked and then I tweaked the hell out
1197 of it and I didn't really know the
1198 plug-in at all and I didn't even see
1199 that little red light that said link and
1200 then it was pointed out to me I think at
1201 a trade show actually and I go right and
1202 I listen to it the other way and I
1203 didn't like it as much so my theory is
1204 that I like multi mono compression and
1205 the reality is I usually like multi mono
1206 compression but yeah there's no great
1207 like the theory is that I want it to
1208 stay more stereo and the reality is
1209 whatever sounds better is what I do and
1210 what happened to your Fairchild
1211 compressor on the bass bus suppose oh
1212 that went away a long time ago that was
1213 never actually compressing though that
1214 was set where the this the threshold
1215 knob was all the way down but I realized
1216 he was really just adding gain and I
1217 didn't like it and I got rid of it yeah
1218 I get my mix buss is even simpler than
1219 then this mix bus now I'm constantly
1220 just getting rid of stuff and getting
1221 rid of stuff I don't know why it's not
1222 good because the mix bus does a lot of
1223 work that processing is you know it's a
1224 big part of the way that make sounds but

1225 yeah the the Fairchild is gone the 33609
1226 is gone that to saturator guy which is
1227 really good that black box one
1228 that's gone most of the time the dine
1229 one didn't hang around very much at all
1230 so my default mixbus is this guy without
1231 the base shift turned on then the pull
1232 tech and then the limiter and that's it
1233 and then the the reverb is there waiting
1234 for some time during the mix process
1235 when I get bored so high-pass filter
1236 that's pretty exciting and then in all
1237 buttons in 1176 just to make it
1238 distorted like that's it but then I've
1239 got all my parallel stuff that I'm
1240 usually using so there's a parallel 1176
1241 with all the buttons in and then it's in
1242 the rear bus which is another 1176
1243 two-to-one but it's a weird one and then
1244 there's the mix buss processing but but
1245 the big thing the the thing that really
1246 adds a lot to the vocal sound is this
1247 parallel chain which I'm not going to go
1248 through next I'm so sick of talking
1249 about it but it is it's the pull tech
1250 where you add a ton of 8-k and then you
1251 crush it with an la-2a
1252 and then you take away some high
1253 frequency and you add the low end back
1254 in so you're just gonna NAB it but it's
1255 just a parallel compressed Ville
1256 cool and adding madyun is what helps the
1257 vocal really just sit on top of the mix
1258 instead of falling into it so yeah but I

1259 mean I just said there are four
1260 different parallel compression chains on
1261 the vocal that's a lot and the way the
1262 audio is routed the one with the poll
1263 tax and the la-2a that gets combined
1264 back into the vocal sound before it goes
1265 off to the parallel other chains so your
1266 peril
1267 Oh compressing three times one of the
1268 parallel compression chains so there is
1269 shit-tons that's a technical term of
1270 parallel compression on the vocal but
1271 it's just in it I'd like to say it's
1272 subtle but it's not but that's what
1273 makes the vocal work for me thank you
1274 and if XY is there's not much at all so
1275 my question is are you mixing drums by
1276 the point of view or drummer or audience
1277 and all depends I used to always always
1278 always mix drummer perspective because
1279 I've always wanted to be a drummer yeah
1280 and they sounded inside out to me when I
1281 heard them audience perspective but I
1282 mix it enough live stuff where obviously
1283 it has to be audience perspective and
1284 then the other thing is like you don't
1285 know it isn't a left handed drummer so
1286 90% of the time the drum tracks come to
1287 me already panned a certain way or the
1288 overheads are labeled left right and I
1289 saw them up and try to figure out what
1290 where's the hi-hat and that's the way
1291 I'll go I don't really care anymore it
1292 used to really really bother me when it

1293 was not drummer perspective but now
1294 sometimes it bothers me to have the low
1295 end of the floor tom off to the right so
1296 yeah I don't know you just you can get
1297 used to anything as it turns out but
1298 yeah I don't really have a preference on
1299 that anymore so I missed the first a
1300 little bit but you seem to go back and
1301 forth between collecting all your drums
1302 into one ox versus collecting kick and
1303 snare separately where no the kick and
1304 snare are now at the moment they're
1305 almost always collected separately on
1306 their way to meeting up with the rest of
1307 the drum kit the only reason to do that
1308 for me is that there's a send here to a
1309 kick snare crusher I've got a parallel
1310 compressor that's just for the kick and
1311 snare and if I do it this way it's in my
1312 template and all I got to do is assign
1313 an output if I did individual sends on
1314 the kick tracks and snare tracks like
1315 that's a lot of work that's a lot of
1316 work putting four sends in and I don't
1317 want to do it so that it's I'm basically
1318 really really lazy but it makes it
1319 really consistent for me no other Sonic
1320 advantages oh god no no no there's no
1321 there's no sonic advantage to using
1322 auxes or not using auxes or no no if you
1323 think that going through twenty auxes
1324 would affect the sound of your thing
1325 it's not true now interestingly though
1326 I was showed something how many of you

1327 guys work in ableton anyone someone
1328 showed me this thing where he had an 808
1329 kick drum and he put it through a
1330 hundred multiband compressor Xin Ableton
1331 and it started squawking out this
1332 ridiculously cool noise and then it
1333 turned out it didn't even matter if it
1334 was an 808 or a vocal or whatever and it
1335 didn't even matter that it was multiband
1336 compressor so you can put a hundred of
1337 anything onto a track in Ableton and it
1338 just freaks out so you should definitely
1339 try that it's really cool for like sound
1340 design stuff it makes no sense
1341 whatsoever but it's a good it's a good
1342 thing to do
1343 alright anyway hi a quick question I
1344 came in late so are you still using the
1345 rear bus and what are you putting on it
1346 yeah yeah it's exactly the same if
1347 you've ever seen any video it's a it's
1348 the UAD anniversary edition 1176 which
1349 is a really odd choice at two to one
1350 it's just it just sounds it does what I
1351 get out of the rear bus is all the
1352 interaction all the compression and all
1353 that but there's like a mid-range
1354 presence that that particular plug-in
1355 gives me that I like so yeah but there's
1356 nothing special about it on a lot of
1357 mixes it's not even compressing it's
1358 just there's something weird about the
1359 way that plug-in sounds so I had a quick
1360 question about the lead vocal do you

1361 still like using the Phoenix plug-in and
1362 like the shift so there are 1073 and all
1363 that stuff well no I don't use the 1073
1364 that much because I took the bands that
1365 I really like from that and put it into
1366 the omni channel so omni channel is like
1367 99% of the time that's the plug-in I put
1368 on stuff and then there's other stuff I
1369 use other plugins for but most of the
1370 time so I don't really use the 1073
1371 because I've already got it wrapped into
1372 that I'm not trying to say the omni
1373 channel EQ is the 1073 because it
1374 absolutely isn't but there are a couple
1375 of bands that are based on the bands
1376 that I liked that I've been tweaked blah
1377 blah blah but yeah on this lead vocal
1378 into the main track the other still a
1379 Phoenix I've never touched it any
1380 personality traits or actions that you
1381 think you've used over the years that
1382 have been conducive to you
1383 building relationships or you that uh
1384 you know that you obviously need in this
1385 industry yeah I mean especially if
1386 you're producing or recording ninety
1387 percent of the gig is psychology and ten
1388 percent it's being a totally badass
1389 engineer or producer right so different
1390 people do it in different ways
1391 I always feel like I want first of all I
1392 want the artist to love the record we're
1393 making I'm not gonna force them into
1394 doing stuff I'm always gonna try and

1395 understand what it is they're trying to
1396 hear and make that happen
1397 and I want them to have a good time
1398 whereas there there are some producers
1399 who really feel like getting the band
1400 uncomfortable we'll get a great
1401 performance personally I haven't found
1402 that to be the case as soon as the band
1403 gets uncomfortable it's like it's time
1404 to take a break for lunch
1405 blood Sugar's dipping nobody's happy
1406 like being angry doesn't make you play
1407 better to me but other producers had
1408 great success doing that so my approach
1409 is not necessarily right at all but for
1410 me I like the studio to be a place where
1411 people feel safe because they need to be
1412 able to fail in public I mean think
1413 about especially for a vocalist if
1414 they're lucky the band still cares by
1415 the time you're doing vocals so you've
1416 got a control room or the other side of
1417 the room wherever you're recording with
1418 five or six people staring at the
1419 vocalist say okay go do the most
1420 important thing on this record right now
1421 and make it amazing make it the
1422 performance of a lifetime now because
1423 we're hungry and we want to go get a
1424 beer like that's insane and so the more
1425 comfortable I can make people the better
1426 on a technical side as a tracking
1427 engineer I will say the most important
1428 thing you can do is to have amazing

1429 headphone mixes make the band here's
1430 something that they love that's
1431 absolutely it do not shirk on getting
1432 headphone systems don't get the really
1433 super cheap ones that sound like crap
1434 spend a bit of extra money or go on eBay
1435 find some like one of the older Furman
1436 systems use something with a little bit
1437 of headroom and make sure the headphones
1438 sound great because then you get great
1439 performances absolutely you also get
1440 things like where the guitar players
1441 oh I didn't realize the other guy was
1442 playing that that happens a lot but yeah
1443 that's that's a huge part of tracking
1444 that people often overlook is the cues
1445 that's gigantic thank you so much I know
1446 you're not a fan of saying what you
1447 should do so I'm just gonna ask what's
1448 your advice on how much is a two-part
1449 question how much room to leave on the
1450 master for the before sending it to
1451 mastering how much Headroom to leave for
1452 it to be mastered and is there anything
1453 that I shouldn't be putting on the
1454 master bus because I like to use I2 and
1455 I3 s to hear that sound loud should I
1456 not be printing what's going No look
1457 look the there the easy way to answer
1458 that question is you need to leave
1459 enough room for the mastering engineer
1460 to do whatever you think they should do
1461 if you don't think they should do
1462 anything because you think like this is

1463 done then you do not need to leave any
1464 room master engineers might contradict
1465 that statement but I think as sort of a
1466 general rule they need enough room to do
1467 whatever it is they're going to do so if
1468 you want them to do a lot and that
1469 answers the second part your question is
1470 if you love the way the I2 sounds on
1471 your mix then you should absolutely
1472 leave it on but if you think this mix
1473 needs limiting but I think they can do a
1474 better job of it then take it off that's
1475 you the only reason to leave room for
1476 someone else to do work on your mixes if
1477 they're gonna do it better than what you
1478 would do and that's a joy to be able to
1479 say well everybody likes it they've all
1480 signed off on it but it's gonna get even
1481 better like that's amazing but if that's
1482 not the case then don't leave room and
1483 don't undo the stuff you did and I am
1484 not a fan of having listening copies for
1485 bands I think that's a real cop-out to
1486 have like a limp quiet mix that nobody
1487 has ever heard because then you slam 10
1488 DB of an I-3 on it sent it to the band
1489 and everybody's like yes and then you
1490 give the master an engineer the
1491 unlimited mix and say well here you go
1492 like that's man you need the
1493 band needs to sign off on your mix and
1494 if your mix need
1495 a ton of limiting to do what it needs to
1496 do that's fine there's nothing wrong

1497 with that
1498 on my limiter a lot of times there could
1499 be 8 10 DB of limiting on the peaks and
1500 there's zero limiting in between but
1501 it's because I've never bothered to
1502 compress the kick or the snare there's
1503 only parallel stuff on it so the
1504 uncompressed kick and snare make it all
1505 the way through the mix buss to the
1506 limiter because there's no compression
1507 anywhere between the audio track and the
1508 limiter but there you go so that's how
1509 loud the peaks are but obviously that
1510 mix can't survive in the outside world
1511 it's too got too much dynamic range in
1512 the peak to rms so I found a limiter
1513 that I love the sound of if someone says
1514 though you got to leave me more room
1515 I'll print a quieter mix and it has to
1516 come back sounding better otherwise we
1517 say no you know what we'll use my way
1518 too loud mix because you don't need to
1519 do anything so yeah it's it's a weird
1520 subject but that's yeah moving on to
1521 more to more questions do you tune
1522 locals or have you been asked to too
1523 vocal if there's a mistake or you just
1524 yeah I mean I for years I made a living
1525 tuning vocals and in the boyband era
1526 like that was that's how I paid my rent
1527 was tuning vocals as a mixer my job is
1528 not to tune the vocals so if I'm mixing
1529 something and there's a little bit of
1530 one line that's like oh that's pulling

1531 my ear every time eventually I'll say
1532 alright fine and I'll get Melodyne out
1533 and I'll tune like whatever I will fix
1534 something that's really bothering me
1535 that I think is destroying the song if I
1536 feel like the entirely vocal needs to be
1537 tuned and it's not somebody I really
1538 know and whatever I will say guys I
1539 really think the tuning on this vocal is
1540 destroying the song can you send me a
1541 tuned version please and then if it
1542 turns out they're really really really
1543 bad at tuning vocals then I'll do it but
1544 I don't choose to do it that's not
1545 mixing that's producing and I think it's
1546 it's important to draw a line when you
1547 can if you're hired to mix just mix
1548 because it's also a totally different
1549 headspace like I don't go in and assess
1550 the tuning of the background vocals but
1551 if I'm producing you better you better
1552 make sure that you want it a little wide
1553 or you need
1554 to be dead-on because you're using a
1555 Farfisa Oregon that's playing the same
1556 voicing is right you know their reasons
1557 things should be more or less tuned but
1558 that's a creative decision that needs to
1559 be made before him that's not mixing so
1560 I will do it but I don't want to do it
1561 alright so last question before all the
1562 Sophie line starts up this is a really
1563 boring last question yeah well that's
1564 the way we like it at the stage alright

1565 um you had one plug-in on your myths
1566 bucks router what was it oh yeah that is
1567 a boring question it's the only meter I
1568 have in my template and it's set to only
1569 10 DB of headroom so this is not a meter
1570 that I look at and I say okay now I'm in
1571 the proper level this is just a meter
1572 when it feels like the mix is just
1573 getting absolutely destroyed I will
1574 glance over at this because it's usually
1575 open on my second screen and I'll see
1576 that the needles are pinned in like yeah
1577 okay and then I'll reach for usually the
1578 all VCAs and pull everything down a
1579 little bit and then the mixbus master
1580 and bring everything down or I'll be
1581 mixing and I feel like you know this is
1582 cool but it doesn't feel very glued
1583 together and maybe I'm not hitting the
1584 mixbus hard enough I can glance over and
1585 if the needles are barely moving is like
1586 yeah okay so basically the needles will
1587 need to move a lot and then I know I'm
1588 kind of in the ballpark
1589 it's not scientific at all which I think
1590 it's actually a very good question
1591 because that sums up everything about
1592 everything that I do
1593 I've stopped like I've gotten to the
1594 point where I don't believe that loves
1595 the long term whatever the hell that
1596 thing stands for which is now like the
1597 standard way to measure level it's like
1598 a long term level measurement for your

1599 mixes it doesn't understand my mixes it
1600 doesn't make any sense because I put a
1601 lufs meter on my mixes like oh well
1602 that's 9 DB too loud and then I'll go
1603 get mastered stuff and put it through
1604 the same meter and like well if I turn
1605 it up to where it would be the same
1606 number as mine then yeah it's completely
1607 distorted and it's so like the game
1608 structure within my mix is so weird that
1609 the metering doesn't even make sense so
1610 this is yeah it's just a like how am i
1611 doing kind of glanced over and feel good
1612 about myself does they still move
1613 it's also because when I mixed on the
1614 console you can't adjust the sensitivity
1615 of the meters so they were just program
1616 running indicators and then you hit
1617 stopping and sometimes the one on the
1618 right would stick and you got to tap it
1619 and then it would go down so it's it's
1620 really fun for me to have a meter that
1621 moves while I'm mixing so