

1 [0:00:00.0] everybody who wanted to be in the big
2 studio
3 um were like trying to learn on like a
4 little
5 alesis compressor and um
6 a terrible microphone and now they
7 virtually got
8 that la2i or that yeah everybody's got a
9 studio
10 which is amazing but i mean when i was
11 at university
12 nobody had their own setups a couple of
13 people had four track
14 sets that they could do stuff on
15 but you waited for the studio to be
16 available
17 to work in the studio there was one 24
18 track analog studio one eight track
19 analog studio and that was it
20 and when you weren't in one of those
21 studios it's not like now where it's
22 like i'll go mix it home for three hours
23 i mean that's it's incredible how easy
24 it is to gain access to the tools which
25 also
26 then can be dangerous because also
27 instead of learning
28 a few tools really well you just start
29 collecting like every plugin you can
30 possibly find and then
31 when you go to your plugin menu you
32 don't even know where to start so it can
33 all
34 any approach can have its own pitfalls

35 but
36 the other resources available now are
37 just incredible
38 there are a lot of people who are very
39 nostalgic for the old model where you
40 could just be in a room and learn from
41 an engineer because there were
42 a thousand studios in every city and you
43 could be an assistant and
44 work under different engineers and
45 producers and learn and that is an
46 amazing way to learn
47 but at the same time now there are
48 millions of videos online and a lot of
49 them good
50 and some of them are very specifically
51 how to listen to compression
52 and you get to hear a single source
53 different attack and release times
54 different topologies of compressors and
55 you say
56 great i love effect compressors on
57 snares now
58 and i know why i would want a slow
59 attack to get the transient through as
60 opposed to
61 just like oh i've seen someone use this
62 compressor on snare
63 and then if you get to the point where
64 it doesn't work on a particular song you
65 kind of don't know what to do
66 so it's really easy to get a thorough
67 education but
68 it's also interesting because i've seen

69 this lately where
70 someone will have watched some videos
71 online and
72 whether the videos are right or not
73 doesn't even matter but
74 they get some rules about things about
75 if you like best practices we don't even
76 call them rules because
77 rules is ridiculous in something
78 creative but best practices in terms of
79 level or gain structure
80 whatever but they don't have the
81 complete set of rules
82 they have a few rules and so to adhere
83 to those
84 rules they do crazy things
85 in other parts of their mix and that's
86 where i think the problem is is trying
87 to get a complete education
88 and it's why i actually advocate for
89 going to school for a bit because at
90 least
91 there's a curriculum where someone has
92 thought like here's all the stuff you
93 should probably know
94 instead of you just cherry-picking or
95 not understanding some of the videos you
96 watched earlier on but you never go back
97 to them
98 so educating yourself is really really
99 hard
100 because there's no right answer but i
101 still think it's really important to
102 sort of chase the basics

103 there's a little bit of a myth about all
104 analog things being better than all
105 digital things and that well that's not
106 a little myth that's a gigantic myth and
107 it is completely a myth
108 what i think people are chasing
109 is that the only reason digital audio
110 exists
111 is because people saw digital technology
112 and thought oh this is a way we can
113 finally overcome
114 all the problems with analog audio
115 technology
116 getting rid of a lot of the noise having
117 perfect copies of things instead of
118 having to always be going down a
119 generation as you bounce
120 tape uh the fact that tape itself
121 completely changes what you put on it
122 because that's the only way you get it
123 to stick
124 to the tape itself so there are a lot of
125 reasons why
126 digital technology happened but then
127 when you take
128 all of that out you start to realize
129 that well
130 okay but some of that is personality so
131 harmonic distortion is actually really
132 good
133 and you don't want to completely get rid
134 of harmonic distortion because harmonic
135 distortion
136 is fun and it's eq for free and it's

..Flexibilität

137 compression for free and things like
138 that
139 so now there's this push to put it back
140 into the digital processing which i love
141 because i love things
142 dirty but i don't want
143 random out of control dirty again i
144 now love that i've got control over how
145 much dirt so if i want
146 a cleaning cue i've got a cleaning cue
147 that does exactly what i tell it
148 if i want a dirty eq there it is
149 so to have both sets of tools is great
150 but don't mythologize the analog
151 era of things
152 there have been a few projects where not
153 anymore but when i was transitioning
154 where people wanted me to mix on the
155 console like we're gonna mix it on the
156 console right i said well no
157 because that's not what i'm doing now
158 and i was never um hardcore evangelist
159 about it either
160 I'm not gonna say, I'. ..
161 [0:05:31.3] At the moment I would hate to have to mix a record analog.
162 It just .. it's not as flexible as I like to be.
163 I don't like working on one song at a time.
164 There are a lot of things about the process that
165 I would not want to deal with again.
166 but i'm not going to say i'll never
167 do it again because who knows i used to
168 and then i change so i could change
169 again
170 um so i'm not going to pretend to know

171 anything in particular i just know how i
172 like to work right now
173 and if somebody is going to be bummed
174 out
175 that i'm mixing on an imac with a pair
176 of speakers and that's it
177 well i don't the
178 the reason that i don't care about that
179 is because
180 and this is like it's not my catchphrase
181 and other people say the same thing and
182 the concept simple
183 but the only thing that matters is what
184 comes out of the speakers and
185 nobody who buys that record is going to
186 know
187 or care what it was mixed on it
188 absolutely doesn't matter they will care
189 if the song is great and they feel
190 excited
191 and the mix will be part of their
192 excitement when they listen to the song
193 and connecting to it emotionally but
194 there is
195 nothing more emotional about a neve
196 then not an eve they're just two totally
197 different ways to do things and there
198 are plenty of people who mix who hate
199 old neves not hate nobody hates an old
200 neef they're awesome but
201 they would prefer to be on an api or
202 they'd prefer to be on a modern ssl
203 or they'd prefer to be on a modern neve
204 or whatever

205 and it doesn't matter
206 It's just whatever gives you the tools to make
207 what you want to hear come out of the speakers.
208 And that for me at the moment,
209 all the tools I need are in my computer.
210 i think it's really important to get the
211 makeup gain
212 especially on a bus compressor to where
213 it is
214 actually the same level when you take it
215 out because otherwise there's no way to
216 judge it if it's half a db louder
217 either way that's the one you're gonna
218 pick so
219 it's that you also you have to just
220 learn to hear compression
221 just like you have to learn to hear
222 when there's too much reverb or when
223 there's something that's boomy or it's
224 it's all
225 just training your ears to hear things
226 and
227 every audio process does
228 something and a lot of them also have
229 artifacts that come along with doing
230 the thing and the more you use something
231 the more you immediately recognize the
232 artifacts so at the beginning
233 when you're learning how to mix you
234 might not realize that the reason
235 something's happening is because of
236 let's say
237 compression but 10 years in
238 you absolutely know so you don't you

239 don't even really think about it you're
240 just automatically bringing levels down
241 to hit things the way you want to hit
242 them or upping the threshold or
243 you know whatever the option is that the
244 mastering
245 loudness wars are over and you won them
246 yes
247 is there kind of what happened to the
248 loudness wars why are they over um
249 i don't think i i hear stories
250 about like labels
251 wanting things louder to compete on
252 radio i never
253 have it's never come up i've never
254 tried to make something loud because of
255 the level
256 ever so i mean i say that as a joke
257 because of the metallica record because
258 that won but
259 we weren't going after a particular
260 level at all that was
261 just that was the record we were making
262 and it's always just been the record
263 room making so
264 yeah it's a joke but as far as i'm
265 concerned
266 i was never part of the loudness war i
267 just i mix
268 loud that's what i do and the mixes are
269 getting quieter
270 now but that's just because taste
271 changes my taste other bands taste but
272 um

273 yeah anyway that's it i i think part of
274 it
275 is we can be geeky
276 the way loudness is measured keeps
277 changing so
278 you want to talk about your peak level
279 your rms level and now they talk about
280 long term
281 levels with loves and things
282 and it doesn't really measure
283 anything that's particularly relevant
284 because i know
285 records i've mixed even recently are
286 above whatever
287 the standard is at the moment with the
288 digital streaming services and they all
289 have
290 different reference levels and they all
291 change them whenever they feel like
292 it so it's not like you can work towards
293 a standard
294 because there isn't a standard and they
295 will change it
296 and most likely they will change it
297 because they're quieter than the other
298 services and people complain
299 so then they will become louder so to
300 try and adhere to that is ridiculous
301 but also even though knowing that if you
302 measure
303 some of the records i've done recently
304 against those standards that my records
305 are louder so therefore
306 they're being turned down i've never had

307 a band say hey our
308 record sounds quiet on spotify and if
309 they did
310 i would be upset about that like that's
311 no good it needs to compete
312 in that when you hear it it's exciting
313 and it won't be exciting
314 if it sounds much quieter than
315 everything else and
316 obviously this stuff is being turned
317 down but nobody's ever
318 said that so the units they're using to
319 measure it aren't how you
320 perceive things anyway right so i
321 basically ignore all of that i don't pay
322 any attention