Lars Deutsch

Studio - Workflow - Equipment

Lars Deutsch is a composer, songwriter and producer from Germany who has been living and working in Los Angeles for thirteen years. Lars has written music for 400 films, TV episodes and commercials and also does audio post production and mixing engineering. We had the opportunity to talk to him about his workflow, his equipment and his productions.

proaudio.de: Hello Lars. First of all, tell us what brought you to L.A.

Lars Deutsch: I wrote the music for a film with Joseph Fiennes and Ian McKellen, which had an LA premiere to be Oscar eligible. On top of that friends of mine had just moved to LA. After three days it was clear that I had to stay here.

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proaudio.de: What do you produce in your studio?

Lars Deutsch: I always say “storytelling with sound and music” because it is effectively very broad. I write a lot for film, TV and commercials, but I also mix for all three. I write for and with artists and produce, develop, mix and master and I also create audio logos.

proaudio.de: And you are working as a lecturer?

Lars Deutsch: I can talk about music all day long. I like to develop, give clinics and master classes and be on panels. I am always happy to debunk music industry myths. I'm too creative to work as a full-time lecturer though. I prefer doing one-off individual courses, projects or clinics.

proaudio.de: Your studio is set up as a project studio. Can you give us a glimpse of that?

Lars Deutsch: Second bedroom, four big bass traps, large conference table with three monitors and a pair of speakers. I use an Antelope Audio Zen Tour Synergy

Core, a MacPro, Dave Pearlman TM-LE, RTZ preamp, EVE Audio SC4070 studio monitors and Logic Pro as DAW.

There's a Produce Like A Pro video with Warren Huart and me talking about how I work at this level in this space. But this is becoming more and more normal. I was at a party at a studio where all the big bands record in LA and the owner is at home mixing on $300 headphones because it works just as well. At some point I decided that sunlight was more important than fine-tuning my space. I was also mastering with Gene Grimaldi (Lady Gaga) and my production sounded 100 percent in his room like it did in my head.

proaudio.de: Are big consoles still relevant for your work?

Lars Deutsch: I know from many studios and well-known sound engineers that the big console is used more for the studio photos than for the production. My workflow is fully geared towards “total recall”. I don't need any outboard gear except mic and preamp. I don't need a big desk either and I'm someone who likes a round and warm sound.

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proaudio.de: You told me that you also work with headphones. So please tell us about your workflow.

Lars Deutsch: I have the Audeze MM-500 and there is a video on Audeze's YouTube account of me talking about mixing with headphones. I do most of my work with headphones, right from the start but I check on loudspeakers for the physicality and for a different listening perspective.

proaudio.de: You started using two Eve SC4070s in your studio. How did that happen?

Lars Deutsch: A few years ago I had a conversation with a colleague. I told him my issues with ear fatigue and harsh monitors. He said I should listen to EVE Audio speakers and then explained to me what they do.

On top of that I briefly worked in a small studio with monitors that also have a three-way design. They gave me physicality and precision, even at low volumes. Since then I've ignored the recommendations about what speakers in what room size. I didn't want small speakers anymore, even though my room isn't very big. I really wanted something where sub, bass and kick were more separated, but without a huge woofer. I had the chance to drop by EVE Audio in Berlin and the SC4070 just suit me 100 percent. Physical and very tight - even at low volume and smooth high frequencies. I don't need a subwoofer with these.

proaudio.de: You said that you operate the SC4070 relatively close for the size of the speakers. But it still works

Lars Deutsch: I think I'm breaking all the rules here. Too close, space too small, small insulating feet, but only five centimeters above the table. I adjusted the "Desk" and "Low" setting on the speakers for a minute and it worked. It sounds really good now. I hear everything and everything still sounds organic.

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proaudio.de: Please give us a preview of your next projects.

I have a retro-future vintage synth album coming out this October: Boum Dans L'Espace. From April 2024 you can fly over Mexico in a flying theater in Mexico City with impressive images and my score. The Magic Wands were in the alternative charts in Germany. I mixed and mastered their album and the remix record has two remixes I did. I've also been working on commercials for Toyota, Oreo, Cox and Hyundai in recent weeks. Maybe it's time for songwriting with artists again.

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