Subject: The mix-....I'm liking this....I wish I had more time though
Posted by Deej [1] on Fri, 24 Feb 2006 01:25:12 GMT
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Well, my ears are finally up to speed again so I'm back at work. I'm mixing
tonight, tomorrow and Saturday nights, then I'm out of town until the 1st.
the project is due out of here by the 8th. I think I can pull it off,
especially since the producer will be back tomorrow.

One thing is becoming really clear about this hybrid mixing, ie-Cubase
streaming into Paris......it's amazingly flexible. For instance, I can apply
processing on bass tracks in SX and then further influence the way the
processor works by either really slamming it with the SX channel and then
attenuating it a bit with the Paris fader, or I can be much less aggressive
with the processor as relates to how hard I'm hitting it in SX and then
boost the level in Paris, and add or attenuate this further by using the EQ
makeup gain as well. It's almost like having too many gain
staging/processing options. Sheesh!

Also, I'm really starting to appreciate NoLimit on lead vox. You can wash a
vocal track in reverb and then use NoLimit to make it prominent in the mix
again without it sounding washed out. It's nothing new, but it's soooo
darned simple. Every time I do this I thank the Skunkworks guys for all the
hard work.

Back to work now.......

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by Deej [1] on Fri, 24 Feb 2006 05:57:06 GMT
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OK,

this is getting to be one of my favorite tricks:

Say I've got a DI, close mic and room mic on a bass cab. I lined'em up in
the editor and check the polarity to make sure they are tight. The I strap a
Demeter tube comp across the room mic, a UAD-1 1176 across the close mic and
a UAD Fairhamster across the room mic. Now I 'm flying these to 3 x Paris
channels Depending on what kind of punch I want, I can clamp down on any/all
of them in SX with the various comps and them either crank the gain like a
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won't clip because it's 32 bit floating at this point) and then attenuate
the gain with the Paris fader on the corresponding channel so it's not
clipping in Paris, or I can group the faders in Paris and attenuate all
three channels that are being flown over from SX at very hot levels, or I
can barely kiss the various tracks in SX to slightly level them off without

doing much else, and then I can crank the bejeezus out of them in Paris with the faders, EQ makeup gain and Paris comps, using the Paris submix bus and Global bus, along with NoLimit to keep this from clipping the Paris mix bus and it just gets huge. Same thing can be done with any other track. The secret is getting it out of Cubase and summing it in Paris. As long as they aren't being summed there, you can mix hot in SX. The red clip bar is lit bright red on my Cubase transport on every song I'm mixing. It's just like sending tracks to an analog desk for summing.

Deej

"Neil" <OIUOIU@OIU.com> wrote in message news:43fe925f$1@linux...
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> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
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> Would really like to know if there's some SX gain-staging tricks
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>
> Neil

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by Neil on Fri, 24 Feb 2006 05:58:07 GMT
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Neil

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by Deej [1] on Fri, 24 Feb 2006 07:24:42 GMT
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Allo channels are being piped individually. No sub-bussing in SX at all. It
certainly limits the usefulness of SX in this way, but it's a nice
tradeoff. I think it might be somewhat useful using sub busses as long as
they were kept below digital zero and then pumped up with linked stereo
channels in Paris. Gene may be doing this with DP.

I'm tracking everything to Paris, then rendering the tracks at 00:00:00:00,
then batch processing them in Wavelab as .wav's and importing them to a
Cubase Sx mix template. I do patch my Multiface into Paris digitally when
tracking sometimes, but I mostly use it's AD/DA's as insert sends and
returns while mixing. Having that auto compensation in SX is a dream come
true.

Deej

Deej

"Neil" <OIOI@err.com> wrote in message news:43feaa8e$1@linux...
>
> Interesting... so the key in this case must be bringing it out
> of SX before summing, because, and I can guarantee this, 32-
> bit float-point or not, that if you hammer those channels in SX

> and then try to sum it in the same app, you're going to get
> real ugly, real fast (we're talking clip city, my bro-man.. I
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> So, are you taking the SX channels out individually, or are
> you taking them out through an SX bus feed? I assume either way
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> it seems to have become more of a sort of:
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Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by Deej [1] on Fri, 24 Feb 2006 07:40:02 GMT
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Answers below-

"Kim" <hiddensounds@hotmail.com> wrote in message news:43feb3b7$1@linux...
>
>
> Let me see if I'm getting this...
>
> As I see it, from what you're saying, in this particular example, you're
> flying the hot signals out of Cubase, cranked to the bejesus, and then
dropping
> the level in Paris. Hence, unless I'm missing something, your Cubase to
Paris
> link is capable of exceeding 0db, is that correct?

Yep!

At one point you said
> "It's 32 bit floating point at this stage so it wont clip", which is fair
> in the Cubase app itself, but isn't your link between the DAWs simply some
> 24 bit integer ADAT links? Wouldn't they, therefore, clip?

Nope! (and they're actually 20 bit)

I would have thought
> they would have a threashold of 0db.

Me too.

> ...or are you using some other kind of link? I know you've posted this a
> million times, but I always get half way through and get a headache. ;o)
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I can clip Paris with a signal from Cubase SX if I don't attenuate it with
the Paris fader. this may have something to do with Live Mix mode in Paris.

I don't know, but I can receive this hot signal with the Paris channels set
to post fader and it seems to be attenuating the *hotter than 0 dBfs signal.
I know it doesn't make any sense. Maybe I'm just missing something, but
there is a big red clip light on the transport of Cubase SX and it should be
making all kinds of racket.............but it's not.

Here's an rough example of what I'm getting. The LF is a little hot on this
one. I've tamed it a bit in the remix, but it's a good example of what I'm
talking about. Cubase SX clip meter is bright red. Peak levels in Paris
were -1.875dB because I the Paris channel faders, attenuated the submix and
Globl faders and strapped NoLimit on the Global bus. After the bounce, I
just boosted it by 1.8dB inWavelab.......that it.

 http://www.mercysakes.com/paris/Doug%20Joyce/Road%20To%20Par adise/paradise%2
02-6-06.mp3

I know it doesn't make any sense so maybe I'm thinking I'm doing something
that's not really happening..........

>
> Cheers,
> Kim.
>
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Posted by Neil on Fri, 24 Feb 2006 07:41:18 GMT
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Posted by Kim on Fri, 24 Feb 2006 08:20:23 GMT
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Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by gene lennon on Fri, 24 Feb 2006 15:50:04 GMT

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Great sound.
Great players.
Very nice!
And yes. I also seem to have gain levels not theoretically possible when
using a dual-DAW setup.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
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> http://www.mercysakes.com/paris/Doug%20Joyce/Road%20To%20Par adise/paradise%2
>02-6-06.mp3
>
>I know it doesn't make any sense so maybe I'm thinking I'm doing something
>that's not really happening..........
>

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by Deej [1] on Fri, 24 Feb 2006 17:58:59 GMT
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Thanks Gene,

I've got all the remaining songs in this project set up to mix 1:1 from
Cubase to Paris. I've got another mix in the wings after this one is done
and my producer just got back into town with 3 more projects to start (one
of them is a DVD project so I'm going to be tracking/mixing at 96k). I'm
probably going to be experimenting with some stem mixes to see what I can
achieve there.

Deej

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:43ff1d1c$1@linux...
>
> Great sound.
> Great players.
> Very nice!
> And yes. I also seem to have gain levels not theoretically possible when
> using a dual-DAW setup.
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Answers below-
> >
> >"Kim" <hiddensounds@hotmail.com> wrote in message
news:43feb3b7$1@linux...
> >>
> >>
> >> Let me see if I'm getting this...
> >>
> >> As I see it, from what you're saying, in this particular example,
you're
> >> flying the hot signals out of Cubase, cranked to the bejesus, and then
> >dropping
> >> the level in Paris. Hence, unless I'm missing something, your Cubase to
> >Paris
> >> link is capable of exceeding 0db, is that correct?
> >
> >Yep!
> >
> >At one point you said
> >> "It's 32 bit floating point at this stage so it wont clip", which is
fair
> >> in the Cubase app itself, but isn't your link between the DAWs simply
> some
> >> 24 bit integer ADAT links? Wouldn't they, therefore, clip?
> >
> >Nope! (and they're actually 20 bit)
> >

> >I would have thought
> >> they would have a threashold of 0db.
> >
> >Me too.
> >
> >> ...or are you using some other kind of link? I know you've posted this
> a
> >> million times, but I always get half way through and get a headache.
;o)
> >> I figure I'll just win the lottery and pay you to come over and set up
> a
> >> system for me. ;o)
> >>
> >> If you can get above 0db signals out of Cubase into Paris... well for
> >starters
> >> I would have thought Paris could only input 24 bit integers...   but if
> >you
> >> can get louder than 0db into the channels of Paris, that in itself
opens
> >> up new possibilities because a normal Paris track overdrives at 0db. If
> >you
> >> can go louder than 0db then Paris gain staging is going to reach a
whole
> >> new level.
> >
> >I can clip Paris with a signal from Cubase SX if I don't attenuate it
with
> >the Paris fader. this may have something to do with Live Mix mode in
Paris.
> >I don't know, but I can receive this hot signal with the Paris channels
> set
> >to post fader and it seems to be attenuating the *hotter than 0 dBfs
signal.
> >I know it doesn't make any sense. Maybe I'm just missing something, but
> >there is a big red clip light on the transport of Cubase SX and it should
> be
> >making all kinds of racket.............but it's not.
> >
> >Here's an rough example of what I'm getting. The LF is a little hot on
this
> >one. I've tamed it a bit in the remix, but it's a good example of what
I'm
> >talking about. Cubase SX clip meter is bright red. Peak levels in Paris
> >were -1.875dB because I the Paris channel faders, attenuated the submix
> and
> >Globl faders and strapped NoLimit on the Global bus. After the bounce,
> I
> >just boosted it by 1.8dB inWavelab.......that it.

> >
>
> http://www.mercysakes.com/paris/Doug%20Joyce/Road%20To%20Par adise/paradise%2
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> >
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>

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by chuck d on Fri, 24 Feb 2006 20:43:55 GMT
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"Neil" <OIUOIU@OIU.com> wrote:
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>One thing is becoming really clear about this hybrid mixing, ie-Cubase
>>streaming into Paris......it's amazingly flexible. For instance, I can apply
>>processing on bass tracks in SX and then further influence the way the
>>processor works by either really slamming it with the SX channel and then
>>attenuating it a bit with the Paris fader, or I can be much less aggressive
>>with the processor as relates to how hard I'm hitting it in SX and then
>>boost the level in Paris, and add or attenuate this further by using the
>EQ
>>makeup gain as well. It's almost like having too many gain
>>staging/processing options. Sheesh!
>
>
>Deej... please elaborate, specifically with regard to hitting
>it hard in the SX channel - because from everything I've tried
>in SX, one thing that I've found that consistently DOESN'T work
>is to slam it... it just gets ugly if you're not below 0db, in
>my experience.
>
>Would really like to know if there's some SX gain-staging tricks
>that I'm missing.
>
>Neil

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by chuck d on Fri, 24 Feb 2006 20:44:46 GMT

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Neil,

Yep, I don't even need to see the clip lights in Cubase cause the distortion
is incredibly bad if a channel hits 0

Chuck

"Neil" <OIUOIU@OIU.com> wrote:
>
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