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Subject: I need 2 more db...

Posted by [Neil](#) on Thu, 21 Jun 2007 02:15:56 GMT

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...RMS... across the mix buss, I mean.

In the metalesque genres I tend to find myself working in most often, I'm noticing that I can get the hot parts (choruses, bridges, kazoo solos, etc) up to in the -5db range, RMS, without any real difficulty. Beyond that, I start noticing unacceptable artifacts... problem is: beyond that is where a good deal of this stuff is going on the commercial-release level. Check out Breaking Benjamin's "Diary of Jane" for a good example... the choruses get up into the -3 RMS range, and it sounds freakin' PHAT! Big-ass low-end, you still can hear (and SEE) the dynamics - you zoom in on the waveform, and there are a FEW places with flatlines/clips across a few consecutive samples, but really, not too many!  
IOW, great job Chris Lord-Alge & Ted Jensen!

So, anyway - I insert Izotope Ozone across the 2-Buss when I'm at the "final tweak" stage of a mix & as I said, it gets me to a certain level, but not beyond (without losing fidelity & detail - which I don't want to do), so I've been thinking... maybe go back out analog? Maybe a nice tube compressor with lots of harmonics & big iron in the path might help a bit? Push things a little harder before it even hits Ozone, ya know?

Problem is most of the tube ones seem to be Opto... opto's too slow for this. I hear the Avalon 747's real clean & it's got an EQ, too, but that's an opto unit - and if my 737 is any indication, it might not have enough "attitude". Anyone ever try two 737's linked across a 2-buss? (I only have one, so I can't try it) how did that work? Anyone using anything they like that you think might get me where I need to go?

Neil

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