Subject: DJ, Transient Designer quesion
Posted by Cujjo on Wed, 12 Dec 2007 19:25:48 GMT
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DJ, I had a lightning fast live large band all in one room old school style
recording session a few weeks ago.

It came out ok, but too much room bleed in the vocal mics..Any chance Tranisent
Designer could suck it out?

Subject: Re: DJ, Transient Designer quesion
Posted by DJ on Wed, 12 Dec 2007 21:56:34 GMT
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yes

"cujo" <chris@applemanstudio.com> wrote in message news:476027ac$1@linux...
>
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Subject: Re: DJ, Transient Designer quesion
Posted by Cujjo on Thu, 13 Dec 2007 00:17:20 GMT
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man oh man, that would be a life saver right now..but I'd need about 6 of
em!

"DJ" <animix _ at _ animas _ dot _ net> wrote:
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Subject: Re: DJ, Transient Designer quesion
Posted by Neil on Thu, 13 Dec 2007 00:32:17 GMT

You can't gently gate some of the ambience out?

Neil

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Subject: Re: DJ, Transient Designer quesion
Posted by Cujjo on Thu, 13 Dec 2007 01:06:26 GMT

Well, not really a bit, but just cutting things out really changes the sound
of the whole too much..like turning on and off a room mic in the mix..
My place is really too small to do what we did, but they insisted..and are
really happy with what they got, It;s me trying to make the drums sound better
really.
Like bad room mics every where! It was a ton of fun though..And what perfomances!
Holly shit..nailed the harmonies live, with perfect rythm sync. I should
post a sample. One other problem is that the lead singer/acoustic player
was moving too much..ok durning the song..but the acoustic intros are a bit
funny..like flanging.just a tad..but hard to EQ as the proximity effect keeps
changing.!

"Neil" <OIOI@OIU.com> wrote:
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On my last live recording I gently (but quickly) ramped down the volume in
the vocal mics to between -6 and - 10 depending on if they were lead vocals
or backups. That worked in over 90% of the songs, the rest required a little
more attention but the principle was the same.

Granted it was a tad labour intensive at times but it was well worth the
effort.

Hope that helps

"Cujo" <chris@applemanstudio.com> wrote in message news:47607782$1@linux...
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Here's another technique that might seem counter-intuitive, but
it can work really well, depending on the source ambience, how
much of it there is, how dense it is, etc.

What you do is to gate the "overambient" channels kinda sharply,
so that they cut off with almost no reverberant decay,
but THEN add an external reverb... longer, but at a much lower
level, of course, than the original. Without the external
reverb it sounds unnatural, obviously - you can hear the gate &
all that, but what you're trying to do is apply the external
reverb in a manner so that the louder, but shorter, overambient
room blends smoothly into the external reverb... it's easier to
do than it sounds, and what you get is usually a nice, smooth
"s-shaped" curve to the transition between the too-much 'verb &
the trailing end of the lower-level added 'verb.
You can do it with either a send or as inserts, it works either
way. Using predelay, you can also massage the "insertion point",
or where the natural ambience starts to transition into the

external reverb.

It's a beeeey-yoo-tiful thang... try it!

Neil

"Don Nafe" <dnafe@magma.ca> wrote:
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