

---

Subject: Mastering in Paris

Posted by [dc\[3\]](#) on Sat, 27 May 2006 04:57:52 GMT

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Hey all,

I am discovering some \*amazing\* stuff trying a multiband split/compressor in Paris. THANK YOU to Sakis and Deej for the help with this.

More to follow, but I am getting results, on very familiar material that are just making me grin from ear to ear...

As soon as I get this live disc out the door I will post the details.

Paris lives!

DC

---

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Subject: Re: Mastering in Paris

Posted by [Rob Arsenault](#) on Sat, 27 May 2006 14:49:52 GMT

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---

Yes DC, please do share...!!

"DC" <dc@spammersinhell.com> wrote in message news:4477dc50\$1@linux...

>

> Hey all,

>

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> Paris lives!

>

> DC

>

---

---

Subject: Re: Mastering in Paris

Posted by [John \[1\]](#) on Sat, 27 May 2006 17:26:54 GMT

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---

hurry, i gotta pee

Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

>Yes DC, please do share...!!

>

>

>"DC" <dc@spammersinhell.com> wrote in message news:4477dc50\$1@linux...

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>> Paris lives!

>>

>> DC

>>

>

>

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Subject: Re: Mastering in Paris

Posted by [dc\[3\]](#) on Sun, 28 May 2006 06:11:28 GMT

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---

Ok, here's the short version. I've been working on this most of the day and am about to turn in, so this is very incomplete.

It is a version of Sakis' band-split technique where you use 4 stereo bands and 8 channels and 8 compressors.

I'm going to skip over a million details and just say that the secret is bouncing each stereo freq band with EQ only and then the next set etc until all are done. Then you bring the bands back to the editor, shut off the EQ and start working on your comp settings. (yes you have to do 4 passes to just create the files to do this!)

It is complicated, time-consuming, and a general PITA.

HOWEVER, if you pay attention and are patient, the results are friggin' fabulous.

Sweet, huge and detailed. Just amazing really.

There is much more to say. Later. BTW, you must leave some headroom in your mixes to get the most out of this (but the mastering guys have been saying that for years). This technique works so beautifully with slamming the Paris mix buss that it seems like it was designed to do this. Somewhere SSC is grinning...

Paris for mastering. wadda concept.

DC

DC

>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

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>>> DC

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>

---

Subject: Re: Mastering in Paris

Posted by [Aaron Allen](#) on Sun, 28 May 2006 06:57:44 GMT

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DC, this can be achieved SO much faster using the Matt Craig Paris VST EQ,  
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Paris EQ for this application yet?  
It doth rock much.

AA

"DC" <dc@spammersinhell.com> wrote in message news:44793f10\$1@linux...

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>

I choose Polesoft Lockspam to fight spam, and you?  
<http://www.polesoft.com/refer.html>

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Subject: Re: Mastering in Paris  
Posted by [dc\[3\]](#) on Sun, 28 May 2006 07:02:35 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Aaron Allen" <nospam@not\_here.dude> wrote:

>DC, this can be achieved SO much faster using the Matt Craig Paris VST EQ,

>and in real time if you want to adjust your bands. Have you tried the VST

>Paris EQ for this application yet?

>It doth rock much.

Unless it works before the compressor in the signal chain, it won't come close. Do you know if it does? I'd love to save the time.

DC

---

---

Subject: Re: Mastering in Paris  
Posted by [Neil](#) on Sun, 28 May 2006 07:21:10 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Aaron Allen" <nospam@not\_here.dude> wrote:  
>DC, this can be achieved SO much faster using the Matt Craig  
Paris VST EQ,  
>and in real timeif you want to adjust your bands. Have you  
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>Paris EQ for this application yet?  
>It doth rock much.

Yeth, it doth!

:)

---

---

Subject: Re: Mastering in Paris  
Posted by [Rod Lincoln](#) on Sun, 28 May 2006 15:31:32 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

It Rocketh with such Rockmensity as to bring on the Arockolypse....and thus the day of Rockening!

;-)

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

>  
>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>DC, this can be achieved SO much faster using the Matt Craig  
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>>It doth rock much.

>

>Yeth, it doth!

>

>:)

---

---

Subject: Re: Mastering in Paris

---

Posted by [Rod Lincoln](#) on Sun, 28 May 2006 15:35:16 GMT

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---

yup..it's vst. VST inserts come before EDS inserts in the signal chain.

Rod

"DC" <dc@spammersinhell.com> wrote:

>

>"Aaron Allen" <nospam@not\_here.dude> wrote:

>

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>>and in real timeif you want to adjust your bands. Have you tried the VST

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>>Paris EQ for this application yet?

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>Unless it works before the compressor in the signal chain, it won't

>come close. Do you know if it does? I'd love to save the time.

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>DC

>

---

Subject: Re: Mastering in Paris

Posted by [Aaron Allen](#) on Sun, 28 May 2006 15:39:25 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

Yes, it does work pre EDS effects.

AA

"DC" <dc@spammersinhell.com> wrote in message news:44794b0b\$1@linux...

>

> "Aaron Allen" <nospam@not\_here.dude> wrote:

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> DC

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I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

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Subject: Re: Mastering in Paris

Posted by [DC](#) on Sun, 28 May 2006 15:49:08 GMT

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---

And of COURSE it's PC only...

Why even ask, why even hope??

ggrrrrRRRRR #%^&\*\*^\$@ @\$\$%!!!!

DC

"Aaron Allen" <nospam@not\_here.dude> wrote:

>Yes, it does work pre EDS effects.

>AA

>

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>"DC" <dc@spammersinhell.com> wrote in message news:44794b0b\$1@linux...

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>  
>

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Subject: Re: Mastering in Paris  
Posted by [Aaron Allen](#) on Sun, 28 May 2006 16:53:31 GMT  
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---

..... dooohhh.....

"DC" <[dc@spammersinhell.org](mailto:dc@spammersinhell.org)> wrote in message [news:4479c674\\$1@linux...](news:4479c674$1@linux...)

>  
> And of COURSE it's PC only...  
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>>  
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---

Subject: Re: Mastering in Paris  
Posted by [Edna Sloan](#) on Sun, 28 May 2006 16:57:58 GMT  
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---

Is the Paris EQ plug still available?  
Thanks, Edna

"Aaron Allen" <nospam@not\_here.dude> wrote in message  
news:447948de\$1@linux...

>  
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> <http://www.polesoft.com/refer.html>  
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Subject: Re: Mastering in Paris  
Posted by [Rod Lincoln](#) on Sun, 28 May 2006 18:37:29 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

That truly doth sucketh. My condolences.

Rodeth

"DC" <[dc@spammersinhell.org](mailto:dc@spammersinhell.org)> wrote:

>  
>And of COURSE it's PC only...  
>  
>Why even ask, why even hope??  
>  
>ggrrrrRRRRR #%^&\*\*^\$@ @\$\$%!!!!

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Subject: Re: Mastering in Paris  
Posted by [DC](#) on Sun, 28 May 2006 20:43:39 GMT  
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---

As I understand it, that EQ was pretty colored and non-linear.  
What I need is simple, clean, accurate band splits. The Paris EQ  
does this nicely, but the whole process is tedious to say the least.

Sounds great though.

DC

"RiverLake Farms" <edna@texomaonline.com> wrote:

> Is the Paris EQ plug still available?

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>

> "Aaron Allen" <nospam@not\_here.dude> wrote in message

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Subject: Re: Mastering in Paris  
Posted by [John \[1\]](#) on Mon, 29 May 2006 10:48:19 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Why not use a linear phase EQ?

DC wrote:

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> DC

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---

Subject: Re: Mastering in Paris  
Posted by [Aaron Allen](#) on Mon, 29 May 2006 18:59:52 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

The plug for VST 'is' the EQ in paris. Same code, reported I believe. If there's a difference I didn't hear it.  
Bummer you're not on PC man, sorry to get you all excited about the VST version. However, there has to be other decent EQ's out there you can use in this day and age of plugs.  
Gene, any thoughts?

AA

"DC" <dc@spammersinheck.com> wrote in message news:447a0b7b\$1@linux...

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Subject: Re: Mastering in Paris  
Posted by [John \[1\]](#) on Mon, 29 May 2006 19:53:15 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Sonalksis EQ is very nice.

"Aaron Allen" <nospam@not\_here.dude> wrote:

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Subject: Re: Mastering in Paris  
Posted by [chuck duffy](#) on Mon, 29 May 2006 23:39:37 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hi Don,

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I know this won't help anyones perception, but when I hear people wondering how to capture the paris special sauce - this plug is it.

CHuck

"DC" <[dc@spammersinheck.com](mailto:dc@spammersinheck.com)> wrote:

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Subject: Re: Mastering in Paris  
Posted by [Rod Lincoln](#) on Tue, 30 May 2006 00:53:30 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

There you have it. Like Aaron said. It doeth RocketH Hard(eth)

Rod

"chuck duffy" <cxsd@c.com> wrote:

>

>Hi Don,

>

>The vst eq bit cancels with the paris eq when phase inverted.

>

>I forced Brian T to try it when he was unconvinced.

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Subject: Re: Mastering in Paris  
Posted by [dc\[3\]](#) on Tue, 30 May 2006 04:03:53 GMT  
[View Forum Message](#) <> [Reply to Message](#)

Dang... Sounds like what I need.

No mac version....

rats

DC

"chuck duffy" <cxsd@c.com> wrote:

>

>Hi Don,

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Subject: Re: Mastering in Paris  
Posted by [Aaron Allen](#) on Tue, 30 May 2006 06:00:04 GMT  
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---

Word. I'd be willing to bet that this VST plug is somewhere in Tank's Steiny arsenal in regular use. Matt did an amazing job of recreating the Paris channel Eq/Gain mojo.  
AA

"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
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---

Subject: Re: Mastering in Paris  
Posted by [John \[1\]](#) on Tue, 30 May 2006 21:12:56 GMT  
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---

So what's this trick mastering technique?

"Aaron Allen" <nospam@not\_here.dude> wrote:

>Word. I'd be willing to bet that this VST plug is somewhere in Tank's Steiny

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>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...

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Subject: Re: Mastering in Paris  
Posted by [Amuse](#) on Tue, 30 May 2006 23:16:04 GMT  
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Aaron/DC, any change of the complete step by step guide to doing this multiband split mastering technique, including the little details, and the Vst plug?

Thanks,  
Pete

Aaron Allen wrote:

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Subject: Re: Mastering in Paris  
Posted by [DC](#) on Wed, 31 May 2006 00:52:33 GMT  
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Ok, here's what I have been doing.

-first- let me say that I owe Sakis everything for this, since what I am doing differs little from how he does it. Also, DJ got me thinking along these lines and I want to thank him as well for the great input.

Simply, it's 4-band multiband compression in Paris. DJ made the point that signal flow in Paris goes through the EDS compressor before the EQ. What this means is that if you split the bands with the PARIS EQ the EDS compressor is still responding to the full bandwidth signal because the compressors see the signal before the EQ.

If you do this, and open up the compressor windows, you

will see the compressors working in perfect unison. It works fairly well nonetheless, but I wondered what would happen if you bounced the track with the comp off and the filter in (yes you have to do this 4 times for LO, LM HM, and HI bands) You then end up with bounced tracks that only have the desired bands on them.

Now, you turn off the EQ, and bring the 8 tracks back to the editor (use the time-locked tool please!) and put them in their correct channels. As Sakis said, use low comp. ratios and do not make big changes in threshold from one band to another. I ended up using various thresholds and about 1.55:1 ratios with little or no makeup gain. You want to see about 3-6db gain reduction depending on the material.

Group all the faders together. Run the sub master and global masters cranked and now you can use the PARIS mix buss as a fat control as you desire when bouncing back to 2 tracks.

This is *\*very\** tedious and you have to be relentless about changing your comp settings until it is just right. But boy-howdy does it pay off if you do it well! I'm here to tell you that we made a real difference in an already-great sounding CD doing this.

If there is a native plug that would help here I would LOVE to use it and save all this work making the band-split tracks. Let me know.

I will tell you this, that done well, this process is spectacular sounding.

Mix cleaner. Do not push PARIS so hard and leave yourself something to work with at the mastering stage. Pushing PARIS hard with the 8 band-split tracks and the comps on sounds terrific and is very controllable.

I used Sakis recommended bands as a great starting point. ( Use the steep rolloff-hipass or lopass filters rather than the shelf)

They are:

Lo 30-90hz.  
Lo-Mid 90-540  
Hi-Mid 540-6Khz  
Hi 6-20Khz.

Do not push things when bouncing. Leave the channel level at 0.

Listen listen listen. This process should make things both more clear and bigger. If it gets muddy, you are probably hitting the

compressors too hard. Take a stereo track you know well and spend an afternoon trying this out. (did I mention it was tedious?)

Those of you with native EQ plugs can probably do this in one pass, but I would still try it my way, just once and see if it is any better.

best,

DC

The live CD is DONE yes! Now I can go outside again...

---

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Subject: Re: Mastering in Paris  
Posted by [Neil](#) on Wed, 31 May 2006 01:03:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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"DC" <dc@spammersonmars.com> wrote:  
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Ozone.

<http://www.izotope.com>

Neil

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Subject: Re: Mastering in Paris  
Posted by [DC](#) on Wed, 31 May 2006 03:12:19 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Looks bitchin'

No Mac OS9 version....

dang

DC

"Neil" <OIUO@OIU.com> wrote:  
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Subject: Multi Band Mastering in Paris  
Posted by [Aaron Allen](#) on Wed, 31 May 2006 04:18:20 GMT  
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This is a multi-part message in MIME format.

-----=\_NextPart\_000\_009C\_01C6843F.575BFC10  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Ok, you asked for it..... PC mastering technique in Paris:

Take your 2 track L/R master final mix file. Put the Left mix file on =  
Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels =  
2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =  
into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6 =  
will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =  
taste and what you're going for and program material. Use your ears, =  
nobody can hand you that in text and be completely accurate. Start with =  
the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi =  
6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
either the Paris Compressor or with a good sounding native POST Paris =  
VST EQ. The placement is absolutely critical. Tie all faders together =  
using Grouping on the mixer. Do not for ANY reason split these waves =  
into another editor unless you're ready to fight phase and time delay =  
demons between submixes. Also, be sure you have everything selected with =  
the time lock tool when you do this - same reason about phase/time.=20

Now, the thing is, you can adjust the Gain/EQ mojo separately for each =  
band, you can compress with different ratios, thresholds.. whatever =  
suits the material, all in Paris. If you use the Paris compressor, be =  
sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
7=3D8). Ditto on the eq bands, they must match, period.=20

Now then, for more secret sauce beyond the Eq/Gain trick.. put one more =  
compressor on the global but do NOT compress with it. Threshold all the =  
way up, ratio all the way down. Instead, use the gain output to beat the =  
snot out of the signal hitting the global bus, but ... and this is also =

super important... keep the global fader at -0.3 or -0.5 dB or you'll = blister the ^&\*&\$ out of the cheapo wal mart digital converters that = your stuff will eventually have to suffer.=20

Be careful in all this, you have SO much gain shaping you can turn the = wav into a baby ruth in the repro guy's editor... and no one wants to = find a baby ruth floating in their pool of music. Don't smash it so much = that it only takes 5 bits to play it back faithfully. Again, use your = ears man.. pop and aggressive tunes will take more abuse than say, a = ballad or classical. This is part of the 'program material dependant' = thing I mentioned earlier. Don't treat a jazz standard like a Pantera = tune, for example.=20

Essentially you are creating a Waves multiband compressor, only you're = using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you = plan to do this a lot, do your self a huge favor and create your own = template PPJ you can just time lock drag the 'files' to and be on your = way.=20

For you Mac mastering gurus, just replace the Paris VST EQ with a good = sounding phase coherent EQ capable of lo pass, band pass and hi pass. = Sorry, there is no equal that I'm aware of to the gain trick in the = Paris VST EQ, but you do have the option of using the actual Paris EQ = Gain in it's place post eq/compression for each group of channels.

If anyone needs the Paris VST EQ, I suspect Doug Wellington has it = posted on his page.

Doug, you still out there man?

AA,=20

semi kinda not really a mastering dude guy

-----=  
-----

"John" <no@no.com> wrote in message news:447cb558\$1@linux...

>=20

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>>>>> > DC  
>>>>> >  
>>>>> >  
>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>> >>>Yes DC, please do share...!!  
>>>>> >>>  
>>>>> >>>  
>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>> >>>news:4477dc50\$1 @linux...  
>>>>> >>>>  
>>>>> >>>> Hey all,  
>>>>> >>>>  
>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for =  
the  
>>>>> >>>> help with this.  
>>>>> >>>>  
>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>> >>>> material  
>>>>> >>>> that are just making me grin from ear to ear...  
>>>>> >>>>  
>>>>> >>>> As soon as I get this live disc out the door I will post the =

>>>>> >>>> details.  
>>>>> >>>>  
>>>>> >>>> Paris lives!  
>>>>> >>>>  
>>>>> >>>> DC  
>>>>> >>>>  
>>>>> >>>  
>>>>> >>>  
>>>>> >>  
>>>>> >>  
>>>>> >  
>>>>>>  
>>>>>>

>>>>> I choose Polesoft Lockspam to fight spam, and you?

>>>>> http://www.polesoft.com/refer.html

>>>>>

>>>>>

>>>>>

>>>>>

>>>>

>>>=20

>>

>>

>

-----=\_NextPart\_000\_009C\_01C6843F.575BFC10

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

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charset=3Diso-8859-1">

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<BODY>

<DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =  
mastering=20

technique in Paris:</EM></FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =  
final mix=20

file. Put the Left mix file&nbsp;on Channels 1,3,5 and 7. Pan hard left. =  
Put the=20

Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris =  
VST EQ,=20

split the files into different bands. 1/2 will be lo pass, 3/4 will be =  
low mid=20

band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
depending on=20

taste and what you're going for and program material. Use your ears, =  
nobody can=20

hand you that in text and be completely accurate. Start with the Sakis=20  
Frequencies... Lo 20-90hz.&nbsp;  Lo-Mid 90-540&nbsp;  Hi-Mid =

540-6Khz&nbsp;  Hi=20

6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
either the=20

Paris Compressor or with a good sounding native POST Paris VST EQ. The =  
placement=20

is absolutely critical. Tie all faders together using Grouping on the =

mixer. Do=20  
not for ANY reason split these waves into another editor unless you're =  
ready to=20  
fight phase and time delay demons between submixes. Also, be sure you =  
have=20  
everything selected with the time lock tool when you do this - same =  
reason about=20  
phase/time. </STRONG></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
adjust the=20  
Gain/EQ mojo separately for each band, you can compress with different =  
ratios,=20  
thresholds.. whatever suits the material, all in Paris. If you use the =  
Paris=20  
compressor, be sure to match each pair of tracks' settings (1=3D2, =  
3=3D4, 5=3D6, 7=3D8).=20  
Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce =  
beyond the=20  
Eq/Gain trick.. put one more compressor on the global but do NOT =  
compress with=20  
it. Threshold all the way up, ratio all the way down. Instead, use the =  
gain=20  
output to beat the snot out of the signal hitting the global bus, but =  
.... and=20  
this is also super important... keep the global fader at -0.3 or -0.5 dB =  
or=20  
you'll blister the ^&#amp;\$ out of the cheapo wal mart digital =  
converters=20  
that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
have SO much=20  
gain shaping you can turn the wav into a baby ruth in the&nbsp;repro=20  
guy's&nbsp;editor... and no one wants to find a baby ruth floating in =  
their pool=20  
of music. Don't smash it so much that it only takes&nbsp;5 bits to play =  
it back=20  
faithfully. Again, use your ears man.. pop and aggressive tunes will =  
take more=20  
abuse than say, a ballad or classical. This is part of the 'program =  
material=20  
dependant' thing I mentioned earlier. Don't treat a jazz standard like a =  
Pantera=20  
tune, for example</STRONG>. </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves =

multiband=20  
compressor, only you're using Paris to do it and it sounds.. well, .. =  
better=20  
IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
create&nbsp;your own&nbsp;template PPJ you can just time lock drag the =  
'files'=20  
to and be on your way. </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
replace the Paris=20  
VST EQ with a good sounding phase coherent EQ capable of lo pass, band =  
pass and=20  
hi pass.&nbsp;<nbsp;<nbsp;Sorry, there is no equal that I'm aware of to the gain =  
trick in=20  
the Paris VST EQ, but you do have the option of using the actual Paris =  
EQ Gain=20  
in it's place post eq/compression for each group of =  
channels.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =  
suspect Doug=20  
Wellington has it posted on his page.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
man?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
guy</FONT></DIV>  
<DIV><FONT face=3DArial=20  
size=3D2> -----  
-----</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>"John" &lt;</FONT><A =  
href=3D"mailto:no@no.com"><FONT=20  
face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt; wrote in=20  
message </FONT><A href=3D"news:447cb558\$1 @linux"><FONT face=3DArial=20  
size=3D2>news:447cb558\$1 @linux</FONT></A><FONT face=3DArial=20  
size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>&gt; <BR>&gt; So =  
what's this=20  
trick mastering technique?<BR>&gt; <BR>&gt; "Aaron Allen" &lt;</FONT><A=20  
href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>&gt; =

an=20  
amazing job of recreating the Paris<BR>&gt; <BR>&gt;&gt;channel Eq/Gain=20  
mojo.<BR>&gt;&gt;AA<BR>&gt;&gt;<BR>&gt;&gt; "chuck duffy" &lt;</FONT><A=20  
href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
size=3D2>cxsd@c.com</FONT></A><FONT=20  
face=3DArial size=3D2>&gt; wrote in message </FONT><A=20  
href=3D"news:447b8639\$1 @linux"><FONT face=3DArial=20  
size=3D2>news:447b8639\$1 @linux</FONT></A><FONT face=3DArial=20  
size=3D2>...<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; Hi=20  
Don,<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; The vst eq bit cancels with the =  
paris eq=20  
when phase inverted.<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; I forced Brian T to =  
try it=20  
when he was unconvinced.<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; I know that =  
everyone is=20  
dubious, but matt worked 24 hours a day for months<BR>&gt;&gt;&gt; to =  
ensure=20  
that he could perfectly emulate the paris =  
eq.<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; I=20  
am familiar with the "pretty colored and non-linear" comment about=20  
this<BR>&gt;&gt;&gt; plug, as I read and responded to it way back when =  
on=20  
whatever vst forum<BR>&gt;&gt;&gt; was posted=20  
in.<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; <BR>&gt;&gt;&gt; I know this won't =  
help=20  
anyones perception, but when I hear people <BR>&gt;&gt;&gt;=20  
wondering<BR>&gt;&gt;&gt; how to capture the paris special sauce - this =  
plug is=20  
it.<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; =  
CHuck<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; "DC"=20  
&lt;</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt;=20  
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but the whole process is tedious to say the=20  
least.<BR>&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;Sounds great=20  
though.<BR>&gt;&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt;DC <BR>&gt;&gt;&gt;&gt;&gt;<BR>>=  
&gt;&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt; "RiverLake=20  
Farms" &lt;</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
face=3DArial=20  
size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt;=20  
wrote:<BR>&gt;&gt;&gt;&gt;&gt;&gt;Is the Paris EQ plug still=20

available?<BR>&gt;&gt;&gt;&gt;Thanks,=20  
Edna<BR>&gt;&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt; "Aaron Allen" =  
&lt;</FONT><A=20  
href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>&gt; =  
wrote in=20  
message<BR>&gt;&gt;&gt;&gt;&gt;news:447948de\$1 @linux...<BR>&gt;&gt;&gt;&g=  
t;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;=20  
&gt; I'm going to skip over a million details and just say that the=20  
secret<BR>&gt;&gt;&gt;&gt;&gt;&gt; &gt; is bouncing each stereo freq =  
band with=20  
EQ only and then the next<BR>&gt;&gt;&gt;&gt;&gt;&gt; &gt; set etc until =  
all are=20  
done.&nbsp; Then you bring the bands back to =  
the<BR>&gt;&gt;&gt;&gt;&gt;&gt;=20  
&gt; editor, shut off the EQ and start working on your comp=20  
settings.<BR>&gt;&gt;&gt;&gt;&gt;&gt; &gt; (yes you have to do 4 passes =  
to just=20  
create the files to do=20  
this!)<BR>&gt;&gt;&gt;&gt;&gt;&gt; <BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; DC, this =  
can be=20  
achieved SO much faster using the Matt Craig Paris<BR>&gt;=20  
VST<BR>&gt;&gt;&gt;&gt;&gt;EQ,<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; and in real =  
timeif you=20  
want to adjust your bands. Have you tried the<BR>&gt;&gt;&gt;=20  
VST<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; Paris EQ for this application=20  
yet?<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; It doth rock=20  
much.<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt;<BR >&gt;&gt;&gt;&gt;&gt;&gt;&gt;=20  
AA<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt;<BR >&gt;&gt;&gt;&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt;=20  
&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;=20  
"DC" &lt;</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
face=3DArial=20  
size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt; wrote in=20  
message </FONT><A href=3D"news:44793f10\$1 @linux"><FONT face=3DArial=20  
size=3D2>news:44793f10\$1 @linux</FONT></A><FONT face=3DArial=20  
size=3D2>...<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; =  
&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt; Ok,=20  
here's the short version.&nbsp; I've been working on this most =  
of<BR>&gt;&gt;=20  
the<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt; day and am about to turn in, so =  
this is=20  
very incomplete.<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; =  
&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt;=20  
&gt; It is a version of Sakis' band-split technique where you use 4=20  
stereo<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt; bands and 8 channels and 8=20  
compressors.<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; =  
&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt;=20

I'm going to skip over a million details and just say that the secret<BR>&gt;&gt;&gt;&gt;&gt; &gt; is bouncing each stereo freq = band with=20 EQ only and then the next<BR>&gt;&gt;&gt;&gt;&gt; &gt; set etc until = all are=20 done.&nbsp; Then you bring the bands back to = the<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt; editor, shut off the EQ and start working on your comp=20 settings.<BR>&gt;&gt;&gt;&gt;&gt; &gt; (yes you have to do 4 passes = to just=20 create the files to do this!)<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt; It is complicated, time-consuming, = and a=20 general PITA.<BR>&gt;&gt;&gt;&gt;&gt; = &gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt;=20 HOWEVER, if you pay attention and are patient, the results=20 are<BR>&gt;&gt;&gt;&gt;&gt; &gt; friggin'=20 fabulous.<BR>&gt;&gt;&gt;&gt;&gt; &gt;<BR>&gt;&gt;&gt;&gt;&gt; = &gt;=20 Sweet, huge and detailed.&nbsp; Just amazing = really.<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt; There is much more to say.&nbsp;=20 Later.&nbsp;&nbsp;&nbsp; BTW, you must leave some<BR>&gt;&gt;&gt;&gt;&gt; = &gt;=20 headroom in your mixes to get the most out of this (but=20 the<BR>&gt;&gt;&gt;&gt;&gt; &gt; mastering guys have been saying = that for=20 years). This technique<BR>&gt;&gt;&gt;&gt;&gt; &gt; works so = beautifully=20 with slamming the Paris mix buss that it = seems<BR>&gt;&gt;&gt;&gt;&gt; &gt;=20 like it was designed to do this.&nbsp; Somewhere SSC is=20 grinning...<BR>&gt;&gt;&gt;&gt;&gt; &gt;<BR>&gt;&gt;&gt;&gt;&gt; = &gt;=20 Paris for mastering.&nbsp; wadda concept.<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt; DC<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt; DC<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt;<BR>&gt;&gt;&gt;&gt;&gt; = &gt;&gt;Rob=20 Arsenault" &lt;/FONT><A href=3D"mailto:mani2@nbnnet.nb.ca"><FONT = face=3DArial=20 size=3D2>mani2@nbnnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>&gt;=20 wrote:<BR>&gt;&gt;&gt;&gt;&gt; &gt;&gt;&gt;Yes DC, please do=20 share...!!<BR>&gt;&gt;&gt;&gt;&gt; = &gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt;=20 &gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt; &gt;&gt;&gt;"DC" &lt;/FONT><A=20 href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20 size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =





Subject: Re: Multi Band Mastering in Paris  
Posted by [Kim](#) on Wed, 31 May 2006 09:16:14 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

While I have heard a lot of people more knowledgeable than myself talk up this method of mastering, one thing has always bothered me...

The Paris compressors are mono. Therefore your left and right channels are being processed separately. Surely your stereo imaging will go all over the place?!? I mean, for starters, anything that's loud in a given frequency band, and not centred, will tend to get centred, because the louder channel will cop more compression. If, in a given band, the left channel is louder than the right channel, everything in that band will get panned further right, because the left channel will get compressed / reduced in level more than the right channel. What's more, some sounds will no doubt cover more than one frequency band, and as this "repanning" effect is unlikely to be identical in all frequency bands, one part of a sound may get panned further right, while another band of it stays where it is, or even moves further left depending what is in that band.

I would have thought that on material with considerable stereo content, things will end up all over the shop in terms of stereo imaging.

On the other hand, there's a very practical school of thought which says "If it sounds good, just do it"...

Cheers,  
Kim.

"Aaron Allen" <nospam@not\_here.dude> wrote:

>  
>  
>Ok, you asked for it..... PC mastering technique in Paris:  
>  
>Take your 2 track L/R master final mix file. Put the Left mix file on =  
>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
=  
>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =  
>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6  
=  
>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =  
>taste and what you're going for and program material. Use your ears, =  
>nobody can hand you that in text and be completely accurate. Start with  
=  
>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi  
=  
>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>either the Paris Compressor or with a good sounding native POST Paris =  
>VST EQ. The placement is absolutely critical. Tie all faders together =

>using Grouping on the mixer. Do not for ANY reason split these waves =  
>into another editor unless you're ready to fight phase and time delay =  
>demons between submixes. Also, be sure you have everything selected with  
=  
>the time lock tool when you do this - same reason about phase/time.=20  
>  
>Now, the thing is, you can adjust the Gain/EQ mojo separately for each =  
>band, you can compress with different ratios, thresholds.. whatever =  
>suits the material, all in Paris. If you use the Paris compressor, be =  
>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>7=3D8). Ditto on the eq bands, they must match, period.=20  
>  
>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
=  
>compressor on the global but do NOT compress with it. Threshold all the  
=  
>way up, ratio all the way down. Instead, use the gain output to beat the  
=  
>snot out of the signal hitting the global bus, but ... and this is also  
=  
>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
>blister the ^&\*#&\$ out of the cheapo wal mart digital converters that =  
>your stuff will eventually have to suffer.=20  
>Be careful in all this, you have SO much gain shaping you can turn the =  
>wav into a baby ruth in the repro guy's editor... and no one wants to =  
>find a baby ruth floating in their pool of music. Don't smash it so much  
=  
>that it only takes 5 bits to play it back faithfully. Again, use your =  
>ears man.. pop and aggressive tunes will take more abuse than say, a =  
>ballad or classical. This is part of the 'program material dependant' =  
>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
>tune, for example.=20  
>  
>Essentially you are creating a Waves multiband compressor, only you're =  
>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you =  
>plan to do this a lot, do your self a huge favor and create your own =  
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>For you Mac mastering gurus, just replace the Paris VST EQ with a good =  
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>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>Gain in it's place post eq/compression for each group of channels.  
>  
>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>posted on his page.  
>Doug, you still out there man?

>  
>AA,=20  
>semi kinda not really a mastering dude guy  
> -----=  
>-----  
>  
>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>=20  
>> So what's this trick mastering technique?  
>>=20  
>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
=  
>Steiny  
>>=20  
>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>Paris  
>>=20  
>>>channel Eq/Gain mojo.  
>>>AA  
>>>  
>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>  
>>>> Hi Don,  
>>>>  
>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>  
>>>> I forced Brian T to try it when he was unconvinced.  
>>>>  
>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
=  
>months  
>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>  
>>>> I am familiar with the "pretty colored and non-linear" comment about  
=  
>this  
>>>> plug, as I read and responded to it way back when on whatever vst =  
>forum  
>> it  
>>>> was posted in.  
>>>>  
>>>>  
>>>> I know this won't help anyones perception, but when I hear people=20  
>>>> wondering  
>>>> how to capture the paris special sauce - this plug is it.  
>>>>  
>>>> CHuck

>>>>  
>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>  
>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>  
>>>>>Sounds great though.  
>>>>>  
>>>>>DC  
>>>>>  
>>>>>  
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>Is the Paris EQ plug still available?  
>>>>>>Thanks, Edna  
>>>>>>  
>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>news:447948de\$1@linux...  
>>>>>>>  
>>>>>>> > I'm going to skip over a million details and just say that the  
=  
>secret  
>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>next  
>>>>>>> > set etc until all are done. Then you bring the bands back to =  
>the  
>>>>>>> > editor, shut off the EQ and start working on your comp =  
>settings.  
>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>this!)  
>>>>>>>  
>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>Paris  
>> VST  
>>>>>EQ,  
>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
=  
>the  
>>>> VST  
>>>>>>> Paris EQ for this application yet?  
>>>>>>> It doth rock much.  
>>>>>>>  
>>>>>>> AA  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>news:44793f10\$1@linux...

>>>>>> >  
>>>>>> > Ok, here's the short version. I've been working on this most =  
>of  
>> the  
>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>> >  
>>>>>> > It is a version of Sakis' band-split technique where you use 4  
=  
>stereo  
>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>> >  
>>>>>> > I'm going to skip over a million details and just say that the  
=  
>secret  
>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>next  
>>>>>> > set etc until all are done. Then you bring the bands back to =  
>the  
>>>>>> > editor, shut off the EQ and start working on your comp =  
>settings.  
>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>this!)  
>>>>>> >  
>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>> >  
>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>> > friggin' fabulous.  
>>>>>> >  
>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>> >  
>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>> > works so beautifully with slamming the Paris mix buss that it =  
>seems  
>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>> >  
>>>>>> > Paris for mastering. wadda concept.  
>>>>>> >  
>>>>>> > DC  
>>>>>> >  
>>>>>> > DC  
>>>>>> >  
>>>>>> >  
>>>>>> >>Rob Arsenault" <mani2@nbnnet.nb.ca> wrote:  
>>>>>> >>>Yes DC, please do share...!!  
>>>>>> >>>  
>>>>>> >>>

>>>>>> >>> "DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>> >>>>  
>>>>>> >>>> Hey all,  
>>>>>> >>>>  
>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and Deej for  
=  
>the  
>>>>>> >>>> help with this.  
>>>>>> >>>>  
>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>> >>>> material  
>>>>>> >>>> that are just making me grin from ear to ear...  
>>>>>> >>>>  
>>>>>> >>>> As soon as I get this live disc out the door I will post the  
=  
>  
>>>>>> >>>> details.  
>>>>>> >>>>  
>>>>>> >>>> Paris lives!  
>>>>>> >>>>  
>>>>>> >>>> DC  
>>>>>> >>>>  
>>>>>> >>>  
>>>>>> >>>  
>>>>>> >>>  
>>>>>> >>>  
>>>>>> >>>  
>>>>>> >>>>  
>>>>>> >>>>  
>>>>>> I choose Polesoft Lockspam to fight spam, and you?  
>>>>>> <http://www.polesoft.com/refer.html>  
>>>>>>  
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>>>>>>=20  
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><BODY>  
><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =  
>mastering=20  
>technique in Paris:</EM></FONT></DIV>  
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =  
>final mix=20  
>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =  
>Put the=20  
>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris  
=  
>VST EQ,=20  
>split the files into different bands. 1/2 will be lo pass, 3/4 will be =  
>low mid=20  
>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
>depending on=20  
>taste and what you're going for and program material. Use your ears, =  
>nobody can=20  
>hand you that in text and be completely accurate. Start with the Sakis=20  
>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>540-6Khz Hi=20  
>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>either the=20  
>Paris Compressor or with a good sounding native POST Paris VST EQ. The =  
>placement=20  
>is absolutely critical. Tie all faders together using Grouping on the =  
>mixer. Do=20  
>not for ANY reason split these waves into another editor unless you're =  
>ready to=20  
>fight phase and time delay demons between submixes. Also, be sure you =  
>have=20  
>everything selected with the time lock tool when you do this - same =  
>reason about=20  
>phase/time. </STRONG></FONT></DIV>  
><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>adjust the=20  
>Gain/EQ mojo separately for each band, you can compress with different =  
>ratios,=20  
>thresholds.. whatever suits the material, all in Paris. If you use the =  
>Paris=20  
>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>3=3D4, 5=3D6, 7=3D8).=20  
>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
=

>beyond the=20  
 >Eq/Gain trick.. put one more compressor on the global but do NOT =  
 >compress with=20  
 >it. Threshold all the way up, ratio all the way down. Instead, use the =  
 >gain=20  
 >output to beat the snot out of the signal hitting the global bus, but =  
 >... and=20  
 >this is also super important... keep the global fader at -0.3 or -0.5 dB  
 =  
 >or=20  
 >you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
 >converters=20  
 >that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
 >have SO much=20  
 >gain shaping you can turn the wav into a baby ruth in the repro=20  
 >guy's editor... and no one wants to find a baby ruth floating in =  
 >their pool=20  
 >of music. Don't smash it so much that it only takes 5 bits to play =  
 >it back=20  
 >faithfully. Again, use your ears man.. pop and aggressive tunes will =  
 >take more=20  
 >abuse than say, a ballad or classical. This is part of the 'program =  
 >material=20  
 >dependant' thing I mentioned earlier. Don't treat a jazz standard like a  
 =  
 >Pantera=20  
 >tune, for example</STRONG>. </FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
 ><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves =  
 >multiband=20  
 >compressor, only you're using Paris to do it and it sounds.. well, .. =  
 >better=20  
 >IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
 >create your own template PPJ you can just time lock drag the =  
 >'files'=20  
 >to and be on your way. </FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
 ><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
 >replace the Paris=20  
 >VST EQ with a good sounding phase coherent EQ capable of lo pass, band =  
 >pass and=20  
 >hi pass. Sorry, there is no equal that I'm aware of to the gain =  
 >trick in=20  
 >the Paris VST EQ, but you do have the option of using the actual Paris =  
 >EQ Gain=20  
 >in it's place post eq/compression for each group of =  
 >channels.</FONT></DIV>



><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =  
>suspect Doug=20  
>Wellington has it posted on his page.</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>man?</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>guy</FONT></DIV>  
><DIV><FONT face=3DArial=20  
>size=3D2> -----  
>-----</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>href=3D"mailto:no@no.com"><FONT=20  
>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>size=3D2>> wrote in=20  
>message </FONT><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>what's this=20  
>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>  
>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>somewhere in=20  
>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>an=20  
>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT><A=20  
>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20  
>size=3D2>news:447b8639\$1@linux</FONT></A><FONT face=3DArial=20  
>size=3D2>...<BR>>>><BR>>>> Hi=20  
>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =  
>paris eq=20  
>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =  
>try it=20  
>when he was unconvinced.<BR>>>><BR>>>> I know that =  
>everyone is=20  
>dubious, but matt worked 24 hours a day for months<BR>>>> to =  
>ensure=20  
>that he could perfectly emulate the paris =

>eq.<BR>>>><BR>>>> l=20  
>am familiar with the "pretty colored and non-linear" comment about=20  
>this<BR>>>> plug, as I read and responded to it way back when =  
>on=20  
>whatever vst forum<BR>> it<BR>>>> was posted=20  
>in.<BR>>>><BR>>>><BR>>>> I know this won't =  
>help=20  
>anyones perception, but when I hear people <BR>>>>=20  
>wondering<BR>>>> how to capture the paris special sauce - this =  
>plug is=20  
>it.<BR>>>><BR>>>> =  
>CHuck<BR>>>><BR>>>> "DC"=20  
><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>size=3D2>>=20  
>wrote:<BR>>>>><BR>>>>>As I understand it, that =  
>EQ was=20  
>pretty colored and non-linear.<BR>>>>>What I need is simple, =  
>clean,=20  
>accurate band splits. The Paris EQ<BR>>>>>does this =  
>nicey,=20  
>but the whole process is tedious to say the=20  
>least.<BR>>>>><BR>>>>>Sounds great=20  
>though.<BR>>>>><BR>>>>>DC<BR>>>>><BR>=  
>>>>><BR>>>>>"RiverLake=20  
>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>face=3DArial=20  
>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>size=3D2>>=20  
>wrote:<BR>>>>>>Is the Paris EQ plug still=20  
>available?<BR>>>>>>Thanks,=20  
>Edna<BR>>>>>><BR>>>>>>"Aaron Allen" =  
><</FONT><A=20  
>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>wrote in=20  
>message<BR>>>>>>>news:447948de\$1@linux...<BR>>>>>>&g=  
>t;>><BR>>>>>>>=20  
>> I'm going to skip over a million details and just say that the=20  
>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>band with=20  
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>all are=20  
>done. Then you bring the bands back to =  
>the<BR>>>>>>>>=20  
>> editor, shut off the EQ and start working on your comp=20  
>settings.<BR>>>>>>>> > (yes you have to do 4 passes =  
>to just=20

>create the files to do=20  
>this!)<BR>>>>>><BR>>>>>>> DC, this =  
>can be=20  
>achieved SO much faster using the Matt Craig Paris<BR>>=20  
>VST<BR>>>>>>EQ,<BR>>>>>>> and in real =  
>timeif you=20  
>want to adjust your bands. Have you tried the<BR>>>>=20  
>VST<BR>>>>>>> Paris EQ for this application=20  
>yet?<BR>>>>>>> It doth rock=20  
>much.<BR>>>>>>><BR>>>>>>>=20  
>AA<BR>>>>>>><BR>>>>>>><BR>>>>>=  
>;>>><BR>>>>>>>=20  
>"DC" </FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
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>size=3D2>...<BR>>>>>>> =  
>><BR>>>>>>>> > Ok,=20  
>here's the short version. I've been working on this most =  
>of<BR>>=20  
>the<BR>>>>>>>> > day and am about to turn in, so =  
>this is=20  
>very incomplete.<BR>>>>>>>> =  
>><BR>>>>>>>>=20  
>> It is a version of Sakis' band-split technique where you use 4=20  
>stereo<BR>>>>>>>>> > bands and 8 channels and 8=20  
>compressors.<BR>>>>>>>>> =  
>><BR>>>>>>>>> >=20  
>I'm going to skip over a million details and just say that the=20  
>secret<BR>>>>>>>>> > is bouncing each stereo freq =  
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>and a=20  
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>>=20  
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>>=20  
>Paris for mastering. wadda concept.<BR>>>>>>=20  
>><BR>>>>>> > DC<BR>>>>>>=20  
>><BR>>>>>> > DC<BR>>>>>>=20  
>><BR>>>>>> ><BR>>>>>> =  
>>>Rob=20  
>Arsenault" <</FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>face=3DArial=20  
>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>wrote:<BR>>>>>> >>>Yes DC, please do=20  
>share...!!<BR>>>>>> =  
>>>><BR>>>>>>=20  
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>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
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>  
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>lives!<BR>>>>>> =  
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>>>><BR>>>>>>=20  
>>>><BR>>>>>> =  
>>><BR>>>>>>=20  
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>gt;>>=20  
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>you?<BR>>>>>>>=20  
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>size=3D2>>>>>>><BR>>>>>>><BR>>>>=  
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>

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Subject: Re: Multi Band Mastering in Paris  
Posted by [Rod Lincoln](#) on Wed, 31 May 2006 12:42:43 GMT  
[View Forum Message](#) <> [Reply to Message](#)

Kim, I have experimented with mastering this way a lot. And yes, sometimes that does happen. What I notice is, stereo imaging will jump around. I know Sakis uses this method, with success so it's probably a matter of getting every set right. I'm just not that good!  
Now here's the good news for PC guys. Using Matt Craig's comp. you check the stereo box and have a stereo Paris comp...pre eq.  
Rod

"Kim" <hiddensounds@hotmail.com> wrote:

>  
>  
>While I have heard a lot of people more knowledgable than myself talk up  
>this method of mastering, one thing has always bothered me...

>  
>The Paris compressors are mono. Therefore your left and right channels are  
>being processed seperately. Surely your stereo imaging will go all over  
the  
>place?!? I mean, for starters, anything that's loud in a given frequency  
>band, and not centred, will tend to get centred, because the louder channel  
>will cop more compression. If, in a given band, the left channel is louder  
>than the right channel, everything in that band will get panned further  
right,  
>because the left channel will get compressed / reduced in level more than  
>the right channel. What's more, some sounds will no doubt cover more than  
>one frequency band, and as this "repanning" effect is unlikely to be identical  
>in all frequency bands, one part of a sound may get panned further right,  
>while another band of it stays where it is, or even moves further left depending  
>what is in that band.

>  
>I would have thought that on material with considerable stereo content,  
things  
>will end up all over the shop in terms of stereo imaging.

>  
>On the other hand, there's a very practicle school of thought which says  
>"If it sounds good, just do it" ...

>  
>Cheers,  
>Kim.

>  
>"Aaron Allen" <nospam@not\_here.dude> wrote:

>>  
>>  
>>Ok, you asked for it..... PC mastering technique in Paris:  
>>  
>>Take your 2 track L/R master final mix file. Put the Left mix file on =  
>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
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>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =  
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>=  
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>>either the Paris Compressor or with a good sounding native POST Paris =  
>>VST EQ. The placement is absolutely critical. Tie all faders together =  
>>using Grouping on the mixer. Do not for ANY reason split these waves =  
>>into another editor unless you're ready to fight phase and time delay =

>>demons between submixes. Also, be sure you have everything selected with  
>=  
>>the time lock tool when you do this - same reason about phase/time.=20  
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>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
=  
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>>suits the material, all in Paris. If you use the Paris compressor, be =  
>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>  
>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
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>>compressor on the global but do NOT compress with it. Threshold all the  
>=  
>>way up, ratio all the way down. Instead, use the gain output to beat the  
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>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
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>>Be careful in all this, you have SO much gain shaping you can turn the  
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>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
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>>Essentially you are creating a Waves multiband compressor, only you're  
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>>  
>>AA,=20  
>>semi kinda not really a mastering dude guy  
>> -----=  
>>-----  
>>  
>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>=20  
>>> So what's this trick mastering technique?  
>>=20  
>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>=  
>>Steiny  
>>=20  
>>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>>Paris  
>>=20  
>>>>channel Eq/Gain mojo.  
>>>>AA  
>>>>  
>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>> Hi Don,  
>>>>>  
>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>  
>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>  
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
>=  
>>months  
>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>  
>>>>> I am familiar with the "pretty colored and non-linear" comment about  
>=  
>>this  
>>>>> plug, as I read and responded to it way back when on whatever vst =  
>>forum  
>>> it  
>>>>> was posted in.  
>>>>>  
>>>>>



>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>> wondering  
>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>  
>>>>> CHuck  
>>>>>  
>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>  
>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>  
>>>>>>Sounds great though.  
>>>>>>  
>>>>>>DC  
>>>>>>  
>>>>>>  
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>Thanks, Edna  
>>>>>>>  
>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>news:447948de\$1@linux...  
>>>>>>>  
>>>>>>>> > I'm going to skip over a million details and just say that the  
>=  
>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
=  
>>the  
>>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>settings.  
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>this!)  
>>>>>>>>  
>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>Paris  
>>> VST  
>>>>>>>EQ,  
>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>=  
>>the  
>>>>> VST  
>>>>>>>> Paris EQ for this application yet?  
>>>>>>>>> It doth rock much.  
>>>>>>>>>

>>>>>>> AA  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>news:44793f10\$1@linux...  
>>>>>>> >  
>>>>>>> > Ok, here's the short version. I've been working on this most  
=  
>>of  
>>> the  
>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>> >  
>>>>>>> > It is a version of Sakis' band-split technique where you use 4  
>=  
>>stereo  
>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>> >  
>>>>>>> > I'm going to skip over a million details and just say that the  
>=  
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>>next  
>>>>>>> > set etc until all are done. Then you bring the bands back to  
=  
>>the  
>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>settings.  
>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>this!)  
>>>>>>> >  
>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>> >  
>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>> > friggin' fabulous.  
>>>>>>> >  
>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>> >  
>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>> > works so beautifully with slamming the Paris mix buss that it  
=  
>>seems  
>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>> >  
>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>> >



```

>>>>
>>>
>>
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>><META http-equiv=3DContent-Type content=3D"text/html; =
>>charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY>
>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>mastering=20
>>technique in Paris:</EM></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>final mix=20
>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>Put the=20
>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>=
>>VST EQ,=20
>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
=
>>low mid=20
>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>depending on=20
>>taste and what you're going for and program material. Use your ears, =
>>nobody can=20
>>hand you that in text and be completely accurate. Start with the Sakis=20
>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>540-6Khz Hi=20
>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>either the=20
>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
=
>>placement=20
>>is absolutely critical. Tie all faders together using Grouping on the =
>>mixer. Do=20
>>not for ANY reason split these waves into another editor unless you're
=
>>ready to=20
>>fight phase and time delay demons between submixes. Also, be sure you =
>>have=20
>>everything selected with the time lock tool when you do this - same =
>>reason about=20
>>phase/time. </STRONG></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>

```

>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>adjust the=20  
>>Gain/EQ mojo separately for each band, you can compress with different  
=  
>>ratios,=20  
>>thresholds.. whatever suits the material, all in Paris. If you use the  
=  
>>Paris=20  
>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>3=3D4, 5=3D6, 7=3D8).=20  
>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>=  
>>beyond the=20  
>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>compress with=20  
>>it. Threshold all the way up, ratio all the way down. Instead, use the  
=  
>>gain=20  
>>output to beat the snot out of the signal hitting the global bus, but =  
>>... and=20  
>>this is also super important... keep the global fader at -0.3 or -0.5 dB  
>=  
>>or=20  
>>you'll blister the ^&\*&#&\$ out of the cheapo wal mart digital =  
>>converters=20  
>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
>>have SO much=20  
>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>guy's editor... and no one wants to find a baby ruth floating in =  
>>their pool=20  
>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>it back=20  
>>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
>>take more=20  
>>abuse than say, a ballad or classical. This is part of the 'program =  
>>material=20  
>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
a  
>=  
>>Pantera=20  
>>tune, for example</STRONG>. </FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves =  
>>multiband=20  
>>compressor, only you're using Paris to do it and it sounds.. well, .. =

>>better=20  
>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
>>create your own template PPJ you can just time lock drag the =  
>>'files'=20  
>>to and be on your way. </FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
>>replace the Paris=20  
>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band  
=  
>>pass and=20  
>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>trick in=20  
>>the Paris VST EQ, but you do have the option of using the actual Paris  
=  
>>EQ Gain=20  
>>in it's place post eq/compression for each group of =  
>>channels.</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =  
>>suspect Doug=20  
>>Wellington has it posted on his page.</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>man?</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>guy</FONT></DIV>  
>><DIV><FONT face=3DArial=20  
>>size=3D2> -----  
>>-----</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>"John" <</FONT>><A =  
>>href=3D"mailto:no@no.com"><FONT=20  
>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>size=3D2>> wrote in=20  
>>message </FONT>><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
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>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =

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>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" </FONT><A=20  
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>>plug is=20  
>>it.<BR>>>><BR>>>> =  
>>CHuck<BR>>>><BR>>>> "DC"=20  
>></FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
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>>nicely,=20  
>>but the whole process is tedious to say the=20  
>>least.<BR>>>>><BR>>>>>Sounds great=20  
>>though.<BR>>>>><BR>>>>>DC<BR>>>>><BR>=  
>>>>><BR>>>>>"RiverLake=20  
>>Farms" </FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
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>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>size=3D2>>=20  
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>>available?<BR>>>>>Thanks,=20  
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>><</FONT><A=20  
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>>message<BR>>>>>news:447948de\$1@linux...<BR>>>>>&g=  
>>t;>><BR>>>>>>=20  
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>>VST<BR>>>>>>>EQ,<BR>>>>>>>> and in real =  
>>timeif you=20  
>>want to adjust your bands. Have you tried the<BR>>>>>=20  
>>VST<BR>>>>>>>> Paris EQ for this application=20  
>>yet?<BR>>>>>>>> It doth rock=20  
>>much.<BR>>>>>>>><BR>>>>>>>>=20  
>>AA<BR>>>>>>>><BR>>>>>>>><BR>>>>>=  
>>;>>><BR>>>>>>>>=20  
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>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
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>>><BR>>>>>>>> > Ok,=20  
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>>of<BR>>>=20  
>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>this is=20  
>>very incomplete.<BR>>>>>>>> =  
>>><BR>>>>>>>>=20  
>>> It is a version of Sakis' band-split technique where you use 4=20  
>>stereo<BR>>>>>>>>> > bands and 8 channels and 8=20  
>>compressors.<BR>>>>>>>>> =  
>>><BR>>>>>>>>> >=20



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>>><BR>>>>> > It is complicated, time-consuming, =  
>>and a=20  
>>general PITA.<BR>>>>> =  
>>><BR>>>>> >=20  
>>HOWEVER, if you pay attention and are patient, the results=20  
>>are<BR>>>>> > friggin'=20  
>>fabulous.<BR>>>>> ><BR>>>>> =  
>>>=20  
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>>><BR>>>>> > There is much more to say. =20  
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>>>=20  
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>>><BR>>>>> > DC<BR>>>>>=20  
>>><BR>>>>> > DC<BR>>>>>=20  
>>><BR>>>>> ><BR>>>>> =  
>>>>Rob=20  
>>Arsenault" </FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>face=3DArial=20  
>>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>wrote:<BR>>>>> >>>Yes DC, please do=20  
>>share...!!<BR>>>>> =  
>>>><BR>>>>>=20  
>>>><BR>>>>> >>>"DC" </FONT><A=20  
>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
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>>size=3D2>> wrote in=20  
>>message <BR>>>>>=20  
>>>>news:4477dc50\$1@linux...<BR>>>>>=20  
>>>><BR>>>>> >>>> Hey=20  
>>all,<BR>>>>> =  
>>>>><BR>>>>>>=20  
>>>>> I am discovering some \*amazing\* stuff trying a=20  
>>multiband<BR>>>>>> >>>> split/compressor =  
>>in=20  
>>Paris. THANK YOU to Sakis and DeeJ for=20  
>>the<BR>>>>>> >>>> help with=20  
>>this.<BR>>>>>> =  
>>>>><BR>>>>>>=20  
>>>>> More to follow, but I am getting results, on very =  
>>familiar=20  
>><BR>>>>>> >>>>=20  
>>material<BR>>>>>> >>>> that are just =  
>>making me=20  
>>grin from ear to ear...<BR>>>>>>=20  
>>>>><BR>>>>>> >>>> As soon as =  
>>I get=20  
>>this live disc out the door I will post the <BR>>>>>> =  
>>  
>>>>> details.<BR>>>>>>=20  
>>>>><BR>>>>>> >>>> Paris=20  
>>lives!<BR>>>>>> =  
>>>>><BR>>>>>>=20  
>>>>> DC<BR>>>>>>=20  
>>>>><BR>>>>>>=20  
>>>>><BR>>>>>>=20  
>>>>><BR>>>>>> =  
>>>>><BR>>>>>>=20  
>>>><BR>>>>>>>><BR>>>>>>><BR>>>>&=  
>>gt;>>=20  
>>I choose Polesoft Lockspam to fight spam, and =  
>>you?<BR>>>>>>=20  
>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
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>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =  
>>face=3DArial=20  
>>size=3D2>>>>>>><BR>>>>>>><BR>>>>=  
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>>  
>><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>  
>>  
>>  
>

---

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Subject: Re: Multi Band Mastering in Paris  
Posted by [Neil](#) on Wed, 31 May 2006 12:59:08 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Aaron Allen" <nospam@not\_here.dude> wrote:

>If anyone needs the Paris VST EQ, I suspect Doug Wellington  
>has it posted on his page. Doug, you still out there man?

I have that plugin, and would be happy to e-mail it to anyone who needs it (which I assume Matt would be OK with, since he made it available for free). If anyone needs it, shoot me an e-mail so I can reply to it with the file attached. My e-mail is: neil DOT henderson AT sbcglobal DOT net.

IMO, however, I disagree with those who say it sounds EXACTLY like the embedded Paris EQ... the low end reacts a bit differently, methinks. But then, that could be because I'm using it at 88.2k, which Matt himself told me he wasn't sure if it would work with that samplerate or not (it does).

Also, for you guys who are considering getting into mastering, you absolutely need to check out Ozone as a much less labor-intensive alternative to the method Don brought up herein; you can get your multiband compression, limiting & expansion (4 bands), a high-quality maximizer, exciter, mastering reverb, several types of dithering, a stereo imager/enhancer (be careful! use sparingly!), and a FANTASTIC linear-phase EQ (but you can also "analog-model" it, too). For 250 bucks, once you hear it - to quote DJ - you will have to have it or you will die.

Read all about it & get the demo here:

<http://www.izotope.com/products/audio/ozone/>

Neil

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [excelav](#) on Wed, 31 May 2006 14:07:25 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I've got Matt Craig's Paris EQ some where, but I don't have his comp. Can somebody email me Matt Craig's comp?

Thanks

James

excelsm@hotmail.com

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>  
>Kim, I have experimented with mastering this way a lot. And yes, sometimes  
>that does happen. What I notice is, stereo imaging will jump around. I know  
>Sakis uses this method, with success so it's probably a matter of getting  
>every set right. I'm just not that good!  
>Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>the stereo box and have a stereo Paris comp...pre eq.

>Rod

>  
>"Kim" <hiddensounds@hotmail.com> wrote:

>>  
>>  
>>While I have heard a lot of people more knowledgable than myself talk up  
>>this method of mastering, one thing has always bothered me...  
>>  
>>The Paris compressors are mono. Therefore your left and right channels  
are  
>>being processed seperately. Surely your stereo imaging will go all over  
>the  
>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>band, and not centred, will tend to get centred, because the louder channel  
>>will cop more compression. If, in a given band, the left channel is louder  
>>than the right channel, everything in that band will get panned further  
>right,  
>>because the left channel will get compressed / reduced in level more than  
>>the right channel. What's more, some sounds will no doubt cover more than  
>>one frequency band, and as this "repanning" effect is unlikely to be identical  
>>in all frequency bands, one part of a sound may get panned further right,  
>>while another band of it stays where it is, or even moves further left  
depending  
>>what is in that band.

>>  
>>I would have thought that on material with considerable stereo content,  
>things  
>>will end up all over the shop in terms of stereo imaging.

>>  
>>On the other hand, there's a very practicle school of thought which says  
>>"If it sounds good, just do it"...

>>  
>>Cheers,  
>>Kim.

>>

>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>  
>>>  
>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>  
>>>Take your 2 track L/R master final mix file. Put the Left mix file on  
=  
>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>=  
>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =  
>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6  
>>=  
>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on  
=  
>>>taste and what you're going for and program material. Use your ears, =  
>>>nobody can hand you that in text and be completely accurate. Start with  
>>=  
>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
Hi  
>>=  
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>either the Paris Compressor or with a good sounding native POST Paris  
=  
>>>VST EQ. The placement is absolutely critical. Tie all faders together  
=  
>>>using Grouping on the mixer. Do not for ANY reason split these waves =  
>>>into another editor unless you're ready to fight phase and time delay  
=  
>>>demons between submixes. Also, be sure you have everything selected with  
>>=  
>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>  
>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>=  
>>>band, you can compress with different ratios, thresholds.. whatever =  
>>>suits the material, all in Paris. If you use the Paris compressor, be  
=  
>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>  
>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>=  
>>>compressor on the global but do NOT compress with it. Threshold all the  
>>=  
>>>way up, ratio all the way down. Instead, use the gain output to beat the  
>>=  
>>>snot out of the signal hitting the global bus, but ... and this is also  
>>=

>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
=  
>>>blister the ^&\*&\$ out of the cheapo wal mart digital converters that  
=  
>>>your stuff will eventually have to suffer.=20  
>>>Be careful in all this, you have SO much gain shaping you can turn the  
>=  
>>>wav into a baby ruth in the repro guy's editor... and no one wants to  
=  
>>>find a baby ruth floating in their pool of music. Don't smash it so much  
>>=  
>>>that it only takes 5 bits to play it back faithfully. Again, use your  
=  
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =  
>>>ballad or classical. This is part of the 'program material dependant'  
=  
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
=  
>>>tune, for example.=20  
>>>  
>>>Essentially you are creating a Waves multiband compressor, only you're  
>=  
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
>=  
>>>plan to do this a lot, do your self a huge favor and create your own =  
>>>template PPJ you can just time lock drag the 'files' to and be on your  
>=  
>>>way.=20  
>>>  
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>=  
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
  
>=  
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ  
=  
>>>Gain in it's place post eq/compression for each group of channels.  
>>>  
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>posted on his page.  
>>>Doug, you still out there man?  
>>>  
>>>AA,=20  
>>>semi kinda not really a mastering dude guy  
>>> -----=  
>>>-----  
>>>

>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>=20  
>>> So what's this trick mastering technique?  
>>>=20  
>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>=  
>>>Steiny  
>>>=20  
>>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>>>Paris  
>>>=20  
>>>>channel Eq/Gain mojo.  
>>>>AA  
>>>>  
>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>> Hi Don,  
>>>>>  
>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>  
>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>  
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
>>=  
>>>months  
>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>  
>>>>> I am familiar with the "pretty colored and non-linear" comment about  
>>=  
>>>this  
>>>>> plug, as I read and responded to it way back when on whatever vst  
=  
>>>forum  
>>> it  
>>>>> was posted in.  
>>>>>  
>>>>>  
>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>> wondering  
>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>  
>>>>> CHuck  
>>>>>  
>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>  
>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ

>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>  
>>>>>>Sounds great though.  
>>>>>>  
>>>>>>DC  
>>>>>>  
>>>>>>  
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>Thanks, Edna  
>>>>>>>  
>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>news:447948de\$1@linux...  
>>>>>>>>  
>>>>>>>> > I'm going to skip over a million details and just say that the  
>>=  
>>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
>=  
>>>the  
>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>settings.  
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>>this!)  
>>>>>>>>>  
>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>>Paris  
>>>> VST  
>>>>>>>EQ,  
>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>>=  
>>>the  
>>>>>>> VST  
>>>>>>>>> Paris EQ for this application yet?  
>>>>>>>>> It doth rock much.  
>>>>>>>>>>  
>>>>>>>>>> AA  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>>>news:44793f10\$1@linux...  
>>>>>>>>>>>  
>>>>>>>>>>>> >  
>>>>>>>>>>>>> > Ok, here's the short version. I've been working on this most  
>>=  
>>>>of



>>>> the  
>>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>>> >  
>>>>>>>> > It is a version of Sakis' band-split technique where you use  
4  
>>=  
>>>stereo  
>>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>>> >  
>>>>>>>> > I'm going to skip over a million details and just say that the  
>>=  
>>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
>=  
>>>the  
>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>settings.  
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>>this!)  
>>>>>>>> >  
>>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>>> >  
>>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>>> > friggin' fabulous.  
>>>>>>>> >  
>>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>>> >  
>>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>>> > works so beautifully with slamming the Paris mix buss that it  
>=  
>>>seems  
>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>> >  
>>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>>> >  
>>>>>>>> > DC  
>>>>>>>> >  
>>>>>>>> > DC  
>>>>>>>> >  
>>>>>>>> >  
>>>>>>>> >  
>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>>> >>>Yes DC, please do share...!!  
>>>>>>>> >>>  
>>>>>>>> >>>

>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>>>> >>>>  
>>>>>>>> >>>> Hey all,  
>>>>>>>> >>>>  
>>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for  
>>=  
>>>the  
>>>>>>>> >>>> help with this.  
>>>>>>>> >>>>  
>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>>>> >>>> material  
>>>>>>>> >>>> that are just making me grin from ear to ear...  
>>>>>>>> >>>>  
>>>>>>>> >>>> As soon as I get this live disc out the door I will post the  
>>=  
>>>  
>>>>>>>> >>>> details.  
>>>>>>>> >>>>  
>>>>>>>> >>>> Paris lives!  
>>>>>>>> >>>>  
>>>>>>>> >>>> DC  
>>>>>>>> >>>>  
>>>>>>>> >>>  
>>>>>>>> >>>  
>>>>>>>> >>  
>>>>>>>> >  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?  
>>>>>>>> <http://www.polesoft.com/refer.html>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>=20  
>>>>>  
>>>>>  
>>>>>  
>>>  
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
>>><HTML><HEAD>  
>>><META http-equiv=3DContent-Type content=3D"text/html; =  
>>>charset=3Diso-8859-1">  
>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>  
>>><STYLE></STYLE>

>>></HEAD>  
>>><BODY>  
>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC  
=  
>>>mastering=20  
>>>technique in Paris:</EM></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master  
=  
>>>final mix=20  
>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =  
>>>Put the=20  
>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris  
>>=  
>>>VST EQ,=20  
>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be  
>=  
>>>low mid=20  
>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
>>>depending on=20  
>>>taste and what you're going for and program material. Use your ears, =  
>>>nobody can=20  
>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>540-6Khz Hi=20  
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>either the=20  
>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The  
>=  
>>>placement=20  
>>>is absolutely critical. Tie all faders together using Grouping on the  
=  
>>>mixer. Do=20  
>>>not for ANY reason split these waves into another editor unless you're  
>=  
>>>ready to=20  
>>>fight phase and time delay demons between submixes. Also, be sure you  
=  
>>>have=20  
>>>everything selected with the time lock tool when you do this - same =  
>>>reason about=20  
>>>phase/time. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>>adjust the=20  
>>>Gain/EQ mojo separately for each band, you can compress with different  
>=  
>>>ratios,=20

>>>thresholds.. whatever suits the material, all in Paris. If you use the  
>=  
>>>Paris=20  
>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>=  
>>>beyond the=20  
>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>compress with=20  
>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
>=  
>>>gain=20  
>>>output to beat the snot out of the signal hitting the global bus, but  
=  
>>>... and=20  
>>>this is also super important... keep the global fader at -0.3 or -0.5  
dB  
>>=  
>>>or=20  
>>>you'll blister the ^&\*\$ out of the cheapo wal mart digital =  
>>>converters=20  
>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
>>>have SO much=20  
>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>their pool=20  
>>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>>it back=20  
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
>>>take more=20  
>>>abuse than say, a ballad or classical. This is part of the 'program =  
>>>material=20  
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
>a  
>>=  
>>>Pantera=20  
>>>tune, for example</STRONG>. </FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves  
=  
>>>multiband=20  
>>>compressor, only you're using Paris to do it and it sounds.. well, ..  
=  
>>>better=20

>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
>>>create your own template PPJ you can just time lock drag the =  
>>>'files'=20  
>>>to and be on your way. </FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
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>=  
>>>pass and=20  
>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>>trick in=20  
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>=  
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>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =  
>>>suspect Doug=20  
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>>>man?</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>>guy</FONT></DIV>  
>>><DIV><FONT face=3DArial=20  
>>>size=3D2> -----  
>>>-----</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>>href=3D"mailto:no@no.com"><FONT=20  
>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>> wrote in=20  
>>>message </FONT><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>>>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>what's this=20  
>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
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>=  
>>>  
>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>somewhere in=20  
>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =

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>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" </FONT><A=20  
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>>>size=3D2>...<BR>>>><BR>>>>> Hi=20  
>>>Don,<BR>>>><BR>>>>> The vst eq bit cancels with the =  
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>>>that he could perfectly emulate the paris =  
>>>eq.<BR>>>><BR>>>>> I=20  
>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>>on=20  
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>>>help=20  
>>>anyones perception, but when I hear people <BR>>>>>=20  
>>>wondering<BR>>>>> how to capture the paris special sauce - this =  
>>>plug is=20  
>>>it.<BR>>>>><BR>>>>> =  
>>>CHuck<BR>>>>><BR>>>>> "DC"=20  
>>></FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>>=20  
>>>wrote:<BR>>>>>><BR>>>>>>>As I understand it, that =  
>>>EQ was=20  
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>>>clean,=20  
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>>>nicely,=20  
>>>but the whole process is tedious to say the=20  
>>>least.<BR>>>>>>><BR>>>>>>>Sounds great=20  
>>>though.<BR>>>>>>><BR>>>>>>>DC<BR>>>>>>><BR>>=  
>>>>>>><BR>>>>>>>"RiverLake=20  
>>>Farms" </FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
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>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
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>>>Edna<BR>>>>><BR>>>>>>"Aaron Allen" =  
>>></FONT><A=20  
>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
=  
>>>wrote in=20  
>>>message<BR>>>>>>news:447948de\$1@linux...<BR>>>>>&g=  
>>>t;>><BR>>>>>>=20  
>>>> I'm going to skip over a million details and just say that the=20  
>>>secret<BR>>>>>>> > is bouncing each stereo freq =  
>>>band with=20  
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>>>done. Then you bring the bands back to =  
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>>>"DC" </FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
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>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...<BR>>>>>>>> =  
>>>><BR>>>>>>>>> > Ok,=20  
>>>here's the short version. I've been working on this most =  
>>>of<BR>>>=20  
>>>the<BR>>>>>>>>> > day and am about to turn in, so =  
>>>this is=20  
>>>very incomplete.<BR>>>>>>>>> =  
>>>><BR>>>>>>>>>=20  
>>>>> It is a version of Sakis' band-split technique where you use 4=20  
>>>stereo<BR>>>>>>>>>> > bands and 8 channels and 8=20  
>>>compressors.<BR>>>>>>>>> =

>>>><BR>>>>>>> >=20  
>>>'m going to skip over a million details and just say that the=20  
>>>secret<BR>>>>>>> > is bouncing each stereo freq =  
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>>>>Sweet, huge and detailed. Just amazing =  
>>>>really.<BR>>>>>>>=20  
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>>>>=20  
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>>>>that for=20  
>>>>years). This technique<BR>>>>>>> > works so =  
>>>>beautifully=20  
>>>>with slamming the Paris mix buss that it =  
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>>>>>Rob=20  
>>>>Arsenault" </FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>>>face=3DArial=20  
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>>>>>> More to follow, but I am getting results, on very =  
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>>>making me=20  
>>>grin from ear to ear...<BR>>>>>>=20  
>>>>><BR>>>>>> >>>> As soon as =  
>>>I get=20  
>>>this live disc out the door I will post the <BR>>>>>> =  
>>>  
>>>>>> details.<BR>>>>>>=20  
>>>>><BR>>>>>> >>>> Paris=20  
>>>lives!<BR>>>>>> =  
>>>>><BR>>>>>>=20  
>>>>>> DC<BR>>>>>>=20  
>>>>><BR>>>>>>=20  
>>>>><BR>>>>>>=20  
>>>>><BR>>>>>> =  
>>>>><BR>>>>>>=20  
>>>><BR>>>>>>><BR>>>>>>><BR>>>>>&=  
>>>gt;>=20  
>>>I choose Polesoft Lockspam to fight spam, and =  
>>>you?<BR>>>>>>=20  
>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
>>=  
>>>  
>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =  
>>>face=3DArial=20  
>>>size=3D2>>>>>>><BR>>>>>>><BR>>>>=  
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>>>  
>>><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>  
>>>  
>>>

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>

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Subject: Re: Multi Band Mastering in Paris  
Posted by [DC](#) on Wed, 31 May 2006 14:32:07 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Kim,

Actually, when setup right, the opposite happens. The stereo image becomes much more solid and stable and quite improved.

Remember, the left and right settings have to match exactly. When you do this, it actually corrects for L-R level mismatches precisely because it is not doing the same thing on both sides.

If you add too much compression, what will happen is a tonal imbalance between the bands, not a stereo imbalance.

Try it, and you will see what I mean. The stereo image was much improved and solid and stable as a rock. Linked compressors would not work for this.

DC

"Kim" <hiddenounds@hotmail.com> wrote:

>  
>  
>While I have heard a lot of people more knowledgable than myself talk up  
>this method of mastering, one thing has always bothered me...  
>  
>The Paris compressors are mono. Therefore your left and right channels are  
>being processed seperately. Surely your stereo imaging will go all over the  
>place?!? I mean, for starters, anything that's loud in a given frequency  
>band, and not centred, will tend to get centred, because the louder channel  
>will cop more compression. If, in a given band, the left channel is louder  
>than the right channel, everything in that band will get panned further  
>right,  
>because the left channel will get compressed / reduced in level more than  
>the right channel. What's more, some sounds will no doubt cover more than  
>one frequency band, and as this "repanning" effect is unlikely to be identical  
>in all frequency bands, one part of a sound may get panned further right,  
>while another band of it stays where it is, or even moves further left depending  
>what is in that band.  
>  
>I would have thought that on material with considerable stereo content,

things

>will end up all over the shop in terms of stereo imaging.

>

>On the other hand, there's a very practical school of thought which says

>"If it sounds good, just do it"...

>

>Cheers,

>Kim.

>

>"Aaron Allen" <nospam@not\_here.dude> wrote:

>>

>>

>>Ok, you asked for it..... PC mastering technique in Paris:

>>

>>Take your 2 track L/R master final mix file. Put the Left mix file on =

>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels

>=

>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =

>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6

>=

>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =

>>taste and what you're going for and program material. Use your ears, =

>>nobody can hand you that in text and be completely accurate. Start with

>=

>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi

>=

>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =

>>either the Paris Compressor or with a good sounding native POST Paris =

>>VST EQ. The placement is absolutely critical. Tie all faders together =

>>using Grouping on the mixer. Do not for ANY reason split these waves =

>>into another editor unless you're ready to fight phase and time delay =

>>demons between submixes. Also, be sure you have everything selected with

>=

>>the time lock tool when you do this - same reason about phase/time.=20

>>

>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each

=

>>band, you can compress with different ratios, thresholds.. whatever =

>>suits the material, all in Paris. If you use the Paris compressor, be =

>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =

>>7=3D8). Ditto on the eq bands, they must match, period.=20

>>

>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more

>=

>>compressor on the global but do NOT compress with it. Threshold all the

>=

>>way up, ratio all the way down. Instead, use the gain output to beat the

>=

>>snot out of the signal hitting the global bus, but ... and this is also  
>=  
>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
>>blister the ^&\*&\$ out of the cheapo wal mart digital converters that =  
>>your stuff will eventually have to suffer.=20  
>>Be careful in all this, you have SO much gain shaping you can turn the  
=  
>>wav into a baby ruth in the repro guy's editor... and no one wants to =  
>>find a baby ruth floating in their pool of music. Don't smash it so much  
>=  
>>that it only takes 5 bits to play it back faithfully. Again, use your =  
>>ears man.. pop and aggressive tunes will take more abuse than say, a =  
>>ballad or classical. This is part of the 'program material dependant' =  
>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
>>tune, for example.=20  
>>  
>>Essentially you are creating a Waves multiband compressor, only you're  
=  
>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
=  
>>plan to do this a lot, do your self a huge favor and create your own =  
>>template PPJ you can just time lock drag the 'files' to and be on your  
=  
>>way.=20  
>>  
>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
=  
>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
=  
>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>>Gain in it's place post eq/compression for each group of channels.  
>>  
>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>posted on his page.  
>>Doug, you still out there man?  
>>  
>>AA.=20  
>>semi kinda not really a mastering dude guy  
>> -----=  
>>-----  
>>  
>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>=20  
>>> So what's this trick mastering technique?  
>>=20  
>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's

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>>>=20  
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>>>=20  
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>>>>AA  
>>>>  
>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>> Hi Don,  
>>>>>  
>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>  
>>>>> I forced Brian T to try it when he was unconvinced.  
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>>>>> plug, as I read and responded to it way back when on whatever vst =  
>>forum  
>>> it  
>>>>> was posted in.  
>>>>>  
>>>>>  
>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>> wondering  
>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>  
>>>>> CHuck  
>>>>>  
>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>  
>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>  
>>>>>>Sounds great though.  
>>>>>>  
>>>>>>DC  
>>>>>>  
>>>>>>

>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>Is the Paris EQ plug still available?  
>>>>>>Thanks, Edna  
>>>>>>  
>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>news:447948de\$1@linux...  
>>>>>>  
>>>>>>> > I'm going to skip over a million details and just say that the  
>=  
>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
=  
>>the  
>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>settings.  
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>this!)  
>>>>>>>>  
>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>Paris  
>>> VST  
>>>>>>EQ,  
>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>=  
>>the  
>>>>> VST  
>>>>>>>> Paris EQ for this application yet?  
>>>>>>>> It doth rock much.  
>>>>>>>>  
>>>>>>>> AA  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>news:44793f10\$1@linux...  
>>>>>>>> >  
>>>>>>>> > Ok, here's the short version. I've been working on this most  
=  
>>of  
>>> the  
>>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>>> >  
>>>>>>>> > It is a version of Sakis' band-split technique where you use 4  
>=  
>>stereo  
>>>>>>>> > bands and 8 channels and 8 compressors.

>>>>>>> >  
>>>>>>> > I'm going to skip over a million details and just say that the  
>=  
>>secret  
>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>next  
>>>>>>> > set etc until all are done. Then you bring the bands back to  
=  
>>the  
>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>settings.  
>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>this!)  
>>>>>>> >  
>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>> >  
>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>> > friggin' fabulous.  
>>>>>>> >  
>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>> >  
>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>> > works so beautifully with slamming the Paris mix buss that it  
=  
>>seems  
>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>> >  
>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>> >  
>>>>>>> > DC  
>>>>>>> >  
>>>>>>> > DC  
>>>>>>> >  
>>>>>>> >  
>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>> >>>Yes DC, please do share...!!  
>>>>>>> >>>  
>>>>>>> >>>  
>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>>> >>>>  
>>>>>>> >>>> Hey all,  
>>>>>>> >>>>  
>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for  
>=

>>the  
>>>>>>> >>>> help with this.  
>>>>>>> >>>>  
>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>>> >>>> material  
>>>>>>> >>>> that are just making me grin from ear to ear...  
>>>>>>> >>>>  
>>>>>>> >>>> As soon as I get this live disc out the door I will post the  
>=  
>>  
>>>>>>> >>>> details.  
>>>>>>> >>>>  
>>>>>>> >>>> Paris lives!  
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>>>>>>> >>>>  
>>>>>>> >>>>  
>>>>>>> >>>>  
>>>>>>> >>>>  
>>>>>>> >>>>  
>>>>>>> >>>>  
>>>>>>> >>>>  
>>>>>>> >>>>  
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>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>=20  
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>>  
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
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>><META http-equiv=3DContent-Type content=3D"text/html; =  
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>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>  
>><STYLE></STYLE>  
>></HEAD>  
>><BODY>  
>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =  
>>mastering=20  
>>technique in Paris:</EM></FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =  
>>final mix=20



>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =  
>>Put the=20  
>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris  
>=  
>>VST EQ,=20  
>>split the files into different bands. 1/2 will be lo pass, 3/4 will be  
=  
>>low mid=20  
>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
>>depending on=20  
>>taste and what you're going for and program material. Use your ears, =  
>>nobody can=20  
>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>540-6Khz Hi=20  
>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>either the=20  
>>Paris Compressor or with a good sounding native POST Paris VST EQ. The  
=  
>>placement=20  
>>is absolutely critical. Tie all faders together using Grouping on the =  
>>mixer. Do=20  
>>not for ANY reason split these waves into another editor unless you're  
=  
>>ready to=20  
>>fight phase and time delay demons between submixes. Also, be sure you =  
>>have=20  
>>everything selected with the time lock tool when you do this - same =  
>>reason about=20  
>>phase/time. </STRONG></FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>adjust the=20  
>>Gain/EQ mojo separately for each band, you can compress with different  
=  
>>ratios,=20  
>>thresholds.. whatever suits the material, all in Paris. If you use the  
=  
>>Paris=20  
>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>3=3D4, 5=3D6, 7=3D8).=20  
>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
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>=  
>>beyond the=20  
>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>compress with=20

>>it. Threshold all the way up, ratio all the way down. Instead, use the  
=  
>>gain=20  
>>output to beat the snot out of the signal hitting the global bus, but =  
>>... and=20  
>>this is also super important... keep the global fader at -0.3 or -0.5 dB  
>=  
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>>guy</FONT></DIV>  
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>>size=3D2> -----  
>>-----</FONT></DIV>  
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>><DIV><FONT face=3DArial size=3D2>"John" <</FONT>><A =  
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>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
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>>;>>><BR>>>>>>>=20  
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>>compressors.<BR>>>>>>>>> =  
>>><BR>>>>>>>>> >=20  
>>I'm going to skip over a million details and just say that the=20  
>>secret<BR>>>>>>>>> > is bouncing each stereo freq =  
>>band with=20  
>>EQ only and then the next<BR>>>>>>>>> > set etc until =  
>>all are=20  
>>done. Then you bring the bands back to =  
>>the<BR>>>>>>>>>=20  
>>> editor, shut off the EQ and start working on your comp=20  
>>settings.<BR>>>>>>>>> > (yes you have to do 4 passes =  
>>to just=20  
>>create the files to do this!)<BR>>>>>>>>>=20  
>>><BR>>>>>>>>>> > It is complicated, time-consuming, =  
>>and a=20  
>>general PITA.<BR>>>>>>>>>> =  
>>><BR>>>>>>>>>> >=20  
>>HOWEVER, if you pay attention and are patient, the results=20  
>>are<BR>>>>>>>>>> > friggin'=20

>>fabulous.<BR>>>>>>> ><BR>>>>>>> =  
>>>=20  
>>Sweet, huge and detailed. Just amazing =  
>>really.<BR>>>>>>>=20  
>>><BR>>>>>>> > There is much more to say. =20  
>>Later. BTW, you must leave some<BR>>>>>>> =  
>>>=20  
>>headroom in your mixes to get the most out of this (but=20  
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>>that for=20  
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>>beautifully=20  
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>>seems<BR>>>>>>> >=20  
>>like it was designed to do this. Somewhere SSC is=20  
>>grinning...<BR>>>>>>> ><BR>>>>>>> =  
>>>=20  
>>Paris for mastering. wadda concept.<BR>>>>>>>=20  
>>><BR>>>>>>> > DC<BR>>>>>>>=20  
>>><BR>>>>>>> > DC<BR>>>>>>>=20  
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>>>>Rob=20  
>>Arsenault" <</FONT><A href=3D"mailto:mani2@nbnnet.nb.ca"><FONT =  
>>face=3DArial=20  
>>size=3D2>mani2@nbnnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>wrote:<BR>>>>>>>> >>>Yes DC, please do=20  
>>share...!!<BR>>>>>>>> =  
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>>I choose Polesoft Lockspam to fight spam, and =  
>>you?<BR>>>>>>>=20  
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Subject: Re: Multi Band Mastering in Paris  
Posted by [Rich\[3\]](#) on Wed, 31 May 2006 15:56:19 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Thank you!! Man there is a wealth of info on this board. It would be great to someone take some of the How To stuff like this and make a reference of some sort... I'd buy it! Thanks again for all the help along the way!!

What about a weekly post on a subject to discuss some technique / hardware/software on. For instance I've been reading about the Mside st. miking but I never see (never say never) it used for drum overheads - why is that??

"Aaron Allen" <nospam@not\_here.dude> wrote:  
>

>

>Ok, you asked for it..... PC mastering technique in Paris:

>

>Take your 2 track L/R master final mix file. Put the Left mix file on =

>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels =

=

>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =

>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6 =

=

>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =

>taste and what you're going for and program material. Use your ears, =

>nobody can hand you that in text and be completely accurate. Start with =

=

>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi =

=

>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =

>either the Paris Compressor or with a good sounding native POST Paris =

>VST EQ. The placement is absolutely critical. Tie all faders together =

>using Grouping on the mixer. Do not for ANY reason split these waves =

>into another editor unless you're ready to fight phase and time delay =

>demons between submixes. Also, be sure you have everything selected with =

=

>the time lock tool when you do this - same reason about phase/time.=20

>

>Now, the thing is, you can adjust the Gain/EQ mojo separately for each =

>band, you can compress with different ratios, thresholds.. whatever =

>suits the material, all in Paris. If you use the Paris compressor, be =

>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =

>7=3D8). Ditto on the eq bands, they must match, period.=20

>

>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more =

=

>compressor on the global but do NOT compress with it. Threshold all the =

=

>way up, ratio all the way down. Instead, use the gain output to beat the =

=

>snot out of the signal hitting the global bus, but ... and this is also =

=

>super important... keep the global fader at -0.3 or -0.5 dB or you'll =

>blister the ^&\*&\$ out of the cheapo wal mart digital converters that =

>your stuff will eventually have to suffer.=20

>Be careful in all this, you have SO much gain shaping you can turn the =

>wav into a baby ruth in the repro guy's editor... and no one wants to =

>find a baby ruth floating in their pool of music. Don't smash it so much =

=

>that it only takes 5 bits to play it back faithfully. Again, use your =

>ears man.. pop and aggressive tunes will take more abuse than say, a =

>ballad or classical. This is part of the 'program material dependant' =



>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
>tune, for example.=20  
>  
>Essentially you are creating a Waves multiband compressor, only you're =  
>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you =  
>plan to do this a lot, do your self a huge favor and create your own =  
>template PPJ you can just time lock drag the 'files' to and be on your =  
>way.=20  
>  
>For you Mac mastering gurus, just replace the Paris VST EQ with a good =  
>sounding phase coherent EQ capable of lo pass, band pass and hi pass. =  
>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>Gain in it's place post eq/compression for each group of channels.  
>  
>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>posted on his page.  
>Doug, you still out there man?  
>  
>AA,=20  
>semi kinda not really a mastering dude guy  
>-----=  
>-----  
>  
>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>=20  
>> So what's this trick mastering technique?  
>>=20  
>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
=  
>Steiny  
>>=20  
>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>Paris  
>>=20  
>>>channel Eq/Gain mojo.  
>>>AA  
>>>  
>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>  
>>>> Hi Don,  
>>>>  
>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>  
>>>> I forced Brian T to try it when he was unconvinced.  
>>>>  
>>>> I know that everyone is dubious, but matt worked 24 hours a day for

=  
>months  
>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>  
>>>> I am familiar with the "pretty colored and non-linear" comment about  
=  
>this  
>>>> plug, as I read and responded to it way back when on whatever vst =  
>forum  
>> it  
>>>> was posted in.  
>>>>  
>>>>  
>>>> I know this won't help anyones perception, but when I hear people=20  
>>>> wondering  
>>>> how to capture the paris special sauce - this plug is it.  
>>>>  
>>>> CHuck  
>>>>  
>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>  
>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>  
>>>>>Sounds great though.  
>>>>>  
>>>>>DC  
>>>>>  
>>>>>  
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>Is the Paris EQ plug still available?  
>>>>>>Thanks, Edna  
>>>>>>  
>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>news:447948de\$1@linux...  
>>>>>>>  
>>>>>>> > I'm going to skip over a million details and just say that the  
=  
>secret  
>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>next  
>>>>>>> > set etc until all are done. Then you bring the bands back to =  
>the  
>>>>>>> > editor, shut off the EQ and start working on your comp =  
>settings.  
>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>this!)

>>>>>>  
>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>Paris  
>> VST  
>>>>>EQ,  
>>>>>> and in real timeif you want to adjust your bands. Have you tried  
=  
>the  
>>>> VST  
>>>>>> Paris EQ for this application yet?  
>>>>>> It doth rock much.  
>>>>>>  
>>>>>> AA  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>news:44793f10\$1@linux...  
>>>>>> >  
>>>>>> > Ok, here's the short version. I've been working on this most =  
>of  
>> the  
>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>> >  
>>>>>> > It is a version of Sakis' band-split technique where you use 4  
=  
>stereo  
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>>>>>> >  
>>>>>> > I'm going to skip over a million details and just say that the  
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>>>>>> >  
>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>> >  
>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>> > friggin' fabulous.  
>>>>>> >  
>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>> >

>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>> > works so beautifully with slamming the Paris mix buss that it =  
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>>>>>> >  
>>>>>> > Paris for mastering. wadda concept.  
>>>>>> >  
>>>>>> > DC  
>>>>>> >  
>>>>>> > DC  
>>>>>> >  
>>>>>> >  
>>>>>> >>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>> >>>Yes DC, please do share...!!  
>>>>>> >>>  
>>>>>> >>>  
>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>> >>>>  
>>>>>> >>>> Hey all,  
>>>>>> >>>>  
>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and Deej for  
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>>>>>> >>>> As soon as I get this live disc out the door I will post the  
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>>>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>>>> http://www.polesoft.com/refer.html
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></HEAD>
><BODY>
><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>mastering=20
>technique in Paris:</EM></FONT></DIV>

><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
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>Put the=20
>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
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>VST EQ,=20
>split the files into different bands. 1/2 will be lo pass, 3/4 will be =
>low mid=20
>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>depending on=20
>taste and what you're going for and program material. Use your ears, =
>nobody can=20
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>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>either the=20
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>is absolutely critical. Tie all faders together using Grouping on the =
>mixer. Do=20
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```

>fight phase and time delay demons between submixes. Also, be sure you =  
>have=20  
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>reason about=20  
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><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
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>beyond the=20  
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>it. Threshold all the way up, ratio all the way down. Instead, use the =  
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>... and=20  
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>their pool=20

>it back=20  
>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
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><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
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>secret<BR>>>>>> > is bouncing each stereo freq =  
>band with=20  
>EQ only and then the next<BR>>>>>> > set etc until =  
>all are=20

>the<BR>>>>>>=20  
>> editor, shut off the EQ and start working on your comp=20  
>settings.<BR>>>>>> > (yes you have to do 4 passes =  
>to just=20  
>create the files to do this!)<BR>>>>>>=20  
>><BR>>>>>> > It is complicated, time-consuming, =  
>and a=20  
>general PITA.<BR>>>>>> =  
>><BR>>>>>> >=20  
>HOWEVER, if you pay attention and are patient, the results=20  
>are<BR>>>>>> > friggin'=20  
>fabulous.<BR>>>>>> ><BR>>>>>> =  
>>=20

>really.<BR>>>>>>=20

>>=20  
>headroom in your mixes to get the most out of this (but=20  
>the<BR>>>>>> > mastering guys have been saying =  
>that for=20  
>years). This technique<BR>>>>>> > works so =  
>beautifully=20  
>with slamming the Paris mix buss that it =  
>seems<BR>>>>>> >=20

>grinning...<BR>>>>>> ><BR>>>>>> =  
>>=20

>><BR>>>>>> > DC<BR>>>>>>=20  
>><BR>>>>>> > DC<BR>>>>>>=20  
>><BR>>>>>> ><BR>>>>>> =  
>>>Rob=20  
>Arsenault" </FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>face=3DArial=20  
>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>wrote:<BR>>>>>> >>>Yes DC, please do=20  
>share...!!<BR>>>>>> =  
>>>><BR>>>>>>=20  
>>>><BR>>>>>> >>>"DC" </FONT><A=20  
>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =

>size=3D2>> wrote in=20  
>message <BR>>>>>=20  
>>>>news:4477dc50\$1@linux...<BR>>>>>=20  
>>>><BR>>>>>> >>>> Hey=20  
>all,<BR>>>>>> =  
>>>><BR>>>>>>=20  
>>>> I am discovering some \*amazing\* stuff trying a=20  
>multiband<BR>>>>>> >>>> split/compressor =  
>in=20

>the<BR>>>>>>> >>>> help with=20  
>this.<BR>>>>>>> =  
>>>><BR>>>>>>>=20  
>>>> More to follow, but I am getting results, on very =  
>familiar=20  
><BR>>>>>>> >>>>=20  
>material<BR>>>>>>>> >>>> that are just =  
>making me=20  
>grin from ear to ear...<BR>>>>>>>>=20  
>>>><BR>>>>>>>> >>>> As soon as =  
>I get=20  
>this live disc out the door I will post the <BR>>>>>>>> =  
>  
>>>>> details.<BR>>>>>>>>=20  
>>>><BR>>>>>>>>> >>>> Paris=20  
>lives!<BR>>>>>>>> =  
>>>><BR>>>>>>>>>=20  
>>>>> DC<BR>>>>>>>>>=20  
>>>><BR>>>>>>>>>=20  
>>>><BR>>>>>>>>>=20  
>>>><BR>>>>>>>>> =  
>>>><BR>>>>>>>>>=20  
>><BR>>>>>>>>>>>>>>>><BR>>>>>&=  
>gt;>>>=20  
>I choose Polesoft Lockspam to fight spam, and =  
>you?<BR>>>>>>>>>=20  
></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
=  
>  
>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =  
>face=3DArial=20  
>size=3D2>>>>>>>>>>>>>>>><BR>>>>>>>>>>>>>>>>=  
>>>><BR>>>>>>>>>>>>>>>><BR>>>>>> =  
>  
><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>  
>  
>

Subject: Re: Multi Band Mastering in Paris  
Posted by [Kim](#) on Wed, 31 May 2006 21:39:03 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Exactly! I never new Matt Craig had a compressor released?!?

Gimme gimme! ;o)

Cheers,  
Kim.

"James McCloskey" <[excelsm@hotmail.com](mailto:excelsm@hotmail.com)> wrote:

>  
>I've got Matt Craig's Paris EQ some where, but I don't have his comp. Can  
>somebody email me Matt Craig's comp?

>  
>Thanks  
>James

>  
>[excelsm@hotmail.com](mailto:excelsm@hotmail.com)

>  
>  
>"Rod Lincoln" <[rlincoln@nospam.kc.rr.com](mailto:rlincoln@nospam.kc.rr.com)> wrote:

>>  
>>Kim, I have experimented with mastering this way a lot. And yes, sometimes  
>>that does happen. What I notice is, stereo imaging will jump around. I  
know

>>Sakis uses this method, with success so it's probably a matter of getting  
>>every set right. I'm just not that good!  
>>Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>>the stereo box and have a stereo Paris comp...pre eq.  
>>Rod

>>  
>>"Kim" <[hiddeensounds@hotmail.com](mailto:hiddeensounds@hotmail.com)> wrote:

>>>  
>>>  
>>>While I have heard a lot of people more knowledgable than myself talk  
up  
>>>this method of mastering, one thing has always bothered me...

>>>  
>>>The Paris compressors are mono. Therefore your left and right channels  
>are  
>>>being processed seperately. Surely your stereo imaging will go all over  
>>the  
>>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>>band, and not centred, will tend to get centred, because the louder channel  
>>>will cop more compression. If, in a given band, the left channel is louder  
>>>than the right channel, everything in that band will get panned further  
>>right,

>>>because the left channel will get compressed / reduced in level more than  
>>>the right channel. What's more, some sounds will no doubt cover more than  
>>>one frequency band, and as this "repanning" effect is unlikely to be identical  
>>>in all frequency bands, one part of a sound may get panned further right,  
>>>while another band of it stays where it is, or even moves further left  
>depending  
>>>what is in that band.  
>>>  
>>>I would have thought that on material with considerable stereo content,  
>>things  
>>>will end up all over the shop in terms of stereo imaging.  
>>>  
>>>On the other hand, there's a very practice school of thought which says  
>>>"If it sounds good, just do it" ...  
>>>  
>>>Cheers,  
>>>Kim.  
>>>  
>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>  
>>>>  
>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>  
>>>>Take your 2 track L/R master final mix file. Put the Left mix file on  
>=  
>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>=  
>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
=  
>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
5/6  
>>>=  
>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on  
>=  
>>>>taste and what you're going for and program material. Use your ears,  
=  
>>>>nobody can hand you that in text and be completely accurate. Start with  
>>>=  
>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
  
>Hi  
>>>=  
>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>>either the Paris Compressor or with a good sounding native POST Paris  
>=  
>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
>=  
>>>>using Grouping on the mixer. Do not for ANY reason split these waves

=  
>>>>into another editor unless you're ready to fight phase and time delay  
>=  
>>>>demons between submixes. Also, be sure you have everything selected with  
>>>=  
>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>  
>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>=  
>>>>band, you can compress with different ratios, thresholds.. whatever =  
>>>>suits the material, all in Paris. If you use the Paris compressor, be  
>=  
>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>  
>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>>=  
>>>>compressor on the global but do NOT compress with it. Threshold all the  
>>>=  
>>>>way up, ratio all the way down. Instead, use the gain output to beat  
the  
>>>=  
>>>>snot out of the signal hitting the global bus, but ... and this is also  
>>>=  
>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
>=  
>>>>blister the ^&\*&\$ out of the cheapo wal mart digital converters that  
>=  
>>>>your stuff will eventually have to suffer.=20  
>>>>Be careful in all this, you have SO much gain shaping you can turn the  
>>=  
>>>>wav into a baby ruth in the repro guy's editor... and no one wants to  
>=  
>>>>find a baby ruth floating in their pool of music. Don't smash it so much  
>>>=  
>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
>=  
>>>>ears man.. pop and aggressive tunes will take more abuse than say, a  
=  
>>>>ballad or classical. This is part of the 'program material dependant'  
>=  
>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
>=  
>>>>tune, for example.=20  
>>>>  
>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>=  
>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you

>>=  
>>>>plan to do this a lot, do your self a huge favor and create your own  
=  
>>>>template PPJ you can just time lock drag the 'files' to and be on your  
>>=  
>>>>way.=20  
>>>>  
>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>>=  
>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>  
>>=  
>>>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ  
>=  
>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>  
>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>>posted on his page.  
>>>>Doug, you still out there man?  
>>>>  
>>>>AA.=20  
>>>>semi kinda not really a mastering dude guy  
>>>>-----=  
>>>>-----  
>>>>  
>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>>=20  
>>>>> So what's this trick mastering technique?  
>>>>=20  
>>>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>>>=  
>>>>>Steiny  
>>>>=20  
>>>>>>arsenal in regular use. Matt did an amazing job of recreating the  
=  
>>>>Paris  
>>>>=20  
>>>>>>channel Eq/Gain mojo.  
>>>>>>AA  
>>>>>>  
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>>>  
>>>>>>> Hi Don,  
>>>>>>>  
>>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>>

>>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>>  
>>>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
>>>=  
>>>>months  
>>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>>  
>>>>>> I am familiar with the "pretty colored and non-linear" comment about  
>>>=  
>>>>this  
>>>>>> plug, as I read and responded to it way back when on whatever vst  
>=  
>>>>forum  
>>>>> it  
>>>>>> was posted in.  
>>>>>>  
>>>>>>  
>>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>>> wondering  
>>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>>  
>>>>>> CHuck  
>>>>>>  
>>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>>  
>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>>  
>>>>>>>Sounds great though.  
>>>>>>>  
>>>>>>>DC  
>>>>>>>  
>>>>>>>  
>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>>Thanks, Edna  
>>>>>>>>  
>>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>>news:447948de\$1@linux...  
>>>>>>>>>  
>>>>>>>>> > I'm going to skip over a million details and just say that the  
>>>=  
>>>>>secret  
>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the  
=  
>>>>>next  
>>>>>>>>> > set etc until all are done. Then you bring the bands back to



>>=  
>>>>the  
>>>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>>settings.  
>>>>>>>>>> > (yes you have to do 4 passes to just create the files to do  
=  
>>>>this!)  
>>>>>>>>>>  
>>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>>>Paris  
>>>>> VST  
>>>>>>>>>>EQ,  
>>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>>>=  
>>>>the  
>>>>>>>> VST  
>>>>>>>>>> Paris EQ for this application yet?  
>>>>>>>>>> It doth rock much.  
>>>>>>>>>>  
>>>>>>>>>> AA  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>>>news:44793f10\$1@linux...  
>>>>>>>>>> >  
>>>>>>>>>> > Ok, here's the short version. I've been working on this most  
>>=  
>>>>of  
>>>>> the  
>>>>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>>>>> >  
>>>>>>>>>> > It is a version of Sakis' band-split technique where you use  
>4  
>>>=  
>>>>>stereo  
>>>>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>>>>> >  
>>>>>>>>>> > I'm going to skip over a million details and just say that the  
>>>=  
>>>>>secret  
>>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the  
=  
>>>>>next  
>>>>>>>>>> > set etc until all are done. Then you bring the bands back to  
>>=  
>>>>>the  
>>>>>>>>>> > editor, shut off the EQ and start working on your comp =

>>>>settings.  
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do  
=  
>>>>this!)  
>>>>>>>>> >  
>>>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>>>> >  
>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>>>> > friggin' fabulous.  
>>>>>>>>> >  
>>>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>>>> >  
>>>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>>>> > works so beautifully with slamming the Paris mix buss that it  
>>=  
>>>>seems  
>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>>> >  
>>>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>>>> >  
>>>>>>>>> > DC  
>>>>>>>>> >  
>>>>>>>>> > DC  
>>>>>>>>> >  
>>>>>>>>> >  
>>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>>>> >>>Yes DC, please do share...!!  
>>>>>>>>> >>>  
>>>>>>>>> >>>  
>>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> Hey all,  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ  
for  
>>>=  
>>>>the  
>>>>>>>>> >>>> help with this.  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>>>>> >>>> material  
>>>>>>>>> >>>> that are just making me grin from ear to ear...  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> As soon as I get this live disc out the door I will post

the  
>>>=  
>>>>  
>>>>>>>>> >>>> details.  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> Paris lives!  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> DC  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?  
>>>>>>>>> <http://www.polesoft.com/refer.html>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>=20  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
>>>>>><HTML><HEAD>  
>>>>>><META http-equiv=3DContent-Type content=3D"text/html; =  
>>>>>> charset=3Diso-8859-1">  
>>>>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>  
>>>>>><STYLE></STYLE>  
>>>>>></HEAD>  
>>>>>><BODY>  
>>>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC  
>=  
>>>>>mastering=20  
>>>>>technique in Paris:</EM></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master  
>=  
>>>>>final mix=20  
>>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =  
>>>>>Put the=20  
>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris  
>>>>=  
>>>>>VST EQ,=20

>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be  
>>=  
>>>>low mid=20  
>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
>>>>depending on=20  
>>>>taste and what you're going for and program material. Use your ears,  
=  
>>>>nobody can=20  
>>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>>540-6Khz Hi=20  
>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>>either the=20  
>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The  
>>=  
>>>>placement=20  
>>>>is absolutely critical. Tie all faders together using Grouping on the  
>=  
>>>>mixer. Do=20  
>>>>not for ANY reason split these waves into another editor unless you're  
>>=  
>>>>ready to=20  
>>>>fight phase and time delay demons between submixes. Also, be sure you  
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>>>>have=20  
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>>>>adjust the=20  
>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>=  
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>>=  
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>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
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>>>=  
>>>>beyond the=20  
>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>compress with=20  
>>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
>>=

>>>>gain=20  
>>>>output to beat the snot out of the signal hitting the global bus, but  
>=  
>>>>... and=20  
>>>>this is also super important... keep the global fader at -0.3 or -0.5  
>dB  
>>>=  
>>>>or=20  
>>>>you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
>>>>converters=20  
>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
=  
>>>>have SO much=20  
>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>their pool=20  
>>>>of music. Don't smash it so much that it only takes 5 bits to play =  
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>>>>man?</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>>>guy</FONT></DIV>  
>>>><DIV><FONT face=3DArial=20  
>>>>size=3D2> -----=  
>>>>-----</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>>>href=3D"mailto:no@no.com"><FONT=20  
>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>> wrote in=20  
>>>>message </FONT><A href=3D"news:447cb558\$1 @linux"><FONT face=3DArial=20  
>>>>size=3D2>news:447cb558\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
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>>>>>mojo.<BR>>>>AA<BR>>>><BR>>>>"chuck duffy" <</FONT><A=20  
>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
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>>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =  
>>>>try it=20  
>>>>when he was unconvinced.<BR>>>><BR>>>> I know that =  
>>>>everyone is=20  
>>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =  
>>>>ensure=20  
>>>>that he could perfectly emulate the paris =  
>>>>eq.<BR>>>><BR>>>> I=20  
>>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>>this<BR>>>> plug, as I read and responded to it way back when =  
>>>>on=20  
>>>>whatever vst forum<BR>> it<BR>>>> was posted=20  
>>>>in.<BR>>>><BR>>>><BR>>>> I know this won't =  
>>>>help=20  
>>>>anyones perception, but when I hear people <BR>>>>=20  
>>>>wondering<BR>>>> how to capture the paris special sauce - this =  
>>>>plug is=20  
>>>>it.<BR>>>><BR>>>> =  
>>>>CHuck<BR>>>><BR>>>> "DC"=20  
>>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>>=20  
>>>>wrote:<BR>>>>><BR>>>>>As I understand it, that =  
>>>>EQ was=20  
>>>>pretty colored and non-linear.<BR>>>>>What I need is simple, =  
>>>>clean,=20  
>>>>accurate band splits. The Paris EQ<BR>>>>>does this =  
>>>>nicely,=20  
>>>>but the whole process is tedious to say the=20  
>>>>least.<BR>>>>><BR>>>>>Sounds great=20  
>>>>though.<BR>>>>><BR>>>>>DC<BR>>>>><BR>=  
>>>>>><BR>>>>>>"RiverLake=20  
>>>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>>face=3DArial=20  
>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>>=20  
>>>>wrote:<BR>>>>>>>Is the Paris EQ plug still=20  
>>>>available?<BR>>>>>>>Thanks,=20  
>>>>Edna<BR>>>>>>><BR>>>>>>>"Aaron Allen" =  
>>>><</FONT><A=20  
>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>=  
>>>>wrote in=20  
>>>>message<BR>>>>>>>>news:447948de\$1@linux...<BR>>>>>>>&g=  
>>>>t;>><BR>>>>>>>>=20  
>>>>> I'm going to skip over a million details and just say that the=20  
>>>>secret<BR>>>>>>>> > is bouncing each stereo freq =

>>>>band with=20  
>>>>EQ only and then the next<BR>>>>>> > set etc until =  
>>>>all are=20  
>>>>done. Then you bring the bands back to =  
>>>>the<BR>>>>>>=20  
>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>settings.<BR>>>>>> > (yes you have to do 4 passes =  
>>>>to just=20  
>>>>create the files to do=20  
>>>>this!)<BR>>>>>>><BR>>>>>>>> DC, this =  
>>>>can be=20  
>>>>achieved SO much faster using the Matt Craig Paris<BR>>>=20  
>>>>VST<BR>>>>>>>EQ,<BR>>>>>>>> and in real =  
>>>>timeif you=20  
>>>>want to adjust your bands. Have you tried the<BR>>>>>>=20  
>>>>VST<BR>>>>>>>> Paris EQ for this application=20  
>>>>yet?<BR>>>>>>>> It doth rock=20  
>>>>much.<BR>>>>>>>><BR>>>>>>>>=20  
>>>>AA<BR>>>>>>>><BR>>>>>>>><BR>>>>>>=  
>>>>;>>>><BR>>>>>>>>=20  
>>>>"DC" <</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
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>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>> wrote in=20  
>>>>message </FONT><A href=3D"news:44793f10\$1 @linux"><FONT face=3DArial=20  
>>>>size=3D2>news:44793f10\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...<BR>>>>>>>> > =  
>>>>><BR>>>>>>>>> > Ok,=20  
>>>>here's the short version. I've been working on this most =  
>>>>of<BR>>>=20  
>>>>the<BR>>>>>>>>> > day and am about to turn in, so =  
>>>>this is=20  
>>>>very incomplete.<BR>>>>>>>>> > =  
>>>>><BR>>>>>>>>>=20  
>>>>> It is a version of Sakis' band-split technique where you use 4=20  
>>>>stereo<BR>>>>>>>>> > bands and 8 channels and 8=20  
>>>>compressors.<BR>>>>>>>>> > =  
>>>>><BR>>>>>>>>> >=20  
>>>>I'm going to skip over a million details and just say that the=20  
>>>>secret<BR>>>>>>>>> > is bouncing each stereo freq =  
>>>>band with=20  
>>>>EQ only and then the next<BR>>>>>>>>> > set etc until =  
>>>>all are=20  
>>>>done. Then you bring the bands back to =  
>>>>the<BR>>>>>>>>>=20  
>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>settings.<BR>>>>>>>>> > (yes you have to do 4 passes =  
>>>>to just=20



>>>>create the files to do this!)<BR>>>>>>=20  
>>>><BR>>>>>> > It is complicated, time-consuming, =  
>>>>and a=20  
>>>>general PITA.<BR>>>>>> =  
>>>><BR>>>>>> >=20  
>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>are<BR>>>>>> > friggin'=20  
>>>>fabulous.<BR>>>>>> ><BR>>>>>> =  
>>>>=20  
>>>>Sweet, huge and detailed. Just amazing =  
>>>>really.<BR>>>>>>=20  
>>>><BR>>>>>> > There is much more to say. =20  
>>>>Later. BTW, you must leave some<BR>>>>>> =  
>>>>=20  
>>>>headroom in your mixes to get the most out of this (but=20  
>>>>the<BR>>>>>> > mastering guys have been saying =  
>>>>that for=20  
>>>>years). This technique<BR>>>>>> > works so =  
>>>>beautifully=20  
>>>>with slamming the Paris mix buss that it =  
>>>>seems<BR>>>>>> >=20  
>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>grinning...<BR>>>>>> ><BR>>>>>> =  
>>>>=20  
>>>>Paris for mastering. wadda concept.<BR>>>>>>=20  
>>>><BR>>>>>> > DC<BR>>>>>>=20  
>>>><BR>>>>>> > DC<BR>>>>>>=20  
>>>><BR>>>>>> ><BR>>>>>> =  
>>>>>>Rob=20  
>>>>Arsenault" </FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>>>face=3DArial=20  
>>>>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>>>wrote:<BR>>>>>> >>>Yes DC, please do=20  
>>>>share...!!<BR>>>>>> =  
>>>>>><BR>>>>>>=20  
>>>>>><BR>>>>>> >>>"DC" </FONT><A=20  
>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>> wrote in=20  
>>>>message <BR>>>>>>=20  
>>>>>>news:4477dc50\$1@linux...<BR>>>>>>=20  
>>>>>><BR>>>>>> >>>> Hey=20  
>>>>all,<BR>>>>>> > =  
>>>>>><BR>>>>>>=20  
>>>>>>> I am discovering some \*amazing\* stuff trying a=20  
>>>>multiband<BR>>>>>> >>>> split/compressor =  
>>>>in=20  
>>>>Paris. THANK YOU to Sakis and DeeJ for=20

>>>>the<BR>>>>>>>> >>>> help with=20  
>>>>this.<BR>>>>>>>> =  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>> More to follow, but I am getting results, on very =  
>>>>familiar=20  
>>>><BR>>>>>>>> >>>>=20  
>>>>material<BR>>>>>>>> >>>> that are just =  
>>>>making me=20  
>>>>grin from ear to ear...<BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> >>>> As soon as =  
>>>>I get=20  
>>>>this live disc out the door I will post the <BR>>>>>>>> =  
>>>>  
>>>>>>>> details.<BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> >>>> Paris=20  
>>>>lives!<BR>>>>>>>> =  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>> DC<BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> =  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>>>>&=  
>>>>gt;>>>=20  
>>>>I choose Polesoft Lockspam to fight spam, and =  
>>>>you?<BR>>>>>>>>=20  
>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
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>>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =  
>>>>face=3DArial=20  
>>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>>>>>=  
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>>>><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>  
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>

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Rod Lincoln](#) on Wed, 31 May 2006 22:26:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

Yeah, as you probably know, I was having a Mad Cow moment, there is obviously no Matt Craig Paris comp. I meant to say that you could check the stereo

box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But that doesn't really matter now does it? DOH!!

Rod

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Exactly! I never new Matt Craig had a compressor released?!?

>

>Gimme gimme! ;o)

>

>Cheers,

>Kim.

>

>"James McCloskey" <excelsm@hotmail.com> wrote:

>>

>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.

Can

>>somebody email me Matt Craig's comp?

>>

>>Thanks

>>James

>>

>>excelsm@hotmail.com

>>

>>

>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>>>

>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes

>>>that does happen. What I notice is, stereo imaging will jump around. I

>know

>>>Sakis uses this method, with success so it's probably a matter of getting

>>>every set right. I'm just not that good!

>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check

>>>the stereo box and have a stereo Paris comp...pre eq.

>>>Rod

>>>

>>>"Kim" <hiddensounds@hotmail.com> wrote:

>>>>

>>>>

>>>>While I have heard a lot of people more knowledgable than myself talk

>up

>>>>this method of mastering, one thing has always bothered me...

>>>>

>>>>The Paris compressors are mono. Therefore your left and right channels

>>are

>>>>being processed seperately. Surely your stereo imaging will go all over

>>>the

>>>>place?!? I mean, for starters, anything that's loud in a given frequency

>>>>band, and not centred, will tend to get centred, because the louder channel  
>>>>will cop more compression. If, in a given band, the left channel is louder  
>>>>than the right channel, everything in that band will get panned further  
>>>right,  
>>>>because the left channel will get compressed / reduced in level more  
than  
>>>>the right channel. What's more, some sounds will no doubt cover more  
than  
>>>>one frequency band, and as this "repanning" effect is unlikely to be  
identical  
>>>>in all frequency bands, one part of a sound may get panned further right,  
>>>>while another band of it stays where it is, or even moves further left  
>>depending  
>>>>what is in that band.  
>>>>  
>>>>I would have thought that on material with considerable stereo content,  
>>>things  
>>>>will end up all over the shop in terms of stereo imaging.  
>>>>  
>>>>On the other hand, there's a very practical school of thought which says  
>>>>"If it sounds good, just do it"...

>>>>  
>>>>Cheers,  
>>>>Kim.  
>>>>  
>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>  
>>>>>  
>>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>>  
>>>>>Take your 2 track L/R master final mix file. Put the Left mix file on  
>>=  
>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>>=  
>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
>=  
>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
>5/6  
>>>>=  
>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on  
>>=  
>>>>>taste and what you're going for and program material. Use your ears,  
>=  
>>>>>nobody can hand you that in text and be completely accurate. Start with  
>>>>=  
>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
>  
>>Hi

>>>>=  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>>>either the Paris Compressor or with a good sounding native POST Paris  
>>=  
>>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
>>=  
>>>>>using Grouping on the mixer. Do not for ANY reason split these waves  
>=  
>>>>>into another editor unless you're ready to fight phase and time delay  
>>=  
>>>>>demons between submixes. Also, be sure you have everything selected  
with  
>>>>=  
>>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>>  
>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>>=  
>>>>>band, you can compress with different ratios, thresholds.. whatever  
=  
>>>>>suits the material, all in Paris. If you use the Paris compressor, be  
>>=  
>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>>  
>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>>>=  
>>>>>compressor on the global but do NOT compress with it. Threshold all  
the  
>>>>=  
>>>>>way up, ratio all the way down. Instead, use the gain output to beat  
>the  
>>>>=  
>>>>>snot out of the signal hitting the global bus, but ... and this is also  
>>>>=  
>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
>>=  
>>>>>blister the ^&\*&#\$ out of the cheapo wal mart digital converters that  
>>=  
>>>>>your stuff will eventually have to suffer.=20  
>>>>>Be careful in all this, you have SO much gain shaping you can turn the  
>>>=  
>>>>>wav into a baby ruth in the repro guy's editor... and no one wants to  
>>=  
>>>>>find a baby ruth floating in their pool of music. Don't smash it so  
much  
>>>>=  
>>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
>>=

>>>>ears man.. pop and aggressive tunes will take more abuse than say, a  
>=  
>>>>ballad or classical. This is part of the 'program material dependant'  
>>=  
>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
>>=  
>>>>tune, for example.=20  
>>>>  
>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>=  
>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
>>=  
>>>>plan to do this a lot, do your self a huge favor and create your own  
>=  
>>>>template PPJ you can just time lock drag the 'files' to and be on your  
>>=  
>>>>way.=20  
>>>>  
>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>>=  
>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>>  
>>=  
>>>>Sorry, there is no equal that I'm aware of to the gain trick in the  
=  
>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ  
>>=  
>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>  
>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>>posted on his page.  
>>>>Doug, you still out there man?  
>>>>  
>>>>AA.=20  
>>>>semi kinda not really a mastering dude guy  
>>>> -----  
>>>>-----  
>>>>  
>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>>>=20  
>>>>> So what's this trick mastering technique?  
>>>>>=20  
>>>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>>>=  
>>>>>Steiny  
>>>>>>=20  
>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the

>=  
>>>>Paris  
>>>>>=20  
>>>>>>channel Eq/Gain mojo.  
>>>>>>AA  
>>>>>>  
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>>>  
>>>>>>> Hi Don,  
>>>>>>>  
>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>  
>>>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>>>  
>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day  
for  
>>>>=  
>>>>>months  
>>>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>>>  
>>>>>>> I am familiar with the "pretty colored and non-linear" comment about  
>>>>=  
>>>>>this  
>>>>>>> plug, as I read and responded to it way back when on whatever vst  
>>=  
>>>>>forum  
>>>>>> it  
>>>>>>> was posted in.  
>>>>>>>  
>>>>>>>  
>>>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>>>> wondering  
>>>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>>>  
>>>>>>> CHuck  
>>>>>>>  
>>>>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>>>  
>>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>>>>  
>>>>>>>>>Sounds great though.  
>>>>>>>>>  
>>>>>>>>>DC  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:

>>>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>>>Thanks, Edna  
>>>>>>>>>  
>>>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>>>news:447948de\$1@linux...  
>>>>>>>>>  
>>>>>>>>> > I'm going to skip over a million details and just say that  
the  
>>>>=  
>>>>>secret  
>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the  
>=  
>>>>>next  
>>>>>>>>> > set etc until all are done. Then you bring the bands back  
to  
>>>>=  
>>>>>the  
>>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>>>settings.  
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do  
>=  
>>>>>this!)  
>>>>>>>>>  
>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig  
=  
>>>>>Paris  
>>>>>> VST  
>>>>>>>>>EQ,  
>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>>>>=  
>>>>>the  
>>>>>>>>> VST  
>>>>>>>>>> Paris EQ for this application yet?  
>>>>>>>>>> It doth rock much.  
>>>>>>>>>>  
>>>>>>>>>> AA  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>>>>news:44793f10\$1@linux...  
>>>>>>>>>> >  
>>>>>>>>>> > Ok, here's the short version. I've been working on this most  
>>>>=  
>>>>>>of  
>>>>>>> the  
>>>>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>>>>> >



>>>>>>>>>> > It is a version of Sakis' band-split technique where you use  
>>4  
>>>>=  
>>>>>stereo  
>>>>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>>>>> >  
>>>>>>>>>> > I'm going to skip over a million details and just say that  
the  
>>>>=  
>>>>>secret  
>>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the  
>=  
>>>>>next  
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to  
>>>=  
>>>>>the  
>>>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>>>settings.  
>>>>>>>>>> > (yes you have to do 4 passes to just create the files to do  
>=  
>>>>>this!)  
>>>>>>>>>> >  
>>>>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>>>>> >  
>>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results  
are  
>>>>>>>>>> > friggin' fabulous.  
>>>>>>>>>> >  
>>>>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>>>>> >  
>>>>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>>>>> > works so beautifully with slamming the Paris mix buss that  
it  
>>>=  
>>>>>seems  
>>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>>>> >  
>>>>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>>>>> >  
>>>>>>>>>> > DC  
>>>>>>>>>> >  
>>>>>>>>>> > DC  
>>>>>>>>>> >  
>>>>>>>>>> >  
>>>>>>>>>> >  
>>>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:



```
>>>><HTML><HEAD>
>>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>>charset=3Diso-8859-1">
>>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY>
>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC
>>=
>>>>mastering=20
>>>>technique in Paris:</EM></FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
>>=
>>>>final mix=20
>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left.
=
>>>>Put the=20
>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>>=
>>>>VST EQ,=20
>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will
be
>>>>=
>>>>>low mid=20
>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>>>depending on=20
>>>>>taste and what you're going for and program material. Use your ears,
>=
>>>>>nobody can=20
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>>540-6Khz Hi=20
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>>either the=20
>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
>>>>=
>>>>>placement=20
>>>>>is absolutely critical. Tie all faders together using Grouping on the
>>=
>>>>>mixer. Do=20
>>>>>not for ANY reason split these waves into another editor unless you're
>>>>=
>>>>>ready to=20
>>>>>fight phase and time delay demons between submixes. Also, be sure you
>>=
>>>>>have=20
>>>>>everything selected with the time lock tool when you do this - same
```

=  
>>>>reason about=20  
>>>>phase/time. </STRONG></FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can  
=  
>>>>adjust the=20  
>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>>=  
>>>>ratios,=20  
>>>>thresholds.. whatever suits the material, all in Paris. If you use the  
>>>=  
>>>>Paris=20  
>>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
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>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>>>=  
>>>>beyond the=20  
>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>compress with=20  
>>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
>>>=  
>>>>gain=20  
>>>>output to beat the snot out of the signal hitting the global bus, but  
>>=  
>>>>... and=20  
>>>>this is also super important... keep the global fader at -0.3 or -0.5  
>>dB  
>>>>=  
>>>>or=20  
>>>>you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
>>>>converters=20  
>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
>=  
>>>>have SO much=20  
>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>their pool=20  
>>>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>>>it back=20  
>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will  
>=  
>>>>take more=20  
>>>>abuse than say, a ballad or classical. This is part of the 'program  
=

```

>>>>material=20
>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
>>>a
>>>=
>>>>Pantera=20
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>>=
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>>>>compressor, only you're using Paris to do it and it sounds.. well, ..
>>=
>>>>better=20
>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>>create your own template PPJ you can just time lock drag the =
>>>>'files'=20
>>>>to and be on your way. </FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =
>>>>replace the Paris=20
>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
>>>=
>>>>pass and=20
>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>>trick in=20
>>>>the Paris VST EQ, but you do have the option of using the actual Paris
>>>=
>>>>EQ Gain=20
>>>>in it's place post eq/compression for each group of =
>>>>channels.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I
>=
>>>>suspect Doug=20
>>>>Wellington has it posted on his page.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =
>>>>man?</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20
>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20
>>>>guy</FONT></DIV>
>>>><DIV><FONT face=3DArial=20
>>>>size=3D2> -----
>>>>-----</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =
>>>>href=3D"mailto:no@no.com"><FONT=20

```

>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>> wrote in=20  
>>>>message </FONT><A href=3D"news:447cb558\$1 @linux"><FONT face=3DArial=20  
>>>>size=3D2>news:447cb558\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>>what's this=20  
>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>=  
>>>>>  
>>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>>>somewhere in=20  
>>>>>Tank's Steiny<BR>>> <BR>>>>arsenal in regular use. Matt did =  
>>>>>an=20  
>>>>>amazing job of recreating the Paris<BR>>> <BR>>>>channel Eq/Gain=20  
>>>>>mojo.<BR>>>>AA<BR>>>><BR>>>>"chuck duffy" <</FONT><A=20  
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>>>>>size=3D2>...<BR>>>>><BR>>>>> Hi=20  
>>>>>Don,<BR>>>>><BR>>>>> The vst eq bit cancels with the =  
>>>>>paris eq=20  
>>>>>when phase inverted.<BR>>>>><BR>>>>> I forced Brian T to =  
>>>>>try it=20  
>>>>>when he was unconvinced.<BR>>>>><BR>>>>> I know that =  
>>>>>everyone is=20  
>>>>>dubious, but matt worked 24 hours a day for months<BR>>>>> to =  
>>>>>ensure=20  
>>>>>that he could perfectly emulate the paris =  
>>>>>eq.<BR>>>>><BR>>>>> I=20  
>>>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>>>>on=20  
>>>>>whatever vst forum<BR>>> it<BR>>>>> was posted=20  
>>>>>in.<BR>>>>><BR>>>>><BR>>>>> I know this won't =  
>>>>>help=20  
>>>>>anyones perception, but when I hear people <BR>>>>>=20  
>>>>>wondering<BR>>>>> how to capture the paris special sauce - this =  
>>>>>plug is=20  
>>>>>it.<BR>>>>><BR>>>>> =  
>>>>>CHuck<BR>>>>><BR>>>>> "DC"=20  
>>>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>>=20  
>>>>>wrote:<BR>>>>>><BR>>>>>>As I understand it, that =

>>>>EQ was=20  
>>>>pretty colored and non-linear.<BR>>>>What I need is simple, =  
>>>>clean,=20  
>>>>accurate band splits. The Paris EQ<BR>>>>does this =  
>>>>nicely,=20  
>>>>but the whole process is tedious to say the=20  
>>>>least.<BR>>>><BR>>>>Sounds great=20  
>>>>though.<BR>>>><BR>>>>DC<BR>>>><BR>=  
>>>>>><BR>>>>"RiverLake=20  
>>>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
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>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
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>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>=  
>>>>wrote in=20  
>>>>message<BR>>>>>>news:447948de\$1 @linux...<BR>>>>>>&g=  
>>>>t;>><BR>>>>>>>=20  
>>>>> I'm going to skip over a million details and just say that the=20  
>>>>secret<BR>>>>>>> > is bouncing each stereo freq =  
>>>>band with=20  
>>>>EQ only and then the next<BR>>>>>>> > set etc until =  
>>>>all are=20  
>>>>done. Then you bring the bands back to =  
>>>>the<BR>>>>>>>=20  
>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>>settings.<BR>>>>>>> > (yes you have to do 4 passes =  
>>>>>to just=20  
>>>>>create the files to do=20  
>>>>>this!)<BR>>>>>>><BR>>>>>>> DC, this =  
>>>>>can be=20  
>>>>>achieved SO much faster using the Matt Craig Paris<BR>>>>=20  
>>>>>VST<BR>>>>>>>EQ,<BR>>>>>>>> and in real =  
>>>>>timeif you=20  
>>>>>want to adjust your bands. Have you tried the<BR>>>>>=20  
>>>>>VST<BR>>>>>>>> Paris EQ for this application=20  
>>>>>yet?<BR>>>>>>>> It doth rock=20  
>>>>>much.<BR>>>>>>>><BR>>>>>>>>=20  
>>>>>AA<BR>>>>>>>><BR>>>>>>>><BR>>>>>>>>=  
>>>>>>>><BR>>>>>>>>=20  
>>>>>"DC" <</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
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>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =

>>>>size=3D2>> wrote in=20  
>>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...<BR>>>>>>> =  
>>>>><BR>>>>>>> > Ok,=20  
>>>>>here's the short version. I've been working on this most =  
>>>>>of<BR>>>>>=20  
>>>>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>>>>this is=20  
>>>>>very incomplete.<BR>>>>>>>> =  
>>>>><BR>>>>>>>>=20  
>>>>> It is a version of Sakis' band-split technique where you use 4=20  
>>>>>stereo<BR>>>>>>>> > bands and 8 channels and 8=20  
>>>>>compressors.<BR>>>>>>>> =  
>>>>><BR>>>>>>>> >=20  
>>>>>I'm going to skip over a million details and just say that the=20  
>>>>>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>>>>>band with=20  
>>>>>EQ only and then the next<BR>>>>>>>> > set etc until =  
>>>>>all are=20  
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>>>>>to just=20  
>>>>>create the files to do this!)<BR>>>>>>>>=20  
>>>>><BR>>>>>>>> > It is complicated, time-consuming, =  
>>>>>and a=20  
>>>>>general PITA.<BR>>>>>>>> =  
>>>>><BR>>>>>>>> >=20  
>>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>>are<BR>>>>>>>> > friggin'=20  
>>>>>fabulous.<BR>>>>>>>> ><BR>>>>>>>> =  
>>>>>=20  
>>>>>Sweet, huge and detailed. Just amazing =  
>>>>>really.<BR>>>>>>>>=20  
>>>>><BR>>>>>>>> > There is much more to say. =20  
>>>>>Later. BTW, you must leave some<BR>>>>>>>> =  
>>>>>=20  
>>>>>headroom in your mixes to get the most out of this (but=20  
>>>>>the<BR>>>>>>>> > mastering guys have been saying =  
>>>>>that for=20  
>>>>>years). This technique<BR>>>>>>>> > works so =  
>>>>>beautifully=20  
>>>>>with slamming the Paris mix buss that it =  
>>>>>seems<BR>>>>>>>> >=20  
>>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>>grinning...<BR>>>>>>>> ><BR>>>>>>>> =



>>>>>=20  
>>>>Paris for mastering. wadda concept.<BR>>>>>=20  
>>>><BR>>>>> > DC<BR>>>>>=20  
>>>><BR>>>>> > DC<BR>>>>>=20  
>>>><BR>>>>> ><BR>>>>> =  
>>>>>Rob=20  
>>>>Arsenault" </FONT><A href=3D"mailto:mani2@nbnnet.nb.ca"><FONT =  
>>>>face=3DArial=20  
>>>>size=3D2>mani2@nbnnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>>>wrote:<BR>>>>> >>>Yes DC, please do=20  
>>>>share...!!<BR>>>>> =  
>>>>>><BR>>>>>>=20  
>>>>>><BR>>>>>> >>>"DC" </FONT><A=20  
>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
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>>>>>>>news:4477dc50\$1@linux...<BR>>>>>>>=20  
>>>>>>><BR>>>>>>> >>>> Hey=20  
>>>>>all,<BR>>>>>>> =  
>>>>>>><BR>>>>>>>=20  
>>>>>>>> I am discovering some \*amazing\* stuff trying a=20  
>>>>>multiband<BR>>>>>>> >>>> split/compressor =  
>>>>>in=20  
>>>>>Paris. THANK YOU to Sakis and DeeJ for=20  
>>>>>the<BR>>>>>>> >>>> help with=20  
>>>>>this.<BR>>>>>>> =  
>>>>>>><BR>>>>>>>=20  
>>>>>>>>> More to follow, but I am getting results, on very =  
>>>>>familiar=20  
>>>>><BR>>>>>>>> >>>>=20  
>>>>>material<BR>>>>>>>> >>>> that are just =  
>>>>>making me=20  
>>>>>grin from ear to ear...<BR>>>>>>>>=20  
>>>>>>><BR>>>>>>>> >>>> As soon as =  
>>>>>I get=20  
>>>>>this live disc out the door I will post the <BR>>>>>>>> =  
>>>>>  
>>>>>>>> details.<BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> >>>> Paris=20  
>>>>>lives!<BR>>>>>>>> =  
>>>>>>><BR>>>>>>>>=20  
>>>>>>>> DC<BR>>>>>>>>=20  
>>>>>>><BR>>>>>>>>=20  
>>>>>>><BR>>>>>>>>=20  
>>>>>>><BR>>>>>>>> =  
>>>>>>><BR>>>>>>>>=20  
>>>>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>>>>&=

>>>>gt;=20  
>>>>I choose Polesoft Lockspam to fight spam, and =  
>>>>you?<BR>>>>>>=20  
>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
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>>>>><BR>>>>><BR>>>>><BR>>>>></FONT> </BODY></HTML>  
>>>>>  
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>>>  
>>  
>>  
>

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Kim](#) on Wed, 31 May 2006 22:33:06 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"DC" <dc@spammersmasteringlab.biz> wrote:  
>Remember, the left and right settings have to match exactly.  
>When you do this, it actually corrects for L-R level mismatches  
>precisely because it is not doing the same thing on both sides.

It corrects for L-R level mismatches. This is my point. If you have something panned to 3 o'clock, you don't want the level mismatch corrected. Correcting the level mismatch will cause the panned sound to move toward the centre, and then, as volume (and compression) decreases, the panned item will move back toward 3 o'clock.

Whenever one side is compressed more than the other, that frequency band will be panned toward the less compressed side until the compressions subsides. Unless there's something I'm missing, but I can't see a way around this.

Cheers,  
Kim.

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Kim](#) on Wed, 31 May 2006 22:34:24 GMT  
[View Forum Message](#) <> [Reply to Message](#)

Double DOH!!

Cheers,  
Kim.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>  
>Yeah, as you probably know, I was having a Mad Cow moment, there is obviously  
>no Matt Craig Paris comp. I meant to say that you could check the stereo  
>box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But  
that  
>doesn't really matter now does it? DOH!!

>Rod

>"Kim" <hiddensounds@hotmail.com> wrote:

>>

>>

>>Exactly! I never new Matt Craig had a compressor released?!?

>>

>>Gimme gimme! ;o)

>>

>>Cheers,

>>Kim.

>>

>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>

>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.

>Can

>>>somebody email me Matt Craig's comp?

>>>

>>>Thanks

>>>James

>>>

>>>excelsm@hotmail.com

>>>

>>>

>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>>>>

>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes  
>>>>that does happen. What I notice is, stereo imaging will jump around.

I

>>know

>>>>Sakis uses this method, with success so it's probably a matter of getting  
>>>>every set right. I'm just not that good!

>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>>>>the stereo box and have a stereo Paris comp...pre eq.

>>>>Rod

>>>>

>>>>"Kim" <hiddensounds@hotmail.com> wrote:  
>>>>  
>>>>  
>>>>>While I have heard a lot of people more knowledgable than myself talk  
>>up  
>>>>>this method of mastering, one thing has always bothered me...  
>>>>  
>>>>>The Paris compressors are mono. Therefore your left and right channels  
>>>are  
>>>>>being processed seperately. Surely your stereo imaging will go all over  
>>>>the  
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>>>>band, and not centred, will tend to get centred, because the louder  
channel  
>>>>>will cop more compression. If, in a given band, the left channel is  
louder  
>>>>>than the right channel, everything in that band will get panned further  
>>>>right,  
>>>>>because the left channel will get compressed / reduced in level more  
>than  
>>>>>the right channel. What's more, some sounds will no doubt cover more  
>than  
>>>>>one frequency band, and as this "repanning" effect is unlikely to be  
>identical  
>>>>>in all frequency bands, one part of a sound may get panned further right,  
>>>>>while another band of it stays where it is, or even moves further left  
>>>depending  
>>>>>what is in that band.  
>>>>  
>>>>>I would have thought that on material with considerable stereo content,  
>>>>things  
>>>>>will end up all over the shop in terms of stereo imaging.  
>>>>  
>>>>>On the other hand, there's a very practicle school of thought which  
says  
>>>>>"If it sounds good, just do it"...  
>>>>  
>>>>>Cheers,  
>>>>>Kim.  
>>>>  
>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>  
>>>>>  
>>>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>>  
>>>>>>Take your 2 track L/R master final mix file. Put the Left mix file  
on  
>>>=

>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>>=  
>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
>>=  
>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
>>5/6  
>>>>=  
>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending  
on  
>>>=  
>>>>>taste and what you're going for and program material. Use your ears,  
>>=  
>>>>>nobody can hand you that in text and be completely accurate. Start  
with  
>>>>=  
>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
>>  
>>>Hi  
>>>>=  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with  
=  
>>>>>either the Paris Compressor or with a good sounding native POST Paris  
>>>=  
>>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
>>>=  
>>>>>using Grouping on the mixer. Do not for ANY reason split these waves  
>>=  
>>>>>into another editor unless you're ready to fight phase and time delay  
>>>=  
>>>>>demons between submixes. Also, be sure you have everything selected  
>with  
>>>>=  
>>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>>  
>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>>>=  
>>>>>band, you can compress with different ratios, thresholds.. whatever  
>=  
>>>>>suits the material, all in Paris. If you use the Paris compressor,  
be  
>>>=  
>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>>  
>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one  
more  
>>>>=  
>>>>>compressor on the global but do NOT compress with it. Threshold all

>the  
>>>>=  
>>>>>way up, ratio all the way down. Instead, use the gain output to beat  
>>the  
>>>>=  
>>>>>snot out of the signal hitting the global bus, but ... and this is  
also  
>>>>=  
>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
>>>=  
>>>>>blister the ^&\*&\$ out of the cheapo wal mart digital converters that  
>>>=  
>>>>>your stuff will eventually have to suffer.=20  
>>>>>Be careful in all this, you have SO much gain shaping you can turn  
the  
>>>>=  
>>>>>wav into a baby ruth in the repro guy's editor... and no one wants  
to  
>>>=  
>>>>>find a baby ruth floating in their pool of music. Don't smash it so  
>much  
>>>>=  
>>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
>>>=  
>>>>>ears man.. pop and aggressive tunes will take more abuse than say,  
a  
>>=  
>>>>>ballad or classical. This is part of the 'program material dependant'  
>>>=  
>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
>>>=  
>>>>>tune, for example.=20  
>>>>>  
>>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>>>=  
>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If  
you  
>>>>=  
>>>>>plan to do this a lot, do your self a huge favor and create your own  
>>=  
>>>>>template PPJ you can just time lock drag the 'files' to and be on your  
>>>>=  
>>>>>way.=20  
>>>>>  
>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>>>>=  
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>>>

>>>>=  
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the  
>=  
>>>>>Paris VST EQ, but you do have the option of using the actual Paris  
EQ  
>>>=  
>>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>>  
>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it  
=  
>>>>>posted on his page.  
>>>>>Doug, you still out there man?  
>>>>>  
>>>>>AA,=20  
>>>>>semi kinda not really a mastering dude guy  
>>>>> -----=  
>>>>>-----  
>>>>>  
>>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>>>=20  
>>>>>> So what's this trick mastering technique?  
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>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the  
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>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
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>>>>>>>> Hi Don,  
>>>>>>>>  
>>>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>>>  
>>>>>>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>>>>>>  
>>>>>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day  
>for  
>>>>>=  
>>>>>>months  
>>>>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>>>>>

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>>>>=  
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>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
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>>>>>>>>  
>>>>>>>>Sounds great though.  
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>>>>>>>>  
>>>>>>>>  
>>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
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>>=  
>>>>>>next  
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>to  
>>>>>=  
>>>>>>the  
>>>>>>>>>>>> > editor, shut off the EQ and start working on your comp =





>>>>>settings.  
>>>>>>>>>> > (yes you have to do 4 passes to just create the files to do  
>>=  
>>>>>>this!)

>>>>>>>>>> >  
>>>>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>>>>> >  
>>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results  
>are  
>>>>>>>>>> > friggin' fabulous.  
>>>>>>>>>> >  
>>>>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>>>>> >  
>>>>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>>>>> > works so beautifully with slamming the Paris mix buss that  
>it  
>>>>=  
>>>>>>seems  
>>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>>>> >  
>>>>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>>>>> >  
>>>>>>>>>> > DC  
>>>>>>>>>> >  
>>>>>>>>>> > DC  
>>>>>>>>>> >  
>>>>>>>>>> >  
>>>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
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>>>>>>>>>> >>>>  
>>>>>>>>>> >>>> Hey all,  
>>>>>>>>>> >>>>  
>>>>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ  
>>for  
>>>>=  
>>>>>>the  
>>>>>>>>>> >>>> help with this.  
>>>>>>>>>> >>>>  
>>>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>>>>>> >>>> material  
>>>>>>>>>> >>>> that are just making me grin from ear to ear...

>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>> As soon as I get this live disc out the door I will post  
>>the  
>>>>>=  
>>>>>>  
>>>>>>>>>> >>>>> details.  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>> Paris lives!  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>> DC  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >>>>>  
>>>>>>>>>> >  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?  
>>>>>>>>>> <http://www.polesoft.com/refer.html>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>=20  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
>>>>>>>>>><HTML><HEAD>  
>>>>>>>>>><META http-equiv=3DContent-Type content=3D"text/html; =  
>>>>>>>>>> charset=3Diso-8859-1">  
>>>>>>>>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>  
>>>>>>>>>><STYLE></STYLE>  
>>>>>>>>>></HEAD>  
>>>>>>>>>><BODY>  
>>>>>>>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it.....  
PC  
>>>>>=  
>>>>>>>mastering=20  
>>>>>>>technique in Paris:</EM></FONT></DIV>  
>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master  
>>>>>=  
>>>>>>>final mix=20  
>>>>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left.  
>=

>>>>>Put the=20  
>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris  
>>>>=  
>>>>>VST EQ,=20  
>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will  
>be  
>>>>=  
>>>>>low mid=20  
>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary  
=  
>>>>>depending on=20  
>>>>>taste and what you're going for and program material. Use your ears,  
>>=  
>>>>>nobody can=20  
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>>>540-6Khz Hi=20  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with  
=  
>>>>>either the=20  
>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ.  
The  
>>>>=  
>>>>>placement=20  
>>>>>is absolutely critical. Tie all faders together using Grouping on the  
>>>=  
>>>>>mixer. Do=20  
>>>>>not for ANY reason split these waves into another editor unless you're  
>>>>=  
>>>>>ready to=20  
>>>>>fight phase and time delay demons between submixes. Also, be sure you  
>>>=  
>>>>>have=20  
>>>>>everything selected with the time lock tool when you do this - same  
>=  
>>>>>reason about=20  
>>>>>phase/time. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can  
>=  
>>>>>adjust the=20  
>>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>>>=  
>>>>>ratios,=20  
>>>>>thresholds.. whatever suits the material, all in Paris. If you use  
the  
>>>>=  
>>>>>Paris=20

>>>>>compressor, be sure to match each pair of tracks' settings (1=3D2,  
=  
>>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret  
sauce  
>>>>>=  
>>>>>beyond the=20  
>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>>compress with=20  
>>>>>it. Threshold all the way up, ratio all the way down. Instead, use  
the  
>>>>=  
>>>>>gain=20  
>>>>>output to beat the snot out of the signal hitting the global bus, but  
>>>=  
>>>>>... and=20  
>>>>>this is also super important... keep the global fader at -0.3 or -0.5  
>>>dB  
>>>>>=  
>>>>>or=20  
>>>>>you'll blister the ^&\*&#\$ out of the cheapo wal mart digital =  
>>>>>converters=20  
>>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
>>=  
>>>>>have SO much=20  
>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>>their pool=20  
>>>>>of music. Don't smash it so much that it only takes 5 bits to play  
=  
>>>>>it back=20  
>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will  
>>=  
>>>>>take more=20  
>>>>>abuse than say, a ballad or classical. This is part of the 'program  
>=  
>>>>>material=20  
>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
>>>>a  
>>>>>=  
>>>>>Pantera=20  
>>>>>tune, for example</STRONG>. </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves  
>>>=

>>>>>multiband=20  
>>>>>compressor, only you're using Paris to do it and it sounds.. well,  
..  
>>>=  
>>>>>better=20  
>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor  
and=20  
>>>>>create your own template PPJ you can just time lock drag the =  
>>>>>'files'=20  
>>>>>to and be on your way. </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just  
=  
>>>>>replace the Paris=20  
>>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band  
>>>>=  
>>>>>pass and=20  
>>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>>>>trick in=20  
>>>>>the Paris VST EQ, but you do have the option of using the actual Paris  
>>>>=  
>>>>>EQ Gain=20  
>>>>>in it's place post eq/compression for each group of =  
>>>>>channels.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ,  
|  
>>>=  
>>>>>suspect Doug=20  
>>>>>Wellington has it posted on his page.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>>>>man?</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering  
dude=20  
>>>>>guy</FONT></DIV>  
>>>>><DIV><FONT face=3DArial=20  
>>>>>size=3D2> -----=  
>>>>>-----</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>>>>href=3D"mailto:no@no.com"><FONT=20  
>>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message </FONT><A href=3D"news:447cb558\$1 @linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:447cb558\$1 @linux</FONT></A><FONT face=3DArial=20

>>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>>>what's this=20  
>>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>=  
>>>>>  
>>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>>>somewhere in=20  
>>>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>>>>an=20  
>>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT><A=20  
>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>>>>>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>>>>>href=3D"news:447b8639\$1 @linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:447b8639\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...<BR>>>>><BR>>>>> Hi=20  
>>>>>Don,<BR>>>>><BR>>>>> The vst eq bit cancels with the =  
>>>>>paris eq=20  
>>>>>when phase inverted.<BR>>>>><BR>>>>> I forced Brian T to =  
>>>>>try it=20  
>>>>>when he was unconvinced.<BR>>>>><BR>>>>> I know that =  
>>>>>everyone is=20  
>>>>>dubious, but matt worked 24 hours a day for months<BR>>>>> to =  
>>>>>ensure=20  
>>>>>that he could perfectly emulate the paris =  
>>>>>eq.<BR>>>>><BR>>>>> I=20  
>>>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>>>>on=20  
>>>>>whatever vst forum<BR>> it<BR>>>>> was posted=20  
>>>>>in.<BR>>>>><BR>>>>><BR>>>>> I know this won't =  
>>>>>help=20  
>>>>>anyones perception, but when I hear people <BR>>>>>=20  
>>>>>wondering<BR>>>>> how to capture the paris special sauce - this =  
>>>>>plug is=20  
>>>>>it.<BR>>>>><BR>>>>> =  
>>>>>CHuck<BR>>>>><BR>>>>> "DC"=20  
>>>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>>=20  
>>>>>wrote:<BR>>>>><BR>>>>>>As I understand it, that =  
>>>>>EQ was=20  
>>>>>pretty colored and non-linear.<BR>>>>>>What I need is simple, =  
>>>>>clean,=20  
>>>>>accurate band splits. The Paris EQ<BR>>>>>>does this =

>>>>>nice,=20  
>>>>>but the whole process is tedious to say the=20  
>>>>>least.<BR>>>>><BR>>>>>>Sounds great=20  
>>>>>though.<BR>>>>><BR>>>>>>DC<BR>>>>><BR>=  
>>>>>>><BR>>>>>>"RiverLake=20  
>>>>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>>>face=3DArial=20  
>>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>>=20  
>>>>>wrote:<BR>>>>>>>Is the Paris EQ plug still=20  
>>>>>available?<BR>>>>>>>Thanks,=20  
>>>>>Edna<BR>>>>>>><BR>>>>>>>"Aaron Allen" =  
>>>>><</FONT><A=20  
>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>=  
>>>>>wrote in=20  
>>>>>message<BR>>>>>>>news:447948de\$1@linux...<BR>>>>>>>&g=  
>>>>>t;>><BR>>>>>>>=20  
>>>>>> I'm going to skip over a million details and just say that the=20  
>>>>>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>>>>>band with=20  
>>>>>EQ only and then the next<BR>>>>>>>> > set etc until =  
>>>>>all are=20  
>>>>>done. Then you bring the bands back to =  
>>>>>the<BR>>>>>>>>=20  
>>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>>settings.<BR>>>>>>>> > (yes you have to do 4 passes =  
>>>>>to just=20  
>>>>>create the files to do=20  
>>>>>this!)<BR>>>>>>>><BR>>>>>>>>> DC, this =  
>>>>>can be=20  
>>>>>achieved SO much faster using the Matt Craig Paris<BR>>>=20  
>>>>>VST<BR>>>>>>>>EQ,<BR>>>>>>>>> and in real =  
>>>>>timeif you=20  
>>>>>want to adjust your bands. Have you tried the<BR>>>>>=20  
>>>>>VST<BR>>>>>>>>> Paris EQ for this application=20  
>>>>>yet?<BR>>>>>>>>> It doth rock=20  
>>>>>much.<BR>>>>>>>>><BR>>>>>>>>>=20  
>>>>>AA<BR>>>>>>>>><BR>>>>>>>>><BR>>>>>=  
>>>>>;>>><BR>>>>>>>>>=20  
>>>>>"DC" <</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
>>>>>face=3DArial=20  
>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...<BR>>>>>>>>> =



>>>>>><BR>>>>>> > Ok,=20  
>>>>>>here's the short version. I've been working on this most =  
>>>>>>of<BR>>>>>>=20  
>>>>>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>>>>>this is=20  
>>>>>>very incomplete.<BR>>>>>>>> =  
>>>>>><BR>>>>>>>>=20  
>>>>>>> It is a version of Sakis' band-split technique where you use 4=20  
>>>>>>>stereo<BR>>>>>>>>> > bands and 8 channels and 8=20  
>>>>>>>compressors.<BR>>>>>>>>> =  
>>>>>><BR>>>>>>>>> >=20  
>>>>>>>I'm going to skip over a million details and just say that the=20  
>>>>>>>secret<BR>>>>>>>>>> > is bouncing each stereo freq =  
>>>>>>>band with=20  
>>>>>>>EQ only and then the next<BR>>>>>>>>>> > set etc until =  
>>>>>>>all are=20  
>>>>>>>done. Then you bring the bands back to =  
>>>>>>>the<BR>>>>>>>>>>=20  
>>>>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>>>>>settings.<BR>>>>>>>>>> > (yes you have to do 4 passes =  
>>>>>>>>to just=20  
>>>>>>>>create the files to do this!)<BR>>>>>>>>>>=20  
>>>>>>><BR>>>>>>>>>> > It is complicated, time-consuming, =  
>>>>>>>>and a=20  
>>>>>>>>general PITA.<BR>>>>>>>>>> =  
>>>>>>><BR>>>>>>>>>> >=20  
>>>>>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>>>>>are<BR>>>>>>>>>> > friggin'=20  
>>>>>>>>fabulous.<BR>>>>>>>>>> ><BR>>>>>>>>>> =  
>>>>>>>>=20  
>>>>>>>>Sweet, huge and detailed. Just amazing =  
>>>>>>>>really.<BR>>>>>>>>>>=20  
>>>>>>><BR>>>>>>>>>> > There is much more to say. =20  
>>>>>>>>Later. BTW, you must leave some<BR>>>>>>>>>> =  
>>>>>>>>=20  
>>>>>>>>headroom in your mixes to get the most out of this (but=20  
>>>>>>>>the<BR>>>>>>>>>>>> > mastering guys have been saying =  
>>>>>>>>that for=20  
>>>>>>>>years). This technique<BR>>>>>>>>>>>> > works so =  
>>>>>>>>beautifully=20  
>>>>>>>>with slamming the Paris mix buss that it =  
>>>>>>>>seems<BR>>>>>>>>>>>> >=20  
>>>>>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>>>>>grinning...<BR>>>>>>>>>>>> ><BR>>>>>>>>>>>> =  
>>>>>>>>=20  
>>>>>>>>Paris for mastering. wadda concept.<BR>>>>>>>>>>>>=20  
>>>>>>><BR>>>>>>>>>>>> > DC<BR>>>>>>>>>>>>=20  
>>>>>>><BR>>>>>>>>>>>> > DC<BR>>>>>>>>>>>>=20



>>>>=  
>>>>>  
>>>>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =  
>>>>>>face=3DArial=20  
>>>>>>size=3D2>>>>>>><BR>>>>>>><BR>>>>>=  
>>>>>>>><BR>>>>>>><BR>>>>>>><BR>>>>> =  
>>>>>>  
>>>>>><BR>>>>>><BR>>>>></FONT> </BODY></HTML>  
>>>>>>  
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>>>  
>>  
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>

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Aaron Allen](#) on Wed, 31 May 2006 22:42:16 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Linked compressors would  
> not work for this.

.... and actually.. couldn't one use 'wires' to link them?  
AA

"DC" <dc@spammersmasteringlab.biz> wrote in message news:447da8e7\$1@linux...

>  
> Kim,  
>  
> Actually, when setup right, the opposite happens. The stereo  
> image becomes much more solid and stable and quite improved.  
>  
> Remember, the left and right settings have to match exactly.  
> When you do this, it actually corrects for L-R level mismatches  
> precisely because it is not doing the same thing on both sides.  
>  
> If you add too much compression, what will happen is a tonal  
> imbalance between the bands, not a stereo imbalance.  
>  
> Try it, and you will see what I mean. The stereo image was much  
> improved and solid and stable as a rock. Linked compressors would  
> not work for this.  
>  
>  
> DC  
>

> "Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>>While I have heard a lot of people more knowledgable than myself talk up  
>>this method of mastering, one thing has always bothered me...  
>>  
>>The Paris compressors are mono. Therefore your left and right channels are  
>>being processed seperately. Surely your stereo imaging will go all over  
> the  
>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>band, and not centred, will tend to get centred, because the louder  
>>channel  
>>will cop more compression. If, in a given band, the left channel is louder  
>>than the right channel, everything in that band will get panned further  
> right,  
>>because the left channel will get compressed / reduced in level more than  
>>the right channel. What's more, some sounds will no doubt cover more than  
>>one frequency band, and as this "repanning" effect is unlikely to be  
>>identical  
>>in all frequency bands, one part of a sound may get panned further right,  
>>while another band of it stays where it is, or even moves further left  
>>depending  
>>what is in that band.  
>>  
>>I would have thought that on material with considerable stereo content,  
> things  
>>will end up all over the shop in terms of stereo imaging.  
>>  
>>On the other hand, there's a very practicle school of thought which says  
>>"If it sounds good, just do it" ...  
>>  
>>Cheers,  
>>Kim.  
>>  
>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>  
>>>  
>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>  
>>>Take your 2 track L/R master final mix file. Put the Left mix file on =  
>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>=  
>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =  
>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6  
>>=  
>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =  
>>>taste and what you're going for and program material. Use your ears, =  
>>>nobody can hand you that in text and be completely accurate. Start with

>>=  
>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi  
>>=  
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>either the Paris Compressor or with a good sounding native POST Paris =  
>>>VST EQ. The placement is absolutely critical. Tie all faders together =  
>>>using Grouping on the mixer. Do not for ANY reason split these waves =  
>>>into another editor unless you're ready to fight phase and time delay =  
>>>demons between submixes. Also, be sure you have everything selected with  
>>=  
>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>  
>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
> =  
>>>band, you can compress with different ratios, thresholds.. whatever =  
>>>suits the material, all in Paris. If you use the Paris compressor, be =  
>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>  
>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>=  
>>>compressor on the global but do NOT compress with it. Threshold all the  
>>=  
>>>way up, ratio all the way down. Instead, use the gain output to beat the  
>>=  
>>>snot out of the signal hitting the global bus, but ... and this is also  
>>=  
>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
>>>blister the ^&\*#&\$ out of the cheapo wal mart digital converters that =  
>>>your stuff will eventually have to suffer.=20  
>>>Be careful in all this, you have SO much gain shaping you can turn the  
> =  
>>>wav into a baby ruth in the repro guy's editor... and no one wants to =  
>>>find a baby ruth floating in their pool of music. Don't smash it so much  
>>=  
>>>that it only takes 5 bits to play it back faithfully. Again, use your =  
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =  
>>>ballad or classical. This is part of the 'program material dependant' =  
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
>>>tune, for example.=20  
>>>  
>>>Essentially you are creating a Waves multiband compressor, only you're  
> =  
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
> =  
>>>plan to do this a lot, do your self a huge favor and create your own =  
>>>template PPJ you can just time lock drag the 'files' to and be on your  
> =

>>>way.=20  
>>>  
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
> =  
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
> =  
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>>>Gain in it's place post eq/compression for each group of channels.  
>>>  
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>posted on his page.  
>>>Doug, you still out there man?  
>>>  
>>>AA.=20  
>>>semi kinda not really a mastering dude guy  
>>> -----=  
>>>-----  
>>>  
>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>=20  
>>>> So what's this trick mastering technique?  
>>>=20  
>>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>=  
>>>Steiny  
>>>=20  
>>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>>>Paris  
>>>=20  
>>>>channel Eq/Gain mojo.  
>>>>AA  
>>>>  
>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>> Hi Don,  
>>>>>  
>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>  
>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>  
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
>>=  
>>>months  
>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>  
>>>>> I am familiar with the "pretty colored and non-linear" comment about

>>=  
>>>this  
>>>>> plug, as I read and responded to it way back when on whatever vst =  
>>>forum  
>>>> it  
>>>>> was posted in.  
>>>>>  
>>>>>  
>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>> wondering  
>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>  
>>>>> CHuck  
>>>>>  
>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>  
>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>  
>>>>>>Sounds great though.  
>>>>>>  
>>>>>>DC  
>>>>>>  
>>>>>>  
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>Thanks, Edna  
>>>>>>>  
>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>news:447948de\$1@linux...  
>>>>>>>>  
>>>>>>>> > I'm going to skip over a million details and just say that the  
>>=  
>>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
> =  
>>>the  
>>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>settings.  
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>>this!)  
>>>>>>>>>  
>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>>Paris  
>>>> VST

>>>>>>EQ,  
>>>>>>> and in real time if you want to adjust your bands. Have you tried  
>>=  
>>>the  
>>>>>> VST  
>>>>>>> Paris EQ for this application yet?  
>>>>>>> It doth rock much.  
>>>>>>>>  
>>>>>>>> AA  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>>news:44793f10\$1@linux...  
>>>>>>>> >  
>>>>>>>> > Ok, here's the short version. I've been working on this most  
> =  
>>>of  
>>>> the  
>>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>>> >  
>>>>>>>> > It is a version of Sakis' band-split technique where you use 4  
>>=  
>>>stereo  
>>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>>> >  
>>>>>>>> > I'm going to skip over a million details and just say that the  
>>=  
>>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
> =  
>>>the  
>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>settings.  
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>>this!)  
>>>>>>>> >  
>>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>>> >  
>>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>>> > friggin' fabulous.  
>>>>>>>> >  
>>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>>> >  
>>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>>> > headroom in your mixes to get the most out of this (but the



>>>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>>>> > works so beautifully with slamming the Paris mix buss that it  
> =  
>>>seems  
>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>>> >  
>>>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>>>> >  
>>>>>>>>> > DC  
>>>>>>>>> >  
>>>>>>>>> > DC  
>>>>>>>>> >  
>>>>>>>>> >  
>>>>>>>>> >  
>>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>>>> >>>Yes DC, please do share...!!  
>>>>>>>>> >>>  
>>>>>>>>> >>>  
>>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> Hey all,  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for  
>>=  
>>>the  
>>>>>>>>> >>>> help with this.  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>>>>> >>>> material  
>>>>>>>>> >>>> that are just making me grin from ear to ear...  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> As soon as I get this live disc out the door I will post the  
>>=  
>>>  
>>>>>>>>> >>>> details.  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> Paris lives!  
>>>>>>>>> >>>>  
>>>>>>>>> >>>> DC  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> >>>>  
>>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?

```
>>>>>>> http://www.polesoft.com/refer.html
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>=20
>>>>>
>>>>>
>>>>
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>> charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY>
>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>> mastering=20
>>> technique in Paris:</EM></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>> final mix=20
>>> file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>> Put the=20
>>> Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>=
>>> VST EQ,=20
>>> split the files into different bands. 1/2 will be lo pass, 3/4 will be
> =
>>> low mid=20
>>> band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>> depending on=20
>>> taste and what you're going for and program material. Use your ears, =
>>> nobody can=20
>>> hand you that in text and be completely accurate. Start with the Sakis=20
>>> Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>> 540-6Khz Hi=20
>>> 6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>> either the=20
>>> Paris Compressor or with a good sounding native POST Paris VST EQ. The
> =
>>> placement=20
>>> is absolutely critical. Tie all faders together using Grouping on the =
>>> mixer. Do=20
>>> not for ANY reason split these waves into another editor unless you're
```

> =  
>>>ready to=20  
>>>fight phase and time delay demons between submixes. Also, be sure you =  
>>>have=20  
>>>everything selected with the time lock tool when you do this - same =  
>>>reason about=20  
>>>phase/time. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>>adjust the=20  
>>>Gain/EQ mojo separately for each band, you can compress with different  
> =  
>>>ratios,=20  
>>>thresholds.. whatever suits the material, all in Paris. If you use the  
> =  
>>>Paris=20  
>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>=  
>>>beyond the=20  
>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>compress with=20  
>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
> =  
>>>gain=20  
>>>output to beat the snot out of the signal hitting the global bus, but =  
>>>... and=20  
>>>this is also super important... keep the global fader at -0.3 or -0.5 dB  
>>=  
>>>or=20  
>>>you'll blister the ^&\*\$ out of the cheapo wal mart digital =  
>>>converters=20  
>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
>>>have SO much=20  
>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>their pool=20  
>>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>>it back=20  
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
>>>take more=20  
>>>abuse than say, a ballad or classical. This is part of the 'program =  
>>>material=20  
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like

```

> a
>>=
>>>Pantera=20
>>>tune, for example</STRONG>. </FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves =
>>>multiband=20
>>>compressor, only you're using Paris to do it and it sounds.. well, .. =
>>>better=20
>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>create your own template PPJ you can just time lock drag the =
>>>'files'=20
>>>to and be on your way. </FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =
>>>replace the Paris=20
>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
> =
>>>pass and=20
>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>trick in=20
>>>the Paris VST EQ, but you do have the option of using the actual Paris
> =
>>>EQ Gain=20
>>>in it's place post eq/compression for each group of =
>>>channels.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =
>>>suspect Doug=20
>>>Wellington has it posted on his page.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =
>>>man?</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20
>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering
>>>dude=20
>>>guy</FONT></DIV>
>>><DIV><FONT face=3DArial=20
>>>size=3D2> -----=
>>>-----</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =
>>>href=3D"mailto:no@no.com"><FONT=20
>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message </FONT><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20

```

>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>what's this=20  
>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>>>  
>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>somewhere in=20  
>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>>an=20  
>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT><A=20  
>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>>>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20  
>>>size=3D2>news:447b8639\$1@linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...<BR>>>><BR>>>> Hi=20  
>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =  
>>>paris eq=20  
>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =  
>>>try it=20  
>>>when he was unconvinced.<BR>>>><BR>>>> I know that =  
>>>everyone is=20  
>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =  
>>>ensure=20  
>>>that he could perfectly emulate the paris =  
>>>eq.<BR>>>><BR>>>> I=20  
>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>this<BR>>>> plug, as I read and responded to it way back when =  
>>>on=20  
>>>whatever vst forum<BR>> it<BR>>>> was posted=20  
>>>in.<BR>>>><BR>>>><BR>>>> I know this won't =  
>>>help=20  
>>>anyones perception, but when I hear people <BR>>>>=20  
>>>wondering<BR>>>> how to capture the paris special sauce - this =  
>>>plug is=20  
>>>it.<BR>>>><BR>>>> =  
>>>CHuck<BR>>>><BR>>>> "DC"=20  
>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>>=20  
>>>wrote:<BR>>>>><BR>>>>>As I understand it, that =  
>>>EQ was=20  
>>>pretty colored and non-linear.<BR>>>>>What I need is simple, =  
>>>clean,=20  
>>>accurate band splits. The Paris EQ<BR>>>>>does this =  
>>>nicey,=20

>>>but the whole process is tedious to say the=20  
>>>least.<BR>>>><BR>>>>>Sounds great=20  
>>>though.<BR>>>>><BR>>>>>DC<BR>>>>><BR>=  
>>>>>><BR>>>>>>"RiverLake=20  
>>>Farms" </FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>face=3DArial=20  
>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>>=20  
>>>wrote:<BR>>>>>>>Is the Paris EQ plug still=20  
>>>available?<BR>>>>>>>Thanks,=20  
>>>Edna<BR>>>>>>><BR>>>>>>>"Aaron Allen" =  
>>></FONT><A=20  
>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>>>wrote in=20  
>>>message<BR>>>>>>>news:447948de\$1@linux...<BR>>>>>>>&g=  
>>>t;>><BR>>>>>>>>=20  
>>>> I'm going to skip over a million details and just say that the=20  
>>>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>>>band with=20  
>>>EQ only and then the next<BR>>>>>>>> > set etc until =  
>>>all are=20  
>>>done. Then you bring the bands back to =  
>>>the<BR>>>>>>>>=20  
>>>> editor, shut off the EQ and start working on your comp=20  
>>>settings.<BR>>>>>>>> > (yes you have to do 4 passes =  
>>>to just=20  
>>>create the files to do=20  
>>>this!)<BR>>>>>>>><BR>>>>>>>> DC, this =  
>>>can be=20  
>>>achieved SO much faster using the Matt Craig Paris<BR>>>=20  
>>>VST<BR>>>>>>>>EQ,<BR>>>>>>>>> and in real =  
>>>timeif you=20  
>>>want to adjust your bands. Have you tried the<BR>>>>>>=20  
>>>VST<BR>>>>>>>>> Paris EQ for this application=20  
>>>yet?<BR>>>>>>>>> It doth rock=20  
>>>much.<BR>>>>>>>>><BR>>>>>>>>>=20  
>>>AA<BR>>>>>>>>><BR>>>>>>>>><BR>>>>>>>>=  
>>>;>>><BR>>>>>>>>>=20  
>>>"DC" </FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
>>>face=3DArial=20  
>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>> wrote in=20  
>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...<BR>>>>>>>>> =  
>>>><BR>>>>>>>>> > Ok,=20  
>>>here's the short version. I've been working on this most =

>>>of<BR>>>=20  
>>>the<BR>>>>>>> > day and am about to turn in, so =  
>>>this is=20  
>>>very incomplete.<BR>>>>>>> =  
>>><BR>>>>>>>=20  
>>>> It is a version of Sakis' band-split technique where you use 4=20  
>>>stereo<BR>>>>>>> > bands and 8 channels and 8=20  
>>>compressors.<BR>>>>>>> =  
>>><BR>>>>>>> >=20  
>>>I'm going to skip over a million details and just say that the=20  
>>>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>>>band with=20  
>>>EQ only and then the next<BR>>>>>>>> > set etc until =  
>>>all are=20  
>>>done. Then you bring the bands back to =  
>>>the<BR>>>>>>>>=20  
>>>> editor, shut off the EQ and start working on your comp=20  
>>>settings.<BR>>>>>>>> > (yes you have to do 4 passes =  
>>>to just=20  
>>>create the files to do this!)<BR>>>>>>>>=20  
>>><BR>>>>>>>> > It is complicated, time-consuming, =  
>>>and a=20  
>>>general PITA.<BR>>>>>>>> =  
>>><BR>>>>>>>> >=20  
>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>are<BR>>>>>>>>> > friggin'=20  
>>>fabulous.<BR>>>>>>>>> ><BR>>>>>>>>> =  
>>>>=20  
>>>Sweet, huge and detailed. Just amazing =  
>>>really.<BR>>>>>>>>>=20  
>>><BR>>>>>>>>>> > There is much more to say. =20  
>>>Later. BTW, you must leave some<BR>>>>>>>>>> =  
>>>>=20  
>>>headroom in your mixes to get the most out of this (but=20  
>>>the<BR>>>>>>>>>> > mastering guys have been saying =  
>>>that for=20  
>>>years). This technique<BR>>>>>>>>>> > works so =  
>>>beautifully=20  
>>>with slamming the Paris mix buss that it =  
>>>seems<BR>>>>>>>>>> >=20  
>>>like it was designed to do this. Somewhere SSC is=20  
>>>grinning...<BR>>>>>>>>>> ><BR>>>>>>>>>> =  
>>>>=20  
>>>Paris for mastering. wadda concept.<BR>>>>>>>>>>=20  
>>><BR>>>>>>>>>> > DC<BR>>>>>>>>>>=20  
>>><BR>>>>>>>>>> > DC<BR>>>>>>>>>>=20  
>>><BR>>>>>>>>>>>> ><BR>>>>>>>>>>>> =  
>>>>>>>>>>>>>>>>Rob=20





```
>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>face=3DArial=20
>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>>=
>>>>><BR>>>>>>><BR>>>>>>><BR>>>>>> =
>>>
>>><BR>>><BR>>><BR>>></FONT> </BODY></HTML>
>>>
>>>
>>
>
```

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Aaron Allen](#) on Wed, 31 May 2006 22:43:22 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Actually, I'm working on that and a re release of the instructional video.  
Oops, did I say that out loud ? :)  
AA

"rich" <studiodog\_99@yahoo.com> wrote in message news:447dbca3\$1@linux...

```
>
> Thank you!! Man there is a wealth of info on this board. It would be
> great
> to someone take some of the How To stuff like this and make a reference of
> some sort... I'd buy it! Thanks again for all the help along the way!!
>
> What about a weekly post on a subject to discuss some technique /
> hardware/software
> on. For instance I've been reading about the Mside st. miking but I never
> see (never say never) it used for drum overheads - why is that??
```

```
>
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
```

```
>>
>>
>>Ok, you asked for it..... PC mastering technique in Paris:
>>
>>Take your 2 track L/R master final mix file. Put the Left mix file on =
>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
> =
>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =
>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6
> =
>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =
>>taste and what you're going for and program material. Use your ears, =
>>nobody can hand you that in text and be completely accurate. Start with
```

> =  
 >>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi  
 > =  
 >>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
 >>either the Paris Compressor or with a good sounding native POST Paris =  
 >>VST EQ. The placement is absolutely critical. Tie all faders together =  
 >>using Grouping on the mixer. Do not for ANY reason split these waves =  
 >>into another editor unless you're ready to fight phase and time delay =  
 >>demons between submixes. Also, be sure you have everything selected with  
 > =  
 >>the time lock tool when you do this - same reason about phase/time.=20  
 >>  
 >>Now, the thing is, you can adjust the Gain/EQ mojo separately for each =  
 >>band, you can compress with different ratios, thresholds.. whatever =  
 >>suits the material, all in Paris. If you use the Paris compressor, be =  
 >>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
 >>7=3D8). Ditto on the eq bands, they must match, period.=20  
 >>  
 >>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
 > =  
 >>compressor on the global but do NOT compress with it. Threshold all the  
 > =  
 >>way up, ratio all the way down. Instead, use the gain output to beat the  
 > =  
 >>snot out of the signal hitting the global bus, but ... and this is also  
 > =  
 >>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
 >>blister the ^&\*&\$ out of the cheapo wal mart digital converters that =  
 >>your stuff will eventually have to suffer.=20  
 >>Be careful in all this, you have SO much gain shaping you can turn the =  
 >>wav into a baby ruth in the repro guy's editor... and no one wants to =  
 >>find a baby ruth floating in their pool of music. Don't smash it so much  
 > =  
 >>that it only takes 5 bits to play it back faithfully. Again, use your =  
 >>ears man.. pop and aggressive tunes will take more abuse than say, a =  
 >>ballad or classical. This is part of the 'program material dependant' =  
 >>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
 >>tune, for example.=20  
 >>  
 >>Essentially you are creating a Waves multiband compressor, only you're =  
 >>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you =  
 >>plan to do this a lot, do your self a huge favor and create your own =  
 >>template PPJ you can just time lock drag the 'files' to and be on your =  
 >>way.=20  
 >>  
 >>For you Mac mastering gurus, just replace the Paris VST EQ with a good =  
 >>sounding phase coherent EQ capable of lo pass, band pass and hi pass. =  
 >>Sorry, there is no equal that I'm aware of to the gain trick in the =

>>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>>Gain in it's place post eq/compression for each group of channels.  
>>  
>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>posted on his page.  
>>Doug, you still out there man?  
>>  
>>AA,=20  
>>semi kinda not really a mastering dude guy  
>> -----=  
>>-----  
>>  
>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>=20  
>>> So what's this trick mastering technique?  
>>>=20  
>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
> =  
>>Steiny  
>>>=20  
>>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>>Paris  
>>>=20  
>>>>channel Eq/Gain mojo.  
>>>>AA  
>>>>  
>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>> Hi Don,  
>>>>>  
>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>  
>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>  
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
> =  
>>months  
>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>  
>>>>> I am familiar with the "pretty colored and non-linear" comment about  
> =  
>>this  
>>>>> plug, as I read and responded to it way back when on whatever vst =  
>>forum  
>>> it  
>>>>> was posted in.  
>>>>>

>>>>  
>>>> I know this won't help anyones perception, but when I hear people=20  
>>>> wondering  
>>>> how to capture the paris special sauce - this plug is it.  
>>>>  
>>>> CHuck  
>>>>  
>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>  
>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>  
>>>>>Sounds great though.  
>>>>>  
>>>>>DC  
>>>>>  
>>>>>  
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>Is the Paris EQ plug still available?  
>>>>>>Thanks, Edna  
>>>>>>  
>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>news:447948de\$1@linux...  
>>>>>>>  
>>>>>>> > I'm going to skip over a million details and just say that the  
> =  
>>secret  
>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>next  
>>>>>>> > set etc until all are done. Then you bring the bands back to =  
>>the  
>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>settings.  
>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>this!)  
>>>>>>>  
>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>Paris  
>> VST  
>>>>>>EQ,  
>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
> =  
>>the  
>>>> VST  
>>>>>>> Paris EQ for this application yet?  
>>>>>>> It doth rock much.  
>>>>>>>

>>>>>>> AA  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>news:44793f10\$1@linux...  
>>>>>>> >  
>>>>>>> > Ok, here's the short version. I've been working on this most =  
>>of  
>>> the  
>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>> >  
>>>>>>> > It is a version of Sakis' band-split technique where you use 4  
> =  
>>stereo  
>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>> >  
>>>>>>> > I'm going to skip over a million details and just say that the  
> =  
>>secret  
>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>next  
>>>>>>> > set etc until all are done. Then you bring the bands back to =  
>>the  
>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>settings.  
>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>this!)  
>>>>>>> >  
>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>> >  
>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>> > friggin' fabulous.  
>>>>>>> >  
>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>> >  
>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>> > works so beautifully with slamming the Paris mix buss that it =  
>>seems  
>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>> >  
>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>> >  
>>>>>>> > DC  
>>>>>>> >  
>>>>>>> > DC

>>>>>>> >  
>>>>>>> >  
>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>> >>>Yes DC, please do share...!!  
>>>>>>> >>>  
>>>>>>> >>>  
>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>>> >>>>  
>>>>>>> >>>> Hey all,  
>>>>>>> >>>>  
>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for  
> =  
>>the  
>>>>>>> >>>> help with this.  
>>>>>>> >>>>  
>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20  
>>>>>>> >>>> material  
>>>>>>> >>>> that are just making me grin from ear to ear...  
>>>>>>> >>>>  
>>>>>>> >>>> As soon as I get this live disc out the door I will post the  
> =  
>>  
>>>>>>> >>>> details.  
>>>>>>> >>>>  
>>>>>>> >>>> Paris lives!  
>>>>>>> >>>>  
>>>>>>> >>>> DC  
>>>>>>> >>>>  
>>>>>>> >>>  
>>>>>>> >>>  
>>>>>>> >>  
>>>>>>> >  
>>>>>>>  
>>>>>>>  
>>>>>>> I choose Polesoft Lockspam to fight spam, and you?  
>>>>>>> <http://www.polesoft.com/refer.html>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>=20  
>>>>  
>>>>  
>>>  
>>

```

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>>charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY>
>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>mastering=20
>>technique in Paris:</EM></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>final mix=20
>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>Put the=20
>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
> =
>>VST EQ,=20
>>split the files into different bands. 1/2 will be lo pass, 3/4 will be =
>>low mid=20
>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>depending on=20
>>taste and what you're going for and program material. Use your ears, =
>>nobody can=20
>>hand you that in text and be completely accurate. Start with the Sakis=20
>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>540-6Khz Hi=20
>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>either the=20
>>Paris Compressor or with a good sounding native POST Paris VST EQ. The =
>>placement=20
>>is absolutely critical. Tie all faders together using Grouping on the =
>>mixer. Do=20
>>not for ANY reason split these waves into another editor unless you're =
>>ready to=20
>>fight phase and time delay demons between submixes. Also, be sure you =
>>have=20
>>everything selected with the time lock tool when you do this - same =
>>reason about=20
>>phase/time. </STRONG></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =
>>adjust the=20
>>Gain/EQ mojo separately for each band, you can compress with different =
>>ratios,=20
>>thresholds.. whatever suits the material, all in Paris. If you use the =
>>Paris=20

```

>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>3=3D4, 5=3D6, 7=3D8).=20  
>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
> =  
>>beyond the=20  
>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>compress with=20  
>>it. Threshold all the way up, ratio all the way down. Instead, use the =  
>>gain=20  
>>output to beat the snot out of the signal hitting the global bus, but =  
>>... and=20  
>>this is also super important... keep the global fader at -0.3 or -0.5 dB  
> =  
>>or=20  
>>you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
>>converters=20  
>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
>>have SO much=20  
>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>guy's editor... and no one wants to find a baby ruth floating in =  
>>their pool=20  
>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>it back=20  
>>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
>>take more=20  
>>abuse than say, a ballad or classical. This is part of the 'program =  
>>material=20  
>>dependant' thing I mentioned earlier. Don't treat a jazz standard like a  
> =  
>>Pantera=20  
>>tune, for example</STRONG>. </FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves =  
>>multiband=20  
>>compressor, only you're using Paris to do it and it sounds.. well, .. =  
>>better=20  
>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
>>create your own template PPJ you can just time lock drag the =  
>>'files'=20  
>>to and be on your way. </FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
>>replace the Paris=20  
>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band =  
>>pass and=20



>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>trick in=20  
>>the Paris VST EQ, but you do have the option of using the actual Paris =  
>>EQ Gain=20  
>>in it's place post eq/compression for each group of =  
>>channels.</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =  
>>suspect Doug=20  
>>Wellington has it posted on his page.</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>man?</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>guy</FONT></DIV>  
>><DIV><FONT face=3DArial=20  
>>size=3D2> -----  
>>-----</FONT></DIV>  
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>href=3D"mailto:no@no.com"><FONT=20  
>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>size=3D2>> wrote in=20  
>>message </FONT><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>what's this=20  
>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>>  
>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>somewhere in=20  
>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>an=20  
>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT><A=20  
>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20  
>>size=3D2>news:447b8639\$1@linux</FONT></A><FONT face=3DArial=20  
>>size=3D2>...<BR>>>><BR>>>> Hi=20  
>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =  
>>paris eq=20  
>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =

>>try it=20  
>>when he was unconvinced.<BR>>><BR>>>> I know that =  
>>everyone is=20  
>>dubious, but matt worked 24 hours a day for months<BR>>>> to =  
>>ensure=20  
>>that he could perfectly emulate the paris =  
>>eq.<BR>>>><BR>>>> I=20  
>>am familiar with the "pretty colored and non-linear" comment about=20  
>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>on=20  
>>whatever vst forum<BR>> it<BR>>>>> was posted=20  
>>in.<BR>>>>><BR>>>>><BR>>>>> I know this won't =  
>>help=20  
>>anyones perception, but when I hear people <BR>>>>>=20  
>>wondering<BR>>>>> how to capture the paris special sauce - this =  
>>plug is=20  
>>it.<BR>>>>><BR>>>>> =  
>>CHuck<BR>>>>><BR>>>>> "DC"=20  
>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>size=3D2>>=20  
>>wrote:<BR>>>>>><BR>>>>>>>As I understand it, that =  
>>EQ was=20  
>>pretty colored and non-linear.<BR>>>>>>>What I need is simple, =  
>>clean,=20  
>>accurate band splits. The Paris EQ<BR>>>>>>>does this =  
>>nicely,=20  
>>but the whole process is tedious to say the=20  
>>least.<BR>>>>>>><BR>>>>>>>Sounds great=20  
>>though.<BR>>>>>>><BR>>>>>>>DC<BR>>>>>>><BR>=  
>>>>>>><BR>>>>>>>"RiverLake=20  
>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>face=3DArial=20  
>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>size=3D2>>=20  
>>wrote:<BR>>>>>>>>Is the Paris EQ plug still=20  
>>available?<BR>>>>>>>>Thanks,=20  
>>Edna<BR>>>>>>>><BR>>>>>>>>"Aaron Allen" =  
>><</FONT><A=20  
>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>>wrote in=20  
>>message<BR>>>>>>>>>news:447948de\$1@linux...<BR>>>>>>>>&g=  
>>t;>><BR>>>>>>>>>=20  
>>> I'm going to skip over a million details and just say that the=20  
>>secret<BR>>>>>>>>>> > is bouncing each stereo freq =  
>>band with=20  
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>>all are=20  
>>done. Then you bring the bands back to =  
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>>> editor, shut off the EQ and start working on your comp=20  
>>settings.<BR>>>>>> > (yes you have to do 4 passes =  
>>to just=20  
>>create the files to do=20  
>>this!)<BR>>>>>><BR>>>>>>> DC, this =  
>>can be=20  
>>achieved SO much faster using the Matt Craig Paris<BR>>=20  
>>VST<BR>>>>>>EQ,<BR>>>>>>> and in real =  
>>timeif you=20  
>>want to adjust your bands. Have you tried the<BR>>>>=20  
>>VST<BR>>>>>>> Paris EQ for this application=20  
>>yet?<BR>>>>>>> It doth rock=20  
>>much.<BR>>>>>>><BR>>>>>>>=20  
>>AA<BR>>>>>>><BR>>>>>>><BR>>>>>=  
>>;>>><BR>>>>>>>=20  
>>"DC" </FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
>>face=3DArial=20  
>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>size=3D2>> wrote in=20  
>>message </FONT><A href=3D"news:44793f10\$1 @linux"><FONT face=3DArial=20  
>>size=3D2>news:44793f10\$1 @linux</FONT></A><FONT face=3DArial=20  
>>size=3D2>...<BR>>>>>>> =  
>>><BR>>>>>>>> > Ok,=20  
>>here's the short version. I've been working on this most =  
>>of<BR>>=20  
>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>this is=20  
>>very incomplete.<BR>>>>>>>> =  
>>><BR>>>>>>>>=20  
>>> It is a version of Sakis' band-split technique where you use 4=20  
>>stereo<BR>>>>>>>> > bands and 8 channels and 8=20  
>>compressors.<BR>>>>>>>> =  
>>><BR>>>>>>>> >=20  
>>I'm going to skip over a million details and just say that the=20  
>>secret<BR>>>>>>>>> > is bouncing each stereo freq =  
>>band with=20  
>>EQ only and then the next<BR>>>>>>>>> > set etc until =  
>>all are=20  
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>>to just=20  
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>>and a=20  
>>general PITA.<BR>>>>>> =  
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>>HOWEVER, if you pay attention and are patient, the results=20  
>>are<BR>>>>>> > friggin'=20  
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>>>=20  
>>Sweet, huge and detailed. Just amazing =  
>>really.<BR>>>>>>=20  
>>><BR>>>>>> > There is much more to say. =20  
>>Later. BTW, you must leave some<BR>>>>>> =  
>>>=20  
>>headroom in your mixes to get the most out of this (but=20  
>>the<BR>>>>>> > mastering guys have been saying =  
>>that for=20  
>>years). This technique<BR>>>>>> > works so =  
>>beautifully=20  
>>with slamming the Paris mix buss that it =  
>>seems<BR>>>>>> >=20  
>>like it was designed to do this. Somewhere SSC is=20  
>>grinning...<BR>>>>>> ><BR>>>>>> =  
>>>=20  
>>Paris for mastering. wadda concept.<BR>>>>>>=20  
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>>><BR>>>>>> > DC<BR>>>>>>=20  
>>><BR>>>>>> ><BR>>>>>> =  
>>>>Rob=20  
>>Arsenault" <</FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>face=3DArial=20  
>>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>wrote:<BR>>>>>> >>>Yes DC, please do=20  
>>share...!!<BR>>>>>> =  
>>>>><BR>>>>>>=20  
>>>>><BR>>>>>> >>>"DC" <</FONT><A=20  
>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
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>>multiband<BR>>>>>> >>>> split/compressor =  
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>>the<BR>>>>>> >>>> help with=20  
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>>>>><BR>>>>>=20  
>>>>> More to follow, but I am getting results, on very =  
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>>>>>> details.<BR>>>>>>>=20  
>>>>><BR>>>>>>> >>>> Paris=20  
>>lives!<BR>>>>>>> =  
>>>>><BR>>>>>>>=20  
>>>>>> DC<BR>>>>>>>=20  
>>>>><BR>>>>>>>=20  
>>>>><BR>>>>>>>=20  
>>>>><BR>>>>>>> =  
>>>><BR>>>>>>>=20  
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>>face=3DArial=20  
>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>>=  
>>>>><BR>>>>>>>><BR>>>>>>>> =  
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>><BR>>>>><BR>>>>><BR>>>>></FONT> </BODY></HTML>  
>>  
>>  
>

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Aaron Allen](#) on Wed, 31 May 2006 22:48:19 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

You could use a good native comp for this also - Post EQ of course - , and then have the stereo link actuated. Or, use a combo of the two for imaging the band splits.... say, link the top end but solidifying the bottom end by keeping it 'centered' with dual mono.... in other words, should the 20hz - 90 hz region get heavy to one side, but using dual mono compression you actually would be forcing it right back to the center.

Sahweet, huh?

AA

"DC" <dc@spammersmasteringlab.biz> wrote in message news:447da8e7\$1@linux...

>

> Kim,

>

> Actually, when setup right, the opposite happens. The stereo  
> image becomes much more solid and stable and quite improved.

>

> Remember, the left and right settings have to match exactly.  
> When you do this, it actually corrects for L-R level mismatches  
> precisely because it is not doing the same thing on both sides.

>

> If you add too much compression, what will happen is a tonal  
> imbalance between the bands, not a stereo imbalance.

>

> Try it, and you will see what I mean. The stereo image was much  
> improved and solid and stable as a rock. Linked compressors would  
> not work for this.

>

> DC

>

> "Kim" <hiddensounds@hotmail.com> wrote:

>>

>>

>>While I have heard a lot of people more knowledgable than myself talk up  
>>this method of mastering, one thing has always bothered me...

>>

>>The Paris compressors are mono. Therefore your left and right channels are  
>>being processed seperately. Surely your stereo imaging will go all over  
> the

>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>band, and not centred, will tend to get centred, because the louder  
>>channel

>>will cop more compression. If, in a given band, the left channel is louder  
>>than the right channel, everything in that band will get panned further  
> right,

>>because the left channel will get compressed / reduced in level more than  
>>the right channel. What's more, some sounds will no doubt cover more than  
>>one frequency band, and as this "repanning" effect is unlikely to be  
>>identical

>>in all frequency bands, one part of a sound may get panned further right,  
>>while another band of it stays where it is, or even moves further left  
>>depending

>>what is in that band.

>>

>>I would have thought that on material with considerable stereo content,  
> things  
>>will end up all over the shop in terms of stereo imaging.  
>>  
>>On the other hand, there's a very practical school of thought which says  
>>"If it sounds good, just do it"...

>>  
>>Cheers,  
>>Kim.

>>  
>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>  
>>>  
>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>  
>>>Take your 2 track L/R master final mix file. Put the Left mix file on =  
>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>=  
>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =  
>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6  
>>=  
>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =  
>>>taste and what you're going for and program material. Use your ears, =  
>>>nobody can hand you that in text and be completely accurate. Start with  
>>=  
>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi  
>>=  
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>>>either the Paris Compressor or with a good sounding native POST Paris =  
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>>>using Grouping on the mixer. Do not for ANY reason split these waves =  
>>>into another editor unless you're ready to fight phase and time delay =  
>>>demons between submixes. Also, be sure you have everything selected with  
>>=  
>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>  
>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
> =  
>>>band, you can compress with different ratios, thresholds.. whatever =  
>>>suits the material, all in Paris. If you use the Paris compressor, be =  
>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>  
>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>=  
>>>compressor on the global but do NOT compress with it. Threshold all the  
>>=  
>>>way up, ratio all the way down. Instead, use the gain output to beat the

>>=  
>>>shot out of the signal hitting the global bus, but ... and this is also  
>>=  
>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
>>>blister the ^&\*&\$ out of the cheapo wal mart digital converters that =  
>>>your stuff will eventually have to suffer.=20  
>>>Be careful in all this, you have SO much gain shaping you can turn the  
> =  
>>>wav into a baby ruth in the repro guy's editor... and no one wants to =  
>>>find a baby ruth floating in their pool of music. Don't smash it so much  
>>=  
>>>that it only takes 5 bits to play it back faithfully. Again, use your =  
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =  
>>>ballad or classical. This is part of the 'program material dependant' =  
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
>>>tune, for example.=20  
>>>  
>>>Essentially you are creating a Waves multiband compressor, only you're  
> =  
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
> =  
>>>plan to do this a lot, do your self a huge favor and create your own =  
>>>template PPJ you can just time lock drag the 'files' to and be on your  
> =  
>>>way.=20  
>>>  
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
> =  
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
> =  
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>>>Gain in it's place post eq/compression for each group of channels.  
>>>  
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>posted on his page.  
>>>Doug, you still out there man?  
>>>  
>>>AA,=20  
>>>semi kinda not really a mastering dude guy  
>>> -----=  
>>>-----  
>>>  
>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>=20  
>>>> So what's this trick mastering technique?  
>>>=20  
>>>> "Aaron Allen" <nospam@not\_here.dude> wrote:



>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>=  
>>>Steiny  
>>>=20  
>>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>>>Paris  
>>>=20  
>>>>channel Eq/Gain mojo.  
>>>>AA  
>>>>  
>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>> Hi Don,  
>>>>>  
>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>  
>>>>> I forced Brian T to try it when he was unconvinced.  
>>>>>  
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for  
>>=  
>>>months  
>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>  
>>>>> I am familiar with the "pretty colored and non-linear" comment about  
>>=  
>>>this  
>>>>> plug, as I read and responded to it way back when on whatever vst =  
>>>forum  
>>>> it  
>>>>> was posted in.  
>>>>>  
>>>>>  
>>>>> I know this won't help anyones perception, but when I hear people=20  
>>>>> wondering  
>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>  
>>>>> CHuck  
>>>>>  
>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>  
>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>  
>>>>>>Sounds great though.  
>>>>>>  
>>>>>>DC  
>>>>>>

>>>>>>  
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>Thanks, Edna  
>>>>>>>  
>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>news:447948de\$1@linux...  
>>>>>>>>  
>>>>>>>> > I'm going to skip over a million details and just say that the  
>>=  
>>>secret  
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =  
>>>next  
>>>>>>>> > set etc until all are done. Then you bring the bands back to  
> =  
>>>the  
>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>settings.  
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =  
>>>this!)  
>>>>>>>>>  
>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =  
>>>Paris  
>>>> VST  
>>>>>>>>EQ,  
>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>>=  
>>>the  
>>>>>>>> VST  
>>>>>>>>> Paris EQ for this application yet?  
>>>>>>>>> It doth rock much.  
>>>>>>>>>>  
>>>>>>>>>> AA  
>>>>>>>>>>>  
>>>>>>>>>>>  
>>>>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =  
>>>news:44793f10\$1@linux...  
>>>>>>>>>>>  
>>>>>>>>>>>> >  
>>>>>>>>>>>>> > Ok, here's the short version. I've been working on this most  
> =  
>>>>of  
>>>>> the  
>>>>>>>>>>>> > day and am about to turn in, so this is very incomplete.  
>>>>>>>>>>>>>>  
>>>>>>>>>>>>>> > It is a version of Sakis' band-split technique where you use 4  
>>=  
>>>>stereo

>>>>>>>> > bands and 8 channels and 8 compressors.  
>>>>>>>> >  
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>>>>>>>> >  
>>>>>>>> > It is complicated, time-consuming, and a general PITA.  
>>>>>>>> >  
>>>>>>>> > HOWEVER, if you pay attention and are patient, the results are  
>>>>>>>> > friggin' fabulous.  
>>>>>>>> >  
>>>>>>>> > Sweet, huge and detailed. Just amazing really.  
>>>>>>>> >  
>>>>>>>> > There is much more to say. Later. BTW, you must leave some  
>>>>>>>> > headroom in your mixes to get the most out of this (but the  
>>>>>>>> > mastering guys have been saying that for years). This technique  
>>>>>>>> > works so beautifully with slamming the Paris mix buss that it  
> =  
>>>seems  
>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>> >  
>>>>>>>> > Paris for mastering. wadda concept.  
>>>>>>>> >  
>>>>>>>> > DC  
>>>>>>>> >  
>>>>>>>> > DC  
>>>>>>>> >  
>>>>>>>> >  
>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>>> >>>Yes DC, please do share...!!  
>>>>>>>> >>>  
>>>>>>>> >>>  
>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>>> >>>news:4477dc50\$1@linux...  
>>>>>>>> >>>>  
>>>>>>>> >>>> Hey all,  
>>>>>>>> >>>>  
>>>>>>>> >>>> I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for



>>>final mix=20  
>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =  
>>>Put the=20  
>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris  
>>=  
>>>VST EQ,=20  
>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be  
> =  
>>>low mid=20  
>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
>>>depending on=20  
>>>taste and what you're going for and program material. Use your ears, =  
>>>nobody can=20  
>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>540-6Khz Hi=20  
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>either the=20  
>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The  
> =  
>>>placement=20  
>>>is absolutely critical. Tie all faders together using Grouping on the =  
>>>mixer. Do=20  
>>>not for ANY reason split these waves into another editor unless you're  
> =  
>>>ready to=20  
>>>fight phase and time delay demons between submixes. Also, be sure you =  
>>>have=20  
>>>everything selected with the time lock tool when you do this - same =  
>>>reason about=20  
>>>phase/time. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>>adjust the=20  
>>>Gain/EQ mojo separately for each band, you can compress with different  
> =  
>>>ratios,=20  
>>>thresholds.. whatever suits the material, all in Paris. If you use the  
> =  
>>>Paris=20  
>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>=  
>>>beyond the=20  
>>>Eq/Gain trick.. put one more compressor on the global but do NOT =

>>>compress with=20  
>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
> =  
>>>gain=20  
>>>output to beat the snot out of the signal hitting the global bus, but =  
>>>... and=20  
>>>this is also super important... keep the global fader at -0.3 or -0.5 dB  
>>=  
>>>or=20  
>>>you'll blister the ^&\*\$&\$ out of the cheapo wal mart digital =  
>>>converters=20  
>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
>>>have SO much=20  
>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>their pool=20  
>>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>>it back=20  
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
>>>take more=20  
>>>abuse than say, a ballad or classical. This is part of the 'program =  
>>>material=20  
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
> a  
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>>>multiband=20  
>>>compressor, only you're using Paris to do it and it sounds.. well, .. =  
>>>better=20  
>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
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>>>to and be on your way. </FONT></DIV>  
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>>>pass and=20  
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>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering  
>>>dude=20  
>>>guy</FONT></DIV>  
>>><DIV><FONT face=3DArial=20  
>>>size=3D2> -----=  
>>>-----</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>"John" </FONT><A =  
>>>href=3D"mailto:no@no.com"><FONT=20  
>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
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>>>wondering<BR>>>>> how to capture the paris special sauce - this =  
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>>>> editor, shut off the EQ and start working on your comp=20  
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>>>HOWEVER, if you pay attention and are patient, the results=20  
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>>>>Rob=20  
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>>>>>><BR>>>>>>=20  
>>>>>>> More to follow, but I am getting results, on very =  
>>>familiar=20

>>><BR>>>>>> >>>>=20  
>>>material<BR>>>>>> >>>> that are just =  
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>>>grin from ear to ear...<BR>>>>>>=20  
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>>>lives!<BR>>>>>> =  
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>>>>><BR>>>>>>=20  
>>>><BR>>>>>>><BR>>>>>>><BR>>>>>&=  
>>>gt;>>=20  
>>>I choose Polesoft Lockspam to fight spam, and =  
>>>you?<BR>>>>>>>=20  
>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
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>>><BR>>>><BR>>>><BR>>></FONT> </BODY></HTML>  
>>>  
>>>  
>>  
>

---

Subject: Re: Mastering in Paris  
Posted by [John \[1\]](#) on Wed, 31 May 2006 22:53:30 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

very funny. hehe

Rod Lincoln wrote:

> It Rocketh with such Rockmensity as to bring on the Arockolypse....and thus  
> the day of Rockening!

> ;-)

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

>

>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>  
>>>DC, this can be achieved SO much faster using the Matt Craig  
>>  
>>Paris VST EQ,  
>>  
>>>and in real time if you want to adjust your bands. Have you  
>>  
>>tried the VST  
>>  
>>>Paris EQ for this application yet?  
>>>It doth rock much.  
>>  
>>Yeth, it doth!  
>>  
>>:)  
>  
>

---

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Subject: Re: Multi Band Mastering in Paris  
Posted by [John \[1\]](#) on Wed, 31 May 2006 22:59:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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Rod, Which comp is Matt Craig's comp?

Rod Lincoln wrote:

> Kim, I have experimented with mastering this way a lot. And yes, sometimes  
> that does happen. What I notice is, stereo imaging will jump around. I know  
> Sakis uses this method, with success so it's probably a matter of getting  
> every set right. I'm just not that good!  
> Now here's the good news for PC guys. Using Matt Craig's comp. you check  
> the stereo box and have a stereo Paris comp...pre eq.  
> Rod  
>  
> "Kim" <hiddensounds@hotmail.com> wrote:  
>  
>>  
>>While I have heard a lot of people more knowledgable than myself talk up  
>>this method of mastering, one thing has always bothered me...  
>>  
>>The Paris compressors are mono. Therefore your left and right channels are  
>>being processed seperately. Surely your stereo imaging will go all over  
>  
> the  
>  
>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>band, and not centred, will tend to get centred, because the louder channel

>>will cop more compression. If, in a given band, the left channel is louder  
>>than the right channel, everything in that band will get panned further  
>  
> right,  
>  
>>because the left channel will get compressed / reduced in level more than  
>>the right channel. What's more, some sounds will no doubt cover more than  
>>one frequency band, and as this "repanning" effect is unlikely to be identical  
>>in all frequency bands, one part of a sound may get panned further right,  
>>while another band of it stays where it is, or even moves further left depending  
>>what is in that band.  
>>  
>>I would have thought that on material with considerable stereo content,  
>  
> things  
>  
>>will end up all over the shop in terms of stereo imaging.  
>>  
>>On the other hand, there's a very practicle school of thought which says  
>>"If it sounds good, just do it"..  
>>  
>>Cheers,  
>>Kim.  
>>  
>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>  
>>>  
>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>  
>>>Take your 2 track L/R master final mix file. Put the Left mix file on =  
>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>  
>>=  
>>  
>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =  
>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6  
>>  
>>=  
>>  
>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =  
>>>taste and what you're going for and program material. Use your ears, =  
>>>nobody can hand you that in text and be completely accurate. Start with  
>>  
>>=  
>>  
>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi  
>>  
>>=

>>  
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>either the Paris Compressor or with a good sounding native POST Paris =  
>>>VST EQ. The placement is absolutely critical. Tie all faders together =  
>>>using Grouping on the mixer. Do not for ANY reason split these waves =  
>>>into another editor unless you're ready to fight phase and time delay =  
>>>demons between submixes. Also, be sure you have everything selected with  
>>  
>>=  
>>  
>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>  
>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>  
> =  
>  
>>>band, you can compress with different ratios, thresholds.. whatever =  
>>>suits the material, all in Paris. If you use the Paris compressor, be =  
>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>  
>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>  
>>=  
>>  
>>>compressor on the global but do NOT compress with it. Threshold all the  
>>  
>>=  
>>  
>>>way up, ratio all the way down. Instead, use the gain output to beat the  
>>  
>>=  
>>  
>>>snot out of the signal hitting the global bus, but ... and this is also  
>>  
>>=  
>>  
>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =  
>>>blister the ^&\*&#&\$ out of the cheapo wal mart digital converters that =  
>>>your stuff will eventually have to suffer.=20  
>>>Be careful in all this, you have SO much gain shaping you can turn the  
>  
> =  
>  
>>>wav into a baby ruth in the repro guy's editor... and no one wants to =  
>>>find a baby ruth floating in their pool of music. Don't smash it so much  
>>  
>>=

>>  
>>>that it only takes 5 bits to play it back faithfully. Again, use your =  
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =  
>>>ballad or classical. This is part of the 'program material dependant' =  
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =  
>>>tune, for example.=20  
>>>  
>>>Essentially you are creating a Waves multiband compressor, only you're  
>  
> =  
>  
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
>  
> =  
>  
>>>plan to do this a lot, do your self a huge favor and create your own =  
>>>template PPJ you can just time lock drag the 'files' to and be on your  
>  
> =  
>  
>>>way.=20  
>>>  
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>  
> =  
>  
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>  
> =  
>  
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ =  
>>>Gain in it's place post eq/compression for each group of channels.  
>>>  
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>posted on his page.  
>>>Doug, you still out there man?  
>>>  
>>>AA,=20  
>>>semi kinda not really a mastering dude guy  
>>> -----=  
>>>-----  
>>>  
>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>  
>>>>=20  
>>>>So what's this trick mastering technique?  
>>>>=20

>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>  
>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>  
>>=  
>>  
>>>Steiny  
>>>  
>>>>=20  
>>>>  
>>>>>arsenal in regular use. Matt did an amazing job of recreating the =  
>>>  
>>>Paris  
>>>  
>>>>=20  
>>>>  
>>>>>channel Eq/Gain mojo.  
>>>>>AA  
>>>>>  
>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>  
>>>>>>Hi Don,  
>>>>>>  
>>>>>>The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>  
>>>>>>I forced Brian T to try it when he was unconvinced.  
>>>>>>  
>>>>>>I know that everyone is dubious, but matt worked 24 hours a day for  
>>  
>>=  
>>  
>>>months  
>>>  
>>>>>>to ensure that he could perfectly emulate the paris eq.  
>>>>>>  
>>>>>>I am familiar with the "pretty colored and non-linear" comment about  
>>  
>>=  
>>  
>>>this  
>>>  
>>>>>>plug, as I read and responded to it way back when on whatever vst =  
>>>  
>>>forum  
>>>  
>>>>it  
>>>>  
>>>>>>was posted in.



>>>>>  
>>>>>  
>>>>>I know this won't help anyones perception, but when I hear people=20  
>>>>>wondering  
>>>>>how to capture the paris special sauce - this plug is it.  
>>>>>  
>>>>>CHuck  
>>>>>  
>>>>>"DC" <dc@spammersinheck.com> wrote:  
>>>>>  
>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>  
>>>>>>Sounds great though.  
>>>>>>  
>>>>>>DC  
>>>>>>  
>>>>>>  
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>  
>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>Thanks, Edna  
>>>>>>>  
>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>news:447948de\$1@linux...  
>>>>>>>  
>>>>>>>>>I'm going to skip over a million details and just say that the  
>>  
>>=  
>>  
>>>secret  
>>>  
>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =  
>>>  
>>>next  
>>>  
>>>>>>>>>set etc until all are done. Then you bring the bands back to  
>  
> =  
>  
>>>the  
>>>  
>>>>>>>>>editor, shut off the EQ and start working on your comp =  
>>>  
>>>settings.  
>>>  
>>>>>>>>>(yes you have to do 4 passes to just create the files to do =

>>>  
 >>>this!)  
 >>>  
 >>>>>>>>DC, this can be achieved SO much faster using the Matt Craig =  
 >>>  
 >>>Paris  
 >>>  
 >>>>VST  
 >>>>  
 >>>>>>>EQ,  
 >>>>>>>  
 >>>>>>>>and in real timeif you want to adjust your bands. Have you tried  
 >>  
 >>=  
 >>  
 >>>the  
 >>>  
 >>>>>>>VST  
 >>>>>>>  
 >>>>>>>>Paris EQ for this application yet?  
 >>>>>>>>It doth rock much.  
 >>>>>>>>  
 >>>>>>>>AA  
 >>>>>>>>  
 >>>>>>>>  
 >>>>>>>>  
 >>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message =  
 >>>  
 >>>news:44793f10\$1@linux...  
 >>>  
 >>>>>>>>>Ok, here's the short version. I've been working on this most  
 >  
 > =  
 >  
 >>>of  
 >>>  
 >>>>the  
 >>>>  
 >>>>>>>>>>day and am about to turn in, so this is very incomplete.  
 >>>>>>>>>  
 >>>>>>>>>>It is a version of Sakis' band-split technique where you use 4  
 >>  
 >>=  
 >>  
 >>>stereo  
 >>>  
 >>>>>>>>>>>bands and 8 channels and 8 compressors.  
 >>>>>>>>>>>

>>>>>>>>>>I'm going to skip over a million details and just say that the  
>>  
>>=  
>>  
>>>secret  
>>>  
>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =  
>>>  
>>>next  
>>>  
>>>>>>>>>>set etc until all are done. Then you bring the bands back to  
>  
> =  
>  
>>>the  
>>>  
>>>>>>>>>>editor, shut off the EQ and start working on your comp =  
>>>  
>>>settings.  
>>>  
>>>>>>>>>>(yes you have to do 4 passes to just create the files to do =  
>>>  
>>>this!)  
>>>  
>>>>>>>>>>It is complicated, time-consuming, and a general PITA.  
>>>>>>>>>>  
>>>>>>>>>>HOWEVER, if you pay attention and are patient, the results are  
>>>>>>>>>>friggin' fabulous.  
>>>>>>>>>>  
>>>>>>>>>>Sweet, huge and detailed. Just amazing really.  
>>>>>>>>>>  
>>>>>>>>>>There is much more to say. Later. BTW, you must leave some  
>>>>>>>>>>headroom in your mixes to get the most out of this (but the  
>>>>>>>>>>mastering guys have been saying that for years). This technique  
>>>>>>>>>>works so beautifully with slamming the Paris mix buss that it  
>  
> =  
>  
>>>seems  
>>>  
>>>>>>>>>>like it was designed to do this. Somewhere SSC is grinning...  
>>>>>>>>>>  
>>>>>>>>>>Paris for mastering. wadda concept.  
>>>>>>>>>>  
>>>>>>>>>>DC  
>>>>>>>>>>  
>>>>>>>>>>DC  
>>>>>>>>>>

>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>>>>>>>>  
>>>>>>>>>Yes DC, please do share...!!  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message=20  
>>>>>>>>>news:4477dc50\$1 @linux...  
>>>>>>>>>  
>>>>>>>>>Hey all,  
>>>>>>>>>  
>>>>>>>>>I am discovering some \*amazing\* stuff trying a multiband  
>>>>>>>>>split/compressor in Paris. THANK YOU to Sakis and Deej for  
>>  
>>=  
>>  
>>>the  
>>>  
>>>>>>>>>help with this.  
>>>>>>>>>  
>>>>>>>>>More to follow, but I am getting results, on very familiar=20  
>>>>>>>>>material  
>>>>>>>>>that are just making me grin from ear to ear...  
>>>>>>>>>  
>>>>>>>>>As soon as I get this live disc out the door I will post the  
>>  
>>=  
>>  
>>>>>>>>>details.  
>>>>>>>>>  
>>>>>>>>>Paris lives!  
>>>>>>>>>  
>>>>>>>>>DC  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>I choose Polesoft Lockspam to fight spam, and you?  
>>>>>>>>><http://www.polesoft.com/refer.html>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>=20  
>>>>>  
>>>>>  
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

```
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html"; =
>>>charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY>
>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>>mastering=20
>>>technique in Paris:</EM></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>>final mix=20
>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>>Put the=20
>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>
>>=
>>
>>>VST EQ,=20
>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
>
> =
>
>>>low mid=20
>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>depending on=20
>>>taste and what you're going for and program material. Use your ears, =
>>>nobody can=20
>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>540-6Khz Hi=20
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>either the=20
>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
>
> =
>
>>>placement=20
>>>is absolutely critical. Tie all faders together using Grouping on the =
>>>mixer. Do=20
>>>not for ANY reason split these waves into another editor unless you're
>
> =
>
>>>ready to=20
>>>fight phase and time delay demons between submixes. Also, be sure you =
>>>have=20
```

>>>everything selected with the time lock tool when you do this - same =  
>>>reason about=20  
>>>phase/time. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>>adjust the=20  
>>>Gain/EQ mojo separately for each band, you can compress with different  
>  
> =  
>  
>>>ratios,=20  
>>>thresholds.. whatever suits the material, all in Paris. If you use the  
>  
> =  
>  
>>>Paris=20  
>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>  
>>=  
>>  
>>>beyond the=20  
>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>compress with=20  
>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
>  
> =  
>  
>>>gain=20  
>>>output to beat the snot out of the signal hitting the global bus, but =  
>>>... and=20  
>>>this is also super important... keep the global fader at -0.3 or -0.5 dB  
>>  
>>=  
>>  
>>>or=20  
>>>you'll blister the ^&\*#&\$ out of the cheapo wal mart digital =  
>>>converters=20  
>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you =  
>>>have SO much=20  
>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>their pool=20  
>>>of music. Don't smash it so much that it only takes 5 bits to play =

>>>it back=20  
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =  
>>>take more=20  
>>>abuse than say, a ballad or classical. This is part of the 'program =  
>>>material=20  
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
>  
> a  
>  
>>=  
>>  
>>>Pantera=20  
>>>tune, for example</STRONG>. </FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves =  
>>>multiband=20  
>>>compressor, only you're using Paris to do it and it sounds.. well, .. =  
>>>better=20  
>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
>>>create your own template PPJ you can just time lock drag the =  
>>>'files'=20  
>>>to and be on your way. </FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
>>>replace the Paris=20  
>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band  
>  
> =  
>  
>>>pass and=20  
>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>>trick in=20  
>>>the Paris VST EQ, but you do have the option of using the actual Paris  
>  
> =  
>  
>>>EQ Gain=20  
>>>in it's place post eq/compression for each group of =  
>>>channels.</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I =  
>>>suspect Doug=20  
>>>Wellington has it posted on his page.</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>>man?</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>

>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>>guy</FONT></DIV>  
>>><DIV><FONT face=3DArial=20  
>>>size=3D2> -----=  
>>>-----</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>"John" </FONT><A =  
>>>href=3D"mailto:no@no.com"><FONT=20  
>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>> wrote in=20  
>>>message </FONT><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>>>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>what's this=20  
>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" </FONT><A=20  
>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>>>  
>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>somewhere in=20  
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>>>an=20  
>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" </FONT><A=20  
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>>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
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>>>size=3D2>news:447b8639\$1@linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...<BR>>>><BR>>>> Hi=20  
>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =  
>>>paris eq=20  
>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =  
>>>try it=20  
>>>when he was unconvinced.<BR>>>><BR>>>> I know that =  
>>>everyone is=20  
>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =  
>>>ensure=20  
>>>that he could perfectly emulate the paris =  
>>>eq.<BR>>>><BR>>>> I=20  
>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>this<BR>>>> plug, as I read and responded to it way back when =  
>>>on=20  
>>>whatever vst forum<BR>> it<BR>>>> was posted=20  
>>>in.<BR>>>><BR>>>><BR>>>> I know this won't =  
>>>help=20  
>>>anyones perception, but when I hear people <BR>>>>=20  
>>>wondering<BR>>>> how to capture the paris special sauce - this =



>>>plug is=20  
>>>it.<BR>>>><BR>>>> =  
>>>CHuck<BR>>>><BR>>>> "DC"=20  
>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>>=20  
>>>wrote:<BR>>>>><BR>>>>>As I understand it, that =  
>>>EQ was=20  
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>>>clean,=20  
>>>accurate band splits. The Paris EQ<BR>>>>>does this =  
>>>nicey,=20  
>>>but the whole process is tedious to say the=20  
>>>least.<BR>>>>><BR>>>>>Sounds great=20  
>>>though.<BR>>>>><BR>>>>>DC<BR>>>>>><BR>=  
>>>  
>>>>>><BR>>>>>>"RiverLake=20  
>>>  
>>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>face=3DArial=20  
>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>>=20  
>>>wrote:<BR>>>>>>Is the Paris EQ plug still=20  
>>>available?<BR>>>>>>Thanks,=20  
>>>Edna<BR>>>>>><BR>>>>>>"Aaron Allen" =  
>>><</FONT><A=20  
>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
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>>>t;>><BR>>>>>>>=20  
>>>  
>>>>I'm going to skip over a million details and just say that the=20  
>>>  
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>>>done. Then you bring the bands back to =  
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>>>  
>>>>editor, shut off the EQ and start working on your comp=20  
>>>  
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>>>to just=20  
>>>create the files to do=20  
>>>this!)<BR>>>>>>>><BR>>>>>>>> DC, this =  
>>>can be=20

>>>achieved SO much faster using the Matt Craig Paris<BR>>=20  
>>>VST<BR>>>>>EQ,<BR>>>>>>> and in real =  
>>>timeif you=20  
>>>want to adjust your bands. Have you tried the<BR>>>>=20  
>>>VST<BR>>>>>>> Paris EQ for this application=20  
>>>yet?<BR>>>>>>> It doth rock=20  
>>>much.<BR>>>>>>><BR>>>>>>>=20  
>>>AA<BR>>>>>>><BR>>>>>>><BR>>>>>=  
>>>;>>><BR>>>>>>>=20  
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>>>face=3DArial=20  
>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>> wrote in=20  
>>>message </FONT><A href=3D"news:44793f10\$1 @linux"><FONT face=3DArial=20  
>>>size=3D2>news:44793f10\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>size=3D2>...<BR>>>>>>> =  
>>>  
>>>><BR>>>>>>> > Ok,=20  
>>>  
>>>here's the short version. I've been working on this most =  
>>>of<BR>>=20  
>>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>>this is=20  
>>>very incomplete.<BR>>>>>>>> =  
>>>  
>>>><BR>>>>>>>>=20  
>>>>It is a version of Sakis' band-split technique where you use 4=20  
>>>  
>>>stereo<BR>>>>>>>> > bands and 8 channels and 8=20  
>>>compressors.<BR>>>>>>>> =  
>>>  
>>>><BR>>>>>>>> >=20  
>>>  
>>>>I'm going to skip over a million details and just say that the=20  
>>>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>>>band with=20  
>>>EQ only and then the next<BR>>>>>>>> > set etc until =  
>>>all are=20  
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>>>to just=20  
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>>>  
>>>><BR>>>>>>>> > It is complicated, time-consuming, =

>>>  
>>>and a=20  
>>>general PITA.<BR>>>>>> =  
>>>  
>>>><BR>>>>>> >=20  
>>>  
>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>are<BR>>>>>> > friggin'=20  
>>>fabulous.<BR>>>>>> ><BR>>>>>> =  
>>>  
>>>>=20  
>>>  
>>>Sweet, huge and detailed. Just amazing =  
>>>really.<BR>>>>>>>=20  
>>>  
>>>><BR>>>>>>> > There is much more to say. =20  
>>>  
>>>Later. BTW, you must leave some<BR>>>>>>> =  
>>>  
>>>>=20  
>>>  
>>>headroom in your mixes to get the most out of this (but=20  
>>>the<BR>>>>>>>> > mastering guys have been saying =  
>>>that for=20  
>>>years). This technique<BR>>>>>>>> > works so =  
>>>beautifully=20  
>>>with slamming the Paris mix buss that it =  
>>>seems<BR>>>>>>>> >=20  
>>>like it was designed to do this. Somewhere SSC is=20  
>>>grinning...<BR>>>>>>>> ><BR>>>>>>>> =  
>>>  
>>>>=20  
>>>  
>>>Paris for mastering. wadda concept.<BR>>>>>>>>=20  
>>>  
>>>><BR>>>>>>>>> > DC<BR>>>>>>>>>=20  
>>>><BR>>>>>>>>> > DC<BR>>>>>>>>>=20  
>>>><BR>>>>>>>>> ><BR>>>>>>>>> =  
>>>>>  
>>>>>>Rob=20  
>>>  
>>>Arsenault" </FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>>face=3DArial=20  
>>>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>>wrote:<BR>>>>>>>>> >>>Yes DC, please do=20  
>>>share...!!<BR>>>>>>>>> =  
>>>  
>>>>>>><BR>>>>>>>>>=20

>>>>><BR>>>>>> >>>"DC" </FONT><A=20  
>>>  
>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>size=3D2>> wrote in=20  
>>>message <BR>>>>>>>=20  
>>>  
>>>>>news:4477dc50\$1@linux...<BR>>>>>>>=20  
>>>>>>  
>>>>>><BR>>>>>>> >>>> Hey=20  
>>>>  
>>>>all,<BR>>>>>>> =  
>>>>  
>>>>>><BR>>>>>>>=20  
>>>>>>>I am discovering some \*amazing\* stuff trying a=20  
>>>>  
>>>>multiband<BR>>>>>>> >>>> split/compressor =  
>>>>in=20  
>>>>Paris. THANK YOU to Sakis and DeeJ for=20  
>>>>the<BR>>>>>>>> >>>> help with=20  
>>>>this.<BR>>>>>>>> =  
>>>>  
>>>>>><BR>>>>>>>=20  
>>>>>>>More to follow, but I am getting results, on very =  
>>>>  
>>>>familiar=20  
>>>><BR>>>>>>>> >>>>=20  
>>>>material<BR>>>>>>>> >>>> that are just =  
>>>>making me=20  
>>>>grin from ear to ear...<BR>>>>>>>>=20  
>>>>  
>>>>>><BR>>>>>>>> >>>> As soon as =  
>>>>  
>>>>I get=20  
>>>>this live disc out the door I will post the <BR>>>>>>>> =  
>>>>  
>>>>  
>>>>>>>details.<BR>>>>>>>>=20  
>>>>>><BR>>>>>>>> >>>> Paris=20  
>>>>  
>>>>lives!<BR>>>>>>>> =  
>>>>  
>>>>>><BR>>>>>>>>=20  
>>>>>>>DC<BR>>>>>>>>=20  
>>>>>><BR>>>>>>>>=20  
>>>>>>  
>>>>>><BR>>>>>>>>=20  
>>>>>><BR>>>>>>>> =

```
>>>>
>>>><BR>>>>>=20
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>>>><BR>>>>>><BR>>>>>><BR>>>>>&=
>>>
>>>gt;>>=20
>>>I choose Polesoft Lockspam to fight spam, and =
>>>you?<BR>>>>>>>=20
>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
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>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>face=3DArial=20
>>>size=3D2>>>>>>><BR>>>>>>><BR>>>>=
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>>>>>><BR>>>>>>><BR>>>>>>><BR>>>>> =
>>>
>>><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>
>>>
>>>
>
```

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [John \[1\]](#) on Wed, 31 May 2006 23:01:16 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

hehe, late night? haha

Rod Lincoln wrote:

> Yeah, as you probably know, I was having a Mad Cow moment, there is obviously  
> no Matt Craig Paris comp. I meant to say that you could check the stereo  
> box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But that  
> doesn't really matter now does it? DOH!!

> Rod

> "Kim" <[hidensounds@hotmail.com](mailto:hidensounds@hotmail.com)> wrote:

>

>>

>>Exactly! I never new Matt Craig had a compressor released?!?

>>

>>Gimme gimme! ;o)

>>

>>Cheers,

>>Kim.

>>

>>"James McCloskey" <[excelsm@hotmail.com](mailto:excelsm@hotmail.com)> wrote:

>>

>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.  
>  
> Can  
>  
>>>somebody email me Matt Craig's comp?  
>>>  
>>>Thanks  
>>>James  
>>>  
>>>excelsm@hotmail.com  
>>>  
>>>  
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>>>  
>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes  
>>>>that does happen. What I notice is, stereo imaging will jump around. I  
>>  
>>know  
>>  
>>>>Sakis uses this method, with success so it's probably a matter of getting  
>>>>every set right. I'm just not that good!  
>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>>>>the stereo box and have a stereo Paris comp...pre eq.  
>>>>Rod  
>>>>  
>>>>"Kim" <hiddensounds@hotmail.com> wrote:  
>>>>  
>>>>>  
>>>>>While I have heard a lot of people more knowledgable than myself talk  
>>  
>>up  
>>  
>>>>>this method of mastering, one thing has always bothered me...  
>>>>>  
>>>>>The Paris compressors are mono. Therefore your left and right channels  
>>>  
>>>are  
>>>  
>>>>>being processed seperately. Surely your stereo imaging will go all over  
>>>>  
>>>>the  
>>>>  
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>>>>band, and not centred, will tend to get centred, because the louder channel  
>>>>>will cop more compression. If, in a given band, the left channel is louder  
>>>>>than the right channel, everything in that band will get panned further  
>>>>  
>>>>right,

>>>>  
>>>>>because the left channel will get compressed / reduced in level more  
>  
> than  
>  
>>>>>the right channel. What's more, some sounds will no doubt cover more  
>  
> than  
>  
>>>>>one frequency band, and as this "repanning" effect is unlikely to be  
>  
> identical  
>  
>>>>>in all frequency bands, one part of a sound may get panned further right,  
>>>>>while another band of it stays where it is, or even moves further left  
>>>  
>>>>depending  
>>>  
>>>>>what is in that band.  
>>>>>  
>>>>>I would have thought that on material with considerable stereo content,  
>>>>  
>>>>>things  
>>>>  
>>>>>will end up all over the shop in terms of stereo imaging.  
>>>>>  
>>>>>On the other hand, there's a very practical school of thought which says  
>>>>>"If it sounds good, just do it"...

>>>>>  
>>>>>Cheers,  
>>>>>Kim.

>>>>>  
>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>  
>>>>>>  
>>>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>>>  
>>>>>>Take your 2 track L/R master final mix file. Put the Left mix file on  
>>>  
>>>=  
>>>  
>>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
>>  
>>=

>>  
>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
>>  
>>5/6  
>>  
>>>>=  
>>>>  
>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on  
>>>  
>>>=  
>>>  
>>>>>taste and what you're going for and program material. Use your ears,  
>>  
>>=  
>>  
>>>>>nobody can hand you that in text and be completely accurate. Start with  
>>>>>  
>>>>>=  
>>>>>  
>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
>>  
>>>Hi  
>>>  
>>>>>=  
>>>>>  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>>>either the Paris Compressor or with a good sounding native POST Paris  
>>>  
>>>=  
>>>  
>>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
>>>  
>>>=  
>>>  
>>>>>using Grouping on the mixer. Do not for ANY reason split these waves  
>>  
>>=  
>>  
>>>>>into another editor unless you're ready to fight phase and time delay  
>>>  
>>>=  
>>>  
>>>>>demons between submixes. Also, be sure you have everything selected  
>  
> with  
>  
>>>>>=  
>>>>>



>>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>>  
>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>>>  
>>>>=  
>>>>  
>>>>>band, you can compress with different ratios, thresholds.. whatever  
>  
> =  
>  
>>>>>suits the material, all in Paris. If you use the Paris compressor, be  
>>>  
>>>=  
>>>  
>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>>  
>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>>>>  
>>>>>=  
>>>>>  
>>>>>compressor on the global but do NOT compress with it. Threshold all  
>  
> the  
>  
>>>>>=  
>>>>>  
>>>>>way up, ratio all the way down. Instead, use the gain output to beat  
>>  
>>the  
>>  
>>>>>=  
>>>>>  
>>>>>snot out of the signal hitting the global bus, but ... and this is also  
>>>>>  
>>>>>=  
>>>>>  
>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
>>>  
>>>=  
>>>  
>>>>>blister the ^&\*#&\$ out of the cheapo wal mart digital converters that  
>>>  
>>>=  
>>>  
>>>>>your stuff will eventually have to suffer.=20  
>>>>>Be careful in all this, you have SO much gain shaping you can turn the  
>>>>

>>>>=  
>>>>  
>>>>>>wav into a baby ruth in the repro guy's editor... and no one wants to  
>>>  
>>>=  
>>>  
>>>>>>find a baby ruth floating in their pool of music. Don't smash it so  
>  
> much  
>  
>>>>>=  
>>>>>  
>>>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
>>>  
>>>=  
>>>  
>>>>>>ears man.. pop and aggressive tunes will take more abuse than say, a  
>>  
>>=  
>>  
>>>>>>ballad or classical. This is part of the 'program material dependant'  
>>>  
>>>=  
>>>  
>>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
>>>  
>>>=  
>>>  
>>>>>>tune, for example.=20  
>>>>>>  
>>>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>>>  
>>>>=  
>>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
>>>>  
>>>>=  
>>>>  
>>>>>>plan to do this a lot, do your self a huge favor and create your own  
>>  
>>=  
>>  
>>>>>>template PPJ you can just time lock drag the 'files' to and be on your  
>>>>  
>>>>=  
>>>>  
>>>>>>way.=20  
>>>>>>

>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>>>>  
>>>>=  
>>>>  
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>>>  
>>>>=  
>>>>  
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the  
>  
> =  
>  
>>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ  
>>>  
>>>=  
>>>  
>>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>>  
>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>>>posted on his page.  
>>>>>Doug, you still out there man?  
>>>>>  
>>>>>AA,=20  
>>>>>semi kinda not really a mastering dude guy  
>>>>> -----=  
>>>>>-----  
>>>>>  
>>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>>>  
>>>>>=20  
>>>>>>So what's this trick mastering technique?  
>>>>>=20  
>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>>  
>>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>>>>>  
>>>>>=  
>>>>>  
>>>>>>Steiny  
>>>>>>  
>>>>>>=20  
>>>>>>>  
>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the  
>>  
>>=  
>>  
>>>>>>Paris  
>>>>>>

>>>>>>=20  
>>>>>>  
>>>>>>>channel Eq/Gain mojo.  
>>>>>>>AA  
>>>>>>>  
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>>>  
>>>>>>>>Hi Don,  
>>>>>>>>  
>>>>>>>>The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>>  
>>>>>>>>I forced Brian T to try it when he was unconvinced.  
>>>>>>>>  
>>>>>>>>I know that everyone is dubious, but matt worked 24 hours a day  
>  
> for  
>  
>>>>>=  
>>>>>  
>>>>>>months  
>>>>>>  
>>>>>>>>to ensure that he could perfectly emulate the paris eq.  
>>>>>>>>  
>>>>>>>>I am familiar with the "pretty colored and non-linear" comment about  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>this  
>>>>>>  
>>>>>>>>plug, as I read and responded to it way back when on whatever vst  
>>>  
>>>=  
>>>  
>>>>>>forum  
>>>>>>  
>>>>>>>>it  
>>>>>>>>  
>>>>>>>>was posted in.  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>I know this won't help anyones perception, but when I hear people=20  
>>>>>>>>wondering  
>>>>>>>>how to capture the paris special sauce - this plug is it.  
>>>>>>>>  
>>>>>>>>CHuck  
>>>>>>>>  
>>>>>>>>"DC" <dc@spammersinheck.com> wrote:  
>>>>>>>>

>>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>>>>  
>>>>>>>>>Sounds great though.  
>>>>>>>>>  
>>>>>>>>>DC  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>>>  
>>>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>>>Thanks, Edna  
>>>>>>>>>  
>>>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>>>news:447948de\$1@linux...  
>>>>>>>>>  
>>>>>>>>>>>>>I'm going to skip over a million details and just say that  
>  
> the  
>  
>>>>>=  
>>>>>  
>>>>>secret  
>>>>>  
>>>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the  
>>  
>>=  
>>  
>>>>>next  
>>>>>  
>>>>>>>>>>>>>set etc until all are done. Then you bring the bands back  
>  
> to  
>  
>>>>>=  
>>>>>  
>>>>>the  
>>>>>  
>>>>>>>>>>>>>editor, shut off the EQ and start working on your comp =  
>>>>>  
>>>>>settings.  
>>>>>  
>>>>>>>>>>>>>(yes you have to do 4 passes to just create the files to do  
>>  
>>=  
>>  
>>>>>this!)

>>>>>  
>>>>>>>>>>>>>DC, this can be achieved SO much faster using the Matt Craig  
>  
> =  
>  
>>>>>>Paris  
>>>>>>  
>>>>>>>VST  
>>>>>>>  
>>>>>>>>>EQ,  
>>>>>>>>>  
>>>>>>>>>>>>>and in real timeif you want to adjust your bands. Have you tried  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>the  
>>>>>>  
>>>>>>>>>VST  
>>>>>>>>>  
>>>>>>>>>>>>>Paris EQ for this application yet?  
>>>>>>>>>>>>>It doth rock much.  
>>>>>>>>>>>>>  
>>>>>>>>>>>>>AA  
>>>>>>>>>>>>>  
>>>>>>>>>>>>>  
>>>>>>>>>>>>>  
>>>>>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message =  
>>>>>>>  
>>>>>>>news:44793f10\$1@linux...  
>>>>>>>  
>>>>>>>>>>>>>>>>>Ok, here's the short version. I've been working on this most  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>>of  
>>>>>>>  
>>>>>>>>>the  
>>>>>>>>>  
>>>>>>>>>>>>>>>>>>>day and am about to turn in, so this is very incomplete.  
>>>>>>>>>>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>>>>>>>>>>It is a version of Sakis' band-split technique where you use  
>>>>>  
>>>>4  
>>>>  
>>>>>=  
>>>>>  
>>>>>>>stereo  
>>>>>>>

>>>>>>>>>>bands and 8 channels and 8 compressors.  
>>>>>>>>>>  
>>>>>>>>>>>'m going to skip over a million details and just say that  
>  
> the  
>  
>>>>=  
>>>>  
>>>>>secret  
>>>>>  
>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the  
>>  
>>=  
>>  
>>>>>next  
>>>>>  
>>>>>>>>>>>set etc until all are done. Then you bring the bands back  
>  
> to  
>  
>>>>=  
>>>>  
>>>>>the  
>>>>>  
>>>>>>>>>>>editor, shut off the EQ and start working on your comp =  
>>>>>  
>>>>>>settings.  
>>>>>  
>>>>>>>>>>>>(yes you have to do 4 passes to just create the files to do  
>>  
>>=  
>>  
>>>>>>this!)  
>>>>>  
>>>>>>>>>>>>It is complicated, time-consuming, and a general PITA.  
>>>>>>>>>>>>  
>>>>>>>>>>>>>HOWEVER, if you pay attention and are patient, the results  
>  
> are  
>  
>>>>>>>>>>>>>>friggin' fabulous.  
>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>>Sweet, huge and detailed. Just amazing really.  
>>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>>>There is much more to say. Later. BTW, you must leave some  
>>>>>>>>>>>>>>>>headroom in your mixes to get the most out of this (but the  
>>>>>>>>>>>>>>>>mastering guys have been saying that for years). This technique  
>>>>>>>>>>>>>>>>works so beautifully with slamming the Paris mix buss that







>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will  
>  
> be  
>  
>>>>=  
>>>>  
>>>>>low mid=20  
>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =  
>>>>>depending on=20  
>>>>>taste and what you're going for and program material. Use your ears,  
>>  
>>=  
>>  
>>>>>nobody can=20  
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>>>540-6Khz Hi=20  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>>>either the=20  
>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The  
>>>>  
>>>>=  
>>>>  
>>>>>placement=20  
>>>>>is absolutely critical. Tie all faders together using Grouping on the  
>>>  
>>>=  
>>>  
>>>>>mixer. Do=20  
>>>>>not for ANY reason split these waves into another editor unless you're  
>>>>  
>>>>=  
>>>>  
>>>>>ready to=20  
>>>>>fight phase and time delay demons between submixes. Also, be sure you  
>>>  
>>>=  
>>>  
>>>>>have=20  
>>>>>everything selected with the time lock tool when you do this - same  
>  
> =  
>  
>>>>>reason about=20  
>>>>>phase/time. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can  
>

> =  
>  
>>>>>adjust the=20  
>>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>>>  
>>>>=  
>>>>  
>>>>>ratios,=20  
>>>>>thresholds.. whatever suits the material, all in Paris. If you use the  
>>>>  
>>>>=  
>>>>  
>>>>>Paris=20  
>>>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>>>>  
>>>>>=  
>>>>>  
>>>>>beyond the=20  
>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>>compress with=20  
>>>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
>>>>  
>>>>=  
>>>>  
>>>>>gain=20  
>>>>>output to beat the snot out of the signal hitting the global bus, but  
>>>  
>>>=  
>>>  
>>>>>... and=20  
>>>>>this is also super important... keep the global fader at -0.3 or -0.5  
>>>  
>>>dB  
>>>  
>>>>>=  
>>>>>  
>>>>>or=20  
>>>>>you'll blister the ^&\*&#\$ out of the cheapo wal mart digital =  
>>>>>converters=20  
>>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
>>>  
>>=  
>>

>>>>>have SO much=20  
>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>>their pool=20  
>>>>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>>>>it back=20  
>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will  
>>  
>>=  
>>  
>>>>>take more=20  
>>>>>abuse than say, a ballad or classical. This is part of the 'program  
>  
> =  
>  
>>>>>material=20  
>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
>>>>  
>>>>a  
>>>>  
>>>>=  
>>>>>  
>>>>>Pantera=20  
>>>>>tune, for example</STRONG>. </FONT></DIV>  
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>>>  
>>>=  
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>>>  
>>>=  
>>>  
>>>>>better=20  
>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
>>>>>create your own template PPJ you can just time lock drag the =  
>>>>>'files'=20  
>>>>>to and be on your way. </FONT></DIV>  
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>>>>  
>>>>=  
>>>>  
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>>>>>the Paris VST EQ, but you do have the option of using the actual Paris  
>>>>  
>>>>=  
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>>  
>>=  
>>  
>>>>>suspect Doug=20  
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>>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
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>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>>>>guy</FONT></DIV>  
>>>>><DIV><FONT face=3DArial=20  
>>>>>size=3D2> -----  
>>>>>-----</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>>>>href=3D"mailto:no@no.com"><FONT=20  
>>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message </FONT><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>>>what's this=20  
>>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>  
>>>=  
>>>  
>>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>>>somewhere in=20  
>>>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>>>>an=20  
>>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT><A=20  
>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20



>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>  
>>>=  
>>>  
>>>>>wrote in=20  
>>>>>message<BR>>>>>news:447948de\$1@linux...<BR>>>>>&g=  
>>>>>t;>><BR>>>>>>=20  
>>>>>  
>>>>>>I'm going to skip over a million details and just say that the=20  
>>>>>>  
>>>>>>secret<BR>>>>>>> > is bouncing each stereo freq =  
>>>>>>band with=20  
>>>>>>EQ only and then the next<BR>>>>>>> > set etc until =  
>>>>>>all are=20  
>>>>>>done. Then you bring the bands back to =  
>>>>>>the<BR>>>>>>>=20  
>>>>>>  
>>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>>>  
>>>>>>settings.<BR>>>>>>> > (yes you have to do 4 passes =  
>>>>>>to just=20  
>>>>>>create the files to do=20  
>>>>>>this!)<BR>>>>>>>><BR>>>>>>>> DC, this =  
>>>>>>can be=20  
>>>>>>achieved SO much faster using the Matt Craig Paris<BR>>>=20  
>>>>>>VST<BR>>>>>>>EQ,<BR>>>>>>>> and in real =  
>>>>>>timeif you=20  
>>>>>>want to adjust your bands. Have you tried the<BR>>>>>=20  
>>>>>>VST<BR>>>>>>>> Paris EQ for this application=20  
>>>>>>yet?<BR>>>>>>>> It doth rock=20  
>>>>>>much.<BR>>>>>>>><BR>>>>>>>>=20  
>>>>>>AA<BR>>>>>>>><BR>>>>>>>><BR>>>>>>=  
>>>>>>;>>><BR>>>>>>>>=20  
>>>>>>"DC" <</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
>>>>>>face=3DArial=20  
>>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>>size=3D2>> wrote in=20  
>>>>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>>>size=3D2>...<BR>>>>>>>> =  
>>>>>>  
>>>>>>><BR>>>>>>>> > Ok,=20  
>>>>>>>  
>>>>>>>here's the short version. I've been working on this most =  
>>>>>>>of<BR>>>=20  
>>>>>>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>>>>>>this is=20

>>>>>very incomplete.<BR>>>>>> =  
>>>>>  
>>>>><BR>>>>>>=20  
>>>>>>It is a version of Sakis' band-split technique where you use 4=20  
>>>>>  
>>>>>stereo<BR>>>>>> > bands and 8 channels and 8=20  
>>>>>compressors.<BR>>>>>> =  
>>>>>  
>>>>><BR>>>>>> >=20  
>>>>>  
>>>>>>I'm going to skip over a million details and just say that the=20  
>>>>>>secret<BR>>>>>>> > is bouncing each stereo freq =  
>>>>>>band with=20  
>>>>>>EQ only and then the next<BR>>>>>>> > set etc until =  
>>>>>>all are=20  
>>>>>>done. Then you bring the bands back to =  
>>>>>>the<BR>>>>>>>=20  
>>>>>  
>>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>>  
>>>>>>settings.<BR>>>>>>> > (yes you have to do 4 passes =  
>>>>>>to just=20  
>>>>>>create the files to do this!)<BR>>>>>>>=20  
>>>>>  
>>>>>><BR>>>>>>> > It is complicated, time-consuming, =  
>>>>>  
>>>>>>and a=20  
>>>>>>general PITA.<BR>>>>>>> =  
>>>>>  
>>>>>><BR>>>>>>> >=20  
>>>>>  
>>>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>>>are<BR>>>>>>>> > friggin'=20  
>>>>>>fabulous.<BR>>>>>>>> ><BR>>>>>>>> =  
>>>>>  
>>>>>>=20  
>>>>>  
>>>>>>Sweet, huge and detailed. Just amazing =  
>>>>>>really.<BR>>>>>>>>=20  
>>>>>  
>>>>>><BR>>>>>>>> > There is much more to say. =20  
>>>>>  
>>>>>>Later. BTW, you must leave some<BR>>>>>>>> =  
>>>>>  
>>>>>>=20  
>>>>>  
>>>>>>headroom in your mixes to get the most out of this (but=20  
>>>>>>the<BR>>>>>>>> > mastering guys have been saying =



>>>>>that for=20  
>>>>>years). This technique<BR>>>>>> > works so =  
>>>>>beautifully=20  
>>>>>with slamming the Paris mix buss that it =  
>>>>>seems<BR>>>>>> >=20  
>>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>>grinning...<BR>>>>>> ><BR>>>>>> =  
>>>>>  
>>>>>=20  
>>>>>  
>>>>>Paris for mastering. wadda concept.<BR>>>>>>=20  
>>>>>  
>>>>>><BR>>>>>>> > DC<BR>>>>>>>=20  
>>>>>><BR>>>>>>> > DC<BR>>>>>>>=20  
>>>>>><BR>>>>>>> ><BR>>>>>>> =  
>>>>>>  
>>>>>>>Rob=20  
>>>>>>  
>>>>>>Arsenault" <</FONT><A href=3D"mailto:mani2@nbnnet.nb.ca"><FONT =  
>>>>>>face=3DArial=20  
>>>>>>size=3D2>mani2@nbnnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>>>>>wrote:<BR>>>>>>> >>>Yes DC, please do=20  
>>>>>>share...!!<BR>>>>>>> =  
>>>>>>  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> >>>"DC" <</FONT><A=20  
>>>>>>  
>>>>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
>>>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>>>size=3D2>> wrote in=20  
>>>>>>>message <BR>>>>>>>>=20  
>>>>>>>  
>>>>>>>>>news:4477dc50\$1@linux...<BR>>>>>>>>>=20  
>>>>>>>>>  
>>>>>>>>>><BR>>>>>>>>>> >>>> Hey=20  
>>>>>>>>>>  
>>>>>>>>>>>all,<BR>>>>>>>>>> =  
>>>>>>>>>>>  
>>>>>>>>>>>><BR>>>>>>>>>>>>=20  
>>>>>>>>>>>>>>>I am discovering some \*amazing\* stuff trying a=20  
>>>>>>>>>>>>  
>>>>>>>>>>>>>>>multiband<BR>>>>>>>>>>>>>>> >>>> split/compressor =  
>>>>>>>>>>>>>>>in=20  
>>>>>>>>>>>>>>>Paris. THANK YOU to Sakis and DeeJ for=20  
>>>>>>>>>>>>>>>the<BR>>>>>>>>>>>>>>> >>>> help with=20  
>>>>>>>>>>>>>>>this.<BR>>>>>>>>>>>>>>> =  
>>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>>><BR>>>>>>>>>>>>>>>=20

>>>>>>>>More to follow, but I am getting results, on very =  
>>>>>  
>>>>>familiar=20  
>>>>><BR>>>>>> >>>>=20  
>>>>>material<BR>>>>>> >>>> that are just =  
>>>>>making me=20  
>>>>>grin from ear to ear...<BR>>>>>>=20  
>>>>>  
>>>>>>>><BR>>>>>>> >>>> As soon as =  
>>>>>  
>>>>>>I get=20  
>>>>>this live disc out the door I will post the <BR>>>>>>> =  
>>>>>  
>>>>>>>>  
>>>>>>>>>details.<BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> >>>> Paris=20  
>>>>>  
>>>>>lives!<BR>>>>>>> =  
>>>>>  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>>>DC<BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>>  
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>>>>>>>><BR>>>>>>>> =  
>>>>>>>>  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>>  
>>>>>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>>&=  
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>>>>>>gt;>>=20  
>>>>>>I choose Polesoft Lockspam to fight spam, and =  
>>>>>>you?<BR>>>>>>>>=20  
>>>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
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>>>>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>>=  
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>>>>>><BR>>>>><BR>>>>><BR>>></FONT> </BODY></HTML>  
>>>>>>  
>>>>>>  
>

Subject: Re: Multi Band Mastering in Paris  
Posted by [DC](#) on Wed, 31 May 2006 23:16:26 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hmmm I think the language is fighting us here.

A creative panning choice is not a mismatch. A creative panning choice that you overdid, is. Assuming that you do such things, and it seems that we all do. No matter how careful you are through the mix process, there are little sounds (and in my case dorky vocalization sounds intended to be "emotional" among many other things) that are out of place, level-wise. You especially hear these when monitoring loudly. Remember, this is a lightly compressed process that I use a quick release time with so it is mostly a peak limiter. It does not affect your panning nor stereo image and if it does, you overdid the process. -3db on a peak does not change the persistence of sound, which is what forms the stereo image. It does however, generally really improve the mix.

Also localization within the stereo field is very obtuse with level. What this means, is as SSC said years ago, there are three panning positions L - R and C and mebbe 10 o'clock and 2 o'clock and that is about all you can do to localize things with level. Real localization within the stereo field is done with delays, not panpots, and multi band compression has little to no effect on this if you do it right. Use delay to localize and you get a much better mix anyway.

Try it yourself. Multiband compression rocks if you use it right. I mastered classical for years and never needed it. Doing rock it really, really helped.

DC

"Kim" <hiddenounds@hotmail.com> wrote:

>It corrects for L-R level mismatches. This is my point. If you have something  
>panned to 3 o'clock, you don't want the level mismatch corrected. Correcting  
>the level mismatch will cause the panned sound to move toward the centre,  
>and then, as volume (and compression) decreases, the panned item will move  
>back toward 3 o'clock.

>  
>Whenever one side is compressed more than the other, that frequency band  
>will be panned toward the less compressed side until the compressions subsides.  
>Unless there's something I'm missing, but I can't see a way around this.

>  
>Cheers,  
>Kim.

---

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [excelav](#) on Wed, 31 May 2006 23:19:12 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Say what?

John <no@no.com> wrote:

>Rod, Which comp is Matt Craig's comp?

>

>Rod Lincoln wrote:

>> Kim, I have experimented with mastering this way a lot. And yes, sometimes  
>> that does happen. What I notice is, stereo imaging will jump around. I  
know

>> Sakis uses this method, with success so it's probably a matter of getting  
>> every set right. I'm just not that good!

>> Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>> the stereo box and have a stereo Paris comp...pre eq.

>> Rod

>>

>> "Kim" <hiddensounds@hotmail.com> wrote:

>>

>>>

>>>While I have heard a lot of people more knowledgable than myself talk  
up

>>>this method of mastering, one thing has always bothered me...

>>>

>>>The Paris compressors are mono. Therefore your left and right channels  
are

>>>being processed seperately. Surely your stereo imaging will go all over

>>

>> the

>>

>>>place?!? I mean, for starters, anything that's loud in a given frequency

>>>band, and not centred, will tend to get centred, because the louder channel

>>>will cop more compression. If, in a given band, the left channel is louder

>>>than the right channel, everything in that band will get panned further

>>

>> right,

>>

>>>because the left channel will get compressed / reduced in level more than

>>>the right channel. What's more, some sounds will no doubt cover more than

>>>one frequency band, and as this "repanning" effect is unlikely to be identical

>>>in all frequency bands, one part of a sound may get panned further right,

>>>while another band of it stays where it is, or even moves further left

depending

>>>what is in that band.

>>>

>>>I would have thought that on material with considerable stereo content,

>>

>> things  
>>  
>>>will end up all over the shop in terms of stereo imaging.  
>>>  
>>>On the other hand, there's a very practice school of thought which says  
>>>"If it sounds good, just do it"...

>>>  
>>>Cheers,  
>>>Kim.  
>>>  
>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>  
>>>>  
>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>  
>>>>Take your 2 track L/R master final mix file. Put the Left mix file on  
=  
>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>  
>>>=  
>>>  
>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
=  
>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
5/6  
>>>  
>>>=  
>>>  
>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on  
=  
>>>>taste and what you're going for and program material. Use your ears,  
=  
>>>>nobody can hand you that in text and be completely accurate. Start with  
>>>  
>>>=  
>>>  
>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
Hi  
>>>  
>>>=  
>>>  
>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =  
>>>>either the Paris Compressor or with a good sounding native POST Paris  
=  
>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
=  
>>>>using Grouping on the mixer. Do not for ANY reason split these waves  
=

>>>>into another editor unless you're ready to fight phase and time delay  
=  
>>>>demons between submixes. Also, be sure you have everything selected with  
>>>  
>>>=  
>>>  
>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>  
>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>  
>> =  
>>  
>>>>band, you can compress with different ratios, thresholds.. whatever =  
>>>>suits the material, all in Paris. If you use the Paris compressor, be  
=  
>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>  
>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more  
>>>  
>>>=  
>>>  
>>>>compressor on the global but do NOT compress with it. Threshold all the  
>>>  
>>>=  
>>>  
>>>>way up, ratio all the way down. Instead, use the gain output to beat  
the  
>>>  
>>>=  
>>>  
>>>>snot out of the signal hitting the global bus, but ... and this is also  
>>>  
>>>=  
>>>  
>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
=  
>>>>blister the ^&\*&\$ out of the cheapo wal mart digital converters that  
=  
>>>>your stuff will eventually have to suffer.=20  
>>>>Be careful in all this, you have SO much gain shaping you can turn the  
>>  
>> =  
>>  
>>>>wav into a baby ruth in the repro guy's editor... and no one wants to  
=  
>>>>find a baby ruth floating in their pool of music. Don't smash it so much  
>>>

>>>=  
>>>  
>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
=  
>>>>ears man.. pop and aggressive tunes will take more abuse than say, a  
=  
>>>>ballad or classical. This is part of the 'program material dependant'  
=  
>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
=  
>>>>tune, for example.=20  
>>>>  
>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>  
>> =  
>>  
>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you  
>>  
>> =  
>>  
>>>>plan to do this a lot, do your self a huge favor and create your own  
=  
>>>>template PPJ you can just time lock drag the 'files' to and be on your  
>>  
>> =  
>>  
>>>>way.=20  
>>>>  
>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>>  
>> =  
>>  
>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
  
>>  
>> =  
>>  
>>>>Sorry, there is no equal that I'm aware of to the gain trick in the =  
>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ  
=  
>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>  
>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =  
>>>>posted on his page.  
>>>>Doug, you still out there man?  
>>>>  
>>>>AA.=20  
>>>>semi kinda not really a mastering dude guy

>>>> -----=  
>>>>-----  
>>>>  
>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>>  
>>>>=20  
>>>>>So what's this trick mastering technique?  
>>>>=20  
>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>  
>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
>>>  
>>>=  
>>>  
>>>>Steiny  
>>>>  
>>>>=20  
>>>>>  
>>>>>>arsenal in regular use. Matt did an amazing job of recreating the  
=  
>>>>  
>>>>Paris  
>>>>  
>>>>=20  
>>>>>  
>>>>>>channel Eq/Gain mojo.  
>>>>>>AA  
>>>>>>  
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>>>  
>>>>>>>>Hi Don,  
>>>>>>>>  
>>>>>>>>>The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>>>  
>>>>>>>>>>I forced Brian T to try it when he was unconvinced.  
>>>>>>>>>>  
>>>>>>>>>>>I know that everyone is dubious, but matt worked 24 hours a day for  
>>>  
>>>=  
>>>  
>>>>months  
>>>>  
>>>>>>>to ensure that he could perfectly emulate the paris eq.  
>>>>>>>>  
>>>>>>>>>I am familiar with the "pretty colored and non-linear" comment about  
>>>  
>>>=  
>>>



>>>>this  
>>>>  
>>>>>>plug, as I read and responded to it way back when on whatever vst  
=  
>>>>  
>>>>forum  
>>>>  
>>>>>it  
>>>>>  
>>>>>>was posted in.  
>>>>>>  
>>>>>>  
>>>>>>I know this won't help anyones perception, but when I hear people=20  
>>>>>>wondering  
>>>>>>how to capture the paris special sauce - this plug is it.  
>>>>>>  
>>>>>>CHuck  
>>>>>>  
>>>>>>"DC" <dc@spammersinheck.com> wrote:  
>>>>>>  
>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ  
>>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>>  
>>>>>>>Sounds great though.  
>>>>>>>  
>>>>>>>DC  
>>>>>>>  
>>>>>>>  
>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>  
>>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>>Thanks, Edna  
>>>>>>>>  
>>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>>news:447948de\$1@linux...  
>>>>>>>>  
>>>>>>>>>I'm going to skip over a million details and just say that the  
>>>  
>>>=  
>>>  
>>>>secret  
>>>>  
>>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =  
>>>>  
>>>>next  
>>>>  
>>>>>>>>>>>>set etc until all are done. Then you bring the bands back to

>>  
>> =  
>>  
>>>>the  
>>>>  
>>>>>>>>>editor, shut off the EQ and start working on your comp =  
>>>>  
>>>>settings.  
>>>>  
>>>>>>>>>(yes you have to do 4 passes to just create the files to do =  
>>>>  
>>>>this!)  
>>>>  
>>>>>>>>>DC, this can be achieved SO much faster using the Matt Craig =  
>>>>  
>>>>Paris  
>>>>  
>>>>>VST  
>>>>>  
>>>>>>>EQ,  
>>>>>>>  
>>>>>>>>>and in real timeif you want to adjust your bands. Have you tried  
>>>  
>>>=  
>>>  
>>>>the  
>>>>  
>>>>>>>VST  
>>>>>>>  
>>>>>>>>>Paris EQ for this application yet?  
>>>>>>>>>It doth rock much.  
>>>>>>>>>  
>>>>>>>>>AA  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message =  
>>>>  
>>>>news:44793f10\$1@linux...  
>>>>  
>>>>>>>>>>Ok, here's the short version. I've been working on this most  
>>  
>> =  
>>  
>>>>>of  
>>>>>  
>>>>>>>the  
>>>>>

>>>>>>>>>>day and am about to turn in, so this is very incomplete.  
>>>>>>>>>>  
>>>>>>>>>>It is a version of Sakis' band-split technique where you use 4  
>>>  
>>>=  
>>>  
>>>>stereo  
>>>>  
>>>>>>>>>>bands and 8 channels and 8 compressors.  
>>>>>>>>>>  
>>>>>>>>>>I'm going to skip over a million details and just say that the  
>>>  
>>>=  
>>>  
>>>>secret  
>>>>  
>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =  
>>>>  
>>>>next  
>>>>  
>>>>>>>>>>set etc until all are done. Then you bring the bands back to  
>>  
>> =  
>>  
>>>>the  
>>>>  
>>>>>>>>>>editor, shut off the EQ and start working on your comp =  
>>>>  
>>>>settings.  
>>>>  
>>>>>>>>>>(yes you have to do 4 passes to just create the files to do =  
>>>>  
>>>>this!)  
>>>>  
>>>>>>>>>>It is complicated, time-consuming, and a general PITA.  
>>>>>>>>>>  
>>>>>>>>>>HOWEVER, if you pay attention and are patient, the results are  
>>>>>>>>>>friggin' fabulous.  
>>>>>>>>>>  
>>>>>>>>>>Sweet, huge and detailed. Just amazing really.  
>>>>>>>>>>  
>>>>>>>>>>There is much more to say. Later. BTW, you must leave some  
>>>>>>>>>>headroom in your mixes to get the most out of this (but the  
>>>>>>>>>>mastering guys have been saying that for years). This technique  
>>>>>>>>>>works so beautifully with slamming the Paris mix buss that it  
>>  
>> =  
>>



```
>>>>>>>>>I choose Polesoft Lockspam to fight spam, and you?
>>>>>>>>>http://www.polesoft.com/refer.html
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>=20
>>>>>>>>
>>>>>>>>
>>>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>>><HTML><HEAD>
>>>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>>>charset=3Diso-8859-1">
>>>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>>>><STYLE></STYLE>
>>>>></HEAD>
>>>>><BODY>
>>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC
=
>>>>>mastering=20
>>>>>technique in Paris:</EM></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
=
>>>>>final mix=20
>>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>>>>Put the=20
>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>
>>>>=
>>>>
>>>>>VST EQ,=20
>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
>>>
>>> =
>>>
>>>>>low mid=20
>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>>>depending on=20
>>>>>taste and what you're going for and program material. Use your ears,
=
>>>>>nobody can=20
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>>540-6Khz Hi=20
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>>either the=20
>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
```

>>  
>> =  
>>  
>>>>placement=20  
>>>>is absolutely critical. Tie all faders together using Grouping on the  
=  
>>>>mixer. Do=20  
>>>>not for ANY reason split these waves into another editor unless you're  
>>  
>> =  
>>  
>>>>ready to=20  
>>>>fight phase and time delay demons between submixes. Also, be sure you  
=  
>>>>have=20  
>>>>everything selected with the time lock tool when you do this - same =  
>>>>reason about=20  
>>>>phase/time. </STRONG></FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =  
>>>>adjust the=20  
>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>  
>> =  
>>  
>>>>ratios,=20  
>>>>thresholds.. whatever suits the material, all in Paris. If you use the  
>>  
>> =  
>>  
>>>>Paris=20  
>>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =  
>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce  
>>>  
>>>=  
>>>  
>>>>beyond the=20  
>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>compress with=20  
>>>>it. Threshold all the way up, ratio all the way down. Instead, use the  
>>  
>> =  
>>  
>>>>gain=20  
>>>>output to beat the snot out of the signal hitting the global bus, but

=  
>>>>... and=20  
>>>>this is also super important... keep the global fader at -0.3 or -0.5  
dB  
>>>  
>>>=  
>>>  
>>>>or=20  
>>>>you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
>>>>converters=20  
>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
=  
>>>>have SO much=20  
>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>their pool=20  
>>>>of music. Don't smash it so much that it only takes 5 bits to play =  
>>>>it back=20  
>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will  
=  
>>>>take more=20  
>>>>abuse than say, a ballad or classical. This is part of the 'program =  
>>>>material=20  
>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
>>  
>> a  
>>  
>>>=  
>>>  
>>>>Pantera=20  
>>>>tune, for example</STRONG>. </FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves  
=  
>>>>multiband=20  
>>>>compressor, only you're using Paris to do it and it sounds.. well, ..  
=  
>>>>better=20  
>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20  
>>>>create your own template PPJ you can just time lock drag the =  
>>>>'files'=20  
>>>>to and be on your way. </FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =  
>>>>replace the Paris=20  
>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band  
>>

>> =  
>>  
>>>>pass and=20  
>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>>>trick in=20  
>>>>the Paris VST EQ, but you do have the option of using the actual Paris  
>>  
>> =  
>>  
>>>>EQ Gain=20  
>>>>in it's place post eq/compression for each group of =  
>>>>channels.</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I  
=  
>>>>suspect Doug=20  
>>>>Wellington has it posted on his page.</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>>>man?</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20  
>>>>guy</FONT></DIV>  
>>>><DIV><FONT face=3DArial=20  
>>>>size=3D2> -----  
>>>>-----</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT>><A =  
>>>>href=3D"mailto:no@no.com"><FONT=20  
>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>> wrote in=20  
>>>>message </FONT>><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>>>>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>>what's this=20  
>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT>><A=20  
>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
=  
>>>>  
>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>>somewhere in=20  
>>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>>>an=20  
>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT>><A=20  
>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =



>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>>>>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20  
>>>>size=3D2>news:447b8639\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...<BR>>>><BR>>>> Hi=20  
>>>>Don,<BR>>>><BR>>>>> The vst eq bit cancels with the =  
>>>>paris eq=20  
>>>>when phase inverted.<BR>>>><BR>>>>> I forced Brian T to =  
>>>>try it=20  
>>>>when he was unconvinced.<BR>>>><BR>>>>> I know that =  
>>>>everyone is=20  
>>>>dubious, but matt worked 24 hours a day for months<BR>>>>> to =  
>>>>ensure=20  
>>>>that he could perfectly emulate the paris =  
>>>>eq.<BR>>>><BR>>>>> I=20  
>>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>>>on=20  
>>>>whatever vst forum<BR>>>> it<BR>>>>>> was posted=20  
>>>>in.<BR>>>><BR>>>><BR>>>>> I know this won't =  
>>>>help=20  
>>>>anyones perception, but when I hear people <BR>>>>>=20  
>>>>wondering<BR>>>>> how to capture the paris special sauce - this =  
>>>>plug is=20  
>>>>it.<BR>>>><BR>>>>> =  
>>>>CHuck<BR>>>><BR>>>>> "DC"=20  
>>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>>=20  
>>>>wrote:<BR>>>>><BR>>>>>>As I understand it, that =  
>>>>EQ was=20  
>>>>pretty colored and non-linear.<BR>>>>>>What I need is simple, =  
>>>>clean,=20  
>>>>accurate band splits. The Paris EQ<BR>>>>>>does this =  
>>>>nicely,=20  
>>>>but the whole process is tedious to say the=20  
>>>>least.<BR>>>>>><BR>>>>>>Sounds great=20  
>>>>though.<BR>>>>>><BR>>>>>>DC<BR>>>>>><BR>>=  
>>>>>>><BR>>>>>>>"RiverLake=20  
>>>>>>>  
>>>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>>face=3DArial=20  
>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>>=20  
>>>>wrote:<BR>>>>>>>Is the Paris EQ plug still=20  
>>>>available?<BR>>>>>>>Thanks,=20  
>>>>Edna<BR>>>>>>><BR>>>>>>>"Aaron Allen" =

>>>></FONT><A=20  
>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
=  
>>>>wrote in=20  
>>>>message<BR>>>>>>>>news:447948de\$1@linux...<BR>>>>>>>>&g=  
>>>>t;>><BR>>>>>>>>=20  
>>>>  
>>>>>I'm going to skip over a million details and just say that the=20  
>>>>  
>>>>secret<BR>>>>>>>>> > is bouncing each stereo freq =  
>>>>band with=20  
>>>>EQ only and then the next<BR>>>>>>>>> > set etc until =  
>>>>all are=20  
>>>>done. Then you bring the bands back to =  
>>>>the<BR>>>>>>>>>=20  
>>>>  
>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>  
>>>>settings.<BR>>>>>>>>> > (yes you have to do 4 passes =  
>>>>to just=20  
>>>>create the files to do=20  
>>>>this!)<BR>>>>>>>>>><BR>>>>>>>>>> DC, this =  
>>>>can be=20  
>>>>achieved SO much faster using the Matt Craig Paris<BR>>>=20  
>>>>VST<BR>>>>>>>>>>EQ,<BR>>>>>>>>>> and in real =  
>>>>timeif you=20  
>>>>want to adjust your bands. Have you tried the<BR>>>>>>>=20  
>>>>VST<BR>>>>>>>>>>> Paris EQ for this application=20  
>>>>yet?<BR>>>>>>>>>>> It doth rock=20  
>>>>much.<BR>>>>>>>>>>><BR>>>>>>>>>>>=20  
>>>>AA<BR>>>>>>>>>>>><BR>>>>>>>>>>>><BR>>>>>>>>=  
>>>>;>>>><BR>>>>>>>>>>>>=20  
>>>>"DC" </FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
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>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>size=3D2>> wrote in=20  
>>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>size=3D2>...<BR>>>>>>>>>>>> =  
>>>>  
>>>>><BR>>>>>>>>>>>> > Ok,=20  
>>>>  
>>>>>here's the short version. I've been working on this most =  
>>>>>of<BR>>>>=20  
>>>>>the<BR>>>>>>>>>>>>> > day and am about to turn in, so =  
>>>>>this is=20  
>>>>>very incomplete.<BR>>>>>>>>>>>> =

>>>>  
>>>><BR>>>>>>=20  
>>>>It is a version of Sakis' band-split technique where you use 4=20  
>>>>  
>>>>stereo<BR>>>>>> > bands and 8 channels and 8=20  
>>>>compressors.<BR>>>>>> =  
>>>>  
>>>><BR>>>>>> >=20  
>>>>  
>>>>I'm going to skip over a million details and just say that the=20  
>>>>secret<BR>>>>>> > is bouncing each stereo freq =  
>>>>band with=20  
>>>>EQ only and then the next<BR>>>>>> > set etc until =  
>>>>all are=20  
>>>>done. Then you bring the bands back to =  
>>>>the<BR>>>>>>=20  
>>>>  
>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>  
>>>>settings.<BR>>>>>> > (yes you have to do 4 passes =  
>>>>to just=20  
>>>>create the files to do this!)<BR>>>>>>=20  
>>>>  
>>>><BR>>>>>> > It is complicated, time-consuming, =  
>>>>  
>>>>and a=20  
>>>>general PITA.<BR>>>>>> =  
>>>>  
>>>><BR>>>>>> >=20  
>>>>  
>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>are<BR>>>>>> > friggin'=20  
>>>>fabulous.<BR>>>>>> ><BR>>>>>> =  
>>>>  
>>>>=20  
>>>>  
>>>>Sweet, huge and detailed. Just amazing =  
>>>>really.<BR>>>>>>=20  
>>>>  
>>>><BR>>>>>> > There is much more to say. =20  
>>>>  
>>>>Later. BTW, you must leave some<BR>>>>>> =  
>>>>  
>>>>=20  
>>>>  
>>>>headroom in your mixes to get the most out of this (but=20  
>>>>the<BR>>>>>> > mastering guys have been saying =  
>>>>that for=20

>>>>years). This technique<BR>>>>>> > works so =  
>>>>beautifully=20  
>>>>with slamming the Paris mix buss that it =  
>>>>seems<BR>>>>>> >=20  
>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>grinning...<BR>>>>>> ><BR>>>>>> =  
>>>>  
>>>>=20  
>>>>  
>>>>Paris for mastering. wadda concept.<BR>>>>>>=20  
>>>>  
>>>>><BR>>>>>> > DC<BR>>>>>>=20  
>>>>><BR>>>>>> > DC<BR>>>>>>=20  
>>>>><BR>>>>>> ><BR>>>>>> =  
>>>>>  
>>>>>>Rob=20  
>>>>  
>>>>Arsenault" <</FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>>>face=3DArial=20  
>>>>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>>>wrote:<BR>>>>>> >>>Yes DC, please do=20  
>>>>share...!!<BR>>>>>> =  
>>>>>  
>>>>>>><BR>>>>>>>=20  
>>>>>>><BR>>>>>>> >>>"DC" <</FONT><A=20  
>>>>>  
>>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message <BR>>>>>>>=20  
>>>>>  
>>>>>>>news:4477dc50\$1@linux...<BR>>>>>>>=20  
>>>>>>>>  
>>>>>>>><BR>>>>>>>> >>>> Hey=20  
>>>>>  
>>>>>all,<BR>>>>>>>> =  
>>>>>  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>>>I am discovering some \*amazing\* stuff trying a=20  
>>>>>  
>>>>>multiband<BR>>>>>>>> >>>> split/compressor =  
>>>>>in=20  
>>>>>Paris. THANK YOU to Sakis and DeeJ for=20  
>>>>>the<BR>>>>>>>> >>>> help with=20  
>>>>>this.<BR>>>>>>>> =  
>>>>>  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>>>More to follow, but I am getting results, on very =



Subject: Re: Multi Band Mastering in Paris  
Posted by [Rod Lincoln](#) on Wed, 31 May 2006 23:47:19 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

To much to do, and apparently, too few brain cells allocated to the multiple tasks at hand. Must increase brain-ram somehow.

Rod

John <no@no.com> wrote:

>hehe, late night? haha

>

>Rod Lincoln wrote:

>> Yeah, as you probably know, I was having a Mad Cow moment, there is obviously

>> no Matt Craig Paris comp. I meant to say that you could check the stereo

>> box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But

that

>> doesn't really matter now does it? DOH!!

>> Rod

>> "Kim" <hiddensounds@hotmail.com> wrote:

>>

>>>

>>>Exactly! I never new Matt Craig had a compressor released?!?

>>>

>>>Gimme gimme! ;o)

>>>

>>>Cheers,

>>>Kim.

>>>

>>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>

>>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.

>>

>> Can

>>

>>>>somebody email me Matt Craig's comp?

>>>>

>>>>Thanks

>>>>James

>>>>

>>>>excelsm@hotmail.com

>>>>

>>>>

>>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>>>>

>>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes

>>>>>that does happen. What I notice is, stereo imaging will jump around.

|

>>>

>>>know  
>>>  
>>>>>Sakis uses this method, with success so it's probably a matter of getting  
>>>>>every set right. I'm just not that good!  
>>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>>>>>the stereo box and have a stereo Paris comp...pre eq.  
>>>>>Rod  
>>>>>  
>>>>>"Kim" <hiddensounds@hotmail.com> wrote:  
>>>>>  
>>>>>  
>>>>>>While I have heard a lot of people more knowledgable than myself talk  
>>>  
>>>up  
>>>  
>>>>>>this method of mastering, one thing has always bothered me...  
>>>>>>  
>>>>>>The Paris compressors are mono. Therefore your left and right channels  
>>>>  
>>>>are  
>>>>  
>>>>>>being processed seperately. Surely your stereo imaging will go all  
over  
>>>>>  
>>>>>>the  
>>>>>>  
>>>>>>place?!? I mean, for starters, anything that's loud in a given frequency  
>>>>>>band, and not centred, will tend to get centred, because the louder  
channel  
>>>>>>will cop more compression. If, in a given band, the left channel is  
louder  
>>>>>>than the right channel, everything in that band will get panned further  
>>>>>  
>>>>>>right,  
>>>>>  
>>>>>>because the left channel will get compressed / reduced in level more  
>>  
>> than  
>>  
>>>>>>the right channel. What's more, some sounds will no doubt cover more  
>>  
>> than  
>>  
>>>>>>one frequency band, and as this "repanning" effect is unlikely to be  
>>  
>> identical  
>>  
>>>>>>in all frequency bands, one part of a sound may get panned further

right,  
>>>>>while another band of it stays where it is, or even moves further left  
>>>>  
>>>>depending  
>>>>  
>>>>>what is in that band.  
>>>>>  
>>>>>I would have thought that on material with considerable stereo content,  
>>>>>  
>>>>>things  
>>>>>  
>>>>>will end up all over the shop in terms of stereo imaging.  
>>>>>  
>>>>>On the other hand, there's a very practical school of thought which  
says  
>>>>>"If it sounds good, just do it"..  
>>>>>  
>>>>>Cheers,  
>>>>>Kim.  
>>>>>  
>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>  
>>>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>>>  
>>>>>>Take your 2 track L/R master final mix file. Put the Left mix file  
on  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
>>>>>>>  
>>>>>>>5/6  
>>>>>>>  
>>>>>>>=  
>>>>>>>  
>>>>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending  
on  
>>>>>>>>  
>>>>>>>>=



>>>>  
>>>>>>taste and what you're going for and program material. Use your ears,  
>>>  
>>>=  
>>>  
>>>>>>nobody can hand you that in text and be completely accurate. Start  
with  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
>>>  
>>>>Hi  
>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with  
=  
>>>>>>>either the Paris Compressor or with a good sounding native POST Paris  
>>>>  
>>>>=  
>>>>  
>>>>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
>>>>  
>>>>=  
>>>>  
>>>>>>>using Grouping on the mixer. Do not for ANY reason split these waves  
>>>  
>>>=  
>>>  
>>>>>>>into another editor unless you're ready to fight phase and time delay  
>>>>  
>>>>=  
>>>>  
>>>>>>>demons between submixes. Also, be sure you have everything selected  
>>  
>> with  
>>  
>>>>>>=  
>>>>>>>  
>>>>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>>>>  
>>>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for  
each  
>>>>>>  
>>>>>>=  
>>>>>>>  
>>>>>>>band, you can compress with different ratios, thresholds.. whatever

>>  
>> =  
>>  
>>>>>>suits the material, all in Paris. If you use the Paris compressor,  
be  
>>>>  
>>>>=  
>>>>  
>>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6,  
=  
>>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>>>  
>>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one  
more  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>compressor on the global but do NOT compress with it. Threshold all  
>>  
>> the  
>>  
>>>>>>=  
>>>>>>  
>>>>>>way up, ratio all the way down. Instead, use the gain output to beat  
>>>  
>>>the  
>>>  
>>>>>>=  
>>>>>>  
>>>>>>snot out of the signal hitting the global bus, but ... and this is  
also  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
>>>>  
>>>>=  
>>>>  
>>>>>>>blister the ^&\*#&\$ out of the cheapo wal mart digital converters that  
>>>>  
>>>>=  
>>>>  
>>>>>>>your stuff will eventually have to suffer.=20  
>>>>>>>Be careful in all this, you have SO much gain shaping you can turn  
the  
>>>>>>  
>>>>>>=  
>>>>>>

>>>>>>wav into a baby ruth in the repro guy's editor... and no one wants  
to  
>>>>  
>>>>=  
>>>>  
>>>>>>find a baby ruth floating in their pool of music. Don't smash it so  
>>  
>> much  
>>  
>>>>>>=  
>>>>>>  
>>>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
>>>>  
>>>>=  
>>>>  
>>>>>>ears man.. pop and aggressive tunes will take more abuse than say,  
a  
>>>  
>>>=  
>>>  
>>>>>>ballad or classical. This is part of the 'program material dependant'  
>>>>  
>>>>=  
>>>>  
>>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
>>>>  
>>>>=  
>>>>  
>>>>>>tune, for example.=20  
>>>>>>  
>>>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If  
you  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>plan to do this a lot, do your self a huge favor and create your own  
>>>  
>>>=  
>>>  
>>>>>>template PPJ you can just time lock drag the 'files' to and be on  
your  
>>>>>  
>>>>>=  
>>>>>

>>>>>>way.=20  
>>>>>>  
>>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a  
good  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the  
>>  
>> =  
>>  
>>>>>>>Paris VST EQ, but you do have the option of using the actual Paris  
EQ  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>>>>  
>>>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it  
=  
>>>>>>>posted on his page.  
>>>>>>>Doug, you still out there man?  
>>>>>>>  
>>>>>>>AA.=20  
>>>>>>>semi kinda not really a mastering dude guy  
>>>>>>> -----=  
>>>>>>>-----  
>>>>>>>  
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>>>>>>>  
>>>>>>>=20  
>>>>>>>>So what's this trick mastering technique?  
>>>>>>>=20  
>>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>>>>  
>>>>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
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>>>>>>>>Steiny  
>>>>>>>>  
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>>>>>>>>  
>>>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the

>>>  
>>>=  
>>>  
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>>>>>>  
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>>>>>>  
>>>>>>>channel Eq/Gain mojo.  
>>>>>>>AA  
>>>>>>>  
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>>>  
>>>>>>>Hi Don,  
>>>>>>>  
>>>>>>>>The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>>  
>>>>>>>>I forced Brian T to try it when he was unconvinced.  
>>>>>>>>  
>>>>>>>>I know that everyone is dubious, but matt worked 24 hours a day  
>>  
>> for  
>>  
>>>>>>=  
>>>>>>  
>>>>>>>months  
>>>>>>>  
>>>>>>>>to ensure that he could perfectly emulate the paris eq.  
>>>>>>>>  
>>>>>>>>I am familiar with the "pretty colored and non-linear" comment  
about  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>this  
>>>>>>>  
>>>>>>>>>plug, as I read and responded to it way back when on whatever vst  
>>>>  
>>>>=  
>>>>  
>>>>>>>forum  
>>>>>>>  
>>>>>>>>it  
>>>>>>>>  
>>>>>>>>>was posted in.  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>I know this won't help anyones perception, but when I hear people=20  
>>>>>>>>>wondering













>>  
>> =  
>>  
>>>>>>Put the=20  
>>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the  
Paris  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>VST EQ,=20  
>>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will  
>>  
>> be  
>>  
>>>>=  
>>>>  
>>>>>>low mid=20  
>>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary  
=  
>>>>>>depending on=20  
>>>>>>taste and what you're going for and program material. Use your ears,  
>>>  
>>>=  
>>>  
>>>>>>nobody can=20  
>>>>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>>>>540-6Khz Hi=20  
>>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with  
=  
>>>>>>either the=20  
>>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ.  
The  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>placement=20  
>>>>>>is absolutely critical. Tie all faders together using Grouping on  
the  
>>>>  
>>>>=  
>>>>  
>>>>>>mixer. Do=20  
>>>>>>not for ANY reason split these waves into another editor unless you're  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>ready to=20

>>>>>>fight phase and time delay demons between submixes. Also, be sure  
you  
>>>>  
>>>>=  
>>>>  
>>>>>>have=20  
>>>>>>everything selected with the time lock tool when you do this - same  
>>  
>> =  
>>  
>>>>>>reason about=20  
>>>>>>phase/time. </STRONG></FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can  
>>  
>> =  
>>  
>>>>>>adjust the=20  
>>>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>ratios,=20  
>>>>>>thresholds.. whatever suits the material, all in Paris. If you use  
the  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>Paris=20  
>>>>>>compressor, be sure to match each pair of tracks' settings (1=3D2,  
=  
>>>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret  
sauce  
>>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>>beyond the=20  
>>>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>>>>compress with=20  
>>>>>>>it. Threshold all the way up, ratio all the way down. Instead, use  
the  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>>gain=20

>>>>>output to beat the snot out of the signal hitting the global bus,  
but  
>>>>  
>>>>=  
>>>>  
>>>>>>... and=20  
>>>>>>this is also super important... keep the global fader at -0.3 or -0.5  
>>>>  
>>>>dB  
>>>>  
>>>>>>=  
>>>>>>  
>>>>>>or=20  
>>>>>>you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
>>>>>>converters=20  
>>>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
>>>  
>>>=  
>>>  
>>>>>>have SO much=20  
>>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>>>their pool=20  
>>>>>>of music. Don't smash it so much that it only takes 5 bits to play  
=  
>>>>>>it back=20  
>>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will  
>>>  
>>>=  
>>>  
>>>>>>take more=20  
>>>>>>abuse than say, a ballad or classical. This is part of the 'program  
>>  
>> =  
>>  
>>>>>>material=20  
>>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard  
like  
>>>>>  
>>>>>a  
>>>>>  
>>>>>>=  
>>>>>>  
>>>>>>Pantera=20  
>>>>>>tune, for example</STRONG>. </FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves

>>>>  
>>>>=  
>>>>  
>>>>>>multiband=20  
>>>>>>compressor, only you're using Paris to do it and it sounds.. well,  
..  
>>>>  
>>>>=  
>>>>  
>>>>>>better=20  
>>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor  
and=20  
>>>>>>create your own template PPJ you can just time lock drag the =  
>>>>>>'files'=20  
>>>>>>to and be on your way. </FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just  
=  
>>>>>>replace the Paris=20  
>>>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass,  
band  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>pass and=20  
>>>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>>>>>trick in=20  
>>>>>>the Paris VST EQ, but you do have the option of using the actual Paris  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>EQ Gain=20  
>>>>>>in it's place post eq/compression for each group of =  
>>>>>>channels.</FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ,  
|  
>>>  
>>>=  
>>>  
>>>>>>suspect Doug=20  
>>>>>>Wellington has it posted on his page.</FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>>>>>man?</FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering

dude=20  
>>>>>>guy</FONT></DIV>  
>>>>>><DIV><FONT face=3DArial=20  
>>>>>>size=3D2> -----  
>>>>>>-----</FONT></DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>>>>>href=3D"mailto:no@no.com"><FONT=20  
>>>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>>>size=3D2>> wrote in=20  
>>>>>>message </FONT><A href=3D"news:447cb558\$1 @linux"><FONT face=3DArial=20  
>>>>>>size=3D2>news:447cb558\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>>>>what's this=20  
>>>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>>>  
>>>>>=  
>>>>>  
>>>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>>>>somewhere in=20  
>>>>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>>>>>an=20  
>>>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20  
>>>>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT><A=20  
>>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>>>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>>>>>>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>>>>>>href=3D"news:447b8639\$1 @linux"><FONT face=3DArial=20  
>>>>>>size=3D2>news:447b8639\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>>>size=3D2>...<BR>>>><BR>>>> Hi=20  
>>>>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =  
>>>>>>paris eq=20  
>>>>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =  
>>>>>>try it=20  
>>>>>>when he was unconvinced.<BR>>>><BR>>>> I know that =  
>>>>>>everyone is=20  
>>>>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =  
>>>>>>ensure=20  
>>>>>>that he could perfectly emulate the paris =  
>>>>>>eq.<BR>>>><BR>>>> I=20  
>>>>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>>>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>>>>>on=20  
>>>>>>whatever vst forum<BR>> it<BR>>>>> was posted=20  
>>>>>>in.<BR>>>>><BR>>>>><BR>>>> I know this won't =  
>>>>>>help=20

>>>>>anyones perception, but when I hear people <BR>>>>=20  
>>>>>wondering<BR>>>> how to capture the paris special sauce - this =  
>>>>>plug is=20  
>>>>>it.<BR>>>><BR>>>> =  
>>>>>CHuck<BR>>>><BR>>>> "DC"=20  
>>>>><</FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>>=20  
>>>>>wrote:<BR>>>>><BR>>>>>As I understand it, that =  
>>>>>EQ was=20  
>>>>>pretty colored and non-linear.<BR>>>>>What I need is simple, =  
>>>>>clean,=20  
>>>>>accurate band splits. The Paris EQ<BR>>>>>does this =  
>>>>>nicely,=20  
>>>>>but the whole process is tedious to say the=20  
>>>>>least.<BR>>>>><BR>>>>>Sounds great=20  
>>>>>though.<BR>>>>><BR>>>>>DC<BR>>>>><BR>=  
>>>>>>>><BR>>>>>"RiverLake=20  
>>>>>>>>  
>>>>>>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>>>>face=3DArial=20  
>>>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>>>>size=3D2>>=20  
>>>>>>wrote:<BR>>>>>>>>Is the Paris EQ plug still=20  
>>>>>>>>available?<BR>>>>>>>>Thanks,=20  
>>>>>>>>Edna<BR>>>>>>>><BR>>>>>>>>"Aaron Allen" =  
>>>>>>>><</FONT><A=20  
>>>>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>>>>>>  
>>>>>=  
>>>>>  
>>>>>>>>wrote in=20  
>>>>>>>>message<BR>>>>>>>>news:447948de\$1@linux...<BR>>>>>>>>&g=  
>>>>>>>>t;>><BR>>>>>>>>=20  
>>>>>>>>  
>>>>>>>>>'I'm going to skip over a million details and just say that the=20  
>>>>>>>>>  
>>>>>>>>>secret<BR>>>>>>>>> > is bouncing each stereo freq =  
>>>>>>>>>band with=20  
>>>>>>>>>EQ only and then the next<BR>>>>>>>>>> > set etc until =  
>>>>>>>>>all are=20  
>>>>>>>>>done. Then you bring the bands back to =  
>>>>>>>>>the<BR>>>>>>>>>=20  
>>>>>>>>>  
>>>>>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>>>>>>



>>>>>settings.<BR>>>>> > (yes you have to do 4 passes =  
>>>>>to just=20  
>>>>>create the files to do=20  
>>>>>this!)<BR>>>>><BR>>>>>> DC, this =  
>>>>>can be=20  
>>>>>achieved SO much faster using the Matt Craig Paris<BR>>>=20  
>>>>>VST<BR>>>>>EQ,<BR>>>>>> and in real =  
>>>>>timeif you=20  
>>>>>want to adjust your bands. Have you tried the<BR>>>>=20  
>>>>>VST<BR>>>>>> Paris EQ for this application=20  
>>>>>yet?<BR>>>>>> It doth rock=20  
>>>>>much.<BR>>>>>><BR>>>>>>=20  
>>>>>AA<BR>>>>>><BR>>>>>><BR>>>>>=  
>>>>>;>>><BR>>>>>>=20  
>>>>>"DC" </FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
>>>>>face=3DArial=20  
>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...<BR>>>>>>> =  
>>>>>>>  
>>>>>><BR>>>>>>> > Ok,=20  
>>>>>>>  
>>>>>>here's the short version. I've been working on this most =  
>>>>>>of<BR>>>=20  
>>>>>>the<BR>>>>>>> > day and am about to turn in, so =  
>>>>>>this is=20  
>>>>>>very incomplete.<BR>>>>>>> =  
>>>>>>>  
>>>>>><BR>>>>>>>=20  
>>>>>>>It is a version of Sakis' band-split technique where you use 4=20  
>>>>>>>  
>>>>>>>stereo<BR>>>>>>>> > bands and 8 channels and 8=20  
>>>>>>>compressors.<BR>>>>>>>> =  
>>>>>>>>  
>>>>>><BR>>>>>>>> >=20  
>>>>>>>>  
>>>>>>>I'm going to skip over a million details and just say that the=20  
>>>>>>>secret<BR>>>>>>>> > is bouncing each stereo freq =  
>>>>>>>band with=20  
>>>>>>>EQ only and then the next<BR>>>>>>>>> > set etc until =  
>>>>>>>all are=20  
>>>>>>>done. Then you bring the bands back to =  
>>>>>>>the<BR>>>>>>>>=20  
>>>>>>>>  
>>>>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>>>>>

>>>>>settings.<BR>>>>> > (yes you have to do 4 passes =  
>>>>>to just=20  
>>>>>create the files to do this!)<BR>>>>>>=20  
>>>>>>  
>>>>>><BR>>>>>> > It is complicated, time-consuming, =  
>>>>>>>  
>>>>>>and a=20  
>>>>>>general PITA.<BR>>>>>>> =  
>>>>>>>  
>>>>>><BR>>>>>>> >=20  
>>>>>>>  
>>>>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>>>>are<BR>>>>>>> > friggin'=20  
>>>>>>>fabulous.<BR>>>>>>>> ><BR>>>>>>>> =  
>>>>>>>>  
>>>>>>>>=20  
>>>>>>>>  
>>>>>>>>Sweet, huge and detailed. Just amazing =  
>>>>>>>>really.<BR>>>>>>>>=20  
>>>>>>>>>  
>>>>>>>><BR>>>>>>>>> > There is much more to say. =20  
>>>>>>>>>  
>>>>>>>>>Later. BTW, you must leave some<BR>>>>>>>>> =  
>>>>>>>>>>  
>>>>>>>>>=20  
>>>>>>>>>>  
>>>>>>>>>>headroom in your mixes to get the most out of this (but=20  
>>>>>>>>>>the<BR>>>>>>>>>> > mastering guys have been saying =  
>>>>>>>>>>that for=20  
>>>>>>>>>>years). This technique<BR>>>>>>>>>> > works so =  
>>>>>>>>>>beautifully=20  
>>>>>>>>>>with slamming the Paris mix buss that it =  
>>>>>>>>>>seems<BR>>>>>>>>>> >=20  
>>>>>>>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>>>>>>>grinning...<BR>>>>>>>>>> ><BR>>>>>>>>>> =  
>>>>>>>>>>>  
>>>>>>>>>>>=20  
>>>>>>>>>>>>  
>>>>>>>>>>>>Paris for mastering. wadda concept.<BR>>>>>>>>>>=20  
>>>>>>>>>>>>>  
>>>>>>>>>>>>>><BR>>>>>>>>>>>> > DC<BR>>>>>>>>>>>>=20  
>>>>>>>>>>>>>><BR>>>>>>>>>>>> > DC<BR>>>>>>>>>>>>=20  
>>>>>>>>>>>>>><BR>>>>>>>>>>>> ><BR>>>>>>>>>>>> =  
>>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>>Rob=20  
>>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>>Arsenault" <</FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>>>>>>>>>>>>>>face=3DArial=20



>>>>>>>>>>DC<BR>>>>>>>=20  
>>>>>>>>>><BR>>>>>>>=20  
>>>>>>>>>>  
>>>>>>>>>><BR>>>>>>>=20  
>>>>>>>>>><BR>>>>>>> =  
>>>>>>>>>>  
>>>>>>>>>><BR>>>>>>>=20  
>>>>>>>>>>  
>>>>>>>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>>>&=  
>>>>>>>>>>  
>>>>>>>>>>gt;>>>=20  
>>>>>>>I choose Polesoft Lockspam to fight spam, and =  
>>>>>>>you?<BR>>>>>>>=20  
>>>>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial  
>>>>>>>  
>>>>>>>=  
>>>>>>>  
>>>>>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =  
>>>>>>>face=3DArial=20  
>>>>>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>>>>=  
>>>>>>>>  
>>>>>>>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>>> =  
>>>>>>>>  
>>>>>>><BR>>>>>>><BR>>>>>>><BR>>>>>>></FONT> </BODY></HTML>  
>>>>>>>>  
>>>>>>>>  
>>  

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [excelav](#) on Thu, 01 Jun 2006 00:02:48 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>  
>Yeah, as you probably know, I was having a Mad Cow moment, there is obviously  
>no Matt Craig Paris comp. I meant to say that you could check the stereo  
>box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But  
>that  
>doesn't really matter now does it? DOH!!  
>Rod

Hey Rod! It's Ok. You kind of put some of us in Deej mode, you know, OMG  
there's something for Paris I don't have, if I don't get it I will die!!!  
You had us going; ) LOL!

James

>"Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>>Exactly! I never new Matt Craig had a compressor released?!?  
>>  
>>Gimme gimme! ;o)  
>>  
>>Cheers,  
>>Kim.  
>>  
>>"James McCloskey" <excelsm@hotmail.com> wrote:  
>>>  
>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.

>Can  
>>>somebody email me Matt Craig's comp?  
>>>  
>>>Thanks  
>>>James  
>>>  
>>>excelsm@hotmail.com  
>>>  
>>>  
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>>>>  
>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes  
>>>>that does happen. What I notice is, stereo imaging will jump around.  
I  
>>know  
>>>>Sakis uses this method, with success so it's probably a matter of getting  
>>>>every set right. I'm just not that good!  
>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check  
>>>>the stereo box and have a stereo Paris comp...pre eq.  
>>>>Rod  
>>>>  
>>>>"Kim" <hiddensounds@hotmail.com> wrote:  
>>>>>  
>>>>>  
>>>>>While I have heard a lot of people more knowledgable than myself talk  
>>up  
>>>>>this method of mastering, one thing has always bothered me...  
>>>>>  
>>>>>The Paris compressors are mono. Therefore your left and right channels  
>>>>are  
>>>>>being processed seperately. Surely your stereo imaging will go all over  
>>>>the  
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency

>>>>band, and not centred, will tend to get centred, because the louder channel  
>>>>will cop more compression. If, in a given band, the left channel is louder  
>>>>than the right channel, everything in that band will get panned further  
>>>>right,  
>>>>because the left channel will get compressed / reduced in level more  
>than  
>>>>the right channel. What's more, some sounds will no doubt cover more  
>than  
>>>>one frequency band, and as this "repanning" effect is unlikely to be  
>identical  
>>>>in all frequency bands, one part of a sound may get panned further right,  
>>>>while another band of it stays where it is, or even moves further left  
>>>depending  
>>>>what is in that band.  
>>>>  
>>>>I would have thought that on material with considerable stereo content,  
>>>>things  
>>>>will end up all over the shop in terms of stereo imaging.  
>>>>  
>>>>On the other hand, there's a very practicle school of thought which says  
>>>>"If it sounds good, just do it"..  
>>>>  
>>>>Cheers,  
>>>>Kim.  
>>>>  
>>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>  
>>>>>  
>>>>>Ok, you asked for it..... PC mastering technique in Paris:  
>>>>>  
>>>>>Take your 2 track L/R master final mix file. Put the Left mix file  
on  
>>>=  
>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels  
>>>>=  
>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files  
>>=  
>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,  
>>5/6  
>>>>=  
>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending  
on  
>>>=  
>>>>>taste and what you're going for and program material. Use your ears,  
>>=

>>>>>nobody can hand you that in text and be completely accurate. Start with  
>>>>=  
>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz  
>>  
>>>Hi  
>>>>=  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with  
=  
>>>>>either the Paris Compressor or with a good sounding native POST Paris  
>>>=  
>>>>>VST EQ. The placement is absolutely critical. Tie all faders together  
>>>=  
>>>>>using Grouping on the mixer. Do not for ANY reason split these waves  
>>=  
>>>>>into another editor unless you're ready to fight phase and time delay  
>>>=  
>>>>>demons between submixes. Also, be sure you have everything selected  
>with  
>>>>=  
>>>>>the time lock tool when you do this - same reason about phase/time.=20  
>>>>>  
>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each  
>>>>=  
>>>>>band, you can compress with different ratios, thresholds.. whatever  
>=  
>>>>>suits the material, all in Paris. If you use the Paris compressor,  
be  
>>>=  
>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =  
>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20  
>>>>>  
>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one  
more  
>>>>=  
>>>>>compressor on the global but do NOT compress with it. Threshold all  
>the  
>>>>=  
>>>>>way up, ratio all the way down. Instead, use the gain output to beat  
>>the  
>>>>=  
>>>>>snot out of the signal hitting the global bus, but ... and this is  
also  
>>>>=  
>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll  
>>>=  
>>>>>blister the ^&\*&#&\$ out of the cheapo wal mart digital converters that  
>>>=

>>>>>your stuff will eventually have to suffer.=20  
>>>>>Be careful in all this, you have SO much gain shaping you can turn  
the  
>>>=  
>>>>>wav into a baby ruth in the repro guy's editor... and no one wants  
to  
>>>=  
>>>>>find a baby ruth floating in their pool of music. Don't smash it so  
>much  
>>>>=  
>>>>>that it only takes 5 bits to play it back faithfully. Again, use your  
>>>=  
>>>>>ears man.. pop and aggressive tunes will take more abuse than say,  
a  
>>=  
>>>>>ballad or classical. This is part of the 'program material dependant'  
>>>=  
>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera  
>>>=  
>>>>>tune, for example.=20  
>>>>>  
>>>>>Essentially you are creating a Waves multiband compressor, only you're  
>>>>=  
>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If  
you  
>>>>=  
>>>>>plan to do this a lot, do your self a huge favor and create your own  
>>=  
>>>>>template PPJ you can just time lock drag the 'files' to and be on your  
>>>>=  
>>>>>way.=20  
>>>>>  
>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good  
>>>>=  
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.  
>>>  
>>>>=  
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the  
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>>>>>Paris VST EQ, but you do have the option of using the actual Paris  
EQ  
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>>>>>Gain in it's place post eq/compression for each group of channels.  
>>>>>  
>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it  
=  
>>>>>posted on his page.  
>>>>>Doug, you still out there man?



>>>>>  
>>>>>AA,=20  
>>>>>semi kinda not really a mastering dude guy  
>>>>> -----=  
>>>>>-----  
>>>>>  
>>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...  
>>>>>=20  
>>>>>> So what's this trick mastering technique?  
>>>>>=20  
>>>>>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's  
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>>>>>>Steiny  
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>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the  
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>>>>>>>=20  
>>>>>>>>channel Eq/Gain mojo.  
>>>>>>>>AA  
>>>>>>>>  
>>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...  
>>>>>>>>>  
>>>>>>>>> Hi Don,  
>>>>>>>>>>  
>>>>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.  
>>>>>>>>>>>  
>>>>>>>>>>> I forced Brian T to try it when he was unconvinced.  
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>>>>>>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day  
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>>>>>>>months  
>>>>>>>>> to ensure that he could perfectly emulate the paris eq.  
>>>>>>>>>>>  
>>>>>>>>>>>> I am familiar with the "pretty colored and non-linear" comment  
about  
>>>>>>=  
>>>>>>>this  
>>>>>>>>>>>> plug, as I read and responded to it way back when on whatever vst  
>>>>=  
>>>>>>>>forum  
>>>>>>>> it  
>>>>>>>>>>>> was posted in.  
>>>>>>>>>>>>  
>>>>>>>>>>>>  
>>>>>>>>>>>>> I know this won't help anyones perception, but when I hear people=20

>>>>>>> wondering  
>>>>>>> how to capture the paris special sauce - this plug is it.  
>>>>>>>  
>>>>>>> CHuck  
>>>>>>>  
>>>>>>> "DC" <dc@spammersinheck.com> wrote:  
>>>>>>>  
>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.  
>>>>>>>>What I need is simple, clean, accurate band splits. The Paris  
EQ  
>>>>>>>>does this nicely, but the whole process is tedious to say the least.  
>>>>>>>>  
>>>>>>>>Sounds great though.  
>>>>>>>>  
>>>>>>>>DC  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>>>>Is the Paris EQ plug still available?  
>>>>>>>>>Thanks, Edna  
>>>>>>>>>  
>>>>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>>>>news:447948de\$1@linux...  
>>>>>>>>>  
>>>>>>>>>> > I'm going to skip over a million details and just say that  
>the  
>>>>>=  
>>>>>>secret  
>>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the  
>>=  
>>>>>>next  
>>>>>>>>>>> > set etc until all are done. Then you bring the bands back  
>to  
>>>>>=  
>>>>>>the  
>>>>>>>>>>>> > editor, shut off the EQ and start working on your comp =  
>>>>>>>settings.  
>>>>>>>>>>>> > (yes you have to do 4 passes to just create the files to do  
>>=  
>>>>>>>this!)  
>>>>>>>>>>>>  
>>>>>>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig  
>=  
>>>>>>>Paris  
>>>>>>> VST  
>>>>>>>>>>>>EQ,  
>>>>>>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried  
>>>>>=

```

>>>>>the
>>>>>>> VST
>>>>>>>>> Paris EQ for this application yet?
>>>>>>>>> It doth rock much.
>>>>>>>>>
>>>>>>>>> AA
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
>>>>>>>>>news:44793f10$1@linux...
>>>>>>>>> >
>>>>>>>>> > Ok, here's the short version. I've been working on this most
>>>>>=
>>>>>>>of
>>>>>>> the
>>>>>>>>> > day and am about to turn in, so this is very incomplete.
>>>>>>>>> >
>>>>>>>>> > It is a version of Sakis' band-split technique where you use
>>>>4
>>>>>=
>>>>>>>stereo
>>>>>>>>> > bands and 8 channels and 8 compressors.
>>>>>>>>> >
>>>>>>>>> > I'm going to skip over a million details and just say that
>the
>>>>>=
>>>>>>>secret
>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the
>>=
>>>>>>>next
>>>>>>>>> > set etc until all are done. Then you bring the bands back
>to
>>>>>=
>>>>>>>the
>>>>>>>>> > editor, shut off the EQ and start working on your comp =
>>>>>>>settings.
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do
>>=
>>>>>>>this!)
>>>>>>>>> >
>>>>>>>>> > It is complicated, time-consuming, and a general PITA.
>>>>>>>>> >
>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results
>are
>>>>>>>>> > friggin' fabulous.
>>>>>>>>> >
>>>>>>>>> > Sweet, huge and detailed. Just amazing really.

```





>>=  
>>>>>nobody can=20  
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20  
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =  
>>>>>540-6Khz Hi=20  
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with  
=  
>>>>>either the=20  
>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ.  
The  
>>>>=  
>>>>>placement=20  
>>>>>is absolutely critical. Tie all faders together using Grouping on the  
>>>=  
>>>>>mixer. Do=20  
>>>>>not for ANY reason split these waves into another editor unless you're  
>>>>=  
>>>>>ready to=20  
>>>>>fight phase and time delay demons between submixes. Also, be sure you  
>>>=  
>>>>>have=20  
>>>>>everything selected with the time lock tool when you do this - same  
>=  
>>>>>reason about=20  
>>>>>phase/time. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can  
>=  
>>>>>adjust the=20  
>>>>>Gain/EQ mojo separately for each band, you can compress with different  
>>>>=  
>>>>>ratios,=20  
>>>>>thresholds.. whatever suits the material, all in Paris. If you use  
the  
>>>>=  
>>>>>Paris=20  
>>>>>compressor, be sure to match each pair of tracks' settings (1=3D2,  
=  
>>>>>3=3D4, 5=3D6, 7=3D8).=20  
>>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret  
sauce  
>>>>>=  
>>>>>beyond the=20  
>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =  
>>>>>compress with=20  
>>>>>it. Threshold all the way up, ratio all the way down. Instead, use

the  
>>>=>>>=>>>>gain=20  
>>>>>output to beat the snot out of the signal hitting the global bus, but  
>>>=>>>>... and=20  
>>>>>this is also super important... keep the global fader at -0.3 or -0.5  
>>>dB  
>>>>=>>>>or=20  
>>>>>you'll blister the ^&\*&\$ out of the cheapo wal mart digital =  
>>>>>converters=20  
>>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you  
>>=>>>>>have SO much=20  
>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20  
>>>>>guy's editor... and no one wants to find a baby ruth floating in =  
>>>>>their pool=20  
>>>>>of music. Don't smash it so much that it only takes 5 bits to play  
=  
>>>>>it back=20  
>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will  
>>=>>>>>take more=20  
>>>>>abuse than say, a ballad or classical. This is part of the 'program  
>=>>>>>material=20  
>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like  
>>>>a  
>>>>=>>>>>Pantera=20  
>>>>>tune, for example</STRONG>. </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves  
>>>=>>>>>multiband=20  
>>>>>compressor, only you're using Paris to do it and it sounds.. well,  
..  
>>>=>>>>>better=20  
>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor  
and=20  
>>>>>create your own template PPJ you can just time lock drag the =  
>>>>>'files'=20  
>>>>>to and be on your way. </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just

=  
>>>>>replace the Paris=20  
>>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band  
>>>>=  
>>>>>pass and=20  
>>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>>>>>trick in=20  
>>>>>the Paris VST EQ, but you do have the option of using the actual Paris  
>>>>=  
>>>>>EQ Gain=20  
>>>>>in it's place post eq/compression for each group of =  
>>>>>channels.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ,  
I  
>>=  
>>>>>suspect Doug=20  
>>>>>Wellington has it posted on his page.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>>>>>man?</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20  
>>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering  
dude=20  
>>>>>guy</FONT></DIV>  
>>>>><DIV><FONT face=3DArial=20  
>>>>>size=3D2> -----=  
>>>>>-----</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =  
>>>>>href=3D"mailto:no@no.com"><FONT=20  
>>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message </FONT><A href=3D"news:447cb558\$1@linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:447cb558\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =  
>>>>>>what's this=20  
>>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT><A=20  
>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>>=  
>>>>>  
>>>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =  
>>>>>somewhere in=20  
>>>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =  
>>>>>an=20  
>>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20



>>>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" </FONT><A=20  
>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =  
>>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20  
>>>>>face=3DArial size=3D2>> wrote in message </FONT><A=20  
>>>>>href=3D"news:447b8639\$1 @linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:447b8639\$1 @linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...<BR>>>>><BR>>>>> Hi=20  
>>>>>Don,<BR>>>>><BR>>>>> The vst eq bit cancels with the =  
>>>>>paris eq=20  
>>>>>when phase inverted.<BR>>>>><BR>>>>> I forced Brian T to =  
>>>>>try it=20  
>>>>>when he was unconvinced.<BR>>>>><BR>>>>> I know that =  
>>>>>everyone is=20  
>>>>>dubious, but matt worked 24 hours a day for months<BR>>>>> to =  
>>>>>ensure=20  
>>>>>that he could perfectly emulate the paris =  
>>>>>eq.<BR>>>>><BR>>>>> I=20  
>>>>>am familiar with the "pretty colored and non-linear" comment about=20  
>>>>>this<BR>>>>> plug, as I read and responded to it way back when =  
>>>>>on=20  
>>>>>whatever vst forum<BR>> it<BR>>>>> was posted=20  
>>>>>in.<BR>>>>><BR>>>>><BR>>>>> I know this won't =  
>>>>>help=20  
>>>>>anyones perception, but when I hear people <BR>>>>>=20  
>>>>>wondering<BR>>>>> how to capture the paris special sauce - this =  
>>>>>plug is=20  
>>>>>it.<BR>>>>><BR>>>>> =  
>>>>>CHuck<BR>>>>><BR>>>>> "DC"=20  
>>>>></FONT><A href=3D"mailto:dc@spammersinheck.com"><FONT face=3DArial=20  
>>>>>size=3D2>dc@spammersinheck.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>>=20  
>>>>>wrote:<BR>>>>>><BR>>>>>>As I understand it, that =  
>>>>>EQ was=20  
>>>>>pretty colored and non-linear.<BR>>>>>>What I need is simple, =  
>>>>>clean,=20  
>>>>>accurate band splits. The Paris EQ<BR>>>>>>does this =  
>>>>>nicely,=20  
>>>>>but the whole process is tedious to say the=20  
>>>>>least.<BR>>>>>><BR>>>>>>Sounds great=20  
>>>>>though.<BR>>>>>><BR>>>>>>DC<BR>>>>>><BR>=  
>>>>>>>><BR>>>>>>>"RiverLake=20  
>>>>>Farms" </FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>>>face=3DArial=20  
>>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>>=20  
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>>>>>available?<BR>>>>>>>Thanks,=20  
>>>>>Edna<BR>>>>>>><BR>>>>>>>"Aaron Allen" =

>>>>></FONT><A=20  
>>>>>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>>>>>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>=  
>>>>>wrote in=20  
>>>>>message<BR>>>>>news:447948de\$1@linux...<BR>>>>>&g=  
>>>>>t;>><BR>>>>>>=20  
>>>>>> I'm going to skip over a million details and just say that the=20  
>>>>>secret<BR>>>>>>> > is bouncing each stereo freq =  
>>>>>band with=20  
>>>>>EQ only and then the next<BR>>>>>>> > set etc until =  
>>>>>all are=20  
>>>>>done. Then you bring the bands back to =  
>>>>>the<BR>>>>>>>=20  
>>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>>settings.<BR>>>>>>> > (yes you have to do 4 passes =  
>>>>>to just=20  
>>>>>create the files to do=20  
>>>>>this!)<BR>>>>>>><BR>>>>>>>> DC, this =  
>>>>>can be=20  
>>>>>achieved SO much faster using the Matt Craig Paris<BR>>>>=20  
>>>>>VST<BR>>>>>>>EQ,<BR>>>>>>>> and in real =  
>>>>>timeif you=20  
>>>>>want to adjust your bands. Have you tried the<BR>>>>>>=20  
>>>>>VST<BR>>>>>>>> Paris EQ for this application=20  
>>>>>yet?<BR>>>>>>>> It doth rock=20  
>>>>>much.<BR>>>>>>>><BR>>>>>>>>=20  
>>>>>AA<BR>>>>>>>><BR>>>>>>>><BR>>>>>>>>=  
>>>>>;>>><BR>>>>>>>>=20  
>>>>>"DC" <</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT =  
>>>>>face=3DArial=20  
>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>size=3D2>> wrote in=20  
>>>>>message </FONT><A href=3D"news:44793f10\$1@linux"><FONT face=3DArial=20  
>>>>>size=3D2>news:44793f10\$1@linux</FONT></A><FONT face=3DArial=20  
>>>>>size=3D2>...<BR>>>>>>>> =  
>>>>>><BR>>>>>>>> > Ok,=20  
>>>>>here's the short version. I've been working on this most =  
>>>>>of<BR>>>>=20  
>>>>>the<BR>>>>>>>> > day and am about to turn in, so =  
>>>>>this is=20  
>>>>>very incomplete.<BR>>>>>>>> =  
>>>>>><BR>>>>>>>>=20  
>>>>>>> It is a version of Sakis' band-split technique where you use 4=20  
>>>>>stereo<BR>>>>>>>>> > bands and 8 channels and 8=20  
>>>>>compressors.<BR>>>>>>>> =  
>>>>>><BR>>>>>>>> >=20  
>>>>>>> I'm going to skip over a million details and just say that the=20

>>>>>secret<BR>>>>>> > is bouncing each stereo freq =  
>>>>>band with=20  
>>>>>EQ only and then the next<BR>>>>>>> > set etc until =  
>>>>>all are=20  
>>>>>done. Then you bring the bands back to =  
>>>>>the<BR>>>>>>>=20  
>>>>>> editor, shut off the EQ and start working on your comp=20  
>>>>>settings.<BR>>>>>>> > (yes you have to do 4 passes =  
>>>>>to just=20  
>>>>>create the files to do this!)<BR>>>>>>>=20  
>>>>>><BR>>>>>>>> > It is complicated, time-consuming, =  
>>>>>>and a=20  
>>>>>>general PITA.<BR>>>>>>>> =  
>>>>>><BR>>>>>>>> >=20  
>>>>>>HOWEVER, if you pay attention and are patient, the results=20  
>>>>>>are<BR>>>>>>>> > friggin'=20  
>>>>>>fabulous.<BR>>>>>>>> ><BR>>>>>>>> =  
>>>>>>=20  
>>>>>>Sweet, huge and detailed. Just amazing =  
>>>>>>really.<BR>>>>>>>>=20  
>>>>>><BR>>>>>>>> > There is much more to say. =20  
>>>>>>Later. BTW, you must leave some<BR>>>>>>>> =  
>>>>>>=20  
>>>>>>headroom in your mixes to get the most out of this (but=20  
>>>>>>the<BR>>>>>>>> > mastering guys have been saying =  
>>>>>>that for=20  
>>>>>>years). This technique<BR>>>>>>>> > works so =  
>>>>>>beautifully=20  
>>>>>>with slamming the Paris mix buss that it =  
>>>>>>seems<BR>>>>>>>> >=20  
>>>>>>like it was designed to do this. Somewhere SSC is=20  
>>>>>>grinning...<BR>>>>>>>> ><BR>>>>>>>> =  
>>>>>>=20  
>>>>>>Paris for mastering. wadda concept.<BR>>>>>>>>=20  
>>>>>><BR>>>>>>>> > DC<BR>>>>>>>>=20  
>>>>>><BR>>>>>>>> > DC<BR>>>>>>>>=20  
>>>>>><BR>>>>>>>> ><BR>>>>>>>> =  
>>>>>>>>Rob=20  
>>>>>>Arsenault" </FONT><A href=3D"mailto:mani2@nbnet.nb.ca"><FONT =  
>>>>>>face=3DArial=20  
>>>>>>size=3D2>mani2@nbnet.nb.ca</FONT></A><FONT face=3DArial size=3D2>>=20  
>>>>>>wrote:<BR>>>>>>>> >>>Yes DC, please do=20  
>>>>>>share...!!<BR>>>>>>>> =  
>>>>>>>><BR>>>>>>>>=20  
>>>>>>>><BR>>>>>>>> >>>"DC" </FONT><A=20  
>>>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
>>>>>>size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
>>>>>>size=3D2>> wrote in=20



>>>  
>>  
>

---

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Subject: Re: Multi Band Mastering in Paris  
Posted by [Sound Dog](#) on Thu, 01 Jun 2006 14:54:52 GMT  
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---

Hiya,

I've been reading "Mastering Audio" and learning a little about using delay to localise sounds, but the book doesn't go into detail. How do you yourself use delays for postioning tracks in a mix ?

I have thirst for knowledge...

8) Stewart.

DC wrote in message <447e23ca\$1@linux>...

>

>Hmmm I think the language is fighting us here.

>

>A creative panning choice is not a mismatch. A creative panning  
>choice that you overdid, is. Assuming that you do such things,  
>and it seems that we all do. No matter how careful you are through  
>the mix process, there are little sounds (and in my case dorky  
>vocalization sounds intended to be "emotional" among many other  
>things) that are out of place, level-wise. You especially hear these  
>when monitoring loudly. Remember, this is a lightly compressed  
>process that I use a quick release time with so it is mostly a peak  
>limiter. It does not affect your panning nor stereo image and if it  
>does, you overdid the process. -3db on a peak does not change  
>the persistence of sound, which is what forms the stereo image.  
>It does however, generally really improve the mix.

>

>Also localization within the stereo field is very obtuse with level.  
>What this means, is as SSC said years ago, there are three panning  
>positions L - R and C and mebbe 10 o'clock and 2 o'clock and that is  
>about all you can do to localize things with level. Real localization  
>within the stereo field is done with delays, not panpots, and multi  
>band compression has little to no effect on this if you do it right.  
>Use delay to localize and you get a much better mix anyway.

>

>Try it yourself. Multiband compression rocks if you use it right.  
>I mastered classical for years and never needed it. Doing rock it

>really, really helped.  
>  
>DC  
>  
>"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>>It corrects for L-R level mismatches. This is my point. If you have something  
>>panned to 3 o'clock, you don't want the level mismatch corrected.  
Correcting  
>>the level mismatch will cause the panned sound to move toward the centre,  
>>and then, as volume (and compression) decreases, the panned item will move  
>>back toward 3 o'clock.  
>>  
>>Whenever one side is compressed more than the other, that frequency band  
>>will be panned toward the less compressed side until the compressions  
subsides.  
>>Unless there's something I'm missing, but I can't see a way around this.  
>>  
>>Cheers,  
>>Kim.  
>

---

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [DC](#) on Fri, 02 Jun 2006 06:14:09 GMT  
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---

A good starting point is to listen to a single track, panned hard either L or R and send it to a delay via an aux. Pan the delay aux return the opposite way, start at no delay and go up in 1ms increments to 40ms or so. You will find it moving around and the timbre will change as well.

DC

"Sound Dog" <dogster@tpg.com.au> wrote:  
>Hiya,  
>  
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>  
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>  
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>

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>>>will be panned toward the less compressed side until the compressions  
>>subsides.  
>>>Unless there's something I'm missing, but I can't see a way around this.

>>>  
>>>Cheers,  
>>>Kim.  
>>  
>  
>

---

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [Dubya Mark Wilson](#) on Fri, 02 Jun 2006 19:43:03 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

.....until you sum mono and then you start combing like hell depending on relative delay level.

Dubya

"DC" <dc@spammersonmars.com> wrote in message news:447fd731\$1@linux...

>  
> A good starting point is to listen to a single track, panned hard  
> either L or R and send it to a delay via an aux. Pan the delay aux  
> return the opposite way, start at no delay and go up in 1ms  
> increments to 40ms or so.  
>  
> You will find it moving around and the  
> timbre will change as well.  
>  
> DC

---

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [dc\[3\]](#) on Fri, 02 Jun 2006 19:51:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Some delay ranges are more audible than others.

I stopped caring about mono in 1979.

best,

DC

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:

>.....until you sum mono and then you start combing like hell depending on

>relative delay level.



>  
>Dubya  
>  
>"DC" <dc@spammersonmars.com> wrote in message news:447fd731\$1@linux...  
>>  
>> A good starting point is to listen to a single track, panned hard  
>> either L or R and send it to a delay via an aux. Pan the delay aux  
>> return the opposite way, start at no delay and go up in 1ms  
>> increments to 40ms or so.  
>>  
>> You will find it moving around and the  
>> timbre will change as well.  
>>  
>> DC  
>  
>

---

---

Subject: Re: Multi Band Mastering in Paris  
Posted by [dc\[3\]](#) on Fri, 02 Jun 2006 21:56:00 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I'm amazed that TV guys can \*hear\* it <snork>

I use 22-38ms most of the time so it is not as big an issue.

DC

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:  
>I stopped caring too but the tv fellas I work for absolutely wretch on hard

>panned short delays on 2-bus submissions.

>  
>Dubya  
>  
>  
>"DC" <dc@spammersinhell.com> wrote in message news:448096d5\$1@linux...  
>>  
>> Some delay ranges are more audible than others.  
>>  
>> I stopped caring about mono in 1979.  
>>  
>> best,  
>>  
>> DC  
>>  
>>

>> "Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:  
>>>...until you sum mono and then you start combing like hell depending  
on  
>>  
>>>relative delay level.  
>>>  
>>>Dubya  
>>>  
>>>"DC" <dc@spammersonmars.com> wrote in message news:447fd731\$1@linux...  
>>>>  
>>>> A good starting point is to listen to a single track, panned hard  
>>>> either L or R and send it to a delay via an aux. Pan the delay aux  
>>>> return the opposite way, start at no delay and go up in 1ms  
>>>> increments to 40ms or so.  
>>>>  
>>>> You will find it moving around and the  
>>>> timbre will change as well.  
>>>>  
>>>> DC  
>>>  
>>>  
>>  
>  
>

---

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Subject: Re: Multi Band Mastering in Paris  
Posted by [Dubya Mark Wilson](#) on Fri, 02 Jun 2006 21:56:21 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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