
Subject: I need 2 more db...

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

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

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

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

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

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

Neil

Subject: Re: I need 2 more db...

Posted by [Deej \[4\]](#) on Thu, 21 Jun 2007 04:01:58 GMT

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

You need to insert a Neve Portico 5042 on your master bus "after" your limiter and crank the drive to get that extra 3dB and tape sat.....if you don't, you will die

You knew deep down inside that you would be getting one of these, didn't you?

<evil grin>

"Neil" <OIUOIU@OIU.com> wrote in message news:4679df5c\$1@linux...

>
> ..RMS... across the mix buss, I mean.
>
> In the metalesque genres I tend to find myself working in most
> often, I'm noticing that I can get the hot parts (choruses,
> bridges, kazoo solos, etc) up to in the -5db range, RMS,
> without any real difficulty. Beyond that, I start noticing
> unacceptable artifacts... problem is: beyond that is where
> a good deal of this stuff is going on the commercial-release
> level. Check out Breaking Benjamin's "Diary of Jane" for a good
> example... the choruses get up into the -3 RMS range, and it
> sounds freakin' PHAT! Big-ass low-end, you still can hear (and
> SEE) the dynamics - you zoom in on the waveform, and there are
> a FEW places with flatlines/clips across a few consecutive
> samples, but really, not too many!
> IOW, great job Chris Lord-Alge & Ted Jensen!
>
> So, anyway - I insert Izotope Ozone across the 2-Buss when I'm
> at the "final tweak" stage of a mix & as I said, it gets me to
> a certain level, but not beyond (without losing fidelity &
> detail - which I don't want to do), so I've been thinking...
> maybe go back out analog? Maybe a nice tube compressor with
> lots of harmonics & big iron in the path might help a bit? Push
> things a little harder before it even hits Ozone, ya know?
>
> Problem is most of the tube ones seem to be Opto... opto's too
> slow for this. I hear the Avalon 747's real clean & it's got an
> EQ, too, but that's an opto unit - and if my 737 is any
> indication, it might not have enough "attitude". Anyone ever
> try two 737's linked across a 2-buss? (I only have one, so I
> can't try it) how did that work? Anyone using anything they
> like that you think might get me where I need to go?
>
>
> Neil

Subject: Re: I need 2 more db...
Posted by [Neil](#) on Thu, 21 Jun 2007 04:36:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

"DJ" <www.aarrrrggghh!!!.com> wrote:

>You need to insert a Neve Portico 5042 on your master bus "after" your
>limiter and crank the drive to get that extra 3dB and tape sat.....if
you
>don't, you will die
>
>You knew deep down inside that you would be getting one of these, didn't

>you?
>
><evil grin>

I have no doubt it sounds great, but I dunno if that's going to get me another 2 db RMS... I am hearing about mastering houses using convertors like Lavry Gold's & Prism's - convertors that cost like \$15k - convertors that won't distort, no matter what you throw at 'em - and just lighting 'em up like christmas trees. One place apparently has rack covers over their convertors so the clients can't see them fire up & start panicking, thinking something's gone incredibly wrong lol.

If that's what the latest trick is, then ain't no way I can get there; not at that price point... but I suspect I might be able to get a little bit closer - I think I might be missing an analog link in the back-end chain.

Maybe two 737's followed by two Distressors??? Both units' frequency range response is off the map, so I don't think I'd lose any fidelity... Avalons would give me a gentle curve, plus the harmonics & big iron, and the benefit of EQ; Distressors would hit it hard & clamp it down.... anyone ever try this method?

Neil

Subject: Re: I need 2 more db...
Posted by [Deej \[4\]](#) on Thu, 21 Jun 2007 04:42:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

You can boost the gain a couple of dB and then start driving it against the tape sat. This acts a bit like a compressor. It *should* affect RMS levels. Might be worth a try. I'm doing some digital recabling right now (things have gotten so insane here that I've got myself a Frontier Apache on loan to try to suss some routing flexibility issues). I've also got company coming in on Friday but I'll pull up a mix when I get a chance and bounce against a bus compressor, then I'll insert the 5042 and give it a little push and see what it does to RMS levels. If you want me to do this to one of your mixes, post a clip somewhere of your bounce where I can grab it and I'll import it

into Cubase and smack it with the Portaco and report back to you.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:467a0042\$1@linux...

>

> "DJ" <www.aarrrrggghh!!!.com> wrote:

>>You need to insert a Neve Portico 5042 on your master bus "after" your

>>limiter and crank the drive to get that extra 3dB and tape sat.....if

> you

>>don't, you will die

>>

>>You knew deep down inside that you would be getting one of these, didn't

>

>>you?

>>

>><evil grin>

>

> I have no doubt it sounds great, but I dunno if that's going to

> get me another 2 db RMS... I am hearing about mastering houses

> using convertors like Lavry Gold's & Prism's - convertors that

> cost like \$15k - convertors that won't distort, no matter what

> you throw at 'em - and just lighting 'em up like christmas

> trees. One place apparently has rack covers over their

> convertors so the clients can't see them fire up & start

> panicking, thinking something's gone incredibly wrong lol.

>

> If that's what the latest trick is, then ain't no way I can get

> there; not at that price point... but I suspect I might be able

> to get a little bit closer - I think I might be missing an

> analog link in the back-end chain.

>

> Maybe two 737's followed by two Distressors??? Both units'

> frequency range response is off the map, so I don't think I'd

> lose any fidelity... Avalons would give me a gentle curve, plus

> the harmonics & big iron, and the benefit of EQ; Distressors

> would hit it hard & clamp it down.... anyone ever try this

> method?

>

> Neil

Subject: Re: I need 2 more db...

Posted by [Aaron Allen](#) on Thu, 21 Jun 2007 05:05:38 GMT

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

Would it be too obvious a question to ask if you've tried routing it through the Paris mix engine and smacking the bus?

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:467a0042\$1@linux...

>

> "DJ" <www.aarrrrggghh!!!.com> wrote:

>>You need to insert a Neve Portico 5042 on your master bus "after" your

>>limiter and crank the drive to get that extra 3dB and tape sat.....if

> you

>>don't, you will die

>>

>>You knew deep down inside that you would be getting one of these, didn't

>

>>you?

>>

>><evil grin>

>

> I have no doubt it sounds great, but I dunno if that's going to

> get me another 2 db RMS... I am hearing about mastering houses

> using convertors like Lavry Gold's & Prism's - convertors that

> cost like \$15k - convertors that won't distort, no matter what

> you throw at 'em - and just lighting 'em up like christmas

> trees. One place apparently has rack covers over their

> convertors so the clients can't see them fire up & start

> panicking, thinking something's gone incredibly wrong lol.

>

> If that's what the latest trick is, then ain't no way I can get

> there; not at that price point... but I suspect I might be able

> to get a little bit closer - I think I might be missing an

> analog link in the back-end chain.

>

> Maybe two 737's followed by two Distressors??? Both units'

> frequency range response is off the map, so I don't think I'd

> lose any fidelity... Avalons would give me a gentle curve, plus

> the harmonics & big iron, and the benefit of EQ; Distressors

> would hit it hard & clamp it down.... anyone ever try this

> method?

>

> Neil

Subject: Re: I need 2 more db...

Posted by [Neil](#) on Thu, 21 Jun 2007 05:31:55 GMT

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

Nope, haven't tried that - truth be told, I thought about it, but I know I'd lose some fidelity, and I'm trying to avoid that. It's kinda like I already went through that with the summing experiments, you know? IOW, if I try it, I already know what to expect... fatter/thicker, but with some high-end veiling.

Neil

"Aaron Allen" <know-spam@not_here.dude> wrote:

>Would it be too obvious a question to ask if you've tried routing it through

>the Paris mix engine and smacking the bus?

>

>AA

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:467a0042\$1@linux...

>>

>> "DJ" <www.aarrrrggghh!!!.com> wrote:

>>>You need to insert a Neve Portico 5042 on your master bus "after" your

>>>limiter and crank the drive to get that extra 3dB and tape sat.....if

>> you

>>>don't, you will die

>>>

>>>You knew deep down inside that you would be getting one of these, didn't

>>

>>>you?

>>>

>>><evil grin>

>>

>> I have no doubt it sounds great, but I dunno if that's going to

>> get me another 2 db RMS... I am hearing about mastering houses

>> using convertors like Lavry Gold's & Prism's - convertors that

>> cost like \$15k - convertors that won't distort, no matter what

>> you throw at 'em - and just lighting 'em up like christmas

>> trees. One place apparently has rack covers over their

>> convertors so the clients can't see them fire up & start

>> panicking, thinking something's gone incredibly wrong lol.

>>

>> If that's what the latest trick is, then ain't no way I can get

>> there; not at that price point... but I suspect I might be able

>> to get a little bit closer - I think I might be missing an

>> analog link in the back-end chain.

>>

>> Maybe two 737's followed by two Distressors??? Both units'

>> frequency range response is off the map, so I don't think I'd

>> lose any fidelity... Avalons would give me a gentle curve, plus

>> the harmonics & big iron, and the benefit of EQ; Distressors
>> would hit it hard & clamp it down.... anyone ever try this
>> method?
>>
>> Neil
>
>

Subject: Re: I need 2 more db...
Posted by [Tom Bruhl](#) on Thu, 21 Jun 2007 05:34:21 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_003D_01C7B3A4.4AEE5410
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Neil,
I like much of what you're doing. At your level you should let the pros =
in the
mastering world take your stuff to the next level. Try what Aaron said =
and/or take it to=20
a mastering engineer you trust. That's their gig.

Last session I attended the guy used all analog. I believe it was a =
Millenia Labs comp=20
for gain staging only to another Millenia Labs eq for minor tweaks to a =
Massive Passive=20
for other minor tweaks into the Waves L2. There's a few bucks in that =
signal chain and=20
this was only a jazz/rock CD.

Let the guys who do that stuff do it for you/client. Better for =
everyone to get
someone else's ears on the project at that point.
Just my latest take,
Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:467a08ac\$1@linux...

Would it be too obvious a question to ask if you've tried routing it =
through=20
the Paris mix engine and smacking the bus?

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:467a0042\$1@linux...

>

> "DJ" <www.aarrrrggghh!!!.com> wrote:

>>You need to insert a Neve Portico 5042 on your master bus "after" =

your

>>limiter and crank the drive to get that extra 3dB and tape =

sat.....if

> you

>>don't, you will die

>>

>>You knew deep down inside that you would be getting one of these, =
didn't

>

>>you?

>>

>><evil grin>

>

> I have no doubt it sounds great, but I dunno if that's going to
> get me another 2 db RMS... I am hearing about mastering houses

> using convertors like Lavry Gold's & Prism's - convertors that

> cost like \$15k - convertors that won't distort, no matter what

> you throw at 'em - and just lighting 'em up like christmas

> trees. One place apparently has rack covers over their

> convertors so the clients can't see them fire up & start

> panicking, thinking something's gone incredibly wrong lol.

>

> If that's what the latest trick is, then ain't no way I can get

> there; not at that price point... but I suspect I might be able

> to get a little bit closer - I think I might be missing an

> analog link in the back-end chain.

>

> Maybe two 737's followed by two Distressors??? Both units'

> frequency range response is off the map, so I don't think I'd

> lose any fidelity... Avalons would give me a gentle curve, plus

> the harmonics & big iron, and the benefit of EQ; Distressors

> would hit it hard & clamp it down.... anyone ever try this

> method?

>

> Neil=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_003D_01C7B3A4.4AEE5410

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!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 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Neil,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I like much of what you're doing.&nbsp;=
At your=20
level you should let the pros&nbsp;in the</FONT></DIV>
<DIV><FONT face=3DArial><FONT size=3D2>mastering&nbsp;world take your =
stuff to the=20
next level.&nbsp;&nbsp;<FONT size=3D+0>Try what Aaron said and/or take =
it to=20
</FONT></FONT></FONT></DIV>
<DIV><FONT face=3DArial><FONT size=3D2><FONT size=3D+0>a =
</FONT></FONT></FONT><FONT=20
face=3DArial><FONT size=3D2><FONT size=3D+0>mastering engineer you =
trust.&nbsp;=20
</FONT></FONT></FONT><FONT face=3DArial size=3D2>That's their =
gig.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Last session I attended the guy used =
all=20
analog.&nbsp; </FONT><FONT face=3DArial size=3D2>I believe it was =
a&nbsp;Millenia=20
Labs comp&nbsp;</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>for gain staging only </FONT><FONT =
face=3DArial=20
size=3D2>to another Millenia Labs eq for minor tweaks to a Massive =
Passive=20
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>for other minor </FONT><FONT =
face=3DArial=20
size=3D2>tweaks into the Waves L2.&nbsp;</FONT><FONT face=3DArial =
size=3D2>There's a=20
few bucks in that signal chain and </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>this was only a&nbsp;&nbsp;&nbsp;jazz/rock=20
CD.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Let the guys who do that stuff do it =
```

for=20
you/client. Better for everyone to get</DIV>
<DIV>someone else's ears on the project at =
that=20
point.</DIV>
<DIV>Just my latest take,</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Aaron Allen" <<A=20
=
href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude> =
wrote in=20
message <A=20
href=3D"news:467a08ac\$1 @linux">news:467a08ac\$1 @linux...</DIV>Would =
it be too=20
obvious a question to ask if you've tried routing it through
the =
Paris mix=20
engine and smacking the bus?

AA

"Neil" <<A=20
href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com> wrote in message =
<A=20
=
href=3D"news:467a0042\$1 @linux">news:467a0042\$1 @linux...
>
&g=
t; "DJ"=20
<<A =
href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com>=20
wrote:
>>You need to insert a Neve Portico 5042 on your =
master bus=20
"after" your
>>limiter and crank the drive to get that extra =
3dB and=20
tape sat.....if
> you
>>don't, you will=20
die
>>
>>You knew deep down inside that you would be =
getting=20
one of these, =
didn't
>
>>you?
>>
>><evil=20
grin>
>
> I have no doubt it sounds great, but I dunno =
if=20
that's going to
> get me another 2 db RMS... I am hearing about=20
mastering houses
> using convertors like Lavry Gold's & =
Prism's -=20
convertors that
> cost like \$15k - convertors that won't =
distort, no=20
matter what
> you throw at 'em - and just lighting 'em up like=20
christmas
> trees. One place apparently has rack covers over=20
their
> convertors so the clients can't see them fire up &=20

- Or you could try on opto plug-in followed by a straight digital limiter, Dynasone from Prosoniq (the greatest mastering tool you've never used) has various options for this, and sounds excellent. The PSP 'Vintage Warmter' (the most offensively named plug in you've never used that still sounds really great) has a limiter mode that might work for this.

- If you want to go the hardware route, I bet you'd find that renting a (well maintained) two track tape deck would get you what you want more than a fancy tube comp/limiter. As SSC once said, roughly, 'The great thing about tape is how easy it is. Once the record head starts to glow, you're pretty much there.'

That's all I can think of now. Good luck, and whenever I write this stuff I'm really happy I work in genres where dynamics are still allowed.

TCB

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

>

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

>

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

>

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

>

>Problem is most of the tube ones seem to be Opto... opto's too
>slow for this. I hear the Avalon 747's real clean & it's got an
>EQ, too, but that's an opto unit - and if my 737 is any
>indication, it might not have enough "attitude". Anyone ever
>try two 737's linked across a 2-buss? (I only have one, so I

>can't try it) how did that work? Anyone using anything they
>like that you think might get me where I need to go?
>
>
>Neil

Subject: Re: I need 2 more db...
Posted by [LaMont](#) on Thu, 21 Jun 2007 15:07:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

hey Neil.. I know what you mean. when I'm mixing today's R&B/hip hop, which is just as aggressive as metal, in Nuendo/SX..I struggle to get the HOTT!!!ness.

I've been saying this for awhile now. SX/nuendo, starts to breakdown and start echewing artifacts when you start slamming tracks.. Okay Remedies..

- Sum out to any decent mixer with a decent comp..Masterlink
- Get a Paris System to Mix ..You already know what it can do ..
- Strangly, mix the project in PT (LE,M-powered). Today's PT 7.x summing buss is much improved. Wider than Nuendo/SX

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

>
>..RMS... across the mix buss, I mean.
>
>In the metalesque genres I tend to find myself working in most
>often, I'm noticing that I can get the hot parts (choruses,
>bridges, kazoo solos, etc) up to in the -5db range, RMS,
>without any real difficulty. Beyond that, I start noticing
>unacceptable artifacts... problem is: beyond that is where
>a good deal of this stuff is going on the commercial-release
>level. Check out Breaking Benjamin's "Diary of Jane" for a good
>example... the choruses get up into the -3 RMS range, and it
>sounds freakin' PHAT! Big-ass low-end, you still can hear (and
>SEE) the dynamics - you zoom in on the waveform, and there are
>a FEW places with flatlines/clips across a few consecutive
>samples, but really, not too many!
>IOW, great job Chris Lord-Alge & Ted Jensen!
>
>So, anyway - I insert Izotope Ozone across the 2-Buss when I'm
>at the "final tweak" stage of a mix & as I said, it gets me to
>a certain level, but not beyond (without losing fidelity &
>detail - which I don't want to do), so I've been thinking...
>maybe go back out analog? Maybe a nice tube compressor with
>lots of harmonics & big iron in the path might help a bit? Push
>things a little harder before it even hits Ozone, ya know?

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

Subject: Re: I need 2 more db...
Posted by [EK Sound](#) on Thu, 21 Jun 2007 15:32:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

-3?!?!?!?

Holy crap... no "air" in that stuff eh?

Glad I don't do that style of music... at -11 RMS I feel like my head's in a vise!

David.

Neil wrote:

> ..RMS... across the mix buss, I mean.
>
> In the metalesque genres I tend to find myself working in most
> often, I'm noticing that I can get the hot parts (choruses,
> bridges, kazoo solos, etc) up to in the -5db range, RMS,
> without any real difficulty. Beyond that, I start noticing
> unacceptable artifacts... problem is: beyond that is where
> a good deal of this stuff is going on the commercial-release
> level. Check out Breaking Benjamin's "Diary of Jane" for a good
> example... the choruses get up into the -3 RMS range, and it
> sounds freakin' PHAT! Big-ass low-end, you still can hear (and
> SEE) the dynamics - you zoom in on the waveform, and there are
> a FEW places with flatlines/clips across a few consecutive
> samples, but really, not too many!
> IOW, great job Chris Lord-Alge & Ted Jensen!
>
> So, anyway - I insert Izotope Ozone across the 2-Buss when I'm
> at the "final tweak" stage of a mix & as I said, it gets me to
> a certain level, but not beyond (without losing fidelity &
> detail - which I don't want to do), so I've been thinking...
> maybe go back out analog? Maybe a nice tube compressor with

> lots of harmonics & big iron in the path might help a bit? Push
> things a little harder before it even hits Ozone, ya know?
>
> Problem is most of the tube ones seem to be Opto... opto's too
> slow for this. I hear the Avalon 747's real clean & it's got an
> EQ, too, but that's an opto unit - and if my 737 is any
> indication, it might not have enough "attitude". Anyone ever
> try two 737's linked across a 2-buss? (I only have one, so I
> can't try it) how did that work? Anyone using anything they
> like that you think might get me where I need to go?
>
>
> Neil

Subject: Re: I need 2 more db...
Posted by [Deej](#) on Thu, 21 Jun 2007 15:36:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

Neil,

Run your stereo us to Paris via ADAT. Apply NoLimit. You have Paris. Get an ADAT card and be done with this.

;o)
Deej

Subject: Re: I need 2 more db...
Posted by [neil\[1\]](#) on Thu, 21 Jun 2007 15:51:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Deej" <somewheredowntown@durango.net> wrote:

>
>Neil,
>
>Run your stereo us to Paris via ADAT. Apply NoLimit. You have Paris. Get
>an ADAT card and be done with this.

Deej, I HAVE an ADAT card... I got it from you!

And I can't run it out to Paris in the digital domain - I'm at 88.2k, remember?

Neil

Subject: Re: I need 2 more db...
Posted by [Neil](#) on Thu, 21 Jun 2007 15:52:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

EK Sound <askme@nospam.com> wrote:

>-3?!?!?!?

>

>Holy crap... no "air" in that stuff eh?

>

>Glad I don't do that style of music... at -11 RMS I feel like my

>head's in a vise!

Thing is - I'm at -5 RMS and I still am able to maintain that "air"; it's when I go any hotter that I start to lose it (plus get artifacts, etc)... this is part of what I'm trying to avoid.

Neil

Subject: Re: I need 2 more db...
Posted by [Neil](#) on Thu, 21 Jun 2007 15:54:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

"LaMont" <jjpdro@ameritech.net> wrote:

>

>hey Neil.. I know what you mean. when I'm mixing today's R&B/hip hop, which is just as aggressive as metal, in Nuendo/SX..I struggle to get the HOTT!!!ness.

>

>

>I've been saying this for awhile now. SX/neundo, starts to breakdown and start echewing artifacts when you start slamming tracks.. Okay Remedies..

>

>-Sum out to any decent mixer with a decent comp..Masterlink

>-Get a Paris System to Mix ..You already know what it can do ..

>-Strangly, mix the project in PT (LE,M-powered). Today's PT 7.x summing buss is much improved. Wider than Nuendo/SX

>

See, I've tried that external summing stuff, remember? I liked certain aspects of it, but I really did feel I was losing some definition & was gaining "Phatness", but at the cost of also getting high-end veiling.

Neil

Subject: Re: I need 2 more db...
Posted by [Neil](#) on Thu, 21 Jun 2007 16:48:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
>
>Neil,
>I like much of what you're doing. At your level you should let the pros
=
>in the
>mastering world take your stuff to the next level. Try what Aaron said
=
>and/or take it to=20
>a mastering engineer you trust. That's their gig.

Thanks Tom - I'm not trying to do half-ass mastering (is that anything like half-speed mastering? lol!), I'm just trying to get the final stage of what I produce to be closer to that level. I'm telling the guys I've been working with that they should get thier stuff mastered, but when all they want is a promo CD of a few songs to give away at gigs, or to send off to clubs in other cities in order to try & get gigs, I think it's hard for them to justify the additional expense. OR... if it's a work in progress, as in they're recording three songs, and then three months later they can afford to record three more - in the meanwhile I can make the three they did sound "finished" (or closer to it), then that's just an extra benefit that I can offer, ya know?

Neil

Subject: Re: I need 2 more db...
Posted by [Neil](#) on Thu, 21 Jun 2007 17:06:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:
>I'm out of the studio this week, helping a guy paint the house, so I
>should have plenty of dB's to spare. I will send you a couple as soon
>as I get a chance.

Excellent... upload them to my FTP site, would you?

>Hope this helps.

Absolutely. Thanks.

:)

Subject: Re: I need 2 more db...

Posted by [duncan](#) on Thu, 21 Jun 2007 17:09:18 GMT

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

I'm out of the studio this week, helping a guy paint the house, so I should have plenty of dB's to spare. I will send you a couple as soon as I get a chance.

Hope this helps.

chas.

On 21 Jun 2007 12:15:56 +1000, "Neil" <OIUOIU@OIU.com> wrote:

>

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

>

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

>

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

>

>Problem is most of the tube ones seem to be Opto... opto's too
>slow for this. I hear the Avalon 747's real clean & it's got an
>EQ, too, but that's an opto unit - and if my 737 is any
>indication, it might not have enough "attitude". Anyone ever

>try two 737's linked across a 2-buss? (I only have one, so I
>can't try it) how did that work? Anyone using anything they
>like that you think might get me where I need to go?
>
>
>Neil

Subject: Re: I need 2 more db...
Posted by [LaMont](#) on Thu, 21 Jun 2007 18:01:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

I Hear ya.. Good job!! onthe project .>Sounds good as is..LAD

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

>
>"LaMont" <jjpdro@ameritech.net> wrote:
>>
>>hey Neil.. I know what you mean. when I'm mixing todays R&B/hip hop, which
>>is just as agressive as metal, in Nuendo/SX..I struggle to get the HOTT!!!ness.
>>
>>
>>I've been saying this for awhile now. SX/neundo, starts to breakdown and
>>start echewing artifacts when you start slamming tracks.. Okay Rememdie..
>>
>>-Sum out to any decent mixer with a decent comp..Masterlink
>>-Get a Paris System to Mix ..You already knwo what it can do ..
>>-Strangly, mix the project in PT (LE,M-powered). Todays PT 7.x summing
buss
>>is much improved. Wider than Nuendo/SX
>>
>
>See, I've tried that external summing stuff, remember? I liked
>certain aspects of it, but I really did feel I was losing some
>definition & was gaining "Phatness", but at the cost of also
>getting high-end veiling.
>
>Neil

Subject: Re: I need 2 more db...
Posted by [Deej \[4\]](#) on Thu, 21 Jun 2007 18:01:30 GMT
[View Forum Message](#) <> [Reply to Message](#)

Ahhhh.....sorry, forgot.

"Neil" <IOUOIU@OIU.com> wrote in message news:467a9e6c\$1@linux...

>
> "Deej" <somewheredowntown@durango.net> wrote:
>>
>>Neil,
>>
>>Run your stereo us to Paris via ADAT. Apply NoLimit. You have Paris. Get
>>an ADAT card and be done with this.
>
> Deej, I HAVE an ADAT card... I got it from you!
>
> And I can't run it out to Paris in the digital domain - I'm at
> 88.2k, remember?
>
> Neil

Subject: Re: I need 2 more db...
Posted by [Deej \[4\]](#) on Thu, 21 Jun 2007 23:44:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

Strangly, mix the project in PT (LE,M-powered). Todays PT 7.x summing buss
> is much improved. Wider than Nuendo/SX

LaMont.....this widening and phattening is exactly what the Portico 5042
does. It's so amazing obvious. I strap mine across the mix bus using Mytek
Stereo AD/DA. It just does the "BIG/WIDE" thing so well.

Deej
