
Subject: Mixing in paris, paris compressor across main buss.

Posted by [Eugene B](#) on Sun, 23 Oct 2005 20:37:13 GMT

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t;spamnot.info@eksoundNO.com

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Deej \[1\]](#) on Sun, 23 Oct 2005 20:55:54 GMT

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one compress Snares and Kicks or Overheads

>to get a hotter level without too much red. What about vocals?

>Do you record em uncompressed and then add when mixing? Or do you like the

>effect of compressing while tracking and then again while mixing?

>Also I'd love to know what some of our fav hardware compressors are and why.

As usual, this is just my opinion, but I say:

F

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [cujo](#) on Sun, 23 Oct 2005 21:14:41 GMT

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or vocals, a resounding yes. I have four reasons.

conversions needed to use hardware during mixdown, so I like to get as close to my final sound as I can during tracking. Then if I need a hint of extra compressing I may use a software plug like the 1176 or LA2a from the UAD-1. I feel the same way about eq. (I actually do use a fair amount of outboard during important mixes, but for critical tracks like the lead vocal I like avoiding the second conversions if possible.)

2. If you are looking for a particular sound, it is very dangerous to assume that you can get it after the fact. Many times I have discovered that the track becomes too sibilancy if I hi

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Rod Lincoln](#) on Sun, 23 Oct 2005 21:21:34 GMT

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I know that work on major label projects still cut this way.)

3. Controlling level to tape is still important. The Paris meters (like most DAW meters) are not accurate enough to spot short peak overs. You can always

and I know many singers that can cause very wide

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Carl Amburn](#) on Mon, 24 Oct 2005 02:45:21 GMT

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>
>Obviously, it is early on in the running, but good news none the less.
>
>Tyrone

Dear Tyrone.

These are absolutely just amazingly wonderful news !!!

In my dreams I always have this Grammy dream nomination/award thing ...

I am very happy you got there first !!

I wholeheartly hope that your song will get finally at least one Grammy award.

My prayers are with you.

Regards,

DimitriosYes, but not as a compressor, heheh.....

I usually get a mix I dig, then I'll spank the global fader with gain out of the compressor make up gain. Fattens it up every time. The method is covered in the Paris video I cut with BT I believe. Thanks for the trick, Brian! No limit is great, but for what I want there it's not where I'm goi

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Deej \[1\]](#) on Mon, 24 Oct 2005 05:18:40 GMT

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Album "Christmas Love and You"

>>Best Traditional R&B vocal "Christmas Love and You"

>>Best R&B vocal performance "All I Want for Christmas is You"

>>

>>Obviously, it is early on in the running, but good news none the less.

>>

>>Tyrone

>

>With the Cubase 1.06 and dakota card, everything was taken care of with the adat 9 pin sync. And it was pretty simple also.

I was really hoping the SX 3/ RME would be as easy.

Rod

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

>Rod, I'm fairly sure you'll have to send the transport commands via midi/

>MTC and the sample sync commands via adat card... at least I've always had

>to on external sync'd transports.

>

>AA

>

>

>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

>>

>> Deej, I've look for some old post I thought I saved from when you went

>> through

>> this, but I can't find them, so, please forgive, but I need your help.

I

>> finally installed the RME 9652 and Cubase SX3. I can't get them to sync

up

>> at all. Cubase just sits there when I press play on Paris (I have t

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Aaron Allen](#) on Mon, 24 Oct 2005 07:35:11 GMT

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d Cubase SX3. I can't get them to sync

>up

>>> at all. Cubase just sits there when I press play on Paris (I have the

>adat

>>> sync hooked up) I have tried everything I can think of, changing settings

>>> in the 9652 control panel to recieve adat sync, set cubase to recieve

>

>>> sync,

>>> etc. I'm just talking transport sync so far...havn't even tried audio

>yet.

>>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with

>

>>> Paris

>>> using a Frontier Dakota.

>>> etc.(but it's late so I may be missing something) Do you have any tips?????

>>> Rod

>>

>>

>Looks like you've got it. Occassionally, I'll get s

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Cujjo](#) on Mon, 24 Oct 2005 16:31:23 GMT

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> >> >Deej

> >> >

> >> >"Eugene B" <martinlancer@hotmail.com> wrote in message

> >> >news:435bf479\$1@linux...

> >> >>

> >> >> Do most users prefer to mix in paris with or without

> >> >> the eds stereo comp across the mix buss?

> >> >

> >> >

> >

> >

>Yes. That was my experience, unless you're using an external clock. I'm locking Paris and the RME interfaces to a Mytek clock distributed by a Lucid box.

Deej

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435d0f6d\$1@linux...

>

> OK I just verified sample accurate sync between Paris and SX3 for 10:00, so

> I'm happy. This is using the cubase metronome.

> Flip phase and I get total cancellation..100%

> Next step is the audio. I seem to remember you having to set up RME as the

> master clock to avoid clicks and pops...is that right??

> rod

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >Looks like you've got it. Occassionally, I'll get some stubbornness from

> SX.

> >when this happens, I dicipline it bygoing to the SX transport window and

> >toggling between internal and idle. Then, when I hit the Paris transport,

> >everything locks up.

> >

> >Deej

> >

> >"Rod Lincoln" <

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Deej \[1\]](#) on Mon, 24 Oct 2005 17:21:54 GMT

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

>>> >

>>> >With the Cubase 1.06 and dakota card, everything was taken care of with
>>> the
>>> >adat 9 pin sync. And it was pretty simple also.
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>>> >Rod
>>> >"Aaron Allen" <nospam@not_here.dude> wrote:
>>> >>Rod, I'm fairly sure you'll have to send the transport commands via
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>>> >>
>>> >>AA
>>> >>
>>> >>
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>>> >>> through
>>> >>> this, but I can't find them, so, please forgive, but I need your
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>>> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate)
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>>> >
>&

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Carl Amburn](#) on Mon, 24 Oct 2005 17:29:18 GMT

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4;nospamapplemanstudio.com> wrote in message
news:435bfeb9\$1@linux...

>
> Just curious how many of you fellow Parisians approach compression while
> recording
> in to paris. For instance, does anyone compress Snares and Kicks or
> Overheads
> to get a hotter level without too much red. What about vocals?
> Do you record em uncompressed and then add when mixing? Or do you like the
> effect of compressing while tracking and then again while mixing?
> Also I'd love to know what some of our fav hardware compressors are and
> why. You guys are getting this in XP?
AA

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435d0f6d\$1@linux...

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> so
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>> when this happens, I dicipline it bygoing to the SX transport window and
>> toggling between internal and idle. Then, when I hit the Paris transport,
>> everything locks up.
>>
>> Deej
>>
>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>> news:435cf489\$1@linux...
>>>
>>> OK, I got the transport part of it going. Amazing what the brain is
>>> capable
>>> of with a few hours sleep! One missed checkbox cost me 2hrs of grief
>>> last
>>> night. I still haven't tried the audio part yet, but Cubase and Paris
>>> look
>>> like there staying locked via adat 9 pin sync.
>>> rod
&g

Subject: Re: Mixing in paris, paris compressor across main buss.

Posted by [Cujjo](#) on Mon, 24 Oct 2005 18:46:57 GMT

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>>>>

>>>>Deej

>>>>

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>>>>> >>AA

>>>>> >>

>>>>> >>

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>>>>> &g

Subject: Re: Mixing in paris, paris compressor across main buss.
Posted by [Eugene B](#) on Mon, 24 Oct 2005 22:35:54 GMT
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/kick track... that's another
>>thang...
>>
>>AA
>>
>>
>>"Eugene B" <martinlancer@hotmail.com> wrote in message
>>news:435bf479\$1@linux...
>>>
>>> Do most users prefer to mix in paris with or without
>>> the eds stereo comp across the mix buss?
>>
>>
>when I say smooth, I mean it's not jumping all over the mix and you can hear
most of it w/o automation tricks.... which I still do for the little holes
and peaks. Lot of rock dudes don't have dynamic controls like say, a diva
singer might. They tend to scream it out.
AA

"Cujo" <chris@applemanstudio.com> wrote in message news:435d222a\$1@linux...
>
>
> Hmm, Is "smooth" what you want for aggressive pop?

Subject: Re: Mixing in paris, paris compressor across main buss.
Posted by [Aaron Allen](#) on Tue, 25 Oct 2005 00:54:54 GMT
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; Thanks Kim for the suggestions...how do you "bypass" PACE ? (I have
>> > anti-pace software that I have never tried to use)...
>> > "Kim" <hiddensounds@hotmail.com> wrote in message
> news:435a0c1e\$1@linux...

>> >>
>> >> > Pace never actually caused me any trouble, though I do bypass it now
>> > just
>> >> to be sure. ;o)
>> >>
>> >
>> >
>> >
>>
>>
>
>> I use the regular compressor, sometime 2 of thim in series but not till
I've
> got the Mix like it.
> Rod

Of recent I've been using 2 compressors with a FreakQ in between. On the comp on top I've been using a 9:1 ratio with the threshold set to where it's just grabbing the big peaks, then thru the Freak Q, just to throw a little lite sheen on top and barely scoop out whatever problems areas I find, then thru the second comp set at a 1.25:1 ratio that will pretty well ride the mix. I set the output on both to where it's pushing the mix buss to taste, typically without making a block-sounding/looking waveform. It seems to be working out pretty well.

CLNashville engineer, Ben Fowler showed me his method for recording kick & snare about a year ago, and I've been doing it ever since. On my 80B at the office, I bus the input channel for each of those the their respective tracks, then I patch from the fader output to the input of two other channels and use the effect inserts to compress each of those channels pretty tightly, then bus each of those channels to the same tracks as their original uncompressed sources. Then use the faders of the compressed channels to blend in the compressed sound with the uncompressed sound. What I print doesn't sound squashed, but yet it has the snap of a compressed drum. Me likes...

CL

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:435bfeb9\$1@linux...

>
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Overheads
> to get a hotter level without too much red. What about vocals?
> Do you record em uncompressed and then add when mixing? Or do you like the
> effect of compressing while tracking and then again while mixing?

> Also I'd love to know what some of our fav hardware compressors are and why. Hello everyone!

Well, I was at least 5 years absent from the NG....
... but I still see some familiar names here ;-)

I have 2xMEC, 2xEDS and bunch of I/O and ADAT card... On second computer there is an RMEhdsp9652 synced with wordclock and ADAT sync... Works flawlessly for last 7 years.

Now I'm expanding to 4

Subject: Re: Mixing in paris, paris compressor across main buss.
Posted by [Chris Latham](#) on Tue, 25 Oct 2005 01:09:56 GMT
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>>>> >>> in the 9652 control panel to receive adat sync, set cubase to
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> >>>> >
> >>>> >>> sync,
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> >>>> >>> Paris
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&g

Subject: Re: Mixing in paris, paris compressor across main buss.
Posted by [Eugene B](#) on Tue, 25 Oct 2005 22:28:37 GMT
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e goes ...
>> I have recently got a 2nd MEC without any 8in or 8 out cards, I now have
>> a project where I want to send externals out of the inserts to outboard
>and
>> was hoping to use the existing 4 ins and outs on the MEC but have failed
>> miserably in getting this to work. I have patched the patch bay as I
>normally
>> do on submix 1 with the 1st MEC but nothing works. I plugged an acoustic

>> guitar directly into input one and the led lights up but nothing comes
>through
>> on the submix .. what the????
>> Any thoughts, solutions or ridicule are all welcome.
>> Thanks,
>> Warren

>
>Since I posted a msg about this here not long ago, I thought I'd give an update as they bring this donation program to a close... this is in regard to CDBaby artists being able to donate the proceeds from their CDBaby sales for a time to disaster relief. Below is a quote from the e-mail I received today from Derek (the guy who owns/runs CDBaby):

"In the end, it raised a total of \$165,060 over the last 7 weeks, sent directly to the Red Cross Disaster Relief Fund through our local Portland Oregon branch."

Not bad for a li'l ole' music web site, eh?

Neillf you have 2 MEC's, just conect a quality 75ohm BNC cable from master MEC(A) BNC output to slave MEC(B) BNC input. That's all you have to do. Nothing to configure in Paris...

Cheers.

Suad

"Warren" <tonetemple@hotmail.com> wrote in message news:435ec260\$1@linux...

>
> D'oh!!!!
> Of course I don't!
> word clock, midi etc are creations of the devil that I have no knowledge
> of in my little retro, technophobe world :)
>
> so, will a single BNC across MEC's solve this issue or is there some
additional
> configuring I'll need to do?
>
> Thanks DJ for the response
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>Do you have a BNC cable running from the clock output of MEC A to the
clock
>>input of MEC B?
>>

> >
> >"Warren" <tonetemple@hotmail.com> wrote in message
> >news:435e2c08\$1@linux...
> >>
> >> Hey all,
> >>
> >> Forgive me if this issue is something well known that I missed in my
> >stoopid
> >> obliviousness but here goes ...
> >> I have recently got a 2nd MEC without any 8in or 8 out cards, I now
have
> >> a project where I want to send externals out of the inserts to outboard
> >and
> >> was hoping to use the existing 4 ins and outs on the MEC but have
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