
Subject: Compression - Limiting
Posted by [Stevehwan](#) on Thu, 29 Mar 2007 15:21:05 GMT
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Mannnn... Where do I start??? One of my biggest challenges has always been having spikey looking wave files, and of course the L & R will look and sound the same.

Subject: Re: Compression - Limiting
Posted by [Don Nafe](#) on Thu, 29 Mar 2007 15:40:02 GMT
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Spikes are your friend...solid blocks are the devil's work

YMMV

"Steve Cox" <stevec1@charter.net> wrote in message news:460bd961\$1@linux...
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Subject: Re: Compression - Limiting
Posted by [Deej \[4\]](#) on Thu, 29 Mar 2007 16:23:21 GMT
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awwww.....c'mon.....thos big fat squarewave lookin' catepillars can't be all bad. Just look at any master that has been done in the last 6 years or so (just don't listen too close or too long).

;o)

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Subject: Re: Comression - Limiting
Posted by [Stevehwan](#) on Thu, 29 Mar 2007 16:57:16 GMT
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DJ, any tips??

"DJ" <www.aarrrrggghhh!!!.com> wrote:
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Subject: Q Re: Comression - Limiting
Posted by [Deej \[4\]](#) on Thu, 29 Mar 2007 17:17:20 GMT
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What are you looking for, fidelity and dynamic range or loudness? You will sacrifice one for the other in the end. However, if your program material tends to lend itself to midrange'ness (and what program material doesn't?) and you've gotta' have *loud*, then RMS normalization or judicious limiting with as transparent a limiter as possible is where you're going to need to go eventually. This is in the realm of the mastering guys. I'd suggest pinging DC or Sakis on this. They've got a better handle on it than I do. The way I do it here involves meticulous attention to getting as much balance as I possibly can in the mix so that when I apply the limiter don't have to EQ my two track until it gets *really* loud, then compensating for the loss of top end by using as much subtractive EQ as possible (or a multiband comp) to bring it back into line (which doesn't always work) and then, once I get my *air* back into the mix, applying another limiter at the end of the chain to catch any overs that might be happening because the subtractive EQ, etc., didn't give me what I need and I had to boost some things to get the top back, then adjusting the EQ and limiting yet again because the limiter that I put at the end of the chain started *messin' with the top* that I was able to create with the EQ/multiband, etc. After a while, I can usually end up with a stereo master that sounds enough like my mix, but *MUCH LOUDER* that I'm happy with it because it will jump out of the speakers and stand up on it's hind legs and bark with the other dogs, but kind of loudness fatigues my ears after a while (but all masters seem to do this to me these days though) this is probably why I'm not a mastering engineer and someone else is. Also, I have to take into account (and convince the client) that he may not want this master to be quite as loud as he thinks because if it ever gets airplay, there will be more compression/limiting done at broadcast time and it's liable to just sound like a dronetone if we squeeze it to death before it gets to that stage.

I much prefer to work with clients who don't mind turning up the volume on their stereo to achieve loud.....but that just ain't *radio ready* these days.

;o)

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Subject: Re: Q Re: Comression - Limiting
Posted by [Graham Duncan](#) on Thu, 29 Mar 2007 19:35:07 GMT
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> I much prefer to work with clients who don't mind turning up the volume on
> their stereo to achieve loud.....but that just ain't *radio ready* these
> days.

LOL, actually, that IS *radio ready*, because it will sound so much bigger after going through the broadcasting chain. Good luck convincing clients that, though! You might ask them their favorite radio tunes from the 70s, 80s or early 90s... and actually listen to them on the radio next to current productions on the radio. That might actually work! Mixes with dynamics left intact really do sound better on the radio...

:)

Graham
