Subject: Tracking and mixing levels in Paris
Posted by JohnG on Fri, 01 Nov 2013 16:54:14 GMT

Hello everyone,
In my quest to become a better recordist and mixer I am trying to learn more about gain levels during tracking and mixing and what is optimal. A recent topic reminded to run it by anyone here that wants to share their knowledge on the subject.

Most information I have come across has stated digital recording levels should be around -18 dbfs on average, and that this results in a better sounding stereo mix that will respond better to dynamics processing during mastering, preserving the transients and "air" in a mix. And if recording too hot, the stereo mix ends up sounding "small" and "thin".

This goes counter to the "pushing" paris into the red train of thought. (I'm aware that paris is supposed to be different).

What have people found to be true regarding this, in your experience with Paris, or other converters and systems for that matter? Is the sound of a modern recording that sounds "in your face" where everything is very present a result of compressing everything heavily?

Thanks in advance for sharing any thoughts!
John

Subject: Re: Tracking and mixing levels in Paris
Posted by damien on Wed, 06 Nov 2013 11:38:58 GMT

I used to track and mix pretty hot, then low.
now i'm in beetween.

Between most the light clips turned on, all vue meter in red, (on tracks and submixes), and, on the other side, -10 dbfs peak on submixes.

Fader more or less around 0.

and...

after all....

i realized it does'nt matter, that much.

at least for me.

It can sound good or not, at whatever operating level : depend on what is recorded.

sorry ...it's not what you expected i guess. But it looks like this system is pretty forgiving with hot

levels. I don't think clipping your level make it sounds better thought. Just an opinion.

Still, it's a ridiculous good plateform, especially at todays pricepoint.

Subject: Re: Tracking and mixing levels in Paris
Posted by JohnG on Thu, 07 Nov 2013 04:28:38 GMT
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Thanks for your thoughts Damien.
Interesting that it doesn't seem to make much difference in the sound of your mix down/ masters.
Anyone else agree or have a different experience?
If so, would like to hear it.
John

Subject: Re: Tracking and mixing levels in Paris
Posted by dnafe on Fri, 08 Nov 2013 11:38:42 GMT
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I initially followed the mind set of recording and mixing in the digital domain, i.e. leave loads of head room.

Then I tried the "run it in the red" philosophy of Paris.

Bottom line: both mixes sounded great but the hot ones seemed to have a little extra mojo happening.

Of course that might have been wishful thinking on my part hoping Paris was adding it's sonic magic to the mixes but I never looked back

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Subject: Re: Tracking and mixing levels in Paris
Posted by JohnG on Fri, 08 Nov 2013 16:21:22 GMT
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Thanks for the thoughts Dnafe.
A follow up question:
If I have a channel or submix in Paris that is getting some red clip lights to turn on occasionally (I mean once or twice the whole song, for example), is that gonna have any negative effects when I bounce a submix and master the song? I read some mastering engineers articles/books and they make a huge deal out of clipping. If I can't hear clicks or distortion and otherwise like what I am

hearing, is it ok?
Thanks again for your opinions, its very helpful to hear them!
John

Subject: Re: Tracking and mixing levels in Paris
Posted by damien on Sat, 09 Nov 2013 09:22:26 GMT
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as long it doesn't crap your channel's sound, should be OK.

In doubt, use the trim pot on EQ section. It's the first processing of your channel, it helps a lot to keep headroom for native plugin.

Mastering ingeeniers don't like clipped mixes, because their job is to raise the levels without clipping. Ask them the margin they are confortable with for the top DBFS level in your mix.