## Subject: Neil you are dead on absolutely right
Posted by chuck duffy on Mon, 16 Oct 2006 22:48:25 GMT

"1.) Give yourself some headroom... set a default template (if
you use them) so that all track channels are at, for example,
-6 or so, or simply remember to drop channels levels down as you
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hot anyway."

I guess no one saw my post to DJ the other day, that is what paris is doing
behind the scenes.  It is dipping individual tracks by 20+ DB and boosting
the master by 20+ DB all without you even knowing about it.

The individual track meters read the actual level, but that is *not* what
is getting summed at the master.

This is the only difference I can spot between all other designs I know about.
 It's definitely why paris mixes 'gel' for DJ.

You can't, and don't need to push the individual channels in other systems.
 Thad's advice was good too, put a brickwall across the master and boost
there!

Chuck

## Subject: Re: Neil you are dead on absolutely right
Posted by animix on Mon, 16 Oct 2006 23:05:33 GMT

Chuck,

I've got an SPL meter here in my studio. I could play back a track in cubase
SX at unity, then route it to Paris with the fader set at unity. If this is
what is happening the SPL level should drop by 20+ dB........right? Have you
ever done this?

DJ

"chuck duffy" <c@c.com> wrote in message news:45340c39$1@linux...
>
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> you use them) so that all track channels are at, for example,

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>
> Chuck
>
>
>

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## Subject: Re: Neil you are dead on absolutely right
Posted by dc[3] on Mon, 16 Oct 2006 23:51:30 GMT
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What Chuck said was that it is pumped back up before you
hear it.   There will be no level difference since it is back to normal
by the time you hear it.   It's quite possible that Paris works its
magic in the mix bus at -20, (where you can't get overs!) then
brings it back to 0 in a predictable and safe manner.

Chuck?

DC


"DJ" <notachance@net.net> wrote:
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>
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>> Chuck
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>>
>>
>
>

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Subject: Re: Neil you are dead on absolutely right
Posted by Neil on Tue, 17 Oct 2006 00:11:30 GMT
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"chuck duffy" <c@c.com> wrote:
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Chuck, I for one missed seeing that post you mention... so
if we drop all our Cubase Channels down to -20 & pretend that's
zero, and then insert a volume maximizer with the threshhold
set at -20 db across the mix buss, you think we'd hear
something approximating the "Paris Sound"?

Neil

---

## Subject: Re: Neil you are dead on absolutely right
Posted by audioguy_editout_ on Tue, 17 Oct 2006 00:58:14 GMT
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Well, if you think about it, that is exactly what most
analog consoles do... The channels fader output is fed
through resistors before being summed with the other
channels.  The sumed signal is then passed through a buffer
amp (or high turns ratio transformer in older consoles) to
get the level back.

Maybe the Paris sound is more closely related to SSC's old
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anyway....

David.

chuck duffy wrote:
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> Chuck
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>
>

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## Subject: Re: Neil you are dead on absolutely right
Posted by animix on Tue, 17 Oct 2006 02:14:10 GMT
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It was a custom made Helios.......and I wonder what happened to it too.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:4534287d@linux...
> Well, if you think about it, that is exactly what most
> analog consoles do... The channels fader output is fed
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Subject: Re: Neil you are dead on absolutely right
Posted by audioguy_editout_ on Tue, 17 Oct 2006 03:01:48 GMT
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OK, so, following that logic... We create a mix with lots of
stems in Cubase/Nuendo using groups, and attenuate the stem
groups by 20dB.  Then all the group bus' would be assigned
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master till we get decent levels at the 2 bus.

Yo, DJ, got a minute??? ;-)

David.

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## Subject: Re: Neil you are dead on absolutely right
Posted by animix on Tue, 17 Oct 2006 03:22:55 GMT

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have the best mojo.

cool thread mon!!! Reverse engineering by ear.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:45344572$1@linux...
> OK, so, following that logic... We create a mix with lots of
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Subject: Re: Neil you are dead on absolutely right
Posted by audioguy_editout_ on Tue, 17 Oct 2006 04:49:02 GMT
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That was my basic thinking... use processing inserted on the
2 bus master to recoup the gain.

David.

DJ wrote:

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>>David.
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---

## Subject: Re: Neil you are dead on absolutely right
Posted by Dedric Terry on Tue, 17 Oct 2006 06:14:36 GMT
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fyi....by far the best sounding limiter to control the last stage of the
master bus is Spectraphy:  http://www.crysonic.com/spectraphy.html

Still best to control most of the gain at the track level, or as you guys
are suggesting, groups, but for that last couple of dB, and for preventing
clipping in a musical way, Spectraphy does a great job.   I've tried more
limiters than I can count and, even with minimal limiting, none maintain
musicality and smoothness of the mix the way this one does. ymmv, but it
works great for my approach to mixing itb.

Regards,
Dedric

On 10/16/06 10:49 PM, in article 45345ec4@linux, "Dave(EK Sound)"
<audioguy_editout_@shaw.ca> wrote:

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>>> David.
>>>

---

## Subject: Re: Neil you are dead on absolutely right
## Posted by LaMont on Tue, 17 Oct 2006 15:18:34 GMT
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For me..I have solve my Neundo mixing in the box issue by summing with an
analog mixer..

Also, when working at my buddies studio tih his Yamaha DM2000,
mixing Neundo, Pro Tools is a joy..

yes, I agree with you all, you have to play it very safe to achieve good
results in SX/Nuendo. But, I don;t like to work that way..
So, I sum using a mixer..AND I'm extreemly happy.!! :)

Even just summing 2 channel(master) I can mix in Nuendo like any other DAW
and "Neil" <OIUOIU@OIU.com> wrote:
>
>"chuck duffy" <c@c.com> wrote:
>>
>>"1.) Give yourself some headroom... set a default template (if
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