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Subject: PARIS low mid mud freq cuts

Posted by [Wayne](#) on Wed, 08 Feb 2012 02:49:21 GMT

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Hi gang,

I was wondering if anyone can give me a general idea of where they find most of the PARIS low mid mud and build up. Do you find it at 125, 160, 200, 250, 300, 400, 500hz? Just a general idea and non genre specific.

Are you using a thin bandpass with .2, .3, .5 BW and how much are you finding you need to, ie, 2, 3, 4 or more db cut to clean it up? General info.

Lastly, are you sweeping this out on individual channels/tracks/instruments and/or across the entire stereo submix and/or stereo global mixdown?

I just re-watched Aaron Allen's and BT's PARIS DVD for the 18th time and Brian says it's loose or sloppy and muddy on the low mids but he didn't mention how he tightens it up or reduces the crowding.

Any suggestions or user data would be helpful. Most of my mixes are are between 16-20 tracks and pretty good but I do notice a build up that seems to crowd a fairly large area bandwidth in the all important richness area.

I'm staying PARIS for as long as I can.

Wayne

Paris user since 1998.

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Subject: Re: PARIS low mid mud freq cuts

Posted by [thesandbox1](#) on Wed, 08 Feb 2012 16:47:58 GMT

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These helped a lot for what I am currently working on and assume for anything with higher gain electrics it will help you...

[http:// www.ultimatemetal.com/forum/andy-sneap/674724-systematic-mixing-series-1-poking-holes-high-gain-guitars.html](http://www.ultimatemetal.com/forum/andy-sneap/674724-systematic-mixing-series-1-poking-holes-high-gain-guitars.html)

[http:// mixingtips.org/forum/~-andy-sneap/golden-tips-andy-sneap-reveals-some-of-his-techniques/](http://mixingtips.org/forum/~-andy-sneap/golden-tips-andy-sneap-reveals-some-of-his-techniques/)

[http:// www.ultimatemetal.com/forum/production-tips/533146-andys-c4-preset-image-anyone-have.html](http://www.ultimatemetal.com/forum/production-tips/533146-andys-c4-preset-image-anyone-have.html)

also...for the 2-4k cuts I found by using a very tight Q and sweeping through that area I could always find a very nasty freq...usually around 3.3 for what I was doing but not always quite the same but in that ballpark and very easy to find.

and for the rock drums...

[http:// www.ultimatemetal.com/forum/andy-sneap/675045-systematic-mixing-series-2-soviet-russia-drums-slam-you.html](http://www.ultimatemetal.com/forum/andy-sneap/675045-systematic-mixing-series-2-soviet-russia-drums-slam-you.html)

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [lance](#) on Wed, 08 Feb 2012 19:09:17 GMT  
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Once I started using the high pass filter on every track - including bass drum - as a starting point, I found myself getting better, more transparent mixes without aggressive eq-ing. Now I rely much more on mic placement etc for my sounds, not how I mix or use plugins etc.

From the link above;

Start with filtering.

High and low passes are commonly the first stage in the sequence of processing done to guitars. This is because the filters reject the most useless of frequencies. Everything that is entirely unmusical and messy can be rejected significantly with these.

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [Wayne](#) on Wed, 08 Feb 2012 22:20:13 GMT  
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Poking holes was quite informative. Thanks Matt

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [Mike Bloomer](#) on Thu, 09 Feb 2012 16:27:13 GMT  
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I second the high pass filtering. It can really clean up the low end.

Also bear in mind that the dominant freqs for bass guitar are around 250Hz. I often scoop those freqs a bit on the kick so that they're not fighting each other.

In general you want each instrument to have its own spot in the frequency spectrum. A good example is the early Police recordings. If you look at them on a spectrum analyzer you will notice that there is not much else going on in the frequency range of Sting's vocal. The same with the other instruments.

Panning is also helpful if two instruments inhabit the same frequency range like acoustic guitar and high hat.

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [Wayne](#) on Thu, 09 Feb 2012 18:26:56 GMT  
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Thanks Mike.

I usually EQ out peaks or over resonance on instruments and understand trying to give each instrument a spot. I hadn't thought of where they overlap as much. I can see how this could help.

I never really considered filtering highs for placement back into the mix, I just did it because of peaks stood out to me, but I can see where this could help and now understand why I was doing it.

wayne

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [dnafe](#) on Fri, 10 Feb 2012 11:01:58 GMT  
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An excellent way to check your mixes for frequency clutter is run them in Mono...this allows you to hear if anything is fighting for the same air space.

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [Ted Gerber](#) on Fri, 10 Feb 2012 13:05:35 GMT  
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Yes - especially effective when there are two instruments very similar, like double tracked guitars.

The thing about mono is that much of what we hear is in mono. Like as soon as we walk to the end of the room, or are in a store, or listening to music in one room that's being played in another room. So it's not just about AM Radio play that mono compatibility is important.

Lanois recommends turning up mixes and listening to them from another room to check for overall level balance and frequency cohesion.

Conversely, at the same time, headphones are more in vogue than ever before (iPod earbuds), but whatever works in Mono will work in Stereo.

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [John Houston](#) on Tue, 12 Jun 2012 04:44:02 GMT  
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This was already answered a while ago. However my NS10 monitors make me believe that its between 250 and 350. I usually set the Q at 1 octave and pull it down 2-3 DB on most tracks. I always hi pass. Narrowing the Q on the hi pass seems to help tighten the bottom end also.

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Subject: Re: PARIS low mid mud freq cuts  
Posted by [Wayne](#) on Wed, 13 Jun 2012 16:09:01 GMT  
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Thanks John.

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