
Subject: SOT: 2 Buss Drum Compression
Posted by [Don Nafe](#) on Sat, 10 Feb 2007 14:37:28 GMT
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Hi All

When setting up a 2 track buss for slamming drums (to mix with the original tracks) how do YOU go about it.

For Example

1) Do you use the whole drum kit (EQ'd) or just selected drum tracks - and if you use the whole kit do you set up a separate mix for the compressors (i.e. levels) and how would that mix differ from the regular drum mix (generally speaking)

2) If you require EQ on this mix buss to the Compressors - do you do it pre or post the compressors.

3) How do you deal with phasing issue

4) What settings on the compressor do you use i.e. attack, release comp ratio etc...or do you have a general guideline you follow

5) Lastly what are you looking to hear with this blend of tracks

inquiring minds want to know

DOn

ps. Sorry if I got some of the terminology wrong?

Subject: Re: 2 Buss Drum Compression
Posted by [brandon\[2\]](#) on Sat, 10 Feb 2007 15:41:04 GMT
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I think it depends on the sound your looking for , but I have been just compressing the snare and kik lately.

--

Thanks,

Brandon

"Don Nafe" <dnafe@magma.ca> wrote in message news:45cdd909@linux...

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Subject: Re: 2 Buss Drum Compression

Posted by [Aaron Allen](#) on Sat, 10 Feb 2007 16:16:23 GMT

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I think it depends greatly on the drummer and the drums. For instance, Yamaha notoriously IMO has a much more controlled sound/attack, whereas many of the Pearl kits I've recorded are pretty wild on attack. DW's record nicely generally, even the cheaper ones.

Drummers... well, that's self explanatory I think.

If a part of the kit is wild, it's gonna get a compressor and/or limiter strapped to it. Thing to watch is keeping the phase aligned for all mics. If I have time, I'd prefer to automate each and every drum track over using a comp/limit, but many times a client wouldn't have that kind of cash so the fix is comp/limit.

AA

"Don Nafe" <dnafe@magma.ca> wrote in message news:45cdd909@linux...

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Subject: Re: 2 Buss Drum Compression

Posted by [Don Nafe](#) on Sat, 10 Feb 2007 16:48:01 GMT

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I should have added using the parallel compression technique...after the
fact during mixdown

With that in mind how would you answer the questions

I realise there are so many possibilities when using this technique but I
was wondering what your "go to" set ups are.

Thanks

DOn

"Don Nafe" <dnafe@magma.ca> wrote in message news:45cdd909@linux...

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Subject: Re: SOT: 2 Buss Drum Compression

Posted by [gene lennon](#) on Sun, 11 Feb 2007 01:14:55 GMT

[View Forum Message](#) <> [Reply to Message](#)

Doing this live in real time has some advantages, but this method will work.

Do a drum only mixdown to two tracks.

Bring the mix in on two additional channels.

Compress it VERY heavy and bring a small amount up behind your main drum tracks.

You may need to shift this stereo track earlier to get the phase right. The

amount of shift will be determined by what plugin you use for the compression.

high end boost post compressor. Personally I like less of the cymbals in the compressed mix and I generally use just a hint of the smashed track.

1176 in all button mode, Vintage Warmer, Compadre Beatpuncher all work well as will others. Settings vary. Start with a medium attack (10ms) a medium release (200ms) and a heavy ratio deep into the threshold.

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Dimitrios has a method that works for doing this real time in Paris. You may want to search for his routing techniques. I typically do this by routing out to a second computer in real time. The only major advantage of real time is that you can adjust the individual send levels of your compressed drum mix as you work your overall mix.

Gene

P.S.

If you just want to add a little compressed energy to a drum mix rather than go with the "New York" smashed / parallel compressed sound, I would try Nebula2 free with the Boeing 747 settings. Nice!

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Subject: Re: SOT: 2 Buss Drum Compression
Posted by [Don Nafe](#) on Sun, 11 Feb 2007 01:34:57 GMT
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This method is a staple in my mixing tricks but I have a four track drum kit that's a little light on aggressiveness and I'm finding the balancing act in creating the comp'd track and blending it in with the originals a bit more difficult than normal. It seems that the blending of the comp'd tracks and the originals are yeilding phase anolomolies that are proving to be a bitch to tame.

Hence my questions

Don

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message news:45ce5fff\$1@linux...

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> work.
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> Compress it VERY heavy and bring a small amount up behind your main drum
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Subject: Re: SOT: 2 Buss Drum Compression
Posted by [duncan](#) on Sun, 11 Feb 2007 03:05:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

You sir are a fountain of useful information of late. If I live long enough I may find time to try out half the things you've suggested just since the first of the year...

MVP(oster)? -- My vote is for Mr. Gene.

-- thanks -- chas

On 11 Feb 2007 11:14:55 +1000, "Gene Lennon"
<glennon@NOSPmyrealbox.com> wrote:

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Subject: Re: SOT: 2 Buss Drum Compression
Posted by [Dimitrios](#) on Sun, 11 Feb 2007 11:42:30 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey guys,
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Here how it goes.
You open on your submixe's aux1 a stereo compressor and leaving threshold to 0 you use this just for dry signal.
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Now you select pre post on both Aux1 and Aux2 on all drum tracks and MUTE all drumtracks and then:
1) You control your dry drum levels from aux1 and
2) your wet (heavily compressed) drumtracks from aux 2.
No phase problems here as long as you use the same lookahead for both instances of eds compressor.
Have a nice day.
Regards,
Dimitrios

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:
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Subject: Re: SOT: 2 Buss Drum Compression
Posted by [Don Nafe](#) on Sun, 11 Feb 2007 12:35:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

Thanks Dimitrios

I'd forgot about that technique

DOn

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45cef316\$1@linux...

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Subject: Re: SOT: 2 Buss Drum Compression
Posted by [Tom Bruhl](#) on Mon, 12 Feb 2007 08:23:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_01ED_01C74E55.39C113D0
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Don,
That is easy and quite usable for simpler drum mixes but there's no =
automation=20
available if your sends are prefader. I know that's true for gain and =
panning not=20
sure about muting though.?.

Good stuff just the same.
Tom

"Don Nafe" <dnafe@magma.ca> wrote in message <news:45cf0e00@linux...>
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DOn

"Dimitrios" <musurgio@otenet.gr> wrote in message =
[news:45cef316\\$1@linux...](news:45cef316$1@linux...)

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>>
>=20

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_01ED_01C74E55.39C113D0
Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Don,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>That is easy and quite usable for =
simpler drum=20
mixes but there's no automation </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>available if your sends are =
prefader.&nbsp;=20
</FONT><FONT face=3DArial size=3D2>I know that's true for gain and =
panning&nbsp;not=20
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>sure about muting =
though.?.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Good stuff just the same.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Don Nafe" &lt;<A =
href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca</A>&gt;=20
  wrote in message <A=20
  href=3D"news:45cf0e00@linux">news:45cf0e00@linux</A>...</DIV>Thanks=20
  Dimitrios<BR><BR>I'd forgot about that =
technique<BR><BR>DOn<BR><BR>"Dimitrios"=20
  &lt;<A href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>&gt; =
wrote in=20
  message <A=20
  =
  href=3D"news:45cef316$1@linux">news:45cef316$1@linux</A>...<BR>&gt;<BR>&g=
t; Hey=20
  guys,<BR>&gt; I have posted before this technique with Paris eds=20
  compressor...<BR>&gt; Here how it goes.<BR>&gt; You open on your =
submixe's=20
  aux1 a stereo compressor and leaving threshold<BR>&gt; to 0 you use =
this just=20
  for dry signal.<BR>&gt; On aux 2 you put another stereo eds compressor =
```

and you=20
use this for heavy
> comprwession.
> Now you select pre =
post on=20
both Aux1 and Aux2 on all drum tracks and MUTE
> all drumtracks =
and=20
then:
> 1) You control your dry drum levels from aux1 =
and
> 2)=20
your wet (heavily compressed) drumtracks from aux 2.
> No phase =
problems=20
here as long as you use the same lookahead for both
> =
instances
>=20
of eds compressor.
> Have a nice day.
> Regards,
>=20
Dimitrios
>
> Chas. Duncan =
<duncan5199ATsbcglobalDOTnet@>=20
wrote:
>>You sir are a fountain of useful information of =
late. =20
If I live long
>>enough I may find time to try out half the =
things=20
you've suggested
>>just since the first of the=20
year...
>>
>>MVP(oster)? -- My vote is for Mr. =

Gene.
>>
>>-- thanks -- =
chas
>>
>>On 11=20
Feb 2007 11:14:55 +1000, "Gene Lennon"
>><<A=20
=
href=3D"mailto:glennon@NOSPmyrealbox.com">glennon@NOSPmyrealbox.com&g=
t;=20
wrote:
>>
>>>
>>>Doing this live in =
real time=20
has some advantages, but this method will
>=20
work.
>>>
>>>Do a drum only mixdown to two=20
tracks.
>>>Bring the mix in on two additional=20
channels.
>>>Compress it VERY heavy and bring a small =
amount up=20
behind your main drum
>>>tracks.
>>>You may =
need to=20
shift this stereo track earlier to get the phase right.
>=20
The
>>>amount of shift will be determined by what plugin =
you use=20
for the
>>>compression.
>>>EQ on the =
compressed=20
tracks is common.whatever works. Start with a =
little
>>>high=20
end boost post compressor. Personally I like less of the=20
cymbals
>>>in
>>>the compressed mix and I generally =
use just=20
a hint of the smashed track.
>>>
>>>1176 in =
all button=20

mode, Vintage Warmer, Compadre Beatpuncher all work well as will others. Settings vary. Start with a medium attack (10ms) a medium release (200ms) and a heavy ratio deep into the threshold. I'm looking to get an increase in energy and melding of the sounds without sacrificing too much clarity. Dimitrios has a method that works for doing this real time in Paris. You may want to search for his routing techniques. I typically do this by routing out to a second computer in real time. The only major advantage of real time is that you can adjust the individual send levels of your compressed drum mix as you work your overall mix. Gene P.S. If you just want to add a little compressed energy to a drum mix rather than go with the "New York" smashed / parallel compressed sound, I would try Nebula2 free with the Boeing 747 settings.

Nice! "Don Nafe" <<mailto:dnafe@magma.ca>> wrote: Hi = All
>>>
>>>When setting up a 2 track buss for slamming drums (to mix with the original
>>>
>>>tracks) = how do YOU go about it.
>>>
>>>For Example
>>>
>>>>1) Do you use the whole drum kit (EQ'd) or just selected drum tracks -
>>>and
>>>
>>>>if you use the whole kit do you set up a separate mix for the =

=
>>>>compressors
>>>
>>>>(i.e. =

levels) and how would that mix differ from the regular drum mix
>>>>(generally speaking)>>>>2) If you require EQ =
on this mix buss to the Compressors - do you do it pre or post the compressors.
>>>>3) How do you deal with phasing issue>>>>4) What settings =
on the compressor do you use i.e. attack, release comp ratio etc...or do you have a =
general guideline you follow>>>>5) Lastly = what are you looking to hear with this blend of tracks =
minds want to know
= DOn
>>>>ps.
Sorry if I got some of the terminology wrong?
>>>>

=20

</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and you?
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer= ..html </DIV></BODY ></HTML>

-----=_NextPart_000_01ED_01C74E55.39C113D0--

Subject: Re: SOT: 2 Buss Drum Compression
Posted by [TCB](#) on Mon, 12 Feb 2007 17:34:00 GMT
[View Forum Message](#) <> [Reply to Message](#)

Gene's explanation is excellent and the 'standard' way to do this, but just FYI I've been doing the same thing with a stereo room pair lately with excellent results. It was mostly and accident as the room pair was an afterthought to the drum tracking process, but they came in very handy as the smashed sound behind the main mix. I think it sounds a little heavier, more Zeppelin-ish, with the smashed room mics instead of a copy of the main mix smashed up.

Also, I'm not a huge fan of this 'trick' in general, but I have some minimalist tendencies to begin with.

TCB

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>
>Doing this live in real time has some advantages, but this method will work.
>
>Do a drum only mixdown to two tracks.
>Bring the mix in on two additional channels.
>Compress it VERY heavy and bring a small amount up behind your main drum
>tracks.
>You may need to shift this stereo track earlier to get the phase right.
The
>amount of shift will be determined by what plugin you use for the compression.

>high end boost post compressor. Personally I like less of the cymbals
in
>the compressed mix and I generally use just a hint of the smashed track.
>
>1176 in all button mode, Vintage Warmer, Compadre Beatpuncher all work well
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