
Subject: Global Master compressor limiter

Posted by [Wayne Carson](#) on Mon, 20 Aug 2007 19:22:20 GMT

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

Hi all,

I just finished mixing a 12 song CD for my band leader. It's covers and used for promo.

The mix is thick and warm and open (depending on the tune) at mid or higher playback levels on many systems. The band digs it but at low volumes the mix loses it's presence.

I'd like some feedback on how to compress and limit the final stereo mix within Paris using the global EDS stereo compressor and NoLimit. I put a minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on the global inserts final mix (bounce to disc) just to catch spikes and bring all levels to -1.0 db initially.

All mix's are balanced for the CD. I just need to know how to compress or limit to get the mix's presence popping out at a lower home/car stereo volume.

Do I squash it with NoLimit or are there general settings for a stereo EDS compressor that I can start with, ie, attack, release, ratio? Do I run the threshold for a constant compression or just on kick or vocal or horn hits? I do realize I will sacrifice some tonality but since it sounds so good open I think I can find a mid point between the open mix and a radio ready heavily compressed sound that will have presence at any volume. Any takers?

BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in and terminated (75ohm) on the MEC clock out. This did not terminate correctly accordingly to the tell-tell lites on the BB panel, but I ran Paris this way for a week and thought I heard a difference. When I removed the MEC clock out termination and placed a BNC-"T" on the MEC clock in and put the termination on the "T", the BB panel lites then showed proper termination. Believe it or not . . . I heard the difference this time. Very stable sound. Tight and clear and open. This is definitely the Paris sound we all appreciate.

Thanks,
Wayne Carson
Paris since '97

Subject: Re: Global Master compressor limiter

Posted by [Rich\[3\]](#) on Mon, 20 Aug 2007 21:18:35 GMT

For what it's worth I usually use Ozone on the two track or a TC finalizer on the mix (shoe string mastering of sorts) - I think DJ was just posting about mastering his stuff so he should chime in as he has much more experience...

also you should only need to keep it down .3 DB on the master for a just in case ...

"Wayne Carson" <carson_wayne@msn.com> wrote:

>Hi all,

>

>I just finished mixing a 12 song CD for my band leader. It's covers and

>used for promo.

>

>The mix is thick and warm and open (depending on the tune) at mid or higher

>playback levels on many systems. The band digs it but at low volumes the

>mix loses it's presence.

>

>I'd like some feedback on how to compress and limit the final stereo mix

>within Paris using the global EDS stereo compressor and NoLimit. I put a

>minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on the

>global inserts final mix (bounce to disc) just to catch spikes and bring all

>levels to -1.0 db initially.

>

>All mix's are balanced for the CD. I just need to know how to compress or

>limit to get the mix's presence popping out at a lower home/car stereo

>volume.

>

>Do I squash it with NoLimit or are there general settings for a stereo EDS

>compressor that I can start with, ie, attack, release, ratio? Do I run the

>threshold for a constant compression or just on kick or vocal or horn hits?

>I do realize I will sacrifice some tonality but since it sounds so good open

>I think I can find a mid point between the open mix and a radio ready

>heavily compressed sound that will have presence at any volume. Any takers?

>

>BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in

>and terminated (75ohm) on the MEC clock out. This did not terminate
>correctly accordingly to the tell-tell lites on the BB panel, but I ran

>Paris this way for a week and thought I heard a difference. When I removed

>the MEC clock out termination and placed a BNC-"T" on the MEC clock in and

>put the termination on the "T", the BB panel lites then showed proper
>termination. Believe it or not . . . I heard the difference this time.

>Very stable sound. Tight and clear and open. This is definitely the Paris

>sound we all appreciate.
>
>Thanks,
>Wayne Carson
>Paris since '97
>
>

Subject: Re: Global Master compressor limiter
Posted by [DJ](#) on Tue, 21 Aug 2007 04:28:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

There is a tutorial of sorts available somewhere within this forum that was provided by Sakis involving doing frequency splits to use the Paris compressors in multiband mode.

DC....you still got this lying around somewhere??

Deej

"Wayne Carson" <carson_wayne@msn.com> wrote in message
news:46c9ebf6@linux...

> Hi all,
>
> I just finished mixing a 12 song CD for my band leader. It's covers and
> used for promo.
>
> The mix is thick and warm and open (depending on the tune) at mid or
> higher playback levels on many systems. The band digs it but at low
> volumes the mix loses it's presence.
>
> I'd like some feedback on how to compress and limit the final stereo mix

> within Paris using the global EDS stereo compressor and NoLimit. I put a
> minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on
> the global inserts final mix (bounce to disc) just to catch spikes and
> bring all levels to -1.0 db initially.
>
> All mix's are balanced for the CD. I just need to know how to compress or
> limit to get the mix's presence popping out at a lower home/car stereo
> volume.
>
> Do I squash it with NoLimit or are there general settings for a stereo EDS
> compressor that I can start with, ie, attack, release, ratio? Do I run
> the threshold for a constant compression or just on kick or vocal or horn
> hits? I do realize I will sacrifice some tonality but since it sounds so
> good open I think I can find a mid point between the open mix and a radio
> ready heavily compressed sound that will have presence at any volume. Any
> takers?
>
> BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in
> and terminated (75ohm) on the MEC clock out. This did not terminate
> correctly accordingly to the tell-tell lites on the BB panel, but I ran
> Paris this way for a week and thought I heard a difference. When I
> removed the MEC clock out termination and placed a BNC-"T" on the MEC
> clock in and put the termination on the "T", the BB panel lites then
> showed proper termination. Believe it or not . . . I heard the difference
> this time. Very stable sound. Tight and clear and open. This is
> definitely the Paris sound we all appreciate.
>
> Thanks,
> Wayne Carson
> Paris since '97
>
>

Subject: Re: Global Master compressor limiter
Posted by [erlilo](#) on Tue, 21 Aug 2007 05:44:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

It's allways a good idea to also testlisten to as low as possible volume when mixing, just to hear that everything is OK there too. For the most I'm using different kind of headphones too, to sort out that things work OK with different kind of volumes. It's also normal that energy is missing in low volumes.

I remember old stereoamplifiers often had an on/of knob called "Loudness", to get more energy in both low and high end when listening at low volumes, just to take care of that problem. You can look here to get some more info: <http://en.wikipedia.org/wiki/Loudness>

Erling

On Mon, 20 Aug 2007 12:22:20 -0700, "Wayne Carson"
<carson_wayne@msn.com> wrote:

>Hi all,
>
>I just finished mixing a 12 song CD for my band leader. It's covers and
>used for promo.
>
>The mix is thick and warm and open (depending on the tune) at mid or higher
>playback levels on many systems. The band digs it but at low volumes the
>mix loses it's presence.
>
>I'd like some feedback on how to compress and limit the final stereo mix
>within Paris using the global EDS stereo compressor and NoLimit. I put a
>minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on the
>global inserts final mix (bounce to disc) just to catch spikes and bring all
>levels to -1.0 db initially.
>
>All mix's are balanced for the CD. I just need to know how to compress or
>limit to get the mix's presence popping out at a lower home/car stereo
>volume.
>
>Do I squash it with NoLimit or are there general settings for a stereo EDS
>compressor that I can start with, ie, attack, release, ratio? Do I run the
>threshold for a constant compression or just on kick or vocal or horn hits?
>I do realize I will sacrifice some tonality but since it sounds so good open
>I think I can find a mid point between the open mix and a radio ready
>heavily compressed sound that will have presence at any volume. Any takers?
>
>BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in
>and terminated (75ohm) on the MEC clock out. This did not terminate
>correctly accordingly to the tell-tell lites on the BB panel, but I ran
>Paris this way for a week and thought I heard a difference. When I removed
>the MEC clock out termination and placed a BNC-"T" on the MEC clock in and
>put the termination on the "T", the BB panel lites then showed proper
>termination. Believe it or not . . . I heard the difference this time.
>Very stable sound. Tight and clear and open. This is definitely the Paris
>sound we all appreciate.
>
>Thanks,
>Wayne Carson
>Paris since '97
>

Subject: Re: Global Master compressor limiter
Posted by [DJ](#) on Tue, 21 Aug 2007 05:52:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

"erlilo" <erlilo@online.no> wrote in message
news:avskc3t8pd8rv1ftu3g24stslcbr52req@4ax.com...
> It's allways a good idea to also testlisten to as low as possible
> volume when mixing, just to hear that everything is OK there too. For
> the most I'm using different kind of headphones too, to sort out that
> things work OK with different kind of volumes. It's also normal that
> energy is missing in low volumes.
> I remember old stereoamplifiers often had an on/of knob called
> "Loudness", to get more energy in both low and high end when
> listening at low volumes, just to take care of that problem. You can
> look here to get some more info: <http://en.wikipedia.org/wiki/Loudness>
>
>
> Erling
>

The final test of a mix for me is to play it in my truck while driving down
the highway at a fairly high speed. If it survives the road noise after all
of the other types of reference I put it through (2 difference monitors, ADS
1530 speakers, jam box, funky consumer stereo and car stereo whle driving),
I feel pretty good about giving up on it.

;o)

Subject: Re: Global Master compressor limiter
Posted by [mikep\[1\]](#) on Tue, 21 Aug 2007 13:05:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

Wayne,
Using the NoLimit to "squash" the mix is not a good idea, if you like the
dynamics.
A better idea would be to use a stereo compressor first to get a little louder
avaerage volume then add the limiter to control the transients.

To do this:

First find the dynamic range of the mix by looking at your master meters.
The point where the levels sit consistantly is the average volume, the point
at which the song peaks is obviously the peak volume. The difference between
the two is the dynamic range of the mix.
EX: if the average is -15dB and the peak is at -1dB then you have 14dB of
dynamic range.

Second, set the compressors threshold just over the average volume, let's say for our example -14dB.

Then set a low ratio, usually I'll start around 1.5:1.

The set a medium attack, around 40-50ms.

I like to start with a release of about 100-150ms.

Look at your meters to see how much gain reduction is occurring and add that same amount of gain to get back the volume.

Obviously this will not work for every mix, so listen and make adjustments as you see fit.

If you want the squeeze it a bit more, quicken the attack and raise the ratio.

Or, if this is too much compression, raise the threshold or slow the attack, or both.

After the compressor, use the NoLimit to control the peaks and to get the overall volume you desire. I like to get about 3dB from the NoLimit.

Good Luck.

"Wayne Carson" <carson_wayne@msn.com> wrote:

>Hi all,

>

>I just finished mixing a 12 song CD for my band leader. It's covers and

>used for promo.

>

>The mix is thick and warm and open (depending on the tune) at mid or higher

>playback levels on many systems. The band digs it but at low volumes the

>mix loses it's presence.

>

>I'd like some feedback on how to compress and limit the final stereo mix

>within Paris using the global EDS stereo compressor and NoLimit. I put
a

>minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on
the

>global inserts final mix (bounce to disc) just to catch spikes and bring

all
>levels to -1.0 db initially.
>
>All mix's are balanced for the CD. I just need to know how to compress
or
>limit to get the mix's presence popping out at a lower home/car stereo
>volume.
>
>Do I squash it with NoLimit or are there general settings for a stereo EDS

>compressor that I can start with, ie, attack, release, ratio? Do I run
the
>threshold for a constant compression or just on kick or vocal or horn hits?

>I do realize I will sacrifice some tonality but since it sounds so good
open
>I think I can find a mid point between the open mix and a radio ready
>heavily compressed sound that will have presence at any volume. Any takers?
>
>BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock
in
>and terminated (75ohm) on the MEC clock out. This did not terminate
>correctly accordingly to the tell-tell lites on the BB panel, but I ran

>Paris this way for a week and thought I heard a difference. When I removed

>the MEC clock out termination and placed a BNC-"T" on the MEC clock in and

>put the termination on the "T", the BB panel lites then showed proper
>termination. Believe it or not . . . I heard the difference this time.

>Very stable sound. Tight and clear and open. This is definitely the Paris

>sound we all appreciate.
>
>Thanks,
>Wayne Carson
>Paris since '97
>
>

Subject: Re: Global Master compressor limiter
Posted by [Wayne Carson](#) on Tue, 21 Aug 2007 15:48:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

Thanks guys. I'll give it just a bit more of compression and NoLimit call it done.

Wayne

"Wayne Carson" <carson_wayne@msn.com> wrote in message
news:46c9ebf6@linux...

> Hi all,

>

> I just finished mixing a 12 song CD for my band leader. It's covers and
> used for promo.

>

> The mix is thick and warm and open (depending on the tune) at mid or
> higher playback levels on many systems. The band digs it but at low
> volumes the mix loses it's presence.

>

> I'd like some feedback on how to compress and limit the final stereo mix
> within Paris using the global EDS stereo compressor and NoLimit. I put a
> minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on
> the global inserts final mix (bounce to disc) just to catch spikes and
> bring all levels to -1.0 db initially.

>

> All mix's are balanced for the CD. I just need to know how to compress or
> limit to get the mix's presence popping out at a lower home/car stereo
> volume.

>

> Do I squash it with NoLimit or are there general settings for a stereo EDS
> compressor that I can start with, ie, attack, release, ratio? Do I run
> the threshold for a constant compression or just on kick or vocal or horn
> hits? I do realize I will sacrifice some tonality but since it sounds so
> good open I think I can find a mid point between the open mix and a radio
> ready heavily compressed sound that will have presence at any volume. Any
> takers?

>

> BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in
> and terminated (75ohm) on the MEC clock out. This did not terminate
> correctly accordingly to the tell-tell lites on the BB panel, but I ran
> Paris this way for a week and thought I heard a difference. When I
> removed the MEC clock out termination and placed a BNC-"T" on the MEC
> clock in and put the termination on the "T", the BB panel lites then
> showed proper termination. Believe it or not . . . I heard the difference
> this time. Very stable sound. Tight and clear and open. This is
> definitely the Paris sound we all appreciate.

>

> Thanks,

> Wayne Carson

> Paris since '97

>

>