
Subject: Lead vox standout, how?

Posted by [RK](#) on Thu, 05 Jan 2006 01:43:18 GMT

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

down in the Bay Area? I'm just getting back =
into Paris, but I thought you were trying to get a Bay Area user group =
going a couple years back. =20

Kent

"Tom Bruhl" <arpegio@comcast.net> wrote in message =
news:43bc8234@linux...

RK,

I've never used an out of phase signal for thi

Subject: Re: Lead vox standout, how?

Posted by [Tom Bruhl](#) on Thu, 05 Jan 2006 02:17:15 GMT

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

quot; name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Cool, I'll give that a =
try.</DIV>

<DIV> </DIV>

<DIV>Tom, didn't you used to be down in the =
Bay=20

Area? </DIV> I'm just getting back into Paris, but I thought you were =
trying to=20

get a Bay Area user group going </DIV>a couple years back. =

<DIV> </DIV>

<DIV>Kent</DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Tom Bruhl" <<A=20

href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> wrote =
in message=20

news:43bc8234@linux...</DIV>

<DIV>RK,</DIV>

<DIV>I've never used an out of phase =
signal for this=20

purpose. </DIV> I have</DIV>

<DIV>used something similar though. =

Copy lead=20

vocal track to an</DIV>

adjacent channel, pan each hard =
 left-right, =20
 move the left track a millisecond or
 even less back in time. The =
 vocal should =20
 widen without sounding
 processed. Keep their faders =
 equal =20
 level. Your ear will naturally hear the
 earlier track (left) first and =
 perceive that it's =20
 louder. If you feel that's disconcerting
 try raising the right track =
 to level it out. This may decrease the effectiveness of =
 the =20
 process though.
 Another way to get it to sound more =
 present is to =20
 double
 compress the track with comps in =
 series but only =20
 reducing by 2 or 3db each.
 Sometimes a third comp is needed =
 along with level =20
 automation. The idea
 is to not hear pumping but have a =
 fairly steady =20
 state level to the vocal.
 This will allow you to get it to ride =
 on top of =20
 the mix without jumping out
 to bite you.
 "PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 "RK" <
 =
 href="mailto:kent510745@hotmail.com">kent510745@hotmail.com > =
 wrote in =20
 message <A =
 href="news:43bc7a43@linux">news:43bc7a43@linux...</div>
 Trying to get lead vocals to jump out of the mix and I remember =
 a =20
 trick listed somewhere telling you to copy a vocal track to a =
 different =20

track, pan
tracks left and right, then reverse the phase on the =
second=20
track and slowly
bring the fader on the second track to meet the =
other=20
track fader at 0.
Seemed to work, but the effects seemed to =
cancel each=20
other out. Does
anyone use this, and if so, how do you get =
the FX=20
to not whack each other
out?

<FONT face=3DArial=20
size=3D2>RK,</DIV>
<DIV>Only apply effects to the +phase=20
track.</DIV>
<DIV><FONT face=3DArial=20
size=3D2>Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BODY ></HTML>

-----=_NextPart_000_0086_01C6115B.CE6046B0--
http://news.harmony-central.com/Newp/2006/Antelope-Audio-DA- OCX-OCX-V.htmlThis is a
multi-part message in MIME format.

-----=_NextPart_000_0190_01C6117B.9C5C44A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Kent,
I'm in the Boston area. I know there's a bay around here somewhere...
There's Tom Boyles and Tom Bancroft too.
The other Tom

"RK" <kent510745@hotmail.com> wrote in message news:43bc836c@linux...
Cool, I'll give that a try.

Tom, didn't you used to be down in the Bay Area? I'm just getting =
back into Paris, but I thought you were trying to get a Bay Area user =
group going a couple years back. =20

Kent
"Tom Bruhl"

Subject: Re: Lead vox standout, how?
Posted by [RK](#) on Thu, 05 Jan 2006 02:22:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

less back in time. The vocal should widen without sounding
processed. Keep their faders equal level. Your ear will naturally =
hear the
earlier track (lft) first and perceive that it's louder. If you =

feel that's disconcerting=20

try raising the right to level it out. This may decrease the = effectiveness of the=20 process though.

Another way to get it to sound more present is to double compress the track with comps in series but only reducing by 2 or = 3db each.

Sometimes a third comp is needed along with level automation. The = idea

is to not hear pumping but have a fairly steady state level to the = vocal.

This will allow you to get it to ride on top of the mix without = jumping out to bite you.

"RK" <kent510745@hotmail.com> wrote in message = news:43bc7a43@linux...

Trying to get lead vocals to jump out of the mix and I remember a = trick

listed somewhere telling you to copy a vocal track to a different = track, pan

tracks left and right, then reverse the phase on the second track = and slowly

bring the fader on the second track to meet the other track fader = at 0.

Seemed to work, but the effects seemed to cancel each other out. = Does

anyone use this, and if so, how do you get the FX to not whack = each other out?

RK,

Only apply effects to the +phase track.

Tom

-----=_NextPart_000_0190_01C6117B.9C5C44A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Kent,</DIV>

<DIV>I'm in the Boston area. I know =
there's a bay=20
around here somewhere...</DIV>
<DIV>There's Tom Boyles and Tom Bancroft=20
too.</DIV>
<DIV>The other Tom</DIV>
<DIV> </DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"RK" <<A=20
href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com> =
wrote in=20
message <A =
href=3D"news:43bc836c@linux">news:43bc836c@linux...</DIV>
<DIV>Cool, I'll give that a =
try.</DIV>
<DIV> </DIV>
<DIV>Tom, didn't you used to be down in =
the Bay=20
Area? I'm just getting back into Paris, but I thought you were =
trying to=20
get a Bay Area user group going a couple years back. =
</DIV>
<DIV> </DIV>
<DIV>Kent</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> =
wrote in=20
message <A =
href=3D"news:43bc8234@linux">news:43bc8234@linux...</DIV>
<DIV>RK,</DIV>
<DIV>I've never used an out of phase =
signal for this=20
purpose. I have</DIV>
<DIV>used something similar =
though. Copy lead=20
vocal track to an</DIV>
<DIV>adjacent channel, pan each hard =
lft-rt,=20
move the left track a millisecond or</DIV>
<DIV>even less back in time. The =
vocal should=20
widen without sounding</DIV>
<DIV>processed. Keep their faders =

equal=20
level. Your ear will naturally hear the</DIV>
<DIV>earlier track (lft) first and =
perceive that=20
it's louder. If you feel that's disconcerting </DIV>
<DIV>try raising the right <FONT =
face=3DArial=20
size=3D2>to level it out. This may decrease the effectiveness =
of the=20
</DIV>
<DIV>process though.</DIV>
<DIV> </DIV>
<DIV>Another way to get it to sound more =
present is=20
to double</DIV>
<DIV>compress the track with comps in =
series but=20
only reducing by 2 or 3db each.</DIV>
<DIV>Sometimes a third comp is needed =
along with=20
level automation. The idea</DIV>
<DIV>is to not hear pumping but have a =
fairly steady=20
state level to the vocal.</DIV>
<DIV>This will allow you to get it to =
ride on top of=20
the mix without jumping out</DIV>
<DIV>to bite you.</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"RK" <<A=20
=
href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com> =
wrote=20
in message <A =
href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>
<DIV>Trying to get lead vocals to jump out of the mix and I =
remember a=20
trick
listed somewhere telling you to copy a vocal track to a =
different=20
track, pan
tracks left and right, then reverse the phase on the =
second=20
track and slowly
bring the fader on the second track to meet =
the other=20
track fader at 0.
Seemed to work, but the effects seemed to =
cancel each=20
other out. Does
anyone use this, and if so, how do you =

get the FX=20
to not whack each other<BR&g

Subject: Re: Lead vox standout, how?
Posted by [Tom Bruhl](#) on Thu, 05 Jan 2006 03:10:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

to the +phase=20
track.</DIV>
<DIV><FONT face=3DArial=20
size=3D2>Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE
></BODY></=

HTML>

-----=_NextPart_000_0190_01C6117B.9C5C44A0--Another important point is the frequencies around the vocalist...if there are a couple of instruments in the same range the vocals will be fighting to be heard...make sure there is somewhat of a hole around the vocals so that they fill that void or hole all by themselves.

A quick trick is to throw the mix in mono and see what you hear...if the guitar or piano is interfering, try a new level or re-EQ the offending instrument so it backs off enough to give the vocals their space.

Doubling or tripling work (with appropriate time delay)...adding a chorus to the third can help...compressing a copy of the vox track and blending to taste might work..and the above suggestion will work

YMMV

Don

"RK" <kent510745@hotmail.com> wrote in message news:43bc7a43@linux...
> Trying to get lead vocals to jump out of the mix and I remember a trick
> listed somewhere telling you to copy a vocal track to a different track,
> pan
> tracks left and right, then reverse the phase on the second track and
> slowly
> bring the fader on the second track to meet the other track fader at 0.
> Seemed to work, but the effects seemed to cancel each other out. Does
> anyone use this, and if so, how do you get the FX to not whack each other
> out?
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_01AF_01C6117C.1A3F49D0
Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

What bugs me is the final fix is always the last thing I think of...

"Aaron Allen" <nospam@not_here.dude> wrote in message =
news:43bb476f@linux...

Keep notes bro, every time you build. Funny how those little snags are =

always the ones that kick us in the sack for days until we cry like =

Homer=20

"DOH" and realize just what we forgot.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message=20
news:43b985f7\$1@linux...

> Found the problem. Didn't have the "allow users to change my files"=20
> settings

> clicked on the SX computer so though I could transfer from the SX =
DAW to=20

> the

> Paris DAW (backasswards from what I need to be doing), I couldn't =
transfer

> from the Paris DAW to the Cubase DAW. Pilot erroras usual.

>

> Seems like I need to build a DAW a week just to keep my syanpses =
firing

> properly. When I go for a couple of years, I forget one of the

> 3274433333333337892 simple little things that are necessary to make =
this

> happen.

>

> I did talk to Chris Ludwig earlier today. It ws gratifying to know =
that

> 99.9% of the wierdness I've experienced while building this DAW has =
also

> been encountered by others.

>

> OK.....now where was I????

>

> ;o)

>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> news:43b97979\$1@linux...

>> That was the issue here... sometimes it would work, other times... =
not

>> so much.

>>

>> David.
>>
>> DJ wrote:
>> > Nope.....didn't work after all.....Grrrrrrrr;o(
>> >
>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> > news:43b972eb\$1 @linux...
>> >
>> >>I fixed this by going into my ME networking and setting up a the =
drives
> to
>> >>access using a password. I have no idea why it should need this =
now,=20
>> >>but
>> >>it's just a small thing and it's working now so I'm not gonna =
worry
> about
>> >>it. pita though.
>> >>
>> >>Deej
>> >>
>> >>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>> >>news:43b95eb1 @linux...
>> >>
>> >>>Our networking guys for the office shudder everytime they hear =
"ME"..
>> >>> we actually had to remove ME from all our office machines =
because
>> >>>they were so unstable with the new network we installed =
recently.
>> >>>
>> >>>David.
>> >>>
>> >>>DJ wrote:
>> >>>
>> >>>>What's strange about this is that it was workig perfectly with =
my
>> >
>> > other
>> >
>> >>DAW.
>> >>
>> >>>>I hven't made any changes at all to any settings on the Paris =
DAW
>> >>
>> >>running
>> >>
>> >>>>ME.

>> >>>>
>> >>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>> >>>>news:43b952b4\$1@linux...
>> >>>>
>> >>>>
>> >>>>>ME does NOT play nice with NT/2000/XP for networking. You may =
want
> to
>> >>>>>look at going back to 98SE instead as this is way more network
>> >
>> > friendly.
>> >
>> >>>>>David.
>> >>>>>
>> >>>>>DJ wrote:
>> >>>>>
>> >>>>>
>> >>>>>>I just set up my network connections between both my DAWs. =
They are
>> >>>>
>> >>>>seeing
>> >>>>
>> >>>>
>> >>>>>>each other's HD's and I have unrestricted sharing set. =
However, I
>> >
>> > can't
>> >
>> >>>>>>transfer files from my Paris DAW anymore. For some reason, =
even
>> >
>> > though
>> >
>> >>>>>the
>> >>>>
>> >>>>
>> >>>>>>folders are set up for sharing, the sub directories and the =
folders
>> >>>>
>> >>>>within
>> >>>>
>> >>>>
>> >>>>>>these subdirectories have somehow been set to where I have to =
go
> into
>> >>>>
>> >>>>>every
>> >>>>

>> >>>>
>> >>>>>>subdirectory level and set each folder to share. This machine =
is
>> >>
>> >>running
>> >>
>> >>>>>>Windows ME. I have literally hundreds of subdirectories and =
sub-sub
>> >>>>>>directories within my main directories. How could this =
happen?=>20
>> >>>>>>Prior
>> >
>> > to
>> >
>> >>>>>>hooking up this new DAW, I just set my main directories to =
share on
>> >>
>> >>both
>> >>
>> >>>>>>machines and I could shuttle stuff back and forth all day =
long. The
>> >>>>
>> >>>>current
>> >>>>
>> >>>>
>> >>>>>>situation sucks most seriously.....(sigh).....what =
else
> can
>> >>>>>>happen????.....wait.....don't answer that!!!!
>> >>>>>>
>> >>>>>>
>> >>>>
>> >>>>
>> >>>>
>> >>
>> >
>> >
>
>=>20

-----=_NextPart_000_01AF_01C6117C.1A3F49D0

Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=

Subject: Re: Lead vox standout, how?
Posted by [Don Nafe](#) on Thu, 05 Jan 2006 03:12:05 GMT
[View Forum Message](#) <> [Reply to Message](#)

3D#ffffff>
<DIV>What bugs me is the final fix is always =
the last=20
thing I think of...</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Aaron Allen" <<A=20
href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude> =
wrote in=20
message <A =
href=3D"news:43bb476f@linux">news:43bb476f@linux...</DIV>Keep=20
notes bro, every time you build. Funny how those little snags are =

always=20
the ones that kick us in the sack for days until we cry like Homer =

"DOH"=20
and realize just what we forgot.
AA

"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message
<A=20
href=3D"news:43b985f7\$

Subject: Re: Lead vox standout, how?
Posted by [RK](#) on Thu, 05 Jan 2006 03:35:00 GMT
[View Forum Message](#) <> [Reply to Message](#)

; <<A=20
=
href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com>=20
wrote in message <A=20
href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>
<DIV>Trying to get lead vocals to jump out of the mix and I =
remember a=20

trick
listed somewhere telling you to copy a vocal track to a =
different track, pan
tracks left and right, then reverse the =
phase on=20
the second track and slowly
bring the fader on the second =
track to=20
meet the other track fader at 0.
Seemed to work, but the =
effects=20
seemed to cancel each other out. Does
anyone use this, =
and if=20
so, how do you get the FX to not whack each =
other
out?

<FONT=20
face=3DArial size=3D2>RK,</DIV>
<DIV>Only apply effects to the =
+phase=20
track.</DIV>
<DIV><FONT face=3DArial=20
=
size=3D2>Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE
></BLOCKQU=
OTE></BODY></HTML>

-----=_NextPart_000_0096_01C61165.F3AD0750--This is a multi-part message in MIME format.

-----=_NextPart_000_00AC_01C61166.41E5E680
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I'm in the San Francisco Bay Area.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bc8e94@linux...

Kent,

I'm in the Boston area. I know there's a bay around here somewhere...

There's Tom Boyles and Tom Bancroft too.

The other Tom

"RK" <kent510745@hotmail.com> wrote in message =
news:43bc836c@linux...

Cool, I'll give that a try.

Tom, didn't you used to be down in the Bay Area? I'm just getting =
back into Paris, but I thought you were trying to get a Bay Area user =
group going a couple years back. =20

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =

news:43bc8234@linux...

RK,

I've never used an out of phase signal for this purpose. I have used something similar though. Copy lead vocal track to an adjacent channel, pan each hard lft-rt, move the left track a = millisecond or even less back in time. The vocal should widen without sounding processed. Keep their faders equal level. Your ear will = naturally hear the earlier track (lft) first and perceive that it's louder. If you = feel that's disconcerting=20 try raising the right to level it out. This may decrease the = effectiveness of the=20 process though.

Another way to get it to sound more present is to double compress the track with comps in series but only reducing by 2 or = 3db each.

Sometimes a third comp is needed along with level automation. The = idea is to not hear pumping but have a fairly steady state level to the = vocal.

This will allow you to get it to ride on top of the mix without = jumping out to bite you.

"RK" <kent510745@hotmail.com> wrote in message = news:43bc7a43@linux...

Trying to get lead vocals to jump out of the mix and I remember = a trick

listed somewhere telling you to copy a vocal track to a = different track, pan tracks left and right, then reverse the phase on the second = track and slowly bring the fader on the second track to meet the other track = fader at 0.

Seemed to work, but the effects seemed to cancel each other out. = Does anyone use this, and if so, how do you get the FX to not whack = each other out?

RK,

Only apply effects to the +phase track.

Tom

-----=_NextPart_000_00AC_01C61166.41E5E680

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1528" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I'm in the San Francisco Bay =
Area.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>"Tom Bruhl" &lt;<A=20
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>&gt; wrote in =
message=20
<A href=3D"news:43bc8e94@linux">news:43bc8e94@linux</A>...</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV><FONT face=3DArial size=3D2>Kent,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>I'm in the Boston area.&nbsp;&nbsp;&nbsp; I know =
there's a=20
  bay around here somewhere...</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>There's Tom Boyles and Tom Bancroft=20
  too.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>The other Tom</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <BLOCKQUOTE dir=3Dltr=20
  style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
  BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
    <DIV>"RK" &lt;<A=20
    =
    href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com</A>&gt; =
    wrote in=20
    message <A =
    href=3D"news:43bc836c@linux">news:43bc836c@linux</A>...</DIV>
    <DIV><FONT face=3DArial size=3D2>Cool, I'll give that a =
    try.</FONT></DIV>
    <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
    <DIV><FONT face=3DArial size=3D2>Tom, didn't you used to be down in =
    the Bay=20
    Area?&nbsp;&nbsp;&nbsp; I'm just getting back into Paris, but I thought you were =
    trying=20
    to get a Bay Area user group going&nbsp;&nbsp;&nbsp;a couple years back.&nbsp;&nbsp;&nbsp;=20
    </FONT></DIV>
    <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
    <DIV><FONT face=3DArial size=3D2>Kent</FONT></DIV>
    <BLOCKQUOTE dir=3Dltr=20
```

style="padding-right: 0px; padding-left: 5px; margin-left: 5px; border-left: 1px solid black; margin-right: 0px;"><div>"Tom Bruhl" <arpeggio@comcast.net> = wrote in=20 message news:43bc8234@linux...</div><div>RK,</div><div>I've never used an out of phase = signal for=20 this purpose. I have</div><div>used something similar = though. Copy=20 lead vocal track to an</div><div>adjacent channel, pan each hard = lft-rt,=20 move the left track a millisecond or</div><div>even less back in time. The = vocal=20 should widen without sounding</div><div>processed. Keep their = faders equal=20 level. Your ear will naturally hear the</div><div>earlier track (lft) first and = perceive that=20 it's louder. If you feel that's disconcerting </div><div>try raising the right = to level it out. This may decrease the = effectiveness of the=20 </div><div>process though.</div><div> </div><div>Another way to get it to sound = more present=20 is to double</div><div>compress the track with comps in = series but=20 only reducing by 2 or 3db each.</div><div>Sometimes a third comp is needed = along with=20 level automation. The idea</div><div>is to not hear pumping but have a = fairly=20 steady state level to the vocal.</div><div>This will allow you to get it to = ride on top=20 of the mix without jumping out</div>

<DIV>to bite you.</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV

Subject: Re: Lead vox standout, how?
Posted by [RK](#) on Thu, 05 Jan 2006 03:37:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

>"RK" <<A=20
=
href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com>=20
wrote in message <A=20
href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>
<DIV>Trying to get lead vocals to jump out of the mix and I =
remember a=20
trick
listed somewhere telling you to copy a vocal track to a =

different track, pan
tracks left and right, then reverse the =
phase on=20
the second track and slowly
bring the fader on the second =
track to=20
meet the other track fader at 0.
Seemed to work, but the =
effects=20
seemed to cancel each other out. Does
anyone use this, =
and if=20
so, how do you get the FX to not whack each =
other
out?

<FONT=20
face=3DArial size=3D2>RK,</DIV>
<DIV>Only apply effects to the =
+phase=20
track.</DIV>
<DIV><FONT face=3DArial=20
=
size=3D2>Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE
></BLOCKQUO=
OTE></BODY></HTML>

-----=_NextPart_000_00AC_01C61166.41E5E680--Right at a thousand for a Paris III, no mention
of software though. I left
a review.
E
"RK" <kent510745@hotmail.com> wrote in message news:43bc7d52@linux...
> Can't get to the address. Maybe they sold it! How much did they want for
> it?
>

> Kent
>
> "Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...
> >
> > Haven't seen one of these new in a while...
> >
> > http://www.music123.com/Ensoniq-PARIS3-i228172.music
>
>Hello Jim,

Welcome to our neck of the woods. The easiest thing to try is cooling, open the case and put a fan on high. Test your Paris setup and push it.

It is probably heat and a weak power supply. 450 watts or so should do the trick.

Regards,

El Miguel

"jim" <jim@redgateguitars.com> wrote in message news:43bbd330@linux...
> Thanks for all the suggestions guys.... I will give a few things a go and
> see what works.. Seems the first thing to try is the cooling... I do have
> the computer in a rack and the ventilation may be inhibited so this will
> be
> easy to try....and Rob... the clicks never happen in the same place for me
> either.....always random... I'll check out the ram and native plugs...if
> the
> cooling doesn't help. I'm only running one EDS card too. My computer is
> ancient.... I've not touched it as it is reliable but it may be time for
> another....
> Thanks for your input everybody.....I'll give it all a try,
>
> BTW I had an interesting glitch on my system...wonder if anyone has had a
> similar experience...Paris started to hang up the computer on loading when
> it got to initialising the effects. I tried everything for a week but
> couldn't work out what was happening....and couldn't load Paris...Must
> have
> rebooted the computer 50 times! Well finally worked out that when I
> installed a DVD burner about two weeks previously, the disc that came with
> it updated my Direct X to the latest version without notifying me! All was
> fine for a while so I didn't suspect anything...I picked it up by chance
> after many hours of fiddling with the system. Apparently it is not
> possible
> to revert back to another earlier version but when I disabled direct X and
> turned it back on, Paris loaded again!!! Well its happened once again in

the
> last 6 months but now I know what to do ...
>
> Jim.
>
>
> "Rob Arsenault" <mani2@NOSPAMnbnet.nb.ca> wrote in message
> news:43b9dbd0\$1@linux...
>> Welcome aboard Jim,
>>
>> I was having click/pop problems when I built my last AMD box running 2
EDS
>> cards. I would hear these pops and see these little spikes in the
editor,
>> and even stranger still, I would close the project, reboot the box, go
>> back
>> to the same project and the pops were in different locations. I
installed
>> new 400W pwr supply, re-vamped my cooling setup and still had problems.
>> Turns out, it was bad ram, swapped the ram and pops went
away.....strange
>> but true.
>>
>> Good luck man.
>> Rob_A
>> www.studiomanitou.com
>>
>> "jim" <jim@redgateguitars.com> wrote in message news:43b9bc76\$1@linux...
>>> Hi Everybody...My first post to the group... Happy new year... Hey does
>>> anyone have a suggestion for a intermittent clipping sound which
happens
>> on
>>> random empty channels to the right of an operating channel? I know this
>>> sounds weird but the channel can be empty with the fader turned down
and
>>> I
>>> still get a click every few seconds... It still happens with nothing
>> plugged
>>> into the inputs of Paris. I can see the click on the level indicator
>>> onscreen. It can happen on any channel but it is always to the right of
>>> an
>>> operating channel, and usually an unused one. I hear it on playback but
>> more
>>> importantly on my mixdowns as well. I have reloaded the software but as
>> yet
>>> have not managed to track the problem down...
>>>
>>> Thanks,

> >>
> >> Jim.
> >>
> >>
> >
> >
>
>Thanks, I'll give it a look. . . .

"Miguel Vigil" <nospam@nospam.com> wrote in message news:43bc68b0@linux...
> > positive about them. And with PARIS I don't need any extra bugs! :)
>
>
> Ah, Paris... I went with Aaron Allen's long standing recommendation;
> an Asus A7S333. But I haven't tried it with the barton, yet.
>
> ebay
>
> http://cgi.ebay.com/Asus-A7S333-SiS745-Socket-A-DDR-MB-Refurbished_W0QQitemZ6835838517QQcategoryZ42012QQssPageNameZWVWQQrdZ1QQcmdZViewItem
>
> Regards,
>
> El Miguel

> =====
> "Edna" <edna@texomaonline.com> wrote in message news:43bc33c8@linux...
> > Thanks for the info. Yes, I know about the tape. I have been using
> Athlons
> > and Durons for some time now. The ECS board I got, K7VTA3, from FRYS
with
> > the Barton 2500+ was really buggy and I was sorta glad to see it
expedited
> > to another dimension. I think the AGP died, but haven't tried it with a
> PCI
> > VC. (It was only \$69 with the cpu, so didn't feel too cheated.) A
friend
> > who went to work there told me Frys had over an 80% return rate with
ECS
> > (just used as a c'mon to get people in the door), so I don't feel to
> > positive about them. And with PARIS I don't need any extra bugs! :)
> > Not familiar with or seen any reviews of asrock.
> >
> > "Miguel Vigil" <nospam@nospam.com> wrote in message
news:43bc1572@linux...
> > > I have an XP 2600 barton core running on an Asrock Ks7xe+.

> > > I've used this rig only a few times since new. The asrocks were
> > > around \$50 new.
> > >
> > > I also have used the ECS K7s5a which has held up well. I went
> > > ahead and performed the chipset modification by pulling off a
> > > insulation taped cooling radiator block and glueing it back into
> > > place with a dash of Artic Silver for effect (this was on the
> southbridge
> > > chip and prevented overheating). If you are aware, many of the Athlon
> > > cpu chips are shipped with this adhesive tape between the cooling
block.
> > >
> > > Either of these two mobos are ebay priced reasonable.
> > >
> > > Regards,
> > >
> > > El Miguel
> > >
> > >
> > >
> > >
> > > "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...
> > > > Going to get another MB for my barton core 2500+ cpu. The ECS pile
I
> > had
> > > > finally expired. Have been looking at possibly ASUS ABIT MSI
Shuttle
> > and
> > > > EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable
or
> > > look
> > > > for the others used on ebay - prices in \$70 range. Also can pick up
a
> > new
> > > > nVidia FX5200 dual head video card cheap, or a MM G450 real cheap.
> The
> > > > nVidia chipset boards have a little better performance, and I've had
> > good
> > > > luck with their video cards. Any tips on what works well or not
with
> > > > PARIS?
> > > >
> > > >
> > >
> > >
> >
> >
>

>Yup, down cold! Now, on to that auto edit window. . .

E

"John" <no@no.com> wrote in message news:43bc634c@linux...

> Is everyone clear on h

Subject: Re: Lead vox standout, how?

Posted by [emarenot](#) on Thu, 05 Jan 2006 17:13:29 GMT

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

/>

> >> > Right now his chain is a Mackie 1402 vlz into the Digi 002.

> >> > Any suggestions?

> >

> >

> >Is this Mackie the VLZpro series?

> >I don't know how the new Onyx pres compare.

> >

> >He could try to audition the cheap Behringer ADA8000 with it.

> >

> ><http://www.studioprojects.com/sp828.html>

> >This is an 8 channel mic pre about \$800, that needs to be run into an ADC.

> >

> >Just ideas to keep cost in check.

> >

> >

> >

> >Regards,

> >

> >El Miguel

> >

> >

> >

> >

> >"Aaron Allen" <nospam@not_here.dude> wrote in message news:43bca3d6@linux...

> >> Yeah, avoid that LT man.. cheap hardware, inconsistent volumes across > it

> >>and

> >> just generally felt shoddy.

> >> I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a whole

> >>lot

> >> less money.

> >> Not sure what the current recommend is though bro, I've been out of that

> >> market for a while now and I'd hate to mislead ya.

> >>
> >> AA
> >>
> >>
> >> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
> >>news:43bc0147\$1@linux...
> >> >
> >> > I've got a friend/client who's looking for an 8 channel mic pre that
> >> > has
> >> > lightpipe/spdif
> >> > outs. He's running a d

Subject: Re: Lead vox standout, how?
Posted by [Don Nafe](#) on Thu, 05 Jan 2006 19:49:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

r />
> >> >>>>ADC.
> >> >>>>
> >> >>>>>>Just ideas to keep cost in check.
> >> >>>>>>
> >> >>>>>>
> >> >>>>>>
> >> >>>>>>Regards,
> >> >>>>>>
> >> >>>>>>El Miguel
> >> >>>>>>
> >> >>>>>>
> >> >>>>>>
> >> >>>>>>
> >> >>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
> >> >>>>>>
> >> >>>>>>news:43bca3d6@linux...
> >> >>>>>>
> >> >>>>>>>>Yeah, avoid that LT man.. cheap hardware, inconsistent volumes
> >> >>>>>>>>across
> >> >>>>>>>>
> >> >>>>>>>>it
> >> >>>>>>>>
> >> >>>>>>>>and
> >> >>>>>>>>
> >> >>>>>>>>>just generally felt shoddy.
> >> >>>>>>>>>I'd take a Behr ADA8000 over it 'any day' to be honest, and it's
> >> >>>>>>>>>a
> >> >>>>>>>>>
> >> >>>>>>>>>whole
> >> >>>>>>>>>

> > >>>>>lot
> > >>>>>
> > >>>>>less money.
> > >>>>>Not sure what the current recommend is though bro, I've been out
> of
> > >>>>
> > >>>>that
> > >>>>
> > >>>>>market for a while now and I'd hate to mislead ya.
> > >>>>>>
> > >>>>>>AA
> > >>>>>>
> > >>>>>>
> > >>>>>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
> > >>>>>>
> > >>>>>>news:43bc0147\$1@linux...
> > >>>>>>
> > >>>>>>>I've got a friend/client who's looking for an 8 channel mic pre
> >that
> > >>>>>>
> &

Subject: Re: Lead vox standout, how?
Posted by [rave](#) on Fri, 06 Jan 2006 00:13:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

they still had a "harshness" to them
>>> >>> that
>>> > I
>>> >>> didn't care for. The Onyx are supposed to be much smoother sounding.
>>> >>> I'll
>>> >
>>> >>> have to borrow my friends for a week so I can comment from first
>>> >>> hand
>>> >
>>> >>> knowledge.
>>> >>>
>>> >>> Tony
>>> >>>
>>> >>>
>>> >>> "Miguel Vigil" <nospam@nospam.com> w

Subject: Re: Lead vox standout, how?
Posted by [excelav](#) on Fri, 06 Jan 2006 00:21:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

nerally felt shoddy.

>>> >>>>>>>I'd take a Behr ADA8000 over it 'any day' to be honest, and it's
> a
>>> >>>>
>>> >>>>whole
>>> >>>>
>>> >>>>>>>lot
>>> >>>>>>>
>>> >>>>>>>less money.
>>> >>>>>>>Not sure what the current recommend is though bro, I've been out
> of
>>> >>>>
>>> >>>>that
>>> >>>>
>>> >>>>>>>market for a while now and I'd hate to mislead ya.
>>> >>>>>>>
>>> >>>>>>>AA
>>> >>>>>>>
>>> >>>>>>>
>>> >>>>>>>"Rod Lincoln" <

Subject: Re: Lead vox standout, how?

Posted by [RK](#) on Sat, 07 Jan 2006 16:24:06 GMT

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

I agree, very cool, thanks for the tip.

Kent (RK)

"Mike R." <emarenot@yahoo.com> wrote in message news:43bd28c8@linux...
> Don, that last bit about using mono was a very helpful tip. I've run
across
> alot of 'em, but never that one. Thanks!
> MR
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:43bc8f14\$1@linux...
> > Another imprtant point is the frequencies around the vocalist...if there
> are
> > a couple of instruments in the same range the vocals will be fighting to
> be
> > heard...make sure there is somewhat of a hole around the vocals so that
> they
> > fill that void or hole all by themselves.
> >
> > A quick trick is to throw the mix in mono and see what you hear...if the
> > guitar or piano is interfering, try a new level or re-EQ the offending
> > instrument so it backs off enough to give the vocals their space.

> >
> > Doubling or tripling work (with appropriate time delay)...adding a
chorus
> to
> > the third can help...compressing a copy of the vox track and blending to
> > taste might work..and the above suggestion will work
> >
> > YMMV
> >
> > Don
> >
> > "RK" <kent510745@hotmail.com> wrote in message news:43bc7a43@linux...
> > > Trying to get lead vocals to jump out of the mix and I remember a
trick
> > > listed somewhere telling you to copy a vocal track to a different
track,
> > > pan
> > > tracks left and right, then reverse the phase on the second track and
> > > slowly
> > > bring the fader on the second track to meet the other track fader at
0.
> > > Seemed to work, but the effects seemed to cancel each other out. Does
> > > anyone use this, and if so, how do you get the FX to not whack each
> other
> > > out?
> > >
> > >
> >
> >
>
>
