

---

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

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

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>Kent</FONT></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" &lt;<A=20

href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>&gt; wrote =  
in message=20

<A href=3D"news:43bc8234@linux">news:43bc8234@linux</A>...</DIV>

<DIV><FONT face=3DArial size=3D2>RK,</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>I've never used an out of phase =  
signal for this=20

purpose.&nbsp;</FONT></DIV> I have</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>used something similar though.&nbsp;</FONT> =

Copy lead=20

vocal track to an</FONT></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" &lt;  
 =  
 href="mailto:kent510745@hotmail.com">kent510745@hotmail.com</A>&gt; =  
 wrote in =20  
 message <A =  
 href="news:43bc7a43@linux">news:43bc7a43@linux</A>...</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<BR>tracks left and right, then reverse the phase on the =  
second=20  
track and slowly<BR>bring the fader on the second track to meet the =  
other=20  
track fader at 0.<BR>Seemed to work, but the effects seemed to =  
cancel each=20  
other out.&nbsp; Does<BR>anyone use this, and if so, how do you get =  
the FX=20  
to not whack each other<BR>out?<BR><BR><FONT face=3DArial=20  
size=3D2>RK,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Only apply effects to the +phase=20  
track.</FONT></DIV>  
<DIV><FONT face=3DArial=20  
size=3D2>Tom</FONT></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><FONT face=3DArial size=3D2>Kent,</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>I'm in the Boston area.&nbsp; I know =  
there's a bay=20  
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; I'm just getting back into Paris, but I thought you were =  
trying to=20  
get a Bay Area user group going&nbsp;a couple years back.&nbsp; =  
</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=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Tom Bruhl" &lt;<A=20  
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>&gt; =  
wrote in=20  
message <A =  
href=3D"news:43bc8234@linux">news:43bc8234@linux</A>...</DIV>  
<DIV><FONT face=3DArial size=3D2>RK,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>I've never used an out of phase =  
signal for this=20  
purpose.&nbsp; I have</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>used something similar =  
though.&nbsp; Copy lead=20  
vocal track to an</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>adjacent channel, pan each hard =  
lft-rt,=20  
move&nbsp;the left&nbsp;track a millisecond or</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>even less back in time.&nbsp; The =  
vocal should=20  
widen without sounding</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>processed.&nbsp; Keep their faders =

equal=20  
level.&nbsp;Your ear will naturally hear the</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>earlier track (lft) first and =  
perceive that=20  
it's louder.&nbsp;If you feel that's disconcerting </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>try raising the right </FONT><FONT =  
face=3DArial=20  
size=3D2>to level it out.&nbsp;This may decrease the effectiveness =  
of the=20  
</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>process&nbsp;though.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Another way to get it to sound more =  
present is=20  
to double</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>compress the track with comps in =  
series but=20  
only reducing by 2 or 3db each.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Sometimes a third comp is needed =  
along with=20  
level automation.&nbsp;The idea</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>is to not hear pumping but have a =  
fairly steady=20  
state level to the vocal.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>This will allow you to get it to =  
ride on top of=20  
the mix without jumping out</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>to bite you.</FONT></DIV>  
<BLOCKQUOTE=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=20  
in message <A =  
href=3D"news:43bc7a43@linux">news:43bc7a43@linux</A>...</DIV>  
<DIV>Trying to get lead vocals to jump out of the mix and I =  
remember a=20  
trick<BR>listed somewhere telling you to copy a vocal track to a =  
different=20  
track, pan<BR>tracks left and right, then reverse the phase on the =  
second=20  
track and slowly<BR>bring the fader on the second track to meet =  
the other=20  
track fader at 0.<BR>Seemed to work, but the effects seemed to =  
cancel each=20  
other out.&nbsp;Does<BR>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.</FONT></DIV>  
<DIV><FONT face=3DArial=20  
size=3D2>Tom</FONT></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 error .....as 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><FONT face=3DArial size=3D2>What bugs me is the final fix is always =  
the last=20  
thing I think of...</FONT></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" &lt;<A=20  
href=3D"mailto:nospam@not\_here.dude">nospam@not\_here.dude</A>&gt; =  
wrote in=20  
message <A =  
href=3D"news:43bb476f@linux">news:43bb476f@linux</A>...</DIV>Keep=20  
notes bro, every time you build. Funny how those little snags are =  
<BR>always=20  
the ones that kick us in the sack for days until we cry like Homer =  
<BR>"DOH"=20  
and realize just what we forgot.<BR>AA<BR><BR><BR>"DJ" &lt;<A=20  
=  
href=3D"mailto:animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole=  
\_@animas.net</A>&gt;=20  
wrote in message <BR><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](#)

---

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

trick<BR>listed somewhere telling you to copy a vocal track to a =  
different track, pan<BR>tracks left and right, then reverse the =  
phase on=20  
the second track and slowly<BR>bring the fader on the second =  
track to=20  
meet the other track fader at 0.<BR>Seemed to work, but the =  
effects=20  
seemed to cancel each other out.&nbsp; Does<BR>anyone use this, =  
and if=20  
so, how do you get the FX to not whack each =  
other<BR>out?<BR><BR><FONT=20  
face=3DArial size=3D2>RK,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Only apply effects to the =  
+phase=20  
track.</FONT></DIV>  
<DIV><FONT face=3DArial=20  
=  
size=3D2>Tom</FONT></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; 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; I'm just getting back into Paris, but I thought you were =
    trying=20
    to get a Bay Area user group going&nbsp;&nbsp;a couple years back.&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" &lt;<a href="mailto:arpeggio@comcast.net">arpeggio@comcast.net</a>&gt; wrote in message <a href="news:43bc8234@linux">news:43bc8234@linux</a>...</div>  
<div><font face="Arial" size="2">RK,</font></div>  
<div><font face="Arial" size="2">I've never used an out of phase signal for this purpose.&nbsp; I have</font></div>  
<div><font face="Arial" size="2">used something similar though.&nbsp; Copy lead vocal track to an adjacent channel, pan each hard left-rt, move&nbsp;the left&nbsp;track a millisecond or even less back in time.&nbsp; The vocal should widen without sounding processed.&nbsp; Keep their faders equal level.&nbsp; Your ear will naturally hear the earlier track (lft) first and perceive that it's louder.&nbsp; If you feel that's disconcerting </font></div>  
<div><font face="Arial" size="2">try raising the right </font><font face="Arial" size="2">to level it out.&nbsp; This may decrease the effectiveness of the</font></div>  
<div><font face="Arial" size="2">process&nbsp;though.</font></div>  
<div><font face="Arial" size="2">&nbsp;</font></div>  
<div><font face="Arial" size="2">Another way to get it to sound more present is to double</font></div>  
<div><font face="Arial" size="2">compress the track with comps in series but only reducing by 2 or 3db each.</font></div>  
<div><font face="Arial" size="2">Sometimes a third comp is needed along with level automation.&nbsp; The idea</font></div>  
<div><font face="Arial" size="2">is to not hear pumping but have a fairly steady state level to the vocal.</font></div>  
<div><font face="Arial" size="2">This will allow you to get it to ride on top of the mix without jumping out</font></div>





> 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](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?  
> > >  
> > >  
> >  
> >  
>  
>

---