
Subject: Back to mixing

Posted by [dc\[3\]](#) on Wed, 10 May 2006 04:13:20 GMT

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r final mix file. Put the Left mix file on

>=

>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels

>>>=

>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files

=

>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,

5/6

>>>=

>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on

>=

>>>>taste and what you're going for and program material. Use your ears,

=

>>>>nobody can hand you that in text and be completely accurate. Start with

>>>=

>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz

>Hi

>>>=

>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =

>>>>either the Paris Compressor or with a good sounding native POST Paris

>=

>>>>VST EQ. The placement is absolutely critical. Tie all faders together

>=

>>>>using Grouping on the mixer. Do not for ANY reason split these waves

=

>>>>into another editor unless you're ready to fight phase and time delay

>=

>>>>demons between submixes. Also, be sure you have everything selected with

>>>=

>>>>the time lock tool when you do this - same reason about phase/time.=20

>>>>

>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each

>>=

>>>>band, you can compress with different ratios, thresholds.. whatever =

>>>>suits the material, all in Paris. If you use the Paris compressor, be

>=

>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =

>>>>7=3D8). Ditto on the eq bands, they must match, period.=20

>>>>

>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more

>>>=

>>>>compressor on the global but do NOT compress with it. Threshold all the

>>>=

>>>>way up, ratio all the way down. Instead, use the gain output to beat the
>>>=
>>>>snot out of the signal hitting the global bus, but ... and this is also
>>>=
>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
>=
>>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that
>=
>>>>your stuff will eventually have to suffer.=20
>>>>Be careful in all this, you have SO much gain shaping you can turn the
>>=
>>>>wav into a baby ruth in the repro guy's editor... and no one wants to
>=
>>>>find a baby ruth floating in their pool of music. Don't smash it so much
>>>=
>>>>that it only takes 5 bits to play it back faithfully. Again, use your
>=
>>>>ears man.. pop and aggressive tunes will take more abuse than say, a
=
>>>>ballad or classical. This is part of the 'program material dependant'
>=
>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
>=
>>>>tune, for example.=20
>>>>
>>>>Essentially you are creating a Waves multiband compressor, only you're
>>=
>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
>>=
>>>>plan to do this a lot, do your self a huge favor and create your own
=
>>>>template PPJ you can just time lock drag the 'files' to and be on your
>>=
>>>>way.=20
>>>>
>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>>=
>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>
>>=
>>>>Sorry, there is no equal that I'm aware of to the gain trick in the =
>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ
>=
>>>>Gain in it's place post eq/compression for each group of channels.
>>>>
>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>>>posted on his page.

>>>>Doug, you still out there man?
>>>>
>>>>AA,=20
>>>>semi kinda not really a mastering dude guy
>>>>-----=
>>>>-----
>>>>
>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>>=20
>>>>> So what's this trick mastering technique?
>>>>=20
>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>>=
>>>>Steiny
>>>>=20
>>>>>>arsenal in regular use. Matt did an amazing job of recreating the
>>>>=
>>>>Paris
>>>>=20
>>>>>>channel Eq/Gain mojo.
>>>>>>AA
>>>>>>
>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
>>>>>>
>>>>>>> Hi Don,
>>>>>>>
>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>>
>>>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>>>
>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day for
>>>>=
>>>>months
>>>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>>>
>>>>>>> I am familiar with the "pretty colored and non-linear" comment about
>>>>=
>>>>this
>>>>>>> plug, as I read and responded to it way back when on whatever vst
>>>>=
>>>>forum
>>>>> it
>>>>>>> was posted in.
>>>>>>>
>>>>>>>
>>>>>>> I know this won't help anyones perception, but when I hear people=20
>>>>>>> wondering

>>>>>> how to capture the paris special sauce - this plug is it.
>>>>>>
>>>>>> CHuck
>>>>>>
>>>>>> "DC" <dc@spammersinheck.com> wrote:
>>>>>>
>>>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ
>>>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>>>
>>>>>>>Sounds great though.
>>>>>>>
>>>>>>>DC
>>>>>>>
>>>>>>>
>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>>>Is the Paris EQ plug still available?
>>>>>>>>Thanks, Edna
>>>>>>>>
>>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>>>>>news:447948de\$1@linux...
>>>>>>>>
>>>>>>>>> > I'm going to skip over a million details and just say that the
>>>>=
>>>>secret
>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the
=

>>>>next
>>>>>>>>> > set etc until all are done. Then you bring the bands back to
>>>>=
>>>>the
>>>>>>>>> > editor, shut off the EQ and start working on your comp =
>>>>settings.
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do
=

>>>>this!)

>>>>>>>>>>
>>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =
>>>>Paris
>>>>> VST
>>>>>>>>EQ,

>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried
>>>>=
>>>>the
>>>>>>>>> VST
>>>>>>>>>> Paris EQ for this application yet?
>>>>>>>>>> It doth rock much.
>>>>>>>>>>

```

>>>>>>>>> AA
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
>>>>news:44793f10$1@linux...
>>>>>>>>> >
>>>>>>>>> > Ok, here's the short version. I've been working on this most
>>=
>>>>>of
>>>>> the
>>>>>>>>> > day and am about to turn in, so this is very incomplete.
>>>>>>>>> >
>>>>>>>>> > It is a version of Sakis' band-split technique where you use
>4
>>>>=
>>>>>stereo
>>>>>>>>> > bands and 8 channels and 8 compressors.
>>>>>>>>> >
>>>>>>>>> > I'm going to skip over a million details and just say that the
>>>>=
>>>>>secret
>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the
=
>>>>>next
>>>>>>>>> > set etc until all are done. Then you bring the bands back to
>>=
>>>>>the
>>>>>>>>> > editor, shut off the EQ and start working on your comp =
>>>>>settings.
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do
=
>>>>>this!)
>>>>>>>>> >
>>>>>>>>> > It is complicated, time-consuming, and a general PITA.
>>>>>>>>> >
>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results are
>>>>>>>>> > friggin' fabulous.
>>>>>>>>> >
>>>>>>>>> > Sweet, huge and detailed. Just amazing really.
>>>>>>>>> >
>>>>>>>>> > There is much more to say. Later. BTW, you must leave some
>>>>>>>>> > headroom in your mixes to get the most out of this (but the
>>>>>>>>> > mastering guys have been saying that for years). This technique
>>>>>>>>> > works so beautifully with slamming the Paris mix buss that it
>>=
>>>>>seems
>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...

```

>>>>>>>>> >
 >>>>>>>>> > Paris for mastering. wadda concept.
 >>>>>>>>> >
 >>>>>>>>> > DC
 >>>>>>>>> >
 >>>>>>>>> > DC
 >>>>>>>>> >
 >>>>>>>>> >
 >>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
 >>>>>>>>> >>>Yes DC, please do share...!!
 >>>>>>>>> >>>
 >>>>>>>>> >>>
 >>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20
 >>>>>>>>> >>>news:4477dc50\$1@linux...
 >>>>>>>>> >>>>
 >>>>>>>>> >>>> Hey all,
 >>>>>>>>> >>>>
 >>>>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband
 >>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and Deej
 for
 >>>>=
 >>>>the
 >>>>>>>>> >>>> help with this.
 >>>>>>>>> >>>>
 >>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20
 >>>>>>>>> >>>> material
 >>>>>>>>> >>>> that are just making me grin from ear to ear...
 >>>>>>>>> >>>>
 >>>>>>>>> >>>> As soon as I get this live disc out the door I will post
 the
 >>>>=
 >>>>
 >>>>>>>>> >>>> details.
 >>>>>>>>> >>>>
 >>>>>>>>> >>>> Paris lives!
 >>>>>>>>> >>>>
 >>>>>>>>> >>>> DC
 >>>>>>>>> >>>>
 >>>>>>>>> >>>
 >>>>>>>>> >>>
 >>>>>>>>> >>
 >>>>>>>>> >
 >>>>>>>>>
 >>>>>>>>>
 >>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?
 >>>>>>>>> <http://www.polesoft.com/refer.html>
 >>>>>>>>>
 >>>>>>>>>

```

>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>=20
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>><!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 6.00.5296.0" name=3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY>
>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC
>=
>>>>mastering=20
>>>>technique in Paris:</EM></FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
>=
>>>>final mix=20
>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>>>Put the=20
>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>=
>>>>VST EQ,=20
>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
>>=
>>>>low mid=20
>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>>depending on=20
>>>>taste and what you're going for and program material. Use your ears,
=
>>>>nobody can=20
>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>540-6Khz Hi=20
>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>either the=20
>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
>>=
>>>>placement=20
>>>>is absolutely critical. Tie all faders together using Grouping on the
>=
>>>>mixer. Do=20

```

>>>>not for ANY reason split these waves into another editor unless you're
>>=
>>>>ready to=20
>>>>fight phase and time delay demons between submixes. Also, be sure you
>=
>>>>have=20
>>>>everything selected with the time lock tool when you do this - same =
>>>>reason about=20
>>>>phase/time. </DIV>
>>>><DIV> </DIV>
>>>><DIV>Now, the thing is, you can =
>>>>adjust the=20
>>>>Gain/EQ mojo separately for each band, you can compress with different
>>=
>>>>ratios,=20
>>>>thresholds.. whatever suits the material, all in Paris. If you use the
>>=
>>>>Paris=20
>>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =
>>>>3=3D4, 5=3D6, 7=3D8).=20
>>>>Ditto on the eq bands, they must match, period. </DIV>
>>>><DIV> </DIV>
>>>><DIV>Now then, for more secret sauce
>>>=
>>>>beyond the=20
>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>>>compress with=20
>>>>it. Threshold all the way up, ratio all the way down. Instead, use the
>>=
>>>>gain=20
>>>>output to beat the snot out of the signal hitting the global bus, but
>=
>>>>... and=20
>>>>this is also super important... keep the global fader at -0.3 or -0.5
>dB
>>>=
>>>>or=20
>>>>you'll blister the ^&*&\$ out of the cheapo wal mart digital =
>>>>converters=20
>>>>that your stuff will eventually have to suffer. </DIV>
>>>><DIV>Be careful in all this, you
=</DIV>
>>>>have SO much=20
>>>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>>>guy's editor... and no one wants to find a baby ruth floating in =
>>>>their pool=20
>>>>of music. Don't smash it so much that it only takes 5 bits to play =
>>>>it back=20

>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will
 =
 >>>>take more=20
 >>>>abuse than say, a ballad or classical. This is part of the 'program =
 >>>>material=20
 >>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
 >>a
 >>>=
 >>>>Pantera=20
 >>>>tune, for example. </DIV>
 >>>><DIV> </DIV>
 >>>><DIV>Essentially you are creating a Waves
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 >=
 >>>>better=20
 >>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
 >>>>create your own template PPJ you can just time lock drag the =
 >>>>'files'=20
 >>>>to and be on your way. </DIV>
 >>>><DIV> </DIV>
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 >>>>trick in=20
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 =
 >>>>suspect Doug=20
 >>>>Wellington has it posted on his page.</DIV>
 >>>><DIV>Doug, you still out there =
 >>>>man?</DIV>
 >>>><DIV> </DIV>
 >>>><DIV><FONT face=3D"Comic Sans MS"=20
 >>>>size=3D3>AA, </DIV>
 >>>><DIV>semi kinda not really a mastering dude=20
 >>>>guy</DIV>
 >>>><DIV><FONT face=3DArial=20
 >>>>size=3D2> ----- ----=

```

>>>>-----</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>"John" </FONT><A =
>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>>size=3D2>> wrote in=20
>>>>message </FONT><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =
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>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" </FONT><A=20
>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>>
>=
>>>>
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>>>>an=20
>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20
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>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20
>>>>face=3DArial size=3D2>> wrote in message </FONT><A=20
>>>>href=3D"news:447b8639$1@linux"><FONT face=3DArial=20
>>>>size=3D2>news:447b8639$1@linux</FONT></A><FONT face=3DArial=20
>>>>size=3D2>...<BR>>>><BR>>>> Hi=20
>>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =
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>>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =
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>>>>when he was unconvinced.<BR>>>><BR>>>> I know that =
>>>>everyone is=20
>>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =
>>>>ensure=20
>>>>that he could perfectly emulate the paris =
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>>>>whatever vst forum<BR>> it<BR>>>> was posted=20
>>>>in.<BR>>>><BR>>>><BR>>>> I know this won't =
>>>>help=20
>>>>anyones perception, but when I hear people <BR>>>>=20
>>>>wondering<BR>>>>> how to capture the paris special sauce - this =
>>>>plug is=20
>>>>it.<BR>>>><BR>>>> =
>>>>CHuck<BR>>>><BR>>>> "DC"=20

```

>>>><FONT face=3DArial=20
 >>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >>>>size=3D2>>=20
 >>>>wrote:
>>>
>>>>As I understand it, that =
 >>>>EQ was=20
 >>>>pretty colored and non-linear.
>>>>What I need is simple, =
 >>>>clean,=20
 >>>>accurate band splits. The Paris EQ
>>>>does this =
 >>>>nicey,=20
 >>>>but the whole process is tedious to say the=20
 >>>>least.
>>>>
>>>>Sounds great=20
 >>>>though.
>>>>
>>>>DC
>>>>
=
 >>>>>>
>>>>"RiverLake=20
 >>>>Farms" <FONT =
 >>>>face=3DArial=20
 >>>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
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 >>>>wrote:
>>>>>Is the Paris EQ plug still=20
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>>>>>Thanks,=20
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>>>>>
>>>>>"Aaron Allen" =
 >>>><A=20
 >>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >>>>size=3D2>nospam@not_here.dude>
 >=
 >>>>wrote in=20
 >>>>message
>>>>>>news:447948de\$1@linux...
>>>>>&g=
 >>>>t;>>
>>>>>>=20
 >>>>> I'm going to skip over a million details and just say that the=20
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>>>>>>> > is bouncing each stereo freq =
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 >>>>EQ only and then the next
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 >>>>can be=20
 >>>>achieved SO much faster using the Matt Craig Paris
>>>=20
 >>>>VST
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>>>>>>> and in real =
 >>>>timeif you=20
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>>>>>=20
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>>>>>>> Paris EQ for this application=20
 >>>>yet?
>>>>>>> It doth rock=20
 >>>>much.
>>>>>>>
>>>>>>>=20
 >>>>AA
>>>>>>>
>>>>>>>
>>>>>=

>>>>;>>>
>>>>>=20
>>>>"DC" <FONT =
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>>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>>>>size=3D2>> wrote in=20
>>>>message <FONT face=3DArial=20
>>>>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
>>>>size=3D2>...
>>>>> =
>>>>
>>>>> > Ok,=20
>>>>here's the short version. I've been working on this most =
>>>>of
>>>=20
>>>>the
>>>>> > day and am about to turn in, so =
>>>>this is=20
>>>>very incomplete.
>>>>> =
>>>>
>>>>>=20
>>>>> It is a version of Sakis' band-split technique where you use 4=20
>>>>stereo
>>>>> > bands and 8 channels and 8=20
>>>>compressors.
>>>>> =
>>>>
>>>>> >=20
>>>>I'm going to skip over a million details and just say that the=20
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>>>>>=20
>>>>
>>>>> > It is complicated, time-consuming, =
>>>>and a=20
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>>>>
>>>>> >=20
>>>>HOWEVER, if you pay attention and are patient, the results=20
>>>>are
>>>>> > friggin'=20
>>>>fabulous.
>>>>> >
>>>>> =
>>>>=20
>>>>Sweet, huge and detailed. Just amazing =
>>>>really.
>>>>>=20
>>>>
>>>>> > There is much more to say. =20
>>>>Later. BTW, you must leave some
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>>>>the
>>>>> > mastering guys have been saying =
>>>>that for=20
>>>>years). This technique
>>>>> > works so =
>>>>beautifully=20

>>>>with slamming the Paris mix buss that it =
 >>>>seems
>>>>> >=20
 >>>>like it was designed to do this. Somewhere SSC is=20
 >>>>grinning...
>>>>> >
>>>>> =
 >>>>=20
 >>>>Paris for mastering. wadda concept.
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> >
>>>>> =
 >>>>>>Rob=20
 >>>>Arsenault" <FONT =
 >>>>face=3DArial=20
 >>>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>>wrote:
>>>>> >>>Yes DC, please do=20
 >>>>share...!!
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>>
>>>>> >>>"DC" <A=20
 >>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>size=3D2>> wrote in=20
 >>>>message
>>>>>=20
 >>>>>>news:4477dc50\$1@linux...
>>>>>=20
 >>>>>>
>>>>> >>>> Hey=20
 >>>>all,
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>>> I am discovering some *amazing* stuff trying a=20
 >>>>multiband
>>>>> >>>> split/compressor =
 >>>>in=20
 >>>>Paris. THANK YOU to Sakis and DeeJ for=20
 >>>>the
>>>>> >>>> help with=20
 >>>>this.
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>>> More to follow, but I am getting results, on very =
 >>>>familiar=20
 >>>>
>>>>> >>>>=20
 >>>>material
>>>>> >>>> that are just =
 >>>>making me=20
 >>>>grin from ear to ear...
>>>>>=20
 >>>>>>
>>>>> >>>> As soon as =
 >>>>I get=20
 >>>>this live disc out the door I will post the
>>>>> =
 >>>>
 >>>>>>> details.
>>>>>=20
 >>>>>>
>>>>> >>>> Paris=20
 >>>>lives!
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>>> DC
>>>>>=20
 >>>>>>
>>>>>=20

```

>>>>>><BR>>>>>>=20
>>>>>><BR>>>>>> =
>>>>><BR>>>>>>=20
>>>><BR>>>>>><BR>>>>>><BR>>>>&=
>>>>gt;>>=20
>>>>I choose Polesoft Lockspam to fight spam, and =
>>>>you?<BR>>>>>>=20
>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
>>>=
>>>>
>>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>>face=3DArial=20
>>>>size=3D2>>>>>><BR>>>>>><BR>>>>=
>>>>>><BR>>>>>><BR>>>>>><BR>>>> =
>>>>
>>>><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>
>>>>
>>>>
>>>
>>
>Yeah, as you probably know, I was having a Mad Cow moment, there is obviously
no Matt Craig Paris comp. I meant to say that you could check the stereo
box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But that
doesn't really matter now does it? DOH!!
Rod
"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>Exactly! I never new Matt Craig had a compressor released?!?
>
>Gimme gimme! ;o)
>
>Cheers,
>Kim.
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.
Can
>>somebody email me Matt Craig's comp?
>>
>>Thanks
>>James
>>
>>excelsm@hotmail.com
>>
>>
>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

```

>>>

>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes
>>>that does happen. What I notice is, stereo imaging will jump around. I
>know

>>>Sakis uses this method, with success so it's probably a matter of getting
>>>every set right. I'm just not that good!

>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check
>>>the stereo box and have a stereo Paris comp...pre eq.

>>>Rod

>>>

>>>"Kim" <hiddensounds@hotmail.com> wrote:

>>>>

>>>>

>>>>While I have heard a lot of people more knowledgable than myself talk
>up

>>>>this method of mastering, one thing has always bothered me...

>>>>

>>>>The Paris compressors are mono. Therefore your left and right channels
>>are

>>>>being processed seperately. Surely your stereo imaging will go all over
>>>the

>>>>place?!? I mean, for starters, anything that's loud in a given frequency
>>>>band, and not centred, will tend to get centred, because the louder channel
>>>>will cop more compression. If, in a given band, the left channel is louder
>>>>than the right channel, everything in that band will get panned further
>>>right,

>>>>because the left channel will get compressed / reduced in level more
than

>>>>the right channel. What's more, some sounds will no doubt cover more
than

>>>>one frequency band, and as this "repanning" effect is unlikely to be
identical

>>>>in all frequency bands, one part of a sound may get panned further right,
>>>>while another band of it stays where it is, or even moves further left
>>depending

>>>>what is in that band.

>>>>

>>>>I would have thought that on material with considerable stereo content,
>>>things

>>>>will end up all over the shop in terms of stereo imaging.

>>>>

>>>>On the other hand, there's a very practicle school of thought which says
>>>>"If it sounds good, just do it"...

>>>>

>>>>Cheers,

>>>>Kim.

>>>>

>>>>"Aaron Allen" <nospam@not_here.dude> wrote:

>>>>>
 >>>>>
 >>>>>Ok, you asked for it..... PC mastering technique in Paris:
 >>>>>
 >>>>>Take your 2 track L/R master final mix file. Put the Left mix file on
 >>=
 >>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
 >>>>=
 >>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files
 >=
 >>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,
 >5/6
 >>>>=
 >>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on
 >>=
 >>>>>taste and what you're going for and program material. Use your ears,
 >=
 >>>>>nobody can hand you that in text and be completely accurate. Start with
 >>>>=
 >>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz
 >
 >>Hi
 >>>>=
 >>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
 >>>>>either the Paris Compressor or with a good sounding native POST Paris
 >>=
 >>>>>VST EQ. The placement is absolutely critical. Tie all faders together
 >>=
 >>>>>using Grouping on the mixer. Do not for ANY reason split these waves
 >=
 >>>>>into another editor unless you're ready to fight phase and time delay
 >>=
 >>>>>demons between submixes. Also, be sure you have everything selected
 with
 >>>>=
 >>>>>the time lock tool when you do this - same reason about phase/time.=20
 >>>>>
 >>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
 >>>>=
 >>>>>band, you can compress with different ratios, thresholds.. whatever
 =
 >>>>>suits the material, all in Paris. If you use the Paris compressor, be
 >>=
 >>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
 >>>>>7=3D8). Ditto on the eq bands, they must match, period.=20
 >>>>>
 >>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
 >>>>=

>>>>>compressor on the global but do NOT compress with it. Threshold all the
>>>>=
>>>>>way up, ratio all the way down. Instead, use the gain output to beat
>the
>>>>=
>>>>>snot out of the signal hitting the global bus, but ... and this is also
>>>>=
>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
>>=
>>>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that
>>=
>>>>>your stuff will eventually have to suffer.=20
>>>>>Be careful in all this, you have SO much gain shaping you can turn the
>>>>=
>>>>>wav into a baby ruth in the repro guy's editor... and no one wants to
>>=
>>>>>find a baby ruth floating in their pool of music. Don't smash it so
much
>>>>=
>>>>>that it only takes 5 bits to play it back faithfully. Again, use your
>>=
>>>>>ears man.. pop and aggressive tunes will take more abuse than say, a
>=
>>>>>ballad or classical. This is part of the 'program material dependant'
>>=
>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
>>=
>>>>>tune, for example.=20
>>>>>
>>>>>Essentially you are creating a Waves multiband compressor, only you're
>>>>=
>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
>>>>=
>>>>>plan to do this a lot, do your self a huge favor and create your own
>=
>>>>>template PPJ you can just time lock drag the 'files' to and be on your
>>>>=
>>>>>way.=20
>>>>>
>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>>>>=
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>>
>>>>=
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the
=
>>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ

>>=
>>>>Gain in it's place post eq/compression for each group of channels.
>>>>
>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>>>posted on his page.
>>>>Doug, you still out there man?
>>>>
>>>>AA,=20
>>>>semi kinda not really a mastering dude guy
>>>> -----=
>>>>-----
>>>>
>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>>=20
>>>>> So what's this trick mastering technique?
>>>>>=20
>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>>=
>>>>Steiny
>>>>>=20
>>>>>>arsenal in regular use. Matt did an amazing job of recreating the
>=
>>>>>Paris
>>>>>>=20
>>>>>>>channel Eq/Gain mojo.
>>>>>>>AA
>>>>>>>
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
>>>>>>>
>>>>>>> Hi Don,
>>>>>>>
>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>>
>>>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>>>
>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day
for
>>>>=
>>>>>months
>>>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>>>
>>>>>>> I am familiar with the "pretty colored and non-linear" comment about
>>>>=
>>>>>this
>>>>>>> plug, as I read and responded to it way back when on whatever vst
>>=
>>>>>forum

>>>>> VST
 >>>>>>>EQ,
 >>>>>>>> and in real time if you want to adjust your bands. Have you tried
 >>>>=
 >>>>>the
 >>>>>>> VST
 >>>>>>>> Paris EQ for this application yet?
 >>>>>>>> It doth rock much.
 >>>>>>>>
 >>>>>>>> AA
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
 >>>>>news:44793f10\$1@linux...
 >>>>>>>>> >
 >>>>>>>>> > Ok, here's the short version. I've been working on this most
 >>>>=
 >>>>>of
 >>>>> the
 >>>>>>>>> > day and am about to turn in, so this is very incomplete.
 >>>>>>>>> >
 >>>>>>>>> > It is a version of Sakis' band-split technique where you use
 >>4
 >>>>=
 >>>>>stereo
 >>>>>>>>> > bands and 8 channels and 8 compressors.
 >>>>>>>>> >
 >>>>>>>>> > I'm going to skip over a million details and just say that
 the
 >>>>=
 >>>>>secret
 >>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the
 >=
 >>>>>next
 >>>>>>>>>> > set etc until all are done. Then you bring the bands back
 to
 >>>>=
 >>>>>the
 >>>>>>>>>> > editor, shut off the EQ and start working on your comp =
 >>>>>settings.
 >>>>>>>>>> > (yes you have to do 4 passes to just create the files to do
 >=
 >>>>>this!)
 >>>>>>>>>> >
 >>>>>>>>>> > It is complicated, time-consuming, and a general PITA.
 >>>>>>>>>> >
 >>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results

are

>>>>>>>>>> > friggin' fabulous.

>>>>>>>>>> >

>>>>>>>>>> > Sweet, huge and detailed. Just amazing really.

>>>>>>>>>> >

>>>>>>>>>> > There is much more to say. Later. BTW, you must leave some

>>>>>>>>>> > headroom in your mixes to get the most out of this (but the

>>>>>>>>>> > mastering guys have been saying that for years). This technique

>>>>>>>>>> > works so beautifully with slamming the Paris mix buss that

it

>>>=

>>>>>seems

>>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...

>>>>>>>>>> >

>>>>>>>>>> > Paris for mastering. wadda concept.

>>>>>>>>>> >

>>>>>>>>>> > DC

>>>>>>>>>> >

>>>>>>>>>> > DC

>>>>>>>>>> >

>>>>>>>>>> >

>>>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

>>>>>>>>>> >>Yes DC, please do share...!!

>>>>>>>>>> >>>

>>>>>>>>>> >>>

>>>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20

>>>>>>>>>> >>>news:4477dc50\$1@linux...

>>>>>>>>>> >>>>

>>>>>>>>>> >>>> Hey all,

>>>>>>>>>> >>>>

>>>>>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband

>>>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ

>for

>>>>=

>>>>>the

>>>>>>>>>> >>>> help with this.

>>>>>>>>>> >>>>

>>>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20

>>>>>>>>>> >>>> material

>>>>>>>>>> >>>> that are just making me grin from ear to ear...

>>>>>>>>>> >>>>

>>>>>>>>>> >>>> As soon as I get this live disc out the door I will post

>the

>>>>=

>>>>>

>>>>>>>>>> >>>> details.

>>>>>>>>>> >>>>

>>>>>>>>>> >>>> Paris lives!

>>>>>depending on=20
 >>>>>taste and what you're going for and program material. Use your ears,
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 >>>>>hand you that in text and be completely accurate. Start with the Sakis=20
 >>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
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>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20
>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20
>>>>guy</FONT></DIV>
>>>><DIV><FONT face=3DArial=20
>>>>size=3D2> -----=
>>>>-----</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =
>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>>size=3D2>> wrote in=20
>>>>message </FONT><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
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```

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 >>>>ensure=20
 >>>>that he could perfectly emulate the paris =
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>>>
>>> I=20
 >>>>am familiar with the "pretty colored and non-linear" comment about=20
 >>>>this
>>> plug, as I read and responded to it way back when =
 >>>>on=20
 >>>>whatever vst forum
> it
>>> was posted=20
 >>>>in.
>>>
>>>
>>> I know this won't =
 >>>>help=20
 >>>>anyones perception, but when I hear people
>>>=20
 >>>>wondering
>>> how to capture the paris special sauce - this =
 >>>>plug is=20
 >>>>it.
>>>
>>> =
 >>>>CHuck
>>>
>>> "DC"=20
 >>>><<FONT face=3DArial=20
 >>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >>>>size=3D2>>=20
 >>>>wrote:
>>>>
>>>>As I understand it, that =
 >>>>EQ was=20
 >>>>pretty colored and non-linear.
>>>>What I need is simple, =
 >>>>clean,=20
 >>>>accurate band splits. The Paris EQ
>>>>does this =
 >>>>nicely,=20
 >>>>but the whole process is tedious to say the=20
 >>>>least.
>>>>
>>>>Sounds great=20
 >>>>though.
>>>>
>>>>DC
>>>>
=
 >>>>>>>
>>>>>"RiverLake=20
 >>>>Farms" <<FONT =
 >>>>face=3DArial=20
 >>>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
 >>>>size=3D2>>=20
 >>>>wrote:
>>>>>>Is the Paris EQ plug still=20
 >>>>available?
>>>>>>Thanks,=20
 >>>>Edna
>>>>>>
>>>>>>"Aaron Allen" =
 >>>><<A=20
 >>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >>>>size=3D2>nospam@not_here.dude>
 >>=
 >>>>wrote in=20
 >>>>message
>>>>>>news:447948de\$1@linux...
>>>>>>&g=
 >>>>t;*>
>>>>>>>=20
 >>>>>> I'm going to skip over a million details and just say that the=20
 >>>>secret
>>>>>>>> > is bouncing each stereo freq =
 >>>>band with=20

>>>>EQ only and then the next
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>>>>> > (yes you have to do 4 passes =
 >>>>to just=20
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 >>>>this!)
>>>>>
>>>>>> DC, this =
 >>>>can be=20
 >>>>achieved SO much faster using the Matt Craig Paris
>=20
 >>>>VST
>>>>>EQ,
>>>>>> and in real =
 >>>>timeif you=20
 >>>>want to adjust your bands. Have you tried the
>>>=20
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>>>>>>
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>>>>>>
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 >>>>of
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>>>>>>> =
 >>>>>
>>>>>>>=20
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 >>>>stereo
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>>>>> > It is complicated, time-consuming, =
 >>>>>and a=20
 >>>>>general PITA.
>>>>> =
 >>>>>
>>>>> >=20
 >>>>>HOWEVER, if you pay attention and are patient, the results=20
 >>>>>are
>>>>> > friggin'=20
 >>>>>fabulous.
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 >>>>>really.
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>>>>>=20
 >>>>>
>>>>> >
>>>>> > =
 >>>>>>>Rob=20
 >>>>>Arsenault" <<FONT =
 >>>>>face=3DArial=20
 >>>>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>>>wrote:
>>>>> >>>Yes DC, please do=20
 >>>>>share...!!
>>>>> > =
 >>>>>>>
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 >>>>>>>>
>>>>>>> >>>> Hey=20
 >>>>>all,
>>>>>> > =
 >>>>>>>>
>>>>>>>=20
 >>>>>>>> I am discovering some *amazing* stuff trying a=20
 >>>>>multiband
>>>>>>> >>>> split/compressor =
 >>>>>in=20
 >>>>>Paris. THANK YOU to Sakis and DeeJ for=20
 >>>>>the
>>>>>>> >>>> help with=20

It corrects for L-R level mismatches. This is my point. If you have something panned to 3 o'clock, you don't want the level mismatch corrected. Correcting the level mismatch will cause the panned sound to move toward the centre, and then, as volume (and compression) decreases, the panned item will move

back toward 3 o'clock.

Whenever one side is compressed more than the other, that frequency band will be panned toward the less compressed side until the compressions subside. Unless there's something I'm missing, but I can't see a way around this.

Cheers,
Kim. It's probably the only thing Behr that DeeJ can buy and not have it catch fire, LOL
AA

"EK Sound" <askme@nospam.com> wrote in message news:447e06fe@linux...
> The Ultra-Douse2000Pro.... ;-)
>
> David.
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> Double DOH!!

Cheers,
Kim.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
> Yeah, as you probably know, I was having a Mad Cow moment, there is obviously
> no Matt Craig Paris comp. I meant to say that you could check the stereo
> box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But
> that
> doesn't really matter now does it? DOH!!
> Rod
> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>> Exactly! I never new Matt Craig had a compressor released?!?
>>
>> Gimme gimme! ;o)
>>
>> Cheers,
>> Kim.
>>
>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>> I've got Matt Craig's Paris EQ some where, but I don't have his comp.

> Can

>>>somebody email me Matt Craig's comp?
>>>
>>>Thanks
>>>James
>>>
>>>excelsm@hotmail.com
>>>
>>>
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>
>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes
>>>>that does happen. What I notice is, stereo imaging will jump around.
I
>>know
>>>>Sakis uses this method, with success so it's probably a matter of getting
>>>>every set right. I'm just not that good!
>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check
>>>>the stereo box and have a stereo Paris comp...pre eq.
>>>>Rod
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>
>>>>>
>>>>>While I have heard a lot of people more knowledgable than myself talk
>>up
>>>>>this method of mastering, one thing has always bothered me...
>>>>>
>>>>>The Paris compressors are mono. Therefore your left and right channels
>>>are
>>>>>being processed seperately. Surely your stereo imaging will go all over
>>>>the
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency
>>>>>band, and not centred, will tend to get centred, because the louder
channel
>>>>>will cop more compression. If, in a given band, the left channel is
louder
>>>>>than the right channel, everything in that band will get panned further
>>>>right,
>>>>>because the left channel will get compressed / reduced in level more
>than
>>>>>the right channel. What's more, some sounds will no doubt cover more
>than
>>>>>one frequency band, and as this "repanning" effect is unlikely to be
>identical
>>>>>in all frequency bands, one part of a sound may get panned further right,
>>>>>while another band of it stays where it is, or even moves further left
>>>depending
>>>>>what is in that band.

>>>>>
>>>>>I would have thought that on material with considerable stereo content,
>>>>things
>>>>>will end up all over the shop in terms of stereo imaging.
>>>>>
>>>>>On the other hand, there's a very practical school of thought which
says
>>>>>"If it sounds good, just do it"...

>>>>>
>>>>>Cheers,
>>>>>Kim.

>>>>>
>>>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>
>>>>>>
>>>>>>Ok, you asked for it..... PC mastering technique in Paris:
>>>>>>>
>>>>>>>Take your 2 track L/R master final mix file. Put the Left mix file
on
>>>>=
>>>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>>>>>>=
>>>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files
>>=
>>>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,
>>5/6
>>>>>>=
>>>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending
on
>>>>=
>>>>>>>taste and what you're going for and program material. Use your ears,
>>=
>>>>>>>nobody can hand you that in text and be completely accurate. Start
with
>>>>>>=
>>>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz
>>
>>>Hi
>>>>>>=
>>>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with
=
>>>>>>>either the Paris Compressor or with a good sounding native POST Paris
>>>>=
>>>>>>>VST EQ. The placement is absolutely critical. Tie all faders together
>>>>=
>>>>>>>using Grouping on the mixer. Do not for ANY reason split these waves
>>=
>>>>>>>into another editor unless you're ready to fight phase and time delay

>>>=
 >>>>>demons between submixes. Also, be sure you have everything selected
 >with
 >>>>=
 >>>>>the time lock tool when you do this - same reason about phase/time.=20
 >>>>>
 >>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
 >>>>=
 >>>>>band, you can compress with different ratios, thresholds.. whatever
 >=
 >>>>>suits the material, all in Paris. If you use the Paris compressor,
 be
 >>>=
 >>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
 >>>>>7=3D8). Ditto on the eq bands, they must match, period.=20
 >>>>>
 >>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one
 more
 >>>>=
 >>>>>compressor on the global but do NOT compress with it. Threshold all
 >the
 >>>>=
 >>>>>way up, ratio all the way down. Instead, use the gain output to beat
 >>the
 >>>>=
 >>>>>snot out of the signal hitting the global bus, but ... and this is
 also
 >>>>=
 >>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
 >>>=
 >>>>>blister the ^&*#&\$ out of the cheapo wal mart digital converters that
 >>>=
 >>>>>your stuff will eventually have to suffer.=20
 >>>>>Be careful in all this, you have SO much gain shaping you can turn
 the
 >>>>=
 >>>>>wav into a baby ruth in the repro guy's editor... and no one wants
 to
 >>>=
 >>>>>find a baby ruth floating in their pool of music. Don't smash it so
 >much
 >>>>=
 >>>>>that it only takes 5 bits to play it back faithfully. Again, use your
 >>>=
 >>>>>ears man.. pop and aggressive tunes will take more abuse than say,
 a
 >>=
 >>>>>ballad or classical. This is part of the 'program material dependant'

```

>>>=
>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
>>>=
>>>>>tune, for example.=20
>>>>>
>>>>>Essentially you are creating a Waves multiband compressor, only you're
>>>=
>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If
you
>>>=
>>>>>plan to do this a lot, do your self a huge favor and create your own
>>=
>>>>>template PPJ you can just time lock drag the 'files' to and be on your
>>>=
>>>>>way.=20
>>>>>
>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>>>=
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>>>
>>>=
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the
>=
>>>>>Paris VST EQ, but you do have the option of using the actual Paris
EQ
>>>=
>>>>>Gain in it's place post eq/compression for each group of channels.
>>>>>
>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it
=
>>>>>posted on his page.
>>>>>Doug, you still out there man?
>>>>>
>>>>>AA,=20
>>>>>semi kinda not really a mastering dude guy
>>>>> -----=
>>>>>-----
>>>>>
>>>>>"John" <no@no.com> wrote in message news:447cb558$1@linux...
>>>>>=20
>>>>> So what's this trick mastering technique?
>>>>>=20
>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>>=
>>>>>Steiny
>>>>>=20
>>>>>>arsenal in regular use. Matt did an amazing job of recreating the

```

```

>>=
>>>>>Paris
>>>>>=20
>>>>>>channel Eq/Gain mojo.
>>>>>>AA
>>>>>>
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639$1@linux...
>>>>>>>
>>>>>>> Hi Don,
>>>>>>>
>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>>
>>>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>>>
>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day
>for
>>>>>=
>>>>>>months
>>>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>>>
>>>>>>> I am familiar with the "pretty colored and non-linear" comment
about
>>>>>=
>>>>>>this
>>>>>>> plug, as I read and responded to it way back when on whatever vst
>>>>=
>>>>>>forum
>>>>>>> it
>>>>>>> was posted in.
>>>>>>>
>>>>>>>
>>>>>>> I know this won't help anyones perception, but when I hear people=20
>>>>>>> wondering
>>>>>>> how to capture the paris special sauce - this plug is it.
>>>>>>>
>>>>>>> CHuck
>>>>>>>
>>>>>>> "DC" <dc@spammersinheck.com> wrote:
>>>>>>>
>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>>>>What I need is simple, clean, accurate band splits. The Paris
EQ
>>>>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>>>>
>>>>>>>>Sounds great though.
>>>>>>>>
>>>>>>>>DC
>>>>>>>>

```

>>>>>>>>>
 >>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
 >>>>>>>>>Is the Paris EQ plug still available?
 >>>>>>>>>Thanks, Edna
 >>>>>>>>>
 >>>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
 >>>>>>>>>news:447948de\$1@linux...
 >>>>>>>>>
 >>>>>>>>>> > I'm going to skip over a million details and just say that
 >the
 >>>>>=
 >>>>>>secret
 >>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the
 >>=
 >>>>>>next
 >>>>>>>>>> > set etc until all are done. Then you bring the bands back
 >to
 >>>>>=
 >>>>>>the
 >>>>>>>>>> > editor, shut off the EQ and start working on your comp =
 >>>>>>settings.
 >>>>>>>>>> > (yes you have to do 4 passes to just create the files to do
 >>=
 >>>>>>>this!)
 >>>>>>>>>>
 >>>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig
 >=
 >>>>>>>Paris
 >>>>>>> VST
 >>>>>>>>>EQ,
 >>>>>>>>>>> and in real timeif you want to adjust your bands. Have you tried
 >>>>>=
 >>>>>>>the
 >>>>>>>>> VST
 >>>>>>>>>>> Paris EQ for this application yet?
 >>>>>>>>>>> It doth rock much.
 >>>>>>>>>>>
 >>>>>>>>>>> AA
 >>>>>>>>>>>
 >>>>>>>>>>>
 >>>>>>>>>>>
 >>>>>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
 >>>>>>news:44793f10\$1@linux...
 >>>>>>>>>>> >
 >>>>>>>>>>>> > Ok, here's the short version. I've been working on this most
 >>>>>=
 >>>>>>>of
 >>>>>>> the

>>>>>>>>>> > day and am about to turn in, so this is very incomplete.
 >>>>>>>>>> >
 >>>>>>>>>> > It is a version of Sakis' band-split technique where you use
 >>>4
 >>>>>=
 >>>>>>stereo
 >>>>>>>>>> > bands and 8 channels and 8 compressors.
 >>>>>>>>>> >
 >>>>>>>>>> > I'm going to skip over a million details and just say that
 >the
 >>>>>=
 >>>>>>secret
 >>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the
 >>=
 >>>>>>next
 >>>>>>>>>> > set etc until all are done. Then you bring the bands back
 >to
 >>>>>=
 >>>>>>the
 >>>>>>>>>> > editor, shut off the EQ and start working on your comp =
 >>>>>>settings.
 >>>>>>>>>> > (yes you have to do 4 passes to just create the files to do
 >>=
 >>>>>>this!)
 >>>>>>>>>> >
 >>>>>>>>>> > It is complicated, time-consuming, and a general PITA.
 >>>>>>>>>> >
 >>>>>>>>>> > HOWEVER, if you pay attention and are patient, the results
 >are
 >>>>>>>>>> > friggin' fabulous.
 >>>>>>>>>> >
 >>>>>>>>>> > Sweet, huge and detailed. Just amazing really.
 >>>>>>>>>> >
 >>>>>>>>>> > There is much more to say. Later. BTW, you must leave some
 >>>>>>>>>> > headroom in your mixes to get the most out of this (but the
 >>>>>>>>>> > mastering guys have been saying that for years). This technique
 >>>>>>>>>> > works so beautifully with slamming the Paris mix buss that
 >it
 >>>>>=
 >>>>>>seems
 >>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...
 >>>>>>>>>> >
 >>>>>>>>>> > Paris for mastering. wadda concept.
 >>>>>>>>>> >
 >>>>>>>>>> > DC
 >>>>>>>>>> >
 >>>>>>>>>> > DC
 >>>>>>>>>> >

[illegible]

```

>>>>>
>>>>><!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 6.00.5296.0" name=3DGENERATOR>
>>>>><STYLE></STYLE>
>>>>></HEAD>
>>>>><BODY>
>>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it.....
PC
>>>=
>>>>>mastering=20
>>>>>technique in Paris:</EM></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
>>>=
>>>>>final mix=20
>>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left.
>=
>>>>>Put the=20
>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>>>=
>>>>>VST EQ,=20
>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will
>be
>>>>=
>>>>>low mid=20
>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary
=
>>>>>depending on=20
>>>>>taste and what you're going for and program material. Use your ears,
>>=
>>>>>nobody can=20
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>>540-6Khz Hi=20
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with
=
>>>>>either the=20
>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ.
The
>>>>=
>>>>>placement=20
>>>>>is absolutely critical. Tie all faders together using Grouping on the
>>>=
>>>>>mixer. Do=20
>>>>>not for ANY reason split these waves into another editor unless you're

```

```

>>>>=
>>>>>ready to=20
>>>>>fight phase and time delay demons between submixes. Also, be sure you
>>>=
>>>>>have=20
>>>>>everything selected with the time lock tool when you do this - same
>=
>>>>>reason about=20
>>>>>phase/time. </STRONG></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can
>=
>>>>>adjust the=20
>>>>>Gain/EQ mojo separately for each band, you can compress with different
>>>>=
>>>>>ratios,=20
>>>>>thresholds.. whatever suits the material, all in Paris. If you use
the
>>>>=
>>>>>Paris=20
>>>>>compressor, be sure to match each pair of tracks' settings (1=3D2,
=
>>>>>3=3D4, 5=3D6, 7=3D8).=20
>>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret
sauce
>>>>>=
>>>>>beyond the=20
>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>>>>compress with=20
>>>>>it. Threshold all the way up, ratio all the way down. Instead, use
the
>>>>=
>>>>>gain=20
>>>>>output to beat the snot out of the signal hitting the global bus, but
>>>=
>>>>>... and=20
>>>>>this is also super important... keep the global fader at -0.3 or -0.5
>>>dB
>>>>>=
>>>>>or=20
>>>>>you'll blister the ^&*&$ out of the cheapo wal mart digital =
>>>>>converters=20
>>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you
>>=
>>>>>have SO much=20

```

>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20
 >>>>>guy's editor... and no one wants to find a baby ruth floating in =
 >>>>>their pool=20
 >>>>>of music. Don't smash it so much that it only takes 5 bits to play
 =
 >>>>>it back=20
 >>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will
 >>=
 >>>>>take more=20
 >>>>>abuse than say, a ballad or classical. This is part of the 'program
 >=
 >>>>>material=20
 >>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
 >>>>a
 >>>>=
 >>>>>Pantera=20
 >>>>>tune, for example. </DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>Essentially you are creating a Waves
 >>>>=
 >>>>>multiband=20
 >>>>>compressor, only you're using Paris to do it and it sounds.. well,
 ..
 >>>=
 >>>>>better=20
 >>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor
 and=20
 >>>>>create your own template PPJ you can just time lock drag the =
 >>>>>'files'=20
 >>>>>to and be on your way. </DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>For you Mac mastering gurus, just
 =
 >>>>>replace the Paris=20
 >>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
 >>>>=
 >>>>>pass and=20
 >>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
 >>>>>trick in=20
 >>>>>the Paris VST EQ, but you do have the option of using the actual Paris
 >>>>=
 >>>>>EQ Gain=20
 >>>>>in it's place post eq/compression for each group of =
 >>>>>channels.</DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>If anyone needs the Paris VST EQ,
 I
 >>=

>>>>>suspect Doug=20
>>>>>Wellington has it posted on his page.</DIV>
>>>>><DIV>Doug, you still out there =
>>>>>man?</DIV>
>>>>><DIV> </DIV>
>>>>><DIV><FONT face=3D"Comic Sans MS"=20
>>>>>size=3D3>AA, </DIV>
>>>>><DIV>semi kinda not really a mastering
dude=20
>>>>>guy</DIV>
>>>>><DIV><FONT face=3DArial=20
>>>>>size=3D2> -----=
>>>>>-----</DIV>
>>>>><DIV> </DIV>
>>>>><DIV>"John" <A =
>>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>>face=3DArial size=3D2>no@no.com<FONT face=3DArial =
>>>>>size=3D2>> wrote in=20
>>>>>message <FONT face=3DArial=20
>>>>>size=3D2>news:447cb558\$1@linux<FONT face=3DArial=20
>>>>>size=3D2>...</DIV>>
> So =
>>>>>what's this=20
>>>>>trick mastering technique?
>
> "Aaron Allen" <A=20
>>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>>>size=3D2>nospam@not_here.dude>
>>>=
>>>>>
>>>>>wrote:
>>Word. I'd be willing to bet that this VST plug is =
>>>>>somewhere in=20
>>>>>Tank's Steiny
>
>>arsenal in regular use. Matt did =
>>>>>an=20
>>>>>amazing job of recreating the Paris
>
>>channel Eq/Gain=20
>>>>>mojo.
>>AA
>>
>>"chuck duffy" <A=20
>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>>>>>size=3D2>cxsd@c.com<FONT=20
>>>>>face=3DArial size=3D2>> wrote in message <A=20
>>>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20
>>>>>size=3D2>news:447b8639\$1@linux<FONT face=3DArial=20
>>>>>size=3D2>...
>>>
>>> Hi=20
>>>>>Don,
>>>
>>> The vst eq bit cancels with the =
>>>>>paris eq=20
>>>>>when phase inverted.
>>>
>>> I forced Brian T to =
>>>>>try it=20
>>>>>when he was unconvinced.
>>>
>>> I know that =
>>>>>everyone is=20
>>>>>dubious, but matt worked 24 hours a day for months
>>> to =
>>>>>ensure=20
>>>>>that he could perfectly emulate the paris =

>>>>>eq.
>>>
>>> I=20
 >>>>>am familiar with the "pretty colored and non-linear" comment about=20
 >>>>>this
>>> plug, as I read and responded to it way back when =
 >>>>>on=20
 >>>>>whatever vst forum
> it
>>> was posted=20
 >>>>>in.
>>>
>>>
>>> I know this won't =
 >>>>>help=20
 >>>>>anyones perception, but when I hear people
>>>=20
 >>>>>wondering
>>> how to capture the paris special sauce - this =
 >>>>>plug is=20
 >>>>>it.
>>>
>>> =
 >>>>>CHuck
>>>
>>> "DC"=20
 >>>>><<FONT face=3DArial=20
 >>>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >>>>>size=3D2>>=20
 >>>>>wrote:
>>>>
>>>>As I understand it, that =
 >>>>>EQ was=20
 >>>>>pretty colored and non-linear.
>>>>What I need is simple, =
 >>>>>clean,=20
 >>>>>accurate band splits. The Paris EQ
>>>>does this =
 >>>>>nicey,=20
 >>>>>but the whole process is tedious to say the=20
 >>>>>least.
>>>>
>>>>Sounds great=20
 >>>>>though.
>>>>
>>>>DC
>>>>
=
 >>>>>>>>
>>>>>"RiverLake=20
 >>>>>Farms" <<FONT =
 >>>>>face=3DArial=20
 >>>>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
 >>>>>size=3D2>>=20
 >>>>>wrote:
>>>>>Is the Paris EQ plug still=20
 >>>>>available?
>>>>>Thanks,=20
 >>>>>Edna
>>>>>
>>>>>"Aaron Allen" =
 >>>>><<A=20
 >>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >>>>>size=3D2>nospam@not_here.dude>
 >>>=
 >>>>>wrote in=20
 >>>>>message
>>>>>news:447948de\$1@linux...
>>>>>&g=
 >>>>>t;>>
>>>>>>=20
 >>>>>> I'm going to skip over a million details and just say that the=20
 >>>>>secret
>>>>>> > is bouncing each stereo freq =
 >>>>>band with=20
 >>>>>EQ only and then the next
>>>>>> > set etc until =
 >>>>>all are=20
 >>>>>done. Then you bring the bands back to =
 >>>>>the
>>>>>>=20
 >>>>>> editor, shut off the EQ and start working on your comp=20
 >>>>>settings.
>>>>>> > (yes you have to do 4 passes =

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>>>>>fabulous.
>>>>> >
>>>>> =
 >>>>>>=20
 >>>>>>Sweet, huge and detailed. Just amazing =
 >>>>>>really.
>>>>>=20
 >>>>>>
>>>>>> > There is much more to say. =20
 >>>>>>Later. BTW, you must leave some
>>>>>> =
 >>>>>>=20
 >>>>>>headroom in your mixes to get the most out of this (but=20
 >>>>>>the
>>>>>> > mastering guys have been saying =
 >>>>>>that for=20
 >>>>>>years). This technique
>>>>>> > works so =
 >>>>>>beautifully=20
 >>>>>>with slamming the Paris mix buss that it =
 >>>>>>seems
>>>>>> >=20
 >>>>>>like it was designed to do this. Somewhere SSC is=20
 >>>>>>grinning...
>>>>>> >
>>>>>> =
 >>>>>>=20
 >>>>>>Paris for mastering. wadda concept.
>>>>>>=20
 >>>>>>
>>>>>> > DC
>>>>>>=20
 >>>>>>
>>>>>> > DC
>>>>>>=20
 >>>>>>
>>>>>> >
>>>>>> =
 >>>>>>>Rob=20
 >>>>>>Arsenault" <FONT =
 >>>>>>face=3DArial=20
 >>>>>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>>>>wrote:
>>>>>> >>>Yes DC, please do=20
 >>>>>>share...!!
>>>>>> =
 >>>>>>>
>>>>>>=20
 >>>>>>>
>>>>>> >>>"DC" <A=20
 >>>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>>>size=3D2>> wrote in=20
 >>>>>>message
>>>>>>=20
 >>>>>>>>news:4477dc50\$1@linux...
>>>>>>>=20
 >>>>>>>>
>>>>>>> >>>> Hey=20
 >>>>>>>all,
>>>>>>> =
 >>>>>>>>
>>>>>>>=20
 >>>>>>>>> I am discovering some *amazing* stuff trying a=20
 >>>>>>>>multiband
>>>>>>> >>>> split/compressor =
 >>>>>>>>in=20
 >>>>>>>>Paris. THANK YOU to Sakis and DeeJ for=20
 >>>>>>>>the
>>>>>>> >>>> help with=20
 >>>>>>>>this.
>>>>>>> =
 >>>>>>>>
>>>>>>>=20
 >>>>>>>>> More to follow, but I am getting results, on very =
 >>>>>>>>familiar=20
 >>>>>>>>
>>>>>>> >>>>=20
 >>>>>>>>material
>>>>>>> >>>> that are just =

```

>>>>>making me=20
>>>>>grin from ear to ear...<BR>>>>>=20
>>>>>>>><BR>>>>>> >>>> As soon as =
>>>>>>I get=20
>>>>>>this live disc out the door I will post the <BR>>>>>> =
>>>>>>
>>>>>>>> details.<BR>>>>>>>=20
>>>>>>>><BR>>>>>>> >>>> Paris=20
>>>>>>lives!<BR>>>>>> =
>>>>>>>><BR>>>>>>>=20
>>>>>>>> DC<BR>>>>>>>=20
>>>>>>>><BR>>>>>>>=20
>>>>>>>><BR>>>>>>>=20
>>>>>>>><BR>>>>>>> =
>>>>>>>><BR>>>>>>>=20
>>>>>><BR>>>>>>><BR>>>>>>><BR>>>>>>&=
>>>>>>gt;>>=20
>>>>>>I choose Polesoft Lockspam to fight spam, and =
>>>>>>you?<BR>>>>>>>>=20
>>>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
>>>>>>=
>>>>>>
>>>>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>>>>face=3DArial=20
>>>>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>>>=
>>>>>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>> =
>>>>>>
>>>>>><BR>>>>>><BR>>>>>><BR>>>></FONT> </BODY></HTML>
>>>>>>
>>>>>>
>>>>>>
>>>>>
>>>>
>>>
>>
>>Linked compressors would
> not work for this.

```

.... and actually.. couldn't one use 'wires' to link them?
AA

```

"DC" <dc@spammersmasteringlab.biz> wrote in message news:447da8e7$1@linux...
>
> Kim,
>
> Actually, when setup right, the opposite happens. The stereo
> image becomes much more solid and stable and quite improved.
>

```

> Remember, the left and right settings have to match exactly.
> When you do this, it actually corrects for L-R level mismatches
> precisely because it is not doing the same thing on both sides.
>
> If you add too much compression, what will happen is a tonal
> imbalance between the bands, not a stereo imbalance.
>
> Try it, and you will see what I mean. The stereo image was much
> improved and solid and stable as a rock. Linked compressors would
> not work for this.
>
> DC
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>While I have heard a lot of people more knowledgable than myself talk up
>>this method of mastering, one thing has always bothered me...
>>
>>The Paris compressors are mono. Therefore your left and right channels are
>>being processed seperately. Surely your stereo imaging will go all over
> the
>>place?!? I mean, for starters, anything that's loud in a given frequency
>>band, and not centred, will tend to get centred, because the louder
>>channel
>>will cop more compression. If, in a given band, the left channel is louder
>>than the right channel, everything in that band will get panned further
> right,
>>because the left channel will get compressed / reduced in level more than
>>the right channel. What's more, some sounds will no doubt cover more than
>>one frequency band, and as this "repanning" effect is unlikely to be
>>identical
>>in all frequency bands, one part of a sound may get panned further right,
>>while another band of it stays where it is, or even moves further left
>>depending
>>what is in that band.
>>
>>I would have thought that on material with considerable stereo content,
> things
>>will end up all over the shop in terms of stereo imaging.
>>
>>On the other hand, there's a very practicle school of thought which says
>>"If it sounds good, just do it"..
>>
>>Cheers,
>>Kim.
>>
>>"Aaron Allen" <nospam@not_here.dude> wrote:

>>>
>>>
>>>Ok, you asked for it..... PC mastering technique in Paris:
>>>
>>>Take your 2 track L/R master final mix file. Put the Left mix file on =
>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>>=
>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =
>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6
>>=
>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =
>>>taste and what you're going for and program material. Use your ears, =
>>>nobody can hand you that in text and be completely accurate. Start with
>>=
>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi
>>=
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>either the Paris Compressor or with a good sounding native POST Paris =
>>>VST EQ. The placement is absolutely critical. Tie all faders together =
>>>using Grouping on the mixer. Do not for ANY reason split these waves =
>>>into another editor unless you're ready to fight phase and time delay =
>>>demons between submixes. Also, be sure you have everything selected with
>>=
>>>the time lock tool when you do this - same reason about phase/time.=20
>>>
>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
> =
>>>band, you can compress with different ratios, thresholds.. whatever =
>>>suits the material, all in Paris. If you use the Paris compressor, be =
>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
>>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>>
>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
>>=
>>>compressor on the global but do NOT compress with it. Threshold all the
>>=
>>>way up, ratio all the way down. Instead, use the gain output to beat the
>>=
>>>snot out of the signal hitting the global bus, but ... and this is also
>>=
>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =
>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that =
>>>your stuff will eventually have to suffer.=20
>>>Be careful in all this, you have SO much gain shaping you can turn the
> =
>>>wav into a baby ruth in the repro guy's editor... and no one wants to =
>>>find a baby ruth floating in their pool of music. Don't smash it so much
>>=

>>>that it only takes 5 bits to play it back faithfully. Again, use your =
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =
>>>ballad or classical. This is part of the 'program material dependant' =
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =
>>>tune, for example.=20
>>>
>>>Essentially you are creating a Waves multiband compressor, only you're
> =
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
> =
>>>plan to do this a lot, do your self a huge favor and create your own =
>>>template PPJ you can just time lock drag the 'files' to and be on your
> =
>>>way.=20
>>>
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
> =
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
> =
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ =
>>>Gain in it's place post eq/compression for each group of channels.
>>>
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>>posted on his page.
>>>Doug, you still out there man?
>>>
>>>AA.=20
>>>semi kinda not really a mastering dude guy
>>> -----=
>>>-----
>>>
>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>=20
>>>> So what's this trick mastering technique?
>>>=20
>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>=
>>>>Steiny
>>>>=20
>>>>>arsenal in regular use. Matt did an amazing job of recreating the =
>>>>Paris
>>>>=20
>>>>>channel Eq/Gain mojo.
>>>>>AA
>>>>>
>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...

>>>>>
>>>>> Hi Don,
>>>>>
>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>
>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for
>>=
>>>months
>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>
>>>>> I am familiar with the "pretty colored and non-linear" comment about
>>=
>>>this
>>>>> plug, as I read and responded to it way back when on whatever vst =
>>>forum
>>>> it
>>>>> was posted in.
>>>>>
>>>>>
>>>>> I know this won't help anyones perception, but when I hear people=20
>>>>> wondering
>>>>> how to capture the paris special sauce - this plug is it.
>>>>>
>>>>> CHuck
>>>>>
>>>>> "DC" <dc@spammersinheck.com> wrote:
>>>>>>
>>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ
>>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>>
>>>>>>Sounds great though.
>>>>>>
>>>>>>DC
>>>>>>
>>>>>>
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>>Is the Paris EQ plug still available?
>>>>>>>Thanks, Edna
>>>>>>>
>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>>>>news:447948de\$1@linux...
>>>>>>>
>>>>>>>> > I'm going to skip over a million details and just say that the
>>=
>>>secret

>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =
>>>next
>>>>>>>> > set etc until all are done. Then you bring the bands back to
> =
>>>the
>>>>>>>> > editor, shut off the EQ and start working on your comp =
>>>settings.
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =
>>>this!)

>>>>>>>>
>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =
>>>Paris
>>>> VST
>>>>>>>EQ,
>>>>>>>> and in real timeif you want to adjust your bands. Have you tried
>>=
>>>the
>>>>>> VST
>>>>>>>> Paris EQ for this application yet?
>>>>>>>> It doth rock much.
>>>>>>>>
>>>>>>>> AA
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
>>>news:44793f10\$1@linux...
>>>>>>>> >
>>>>>>>> > Ok, here's the short version. I've been working on this most
> =
>>>>of
>>>> the
>>>>>>>> > day and am about to turn in, so this is very incomplete.
>>>>>>>> >
>>>>>>>> > It is a version of Sakis' band-split technique where you use 4
>>=
>>>>stereo
>>>>>>>> > bands and 8 channels and 8 compressors.
>>>>>>>> >
>>>>>>>> > I'm going to skip over a million details and just say that the
>>=
>>>>secret
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =
>>>next
>>>>>>>> > set etc until all are done. Then you bring the bands back to
> =
>>>>the
>>>>>>>> > editor, shut off the EQ and start working on your comp =

>>>settings.
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =
>>>this!)

>>>>>>>> >
>>>>>>>> > It is complicated, time-consuming, and a general PITA.
>>>>>>>> >
>>>>>>>> > HOWEVER, if you pay attention and are patient, the results are
>>>>>>>> > friggin' fabulous.
>>>>>>>> >
>>>>>>>> > Sweet, huge and detailed. Just amazing really.
>>>>>>>> >
>>>>>>>> > There is much more to say. Later. BTW, you must leave some
>>>>>>>> > headroom in your mixes to get the most out of this (but the
>>>>>>>> > mastering guys have been saying that for years). This technique
>>>>>>>> > works so beautifully with slamming the Paris mix buss that it
> =

>>>seems
>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...
>>>>>>>> >
>>>>>>>> > Paris for mastering. wadda concept.
>>>>>>>> >
>>>>>>>> > DC
>>>>>>>> >
>>>>>>>> > DC
>>>>>>>> >
>>>>>>>> >
>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>>>>>>> >>>Yes DC, please do share...!!
>>>>>>>> >>>
>>>>>>>> >>>
>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20
>>>>>>>> >>>news:4477dc50\$1@linux...
>>>>>>>> >>>>
>>>>>>>> >>>> Hey all,
>>>>>>>> >>>>
>>>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband
>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for
>>=

>>>the
>>>>>>>> >>>> help with this.
>>>>>>>> >>>>
>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20
>>>>>>>> >>>> material
>>>>>>>> >>>> that are just making me grin from ear to ear...
>>>>>>>> >>>>
>>>>>>>> >>>> As soon as I get this live disc out the door I will post the
>>=

>>>

```

>>>>>>>> >>>> details.
>>>>>>>> >>>>
>>>>>>>> >>>> Paris lives!
>>>>>>>> >>>>
>>>>>>>> >>>> DC
>>>>>>>> >>>>
>>>>>>>> >>>
>>>>>>>> >>>
>>>>>>>> >>
>>>>>>>> >
>>>>>>>>
>>>>>>>>
>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>>>>>> http://www.polesoft.com/refer.html
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>=20
>>>>>
>>>>>
>>>>>
>>>
>>><!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 6.00.5296.0" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY>
>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>>mastering=20
>>>technique in Paris:</EM></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>>final mix=20
>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>>Put the=20
>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>=
>>>VST EQ,=20
>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
> =
>>>low mid=20
>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>depending on=20

```

>>>taste and what you're going for and program material. Use your ears, =
 >>>nobody can=20
 >>>hand you that in text and be completely accurate. Start with the Sakis=20
 >>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
 >>>540-6Khz Hi=20
 >>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
 >>>either the=20
 >>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
 > =
 >>>placement=20
 >>>is absolutely critical. Tie all faders together using Grouping on the =
 >>>mixer. Do=20
 >>>not for ANY reason split these waves into another editor unless you're
 > =
 >>>ready to=20
 >>>fight phase and time delay demons between submixes. Also, be sure you =
 >>>have=20
 >>>everything selected with the time lock tool when you do this - same =
 >>>reason about=20
 >>>phase/time. </DIV>
 >>><DIV> </DIV>
 >>><DIV>Now, the thing is, you can =
 >>>adjust the=20
 >>>Gain/EQ mojo separately for each band, you can compress with different
 > =
 >>>ratios,=20
 >>>thresholds.. whatever suits the material, all in Paris. If you use the
 > =
 >>>Paris=20
 >>>compressor, be sure to match each pair of tracks' settings (1=3D2, =
 >>>3=3D4, 5=3D6, 7=3D8).=20
 >>>Ditto on the eq bands, they must match, period. </DIV>
 >>><DIV> </DIV>
 >>><DIV>Now then, for more secret sauce
 >>=
 >>>beyond the=20
 >>>Eq/Gain trick.. put one more compressor on the global but do NOT =
 >>>compress with=20
 >>>it. Threshold all the way up, ratio all the way down. Instead, use the
 > =
 >>>gain=20
 >>>output to beat the snot out of the signal hitting the global bus, but =
 >>>... and=20
 >>>this is also super important... keep the global fader at -0.3 or -0.5 dB
 >>=
 >>>or=20
 >>>you'll blister the ^&*&\$ out of the cheapo wal mart digital =
 >>>converters=20

>>>that your stuff will eventually have to suffer. </DIV>
>>><DIV>Be careful in all this, you =
>>>have SO much=20
>>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>>guy's editor... and no one wants to find a baby ruth floating in =
>>>their pool=20
>>>of music. Don't smash it so much that it only takes 5 bits to play =
>>>it back=20
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =
>>>take more=20
>>>abuse than say, a ballad or classical. This is part of the 'program =
>>>material=20
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
> a
>>=
>>>Pantera=20
>>>tune, for example. </DIV>
>>><DIV> </DIV>
>>><DIV>Essentially you are creating a Waves =
>>>multiband=20
>>>compressor, only you're using Paris to do it and it sounds.. well, .. =
>>>better=20
>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>create your own template PPJ you can just time lock drag the =
>>>'files'=20
>>>to and be on your way. </DIV>
>>><DIV> </DIV>
>>><DIV>For you Mac mastering gurus, just =
>>>replace the Paris=20
>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
> =
>>>pass and=20
>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>trick in=20
>>>the Paris VST EQ, but you do have the option of using the actual Paris
> =
>>>EQ Gain=20
>>>in it's place post eq/compression for each group of =
>>>channels.</DIV>
>>><DIV> </DIV>
>>><DIV>If anyone needs the Paris VST EQ, I =
>>>suspect Doug=20
>>>Wellington has it posted on his page.</DIV>
>>><DIV>Doug, you still out there =
>>>man?</DIV>
>>><DIV> </DIV>
>>><DIV><FONT face=3D"Comic Sans MS"=20
>>>size=3D3>AA, </DIV>

```

>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering
>>>dude=20
>>>guy</FONT></DIV>
>>><DIV><FONT face=3DArial=20
>>>size=3D2> -----=
>>>-----</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>"John" </FONT><A =
>>>href=3D"mailto:no@no.com"><FONT=20
>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message </FONT><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =
>>>what's this=20
>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" </FONT><A=20
>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>> =
>>>
>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =
>>>somewhere in=20
>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =
>>>an=20
>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20
>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" </FONT><A=20
>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
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>>>face=3DArial size=3D2>> wrote in message </FONT><A=20
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>>>size=3D2>...<BR>>>><BR>>>> Hi=20
>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =
>>>paris eq=20
>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =
>>>try it=20
>>>when he was unconvinced.<BR>>>><BR>>>> I know that =
>>>everyone is=20
>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =
>>>ensure=20
>>>that he could perfectly emulate the paris =
>>>eq.<BR>>>><BR>>>> I=20
>>>am familiar with the "pretty colored and non-linear" comment about=20
>>>this<BR>>>> plug, as I read and responded to it way back when =
>>>on=20
>>>whatever vst forum<BR>> it<BR>>>> was posted=20
>>>in.<BR>>>><BR>>>><BR>>>> I know this won't =
>>>help=20
>>>anyones perception, but when I hear people <BR>>>>=20

```

>>>wondering
>>> how to capture the paris special sauce - this =
>>>plug is=20
>>>it.
>>>
>>> =
>>>CHuck
>>>
>>> "DC"=20
>>><<FONT face=3DArial=20
>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
>>>size=3D2>>=20
>>>wrote:
>>>>
>>>>As I understand it, that =
>>>EQ was=20
>>>pretty colored and non-linear.
>>>>What I need is simple, =
>>>clean,=20
>>>accurate band splits. The Paris EQ
>>>>does this =
>>>nicely,=20
>>>but the whole process is tedious to say the=20
>>>least.
>>>>
>>>>Sounds great=20
>>>though.
>>>>
>>>>DC
>>>>
=
>>>>>>
>>>>>"RiverLake=20
>>>Farms" <<FONT =
>>>face=3DArial=20
>>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
>>>size=3D2>>=20
>>>wrote:
>>>>>Is the Paris EQ plug still=20
>>>available?
>>>>>Thanks,=20
>>>Edna
>>>>>
>>>>>"Aaron Allen" =
>>><<A=20
>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>size=3D2>nospam@not_here.dude> =
>>>wrote in=20
>>>message
>>>>>>news:447948de\$1@linux...
>>>>>&g=
>>>t;>>
>>>>>>=20
>>>> I'm going to skip over a million details and just say that the=20
>>>secret
>>>>>>> > is bouncing each stereo freq =
>>>band with=20
>>>EQ only and then the next
>>>>>>> > set etc until =
>>>all are=20
>>>done. Then you bring the bands back to =
>>>the
>>>>>>>=20
>>>> editor, shut off the EQ and start working on your comp=20
>>>settings.
>>>>>>> > (yes you have to do 4 passes =
>>>to just=20
>>>create the files to do=20
>>>this!)
>>>>>>>
>>>>>>> DC, this =
>>>can be=20
>>>achieved SO much faster using the Matt Craig Paris
>=20
>>>VST
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>>>timeif you=20
>>>want to adjust your bands. Have you tried the
>>>>=20
>>>VST
>>>>>>> Paris EQ for this application=20

>>>yet?
>>>>> It doth rock=20
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>>>>>>=20
 >>>AA
>>>>>>
>>>>>>
>>>>>>=
 >>>;>>>
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 >>>size=3D2>> wrote in=20
 >>>message <FONT face=3DArial=20
 >>>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
 >>>size=3D2>...
>>>>>> =
 >>>>
>>>>>> > Ok,=20
 >>>here's the short version. I've been working on this most =
 >>>of
>=20
 >>>the
>>>>>>> > day and am about to turn in, so =
 >>>this is=20
 >>>very incomplete.
>>>>>>> =
 >>>>
>>>>>>>=20
 >>>> It is a version of Sakis' band-split technique where you use 4=20
 >>>stereo
>>>>>>> > bands and 8 channels and 8=20
 >>>compressors.
>>>>>>> =
 >>>>
>>>>>>> >=20
 >>>>I'm going to skip over a million details and just say that the=20
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 >>>>
>>>>>>> > It is complicated, time-consuming, =
 >>>and a=20
 >>>general PITA.
>>>>>>> =
 >>>>
>>>>>>> >=20
 >>>HOWEVER, if you pay attention and are patient, the results=20
 >>>are
>>>>>>> > friggin'=20
 >>>fabulous.
>>>>>>> >
>>>>>>> =
 >>>>=20
 >>>Sweet, huge and detailed. Just amazing =
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 >>>Later. BTW, you must leave some
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 >>>>=20
 >>>headroom in your mixes to get the most out of this (but=20
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>>>>>>> > mastering guys have been saying =

>>>that for=20
 >>>years). This technique
>>>>> > works so =
 >>>beautifully=20
 >>>with slamming the Paris mix buss that it =
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>>>>> >=20
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>>>>> >
>>>>> =
 >>>>=20
 >>>Paris for mastering. wadda concept.
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> >
>>>>> =
 >>>>>Rob=20
 >>>Arsenault" <FONT =
 >>>face=3DArial=20
 >>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>wrote:
>>>>> >>>Yes DC, please do=20
 >>>share...!!
>>>>> =
 >>>>>
>>>>>=20
 >>>>>
>>>>> >>>"DC" <A=20
 >>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>size=3D2>> wrote in=20
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>>>>>=20
 >>>>>>news:4477dc50\$1@linux...
>>>>>=20
 >>>>>>
>>>>> >>>> Hey=20
 >>>all,
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>> I am discovering some *amazing* stuff trying a=20
 >>>multiband
>>>>> >>>> split/compressor =
 >>>in=20
 >>>Paris. THANK YOU to Sakis and DeeJ for=20
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>>>>> >>>> help with=20
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>>>>> =
 >>>>>>
>>>>>=20
 >>>>>> More to follow, but I am getting results, on very =
 >>>familiar=20
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 >>>material
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 >>>grin from ear to ear...
>>>>>=20
 >>>>>>
>>>>> >>>> As soon as =
 >>>I get=20
 >>>this live disc out the door I will post the
>>>>> =
 >>>
 >>>>>> details.
>>>>>=20
 >>>>>>
>>>>> >>>> Paris=20
 >>>lives!
>>>>> =

```

>>>>>><BR>>>>>>=20
>>>>>> DC<BR>>>>>>=20
>>>>>><BR>>>>>>=20
>>>>><BR>>>>>>=20
>>>>><BR>>>>>> =
>>>><BR>>>>>>=20
>>><BR>>>>>>><BR>>>>>>><BR>>>&=
>>>gt;>=20
>>>I choose Polesoft Lockspam to fight spam, and =
>>>you?<BR>>>>>>=20
>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
>>=
>>>
>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>face=3DArial=20
>>>size=3D2>>>>>>><BR>>>>>>><BR>>>=
>>>>><BR>>>>>><BR>>>>><BR>>>> =
>>>
>>><BR>>><BR>>><BR>></FONT> </BODY></HTML>
>>>
>>>
>>
>Actually, I'm working on that and a re release of the instructional video.
Oops, did I say that out loud ? :)
AA

```

"rich" <studiodog_99@yahoo.com> wrote in message news:447dbca3\$1@linux...

```

>
> Thank you!! Man there is a wealth of info on this board. It would be
> great
> to someone take some of the How To stuff like this and make a reference of
> some sort... I'd buy it! Thanks again for all the help along the way!!
>
> What about a weekly post on a subject to discuss some technique /
> hardware/software
> on. For instance I've been reading about the Mside st. miking but I never
> see (never say never) it used for drum overheads - why is that??
>
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>
>>
>>Ok, you asked for it..... PC mastering technique in Paris:
>>
>>Take your 2 track L/R master final mix file. Put the Left mix file on =
>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
> =

```

>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =
>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6
> =
>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =
>>taste and what you're going for and program material. Use your ears, =
>>nobody can hand you that in text and be completely accurate. Start with
> =
>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi
> =
>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>either the Paris Compressor or with a good sounding native POST Paris =
>>VST EQ. The placement is absolutely critical. Tie all faders together =
>>using Grouping on the mixer. Do not for ANY reason split these waves =
>>into another editor unless you're ready to fight phase and time delay =
>>demons between submixes. Also, be sure you have everything selected with
> =
>>the time lock tool when you do this - same reason about phase/time.=20
>>
>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each =
>>band, you can compress with different ratios, thresholds.. whatever =
>>suits the material, all in Paris. If you use the Paris compressor, be =
>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>
>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
> =
>>compressor on the global but do NOT compress with it. Threshold all the
> =
>>way up, ratio all the way down. Instead, use the gain output to beat the
> =
>>snot out of the signal hitting the global bus, but ... and this is also
> =
>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =
>>blister the ^&*&\$ out of the cheapo wal mart digital converters that =
>>your stuff will eventually have to suffer.=20
>>Be careful in all this, you have SO much gain shaping you can turn the =
>>wav into a baby ruth in the repro guy's editor... and no one wants to =
>>find a baby ruth floating in their pool of music. Don't smash it so much
> =
>>that it only takes 5 bits to play it back faithfully. Again, use your =
>>ears man.. pop and aggressive tunes will take more abuse than say, a =
>>ballad or classical. This is part of the 'program material dependant' =
>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =
>>tune, for example.=20
>>
>>Essentially you are creating a Waves multiband compressor, only you're =
>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you =
>>plan to do this a lot, do your self a huge favor and create your own =

>>template PPJ you can just time lock drag the 'files' to and be on your =
>>way.=20
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>>For you Mac mastering gurus, just replace the Paris VST EQ with a good =
>>sounding phase coherent EQ capable of lo pass, band pass and hi pass. =
>>Sorry, there is no equal that I'm aware of to the gain trick in the =
>>Paris VST EQ, but you do have the option of using the actual Paris EQ =
>>Gain in it's place post eq/compression for each group of channels.
>>
>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>posted on his page.
>>Doug, you still out there man?
>>
>>AA.=20
>>semi kinda not really a mastering dude guy
>> -----=
>>-----
>>
>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>=20
>>> So what's this trick mastering technique?
>>=20
>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
> =
>>Steiny
>>=20
>>>>arsenal in regular use. Matt did an amazing job of recreating the =
>>Paris
>>=20
>>>>channel Eq/Gain mojo.
>>>>AA
>>>>
>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
>>>>
>>>>> Hi Don,
>>>>>
>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>
>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>
>>>>> I know that everyone is dubious, but matt worked 24 hours a day for
> =
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>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>
>>>>> I am familiar with the "pretty colored and non-linear" comment about
> =

>>this
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>>forum
>>> it
>>>> was posted in.
>>>>
>>>>
>>>> I know this won't help anyones perception, but when I hear people=20
>>>> wondering
>>>> how to capture the paris special sauce - this plug is it.
>>>>
>>>> CHuck
>>>>
>>>> "DC" <dc@spammersinheck.com> wrote:
>>>>>
>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>What I need is simple, clean, accurate band splits. The Paris EQ
>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>
>>>>>Sounds great though.
>>>>>
>>>>>DC
>>>>>
>>>>>
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>Is the Paris EQ plug still available?
>>>>>>Thanks, Edna
>>>>>>
>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>>>news:447948de\$1@linux...
>>>>>>>
>>>>>>> > I'm going to skip over a million details and just say that the
> =
>>secret
>>>>>>> > is bouncing each stereo freq band with EQ only and then the =
>>next
>>>>>>> > set etc until all are done. Then you bring the bands back to =
>>the
>>>>>>> > editor, shut off the EQ and start working on your comp =
>>settings.
>>>>>>> > (yes you have to do 4 passes to just create the files to do =
>>this!)
>>>>>>>
>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =
>>Paris
>>> VST
>>>>>>EQ,
>>>>>>> and in real timeif you want to adjust your bands. Have you tried

> =
 >>the
 >>>>> VST
 >>>>>>> Paris EQ for this application yet?
 >>>>>>> It doth rock much.
 >>>>>>>
 >>>>>>> AA
 >>>>>>>
 >>>>>>>
 >>>>>>>
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 >>news:44793f10\$1@linux...
 >>>>>>> >
 >>>>>>> > Ok, here's the short version. I've been working on this most =
 >>of
 >>> the
 >>>>>>> > day and am about to turn in, so this is very incomplete.
 >>>>>>> >
 >>>>>>> > It is a version of Sakis' band-split technique where you use 4
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 >>settings.
 >>>>>>> > (yes you have to do 4 passes to just create the files to do =
 >>this!)
 >>>>>>> >
 >>>>>>> > It is complicated, time-consuming, and a general PITA.
 >>>>>>> >
 >>>>>>> > HOWEVER, if you pay attention and are patient, the results are
 >>>>>>> > friggin' fabulous.
 >>>>>>> >
 >>>>>>> > Sweet, huge and detailed. Just amazing really.
 >>>>>>> >
 >>>>>>> > There is much more to say. Later. BTW, you must leave some
 >>>>>>> > headroom in your mixes to get the most out of this (but the
 >>>>>>> > mastering guys have been saying that for years). This technique
 >>>>>>> > works so beautifully with slamming the Paris mix buss that it =
 >>seems
 >>>>>>> > like it was designed to do this. Somewhere SSC is grinning...

>>>>>>> >
 >>>>>>> > Paris for mastering. wadda concept.
 >>>>>>> >
 >>>>>>> > DC
 >>>>>>> >
 >>>>>>> > DC
 >>>>>>> >
 >>>>>>> >
 >>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
 >>>>>>> >>>Yes DC, please do share...!!
 >>>>>>> >>>
 >>>>>>> >>>
 >>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20
 >>>>>>> >>>news:4477dc50\$1@linux...
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 >>>>>>> >>>> Hey all,
 >>>>>>> >>>>
 >>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband
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 > =
 >>the
 >>>>>>> >>>> help with this.
 >>>>>>> >>>>
 >>>>>>> >>>> More to follow, but I am getting results, on very familiar=20
 >>>>>>> >>>> material
 >>>>>>> >>>> that are just making me grin from ear to ear...
 >>>>>>> >>>>
 >>>>>>> >>>> As soon as I get this live disc out the door I will post the
 > =
 >>
 >>>>>>> >>>> details.
 >>>>>>> >>>>
 >>>>>>> >>>> Paris lives!
 >>>>>>> >>>>
 >>>>>>> >>>> DC
 >>>>>>> >>>>
 >>>>>>> >>>
 >>>>>>> >>>
 >>>>>>> >>
 >>>>>>> >
 >>>>>>>
 >>>>>>>
 >>>>>>> I choose Polesoft Lockspam to fight spam, and you?
 >>>>>>> <http://www.polesoft.com/refer.html>
 >>>>>>>
 >>>>>>>
 >>>>>>>
 >>>>>>>

```

>>>>>
>>>>=20
>>>>
>>>>
>>>
>>
>><!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 6.00.5296.0" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY>
>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>mastering=20
>>technique in Paris:</EM></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>final mix=20
>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>Put the=20
>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
> =
>>VST EQ,=20
>>split the files into different bands. 1/2 will be lo pass, 3/4 will be =
>>low mid=20
>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
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>>taste and what you're going for and program material. Use your ears, =
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>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
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>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
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>>everything selected with the time lock tool when you do this - same =
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>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>

```

>><DIV>Now, the thing is, you can =
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>>Ditto on the eq bands, they must match, period. </DIV>
>><DIV> </DIV>
>><DIV>Now then, for more secret sauce
> =
>>beyond the=20
>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>compress with=20
>>it. Threshold all the way up, ratio all the way down. Instead, use the =
>>gain=20
>>output to beat the snot out of the signal hitting the global bus, but =
>>... and=20
>>this is also super important... keep the global fader at -0.3 or -0.5 dB
> =
>>or=20
>>you'll blister the ^&*&\$ out of the cheapo wal mart digital =
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>>that your stuff will eventually have to suffer. </DIV>
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>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>guy's editor... and no one wants to find a baby ruth floating in =
>>their pool=20
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>>it back=20
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>>take more=20
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>>channels.</DIV>

>><DIV> </DIV>

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>>suspect Doug=20

>>Wellington has it posted on his page.</DIV>

>><DIV>Doug, you still out there =

>>man?</DIV>

>><DIV> </DIV>

>><DIV><FONT face=3D"Comic Sans MS"=20

>>size=3D3>AA, </DIV>

>><DIV>semi kinda not really a mastering dude=20

>>guy</DIV>

>><DIV><FONT face=3DArial=20

>>size=3D2> -----=

>>-----</DIV>

>><DIV> </DIV>

>><DIV>"John" <<A =

>>href=3D"mailto:no@no.com"><FONT=20

>>face=3DArial size=3D2>no@no.com<FONT face=3DArial =

>>size=3D2>> wrote in=20

>>message <FONT face=3DArial=20

>>size=3D2>news:447cb558\$1@linux<FONT face=3DArial=20

>>size=3D2>...</DIV>>
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>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20

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>
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 >>size=3D2>...
>>>
>>> Hi=20
 >>Don,
>>>
>>> The vst eq bit cancels with the =
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>>> =
 >>CHuck
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 >>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
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>>message
>>>>news:447948de\$1@linux...
>>>>&g=
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>>here's the short version. I've been working on this most =
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>>Arsenault" <<FONT =
>>face=3DArial=20
>>size=3D2>mani2@nbnet.nb.ca>=20
>>wrote:
>>>>>>>> >>>Yes DC, please do=20
>>share...!!
>>>>>>>> >=
>>>>>
>>>>>>>>>=20
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>>>>>>>>> >>>"DC" <<A=20
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>>>>>>>>> >>>> Hey=20
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>>>>>>>>>=20

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>>>>> >>>> split/compressor =
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>>>>>
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>>>>> =
>>>>
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>>>>>>
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>>>&=
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>>>>>=20
>><FONT face=3DArial
> =
>>
>>size=3D2>http://www.polesoft.com/refer.html
<FONT =
>>face=3DArial=20
>>size=3D2>>>>>>>
>>>>>>
>>>=
>>>>>
>>>>>>
>>>>
>>> =
>>
>>
>>>
>>>
>>> </BODY></HTML>
>>
>>
>You could use a good native comp for this also - Post EQ of course - , and
then have the stereo link actuated. Or, use a combo of the two for imaging
the band splits.... say, link the top end but solidifying the bottom end by
keeping it 'centered' with dual mono.... in other words, should the 20hz -
90 hz region get heavy to one side, but using dual mono compression you
actually would be forcing it right back to the center.
Sahweet, huh?

AA

"DC" <dc@spammersmasteringlab.biz> wrote in message news:447da8e7\$1@linux...

>

> Kim,

>

> Actually, when setup right, the opposite happens. The stereo
> image becomes much more solid and stable and quite improved.

>

> Remember, the left and right settings have to match exactly.
> When you do this, it actually corrects for L-R level mismatches
> precisely because it is not doing the same thing on both sides.

>

> If you add too much compression, what will happen is a tonal
> imbalance between the bands, not a stereo imbalance.

>

> Try it, and you will see what I mean. The stereo image was much
> improved and solid and stable as a rock. Linked compressors would
> not work for this.

>

> DC

>

> "Kim" <hiddensounds@hotmail.com> wrote:

>>

>>

>>While I have heard a lot of people more knowledgeable than myself talk up
>>this method of mastering, one thing has always bothered me...

>>

>>The Paris compressors are mono. Therefore your left and right channels are
>>being processed separately. Surely your stereo imaging will go all over
> the

>>place?!? I mean, for starters, anything that's loud in a given frequency
>>band, and not centred, will tend to get centred, because the louder
>>channel

>>will cop more compression. If, in a given band, the left channel is louder
>>than the right channel, everything in that band will get panned further
> right,
>>because the left channel will get compressed / reduced in level more than
>>the right channel. What's more, some sounds will no doubt cover more than
>>one frequency band, and as this "repanning" effect is unlikely to be
>>identical

>>in all frequency bands, one part of a sound may get panned further right,
>>while another band of it stays where it is, or even moves further left
>>depending

>>what is in that band.

>>

>>I would have thought that on material with considerable stereo content,

> things
 >>will end up all over the shop in terms of stereo imaging.
 >>
 >>On the other hand, there's a very practical school of thought which says
 >>"If it sounds good, just do it"...

>>
 >>Cheers,
 >>Kim.
 >>
 >>"Aaron Allen" <nospam@not_here.dude> wrote:
 >>>
 >>>
 >>>Ok, you asked for it..... PC mastering technique in Paris:
 >>>
 >>>Take your 2 track L/R master final mix file. Put the Left mix file on =
 >>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
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 >>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =
 >>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6
 >>=
 >>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =
 >>>taste and what you're going for and program material. Use your ears, =
 >>>nobody can hand you that in text and be completely accurate. Start with
 >>=
 >>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi
 >>=
 >>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
 >>>either the Paris Compressor or with a good sounding native POST Paris =
 >>>VST EQ. The placement is absolutely critical. Tie all faders together =
 >>>using Grouping on the mixer. Do not for ANY reason split these waves =
 >>>into another editor unless you're ready to fight phase and time delay =
 >>>demons between submixes. Also, be sure you have everything selected with
 >>=
 >>>the time lock tool when you do this - same reason about phase/time.=20
 >>>
 >>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
 > =
 >>>band, you can compress with different ratios, thresholds.. whatever =
 >>>suits the material, all in Paris. If you use the Paris compressor, be =
 >>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
 >>>7=3D8). Ditto on the eq bands, they must match, period.=20
 >>>
 >>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
 >>=
 >>>compressor on the global but do NOT compress with it. Threshold all the
 >>=
 >>>way up, ratio all the way down. Instead, use the gain output to beat the
 >>=

>>>snot out of the signal hitting the global bus, but ... and this is also
>>=
>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =
>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that =
>>>your stuff will eventually have to suffer.=20
>>>Be careful in all this, you have SO much gain shaping you can turn the
> =
>>>wav into a baby ruth in the repro guy's editor... and no one wants to =
>>>find a baby ruth floating in their pool of music. Don't smash it so much
>>=
>>>that it only takes 5 bits to play it back faithfully. Again, use your =
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =
>>>ballad or classical. This is part of the 'program material dependant' =
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =
>>>tune, for example.=20
>>>
>>>Essentially you are creating a Waves multiband compressor, only you're
> =
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
> =
>>>plan to do this a lot, do your self a huge favor and create your own =
>>>template PPJ you can just time lock drag the 'files' to and be on your
> =
>>>way.=20
>>>
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
> =
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
> =
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ =
>>>Gain in it's place post eq/compression for each group of channels.
>>>
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>>posted on his page.
>>>Doug, you still out there man?
>>>
>>>AA.=20
>>>semi kinda not really a mastering dude guy
>>> -----=
>>>-----
>>>
>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>=20
>>>> So what's this trick mastering technique?
>>>=20
>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's

```

>>=
>>>Steiny
>>>>=20
>>>>>arsenal in regular use. Matt did an amazing job of recreating the =
>>>Paris
>>>>=20
>>>>>channel Eq/Gain mojo.
>>>>>AA
>>>>>
>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639$1@linux...
>>>>>>
>>>>>> Hi Don,
>>>>>>
>>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>
>>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>>
>>>>>> I know that everyone is dubious, but matt worked 24 hours a day for
>>=
>>>months
>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>>
>>>>>> I am familiar with the "pretty colored and non-linear" comment about
>>=
>>>this
>>>>> plug, as I read and responded to it way back when on whatever vst =
>>>forum
>>>> it
>>>>> was posted in.
>>>>>>
>>>>>>
>>>>>> I know this won't help anyones perception, but when I hear people=20
>>>>>> wondering
>>>>>> how to capture the paris special sauce - this plug is it.
>>>>>>
>>>>>> CHuck
>>>>>>
>>>>>> "DC" <dc@spammersinheck.com> wrote:
>>>>>>>
>>>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ
>>>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>>>
>>>>>>>Sounds great though.
>>>>>>>
>>>>>>>DC
>>>>>>>
>>>>>>>

```

>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>>Is the Paris EQ plug still available?
>>>>>>>Thanks, Edna
>>>>>>>
>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>>>>news:447948de\$1@linux...
>>>>>>>
>>>>>>>> > I'm going to skip over a million details and just say that the
>>=
>>>secret
>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =
>>>next
>>>>>>>> > set etc until all are done. Then you bring the bands back to
> =
>>>the
>>>>>>>> > editor, shut off the EQ and start working on your comp =
>>>settings.
>>>>>>>> > (yes you have to do 4 passes to just create the files to do =
>>>this!)
>>>>>>>>
>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =
>>>Paris
>>>> VST
>>>>>>>EQ,
>>>>>>>> and in real timeif you want to adjust your bands. Have you tried
>>=
>>>the
>>>>>>> VST
>>>>>>>> Paris EQ for this application yet?
>>>>>>>> It doth rock much.
>>>>>>>>
>>>>>>>> AA
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
>>>news:44793f10\$1@linux...
>>>>>>>> >
>>>>>>>>> > Ok, here's the short version. I've been working on this most
> =
>>>>of
>>>> the
>>>>>>>>> > day and am about to turn in, so this is very incomplete.
>>>>>>>>> >
>>>>>>>>> > It is a version of Sakis' band-split technique where you use 4
>>=
>>>>stereo
>>>>>>>>> > bands and 8 channels and 8 compressors.

>>>>>>>> >
 >>>>>>>> > I'm going to skip over a million details and just say that the
 >>=
 >>>secret
 >>>>>>>> > is bouncing each stereo freq band with EQ only and then the =
 >>>next
 >>>>>>>> > set etc until all are done. Then you bring the bands back to
 > =
 >>>the
 >>>>>>>> > editor, shut off the EQ and start working on your comp =
 >>>settings.
 >>>>>>>> > (yes you have to do 4 passes to just create the files to do =
 >>>this!)
 >>>>>>>> >
 >>>>>>>> > It is complicated, time-consuming, and a general PITA.
 >>>>>>>> >
 >>>>>>>> > HOWEVER, if you pay attention and are patient, the results are
 >>>>>>>> > friggin' fabulous.
 >>>>>>>> >
 >>>>>>>> > Sweet, huge and detailed. Just amazing really.
 >>>>>>>> >
 >>>>>>>> > There is much more to say. Later. BTW, you must leave some
 >>>>>>>> > headroom in your mixes to get the most out of this (but the
 >>>>>>>> > mastering guys have been saying that for years). This technique
 >>>>>>>> > works so beautifully with slamming the Paris mix buss that it
 > =
 >>>seems
 >>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...
 >>>>>>>> >
 >>>>>>>> > Paris for mastering. wadda concept.
 >>>>>>>> >
 >>>>>>>> > DC
 >>>>>>>> >
 >>>>>>>> > DC
 >>>>>>>> >
 >>>>>>>> >
 >>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
 >>>>>>>> >>>Yes DC, please do share...!!
 >>>>>>>> >>>
 >>>>>>>> >>>
 >>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20
 >>>>>>>> >>>news:4477dc50\$1@linux...
 >>>>>>>> >>>>
 >>>>>>>> >>>> Hey all,
 >>>>>>>> >>>>
 >>>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband
 >>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for
 >>=

```

>>>the
>>>>>>>> >>>> help with this.
>>>>>>>> >>>>
>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20
>>>>>>>> >>>> material
>>>>>>>> >>>> that are just making me grin from ear to ear...
>>>>>>>> >>>>
>>>>>>>> >>>> As soon as I get this live disc out the door I will post the
>>=
>>>
>>>>>>>> >>>> details.
>>>>>>>> >>>>
>>>>>>>> >>>> Paris lives!
>>>>>>>> >>>>
>>>>>>>> >>>> DC
>>>>>>>> >>>>
>>>>>>>> >>>
>>>>>>>> >>>
>>>>>>>> >>
>>>>>>>> >
>>>>>>>>
>>>>>>>>
>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>>>>>> http://www.polesoft.com/refer.html
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>=20
>>>>>
>>>>>
>>>>
>>>
>>><!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 6.00.5296.0" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY>
>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>>>mastering=20
>>>technique in Paris:</EM></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>>>final mix=20

```

>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =

>>>Put the=20

>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris

>>=

>>>VST EQ,=20

>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be

> =

>>>low mid=20

>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =

>>>depending on=20

>>>taste and what you're going for and program material. Use your ears, =

>>>nobody can=20

>>>hand you that in text and be completely accurate. Start with the Sakis=20

>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =

>>>540-6Khz Hi=20

>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =

>>>either the=20

>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The

> =

>>>placement=20

>>>is absolutely critical. Tie all faders together using Grouping on the =

>>>mixer. Do=20

>>>not for ANY reason split these waves into another editor unless you're

> =

>>>ready to=20

>>>fight phase and time delay demons between submixes. Also, be sure you =

>>>have=20

>>>everything selected with the time lock tool when you do this - same =

>>>reason about=20

>>>phase/time. </DIV>

>>><DIV> </DIV>

>>><DIV>Now, the thing is, you can =

>>>adjust the=20

>>>Gain/EQ mojo separately for each band, you can compress with different

> =

>>>ratios,=20

>>>thresholds.. whatever suits the material, all in Paris. If you use the

> =

>>>Paris=20

>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =

>>>3=3D4, 5=3D6, 7=3D8).=20

>>>Ditto on the eq bands, they must match, period. </DIV>

>>><DIV> </DIV>

>>><DIV>Now then, for more secret sauce

>>=

>>>beyond the=20

>>>Eq/Gain trick.. put one more compressor on the global but do NOT =

>>>compress with=20

>>>it. Threshold all the way up, ratio all the way down. Instead, use the
> =
>>>gain=20
>>>output to beat the snot out of the signal hitting the global bus, but =
>>>... and=20
>>>this is also super important... keep the global fader at -0.3 or -0.5 dB
>>=
>>>or=20
>>>you'll blister the ^&*&\$ out of the cheapo wal mart digital =
>>>converters=20
>>>that your stuff will eventually have to suffer. </DIV>
>>><DIV>Be careful in all this, you =
>>>have SO much=20
>>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>>guy's editor... and no one wants to find a baby ruth floating in =
>>>their pool=20
>>>of music. Don't smash it so much that it only takes 5 bits to play =
>>>it back=20
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =
>>>take more=20
>>>abuse than say, a ballad or classical. This is part of the 'program =
>>>material=20
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
> a
>>=
>>>Pantera=20
>>>tune, for example. </DIV>
>>><DIV> </DIV>
>>><DIV>Essentially you are creating a Waves =
>>>multiband=20
>>>compressor, only you're using Paris to do it and it sounds.. well, .. =
>>>better=20
>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>create your own template PPJ you can just time lock drag the =
>>>'files'=20
>>>to and be on your way. </DIV>
>>><DIV> </DIV>
>>><DIV>For you Mac mastering gurus, just =
>>>replace the Paris=20
>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
> =
>>>pass and=20
>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>trick in=20
>>>the Paris VST EQ, but you do have the option of using the actual Paris
> =
>>>EQ Gain=20
>>>in it's place post eq/compression for each group of =

>>>channels.</DIV>
>>><DIV> </DIV>
>>><DIV>If anyone needs the Paris VST EQ, I =
>>>suspect Doug=20
>>>Wellington has it posted on his page.</DIV>
>>><DIV>Doug, you still out there =
>>>man?</DIV>
>>><DIV> </DIV>
>>><DIV><FONT face=3D"Comic Sans MS"=20
>>>size=3D3>AA, </DIV>
>>><DIV>semi kinda not really a mastering
>>>dude=20
>>>guy</DIV>
>>><DIV><FONT face=3DArial=20
>>>size=3D2> -----=

>>>-----</DIV>
>>><DIV> </DIV>
>>><DIV>"John" <<A =
>>>href=3D"mailto:no@no.com"><FONT=20
>>>face=3DArial size=3D2>no@no.com<FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message <FONT face=3DArial=20
>>>size=3D2>news:447cb558\$1@linux<FONT face=3DArial=20
>>>size=3D2>...</DIV>>
> So =
>>>what's this=20
>>>trick mastering technique?
>
> "Aaron Allen" <<A=20
>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>size=3D2>nospam@not_here.dude> =
>>>

>>>wrote:
>>Word. I'd be willing to bet that this VST plug is =
>>>somewhere in=20
>>>Tank's Steiny
>
>>arsenal in regular use. Matt did =
>>>an=20
>>>amazing job of recreating the Paris
>
>>channel Eq/Gain=20
>>>mojo.
>>AA
>>
>>"chuck duffy" <<A=20
>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>>>size=3D2>cxsd@c.com<FONT=20
>>>face=3DArial size=3D2>> wrote in message <A=20
>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20
>>>size=3D2>news:447b8639\$1@linux<FONT face=3DArial=20
>>>size=3D2>...
>>>
>>> Hi=20
>>>Don,
>>>
>>> The vst eq bit cancels with the =
>>>paris eq=20
>>>when phase inverted.
>>>
>>> I forced Brian T to =
>>>try it=20
>>>when he was unconvinced.
>>>
>>> I know that =
>>>everyone is=20
>>>dubious, but matt worked 24 hours a day for months
>>> to =

>>>ensure=20
 >>>that he could perfectly emulate the paris =
 >>>eq.
>>
>>> I=20
 >>>am familiar with the "pretty colored and non-linear" comment about=20
 >>>this
>>> plug, as I read and responded to it way back when =
 >>>on=20
 >>>whatever vst forum
> it
>>> was posted=20
 >>>in.
>>>
>>>
>>> I know this won't =
 >>>help=20
 >>>anyones perception, but when I hear people
>>>=20
 >>>wondering
>>> how to capture the paris special sauce - this =
 >>>plug is=20
 >>>it.
>>>
>>> =
 >>>CHuck
>>>
>>> "DC"=20
 >>><<FONT face=3DArial=20
 >>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >>>size=3D2>>=20
 >>>wrote:
>>>>
>>>>As I understand it, that =
 >>>EQ was=20
 >>>pretty colored and non-linear.
>>>>What I need is simple, =
 >>>clean,=20
 >>>accurate band splits. The Paris EQ
>>>>does this =
 >>>nicey,=20
 >>>but the whole process is tedious to say the=20
 >>>least.
>>>>
>>>>Sounds great=20
 >>>though.
>>>>
>>>>DC
>>>>
=
 >>>>>>
>>>>>"RiverLake=20
 >>>Farms" <<FONT =
 >>>face=3DArial=20
 >>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
 >>>size=3D2>>=20
 >>>wrote:
>>>>>Is the Paris EQ plug still=20
 >>>available?
>>>>>Thanks,=20
 >>>Edna
>>>>>
>>>>>"Aaron Allen" =
 >>><<A=20
 >>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >>>size=3D2>nospam@not_here.dude> =
 >>>wrote in=20
 >>>message
>>>>>news:447948de\$1@linux...
>>>>>&g=
 >>>t;>>
>>>>>>=20
 >>>> I'm going to skip over a million details and just say that the=20
 >>>secret
>>>>>>> > is bouncing each stereo freq =
 >>>band with=20
 >>>EQ only and then the next
>>>>>>> > set etc until =
 >>>all are=20
 >>>done. Then you bring the bands back to =
 >>>the
>>>>>>>=20
 >>>> editor, shut off the EQ and start working on your comp=20

>>>settings.
>>>>>> > (yes you have to do 4 passes =
>>>to just=20
>>>create the files to do=20
>>>this!)
>>>>>>
>>>>>>> DC, this =
>>>can be=20
>>>achieved SO much faster using the Matt Craig Paris
>>=20
>>>VST
>>>>>>EQ,
>>>>>>> and in real =
>>>timeif you=20
>>>want to adjust your bands. Have you tried the
>>>>=20
>>>VST
>>>>>>> Paris EQ for this application=20
>>>yet?
>>>>>>> It doth rock=20
>>>much.
>>>>>>>
>>>>>>>=20
>>>AA
>>>>>>>
>>>>>>>
>>>>=
>>>;>>>
>>>>>>>=20
>>>"DC" <FONT =
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>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message <FONT face=3DArial=20
>>>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
>>>size=3D2>...
>>>>>>> =
>>>>
>>>>>>>> > Ok,=20
>>>here's the short version. I've been working on this most =
>>>of
>>=20
>>>the
>>>>>>>> > day and am about to turn in, so =
>>>this is=20
>>>very incomplete.
>>>>>>>> =
>>>>
>>>>>>>>=20
>>>> It is a version of Sakis' band-split technique where you use 4=20
>>>stereo
>>>>>>>> > bands and 8 channels and 8=20
>>>compressors.
>>>>>>>> =
>>>>
>>>>>>>>> >=20
>>>>I'm going to skip over a million details and just say that the=20
>>>secret
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>>>band with=20
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>>>>>>>>> > set etc until =
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>>>> editor, shut off the EQ and start working on your comp=20
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>>>>>>>>> > (yes you have to do 4 passes =
>>>to just=20
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>>>>>>>>>=20
>>>>
>>>>>>>>>> > It is complicated, time-consuming, =
>>>and a=20
>>>general PITA.
>>>>>>>>> =
>>>>
>>>>>>>>>> >=20
>>>HOWEVER, if you pay attention and are patient, the results=20

>>>are
>>>>> > friggin'=20
 >>>fabulous.
>>>>> >
>>>>> =
 >>>>=20
 >>>Sweet, huge and detailed. Just amazing =
 >>>really.
>>>>>=20
 >>>>
>>>>> > There is much more to say. =20
 >>>Later. BTW, you must leave some
>>>>> =
 >>>>=20
 >>>headroom in your mixes to get the most out of this (but=20
 >>>the
>>>>> > mastering guys have been saying =
 >>>that for=20
 >>>years). This technique
>>>>> > works so =
 >>>beautifully=20
 >>>with slamming the Paris mix buss that it =
 >>>seems
>>>>> >=20
 >>>like it was designed to do this. Somewhere SSC is=20
 >>>grinning...
>>>>> >
>>>>> =
 >>>>=20
 >>>Paris for mastering. wadda concept.
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> >
>>>>> =
 >>>>>Rob=20
 >>>Arsenault" <<FONT =
 >>>face=3DArial=20
 >>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>wrote:
>>>>> >>>Yes DC, please do=20
 >>>share...!!
>>>>> =
 >>>>>
>>>>>=20
 >>>>>
>>>>> >>>"DC" <<A=20
 >>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
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 >>>>>news:4477dc50\$1@linux...
>>>>>=20
 >>>>>>
>>>>> >>>> Hey=20
 >>>>all,
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>> I am discovering some *amazing* stuff trying a=20
 >>>multiband
>>>>> >>>> split/compressor =
 >>>in=20
 >>>Paris. THANK YOU to Sakis and DeeJ for=20
 >>>the
>>>>> >>>> help with=20
 >>>this.
>>>>> =
 >>>>>>
>>>>>=20
 >>>>>> More to follow, but I am getting results, on very =
 >>>familiar=20
 >>>
>>>>> >>>>=20

```

>>>material<BR>>>>>>> >>>> that are just =
>>>making me=20
>>>grin from ear to ear...<BR>>>>>>>=20
>>>>>><BR>>>>>>> >>>> As soon as =
>>>I get=20
>>>this live disc out the door I will post the <BR>>>>>>> =
>>>
>>>>>> details.<BR>>>>>>>=20
>>>>>><BR>>>>>>> >>>> Paris=20
>>>lives!<BR>>>>>>> =
>>>>>><BR>>>>>>>=20
>>>>>> DC<BR>>>>>>>=20
>>>>>><BR>>>>>>>=20
>>>>>><BR>>>>>>>=20
>>>>>><BR>>>>>>> =
>>>>>><BR>>>>>>>=20
>>>><BR>>>>>>>><BR>>>>>>>><BR>>>>>>>&=
>>>gt;>>>=20
>>>I choose Polesoft Lockspam to fight spam, and =
>>>you?<BR>>>>>>>>=20
>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
>>=
>>>
>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>face=3DArial=20
>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>>=
>>>>>><BR>>>>>>><BR>>>>>><BR>>>>>> =
>>>
>>><BR>>>><BR>>>><BR>>>></FONT> </BODY></HTML>
>>>
>>>
>>
>The New Behringer POS2

```

<http://tinyurl.com/poyk8>very funny. hehe

Rod Lincoln wrote:

> It Rocketh with such Rockmensity as to bring on the Arockolypse....and thus
> the day of Rockening!

> ;-)

> "Neil" <OIUOIU@OIU.com> wrote:

>

>>"Aaron Allen" <nospam@not_here.dude> wrote:

>>

>>>DC, this can be achieved SO much faster using the Matt Craig

>>

>>Paris VST EQ,

>>
>>>and in real timeif you want to adjust your bands. Have you
>>
>>tried the VST
>>
>>>Paris EQ for this application yet?
>>>It doth rock much.
>>
>>Yeth, it doth!
>>
>>:)
>
>Rod, Which comp is Matt Craig's comp?

Rod Lincoln wrote:

> Kim, I have experimented with mastering this way a lot. And yes, sometimes
> that does happen. What I notice is, stereo imaging will jump around. I know
> Sakis uses this method, with success so it's probably a matter of getting
> every set right. I'm just not that good!
> Now here's the good news for PC guys. Using Matt Craig's comp. you check
> the stereo box and have a stereo Paris comp...pre eq.
> Rod
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>
>>
>>While I have heard a lot of people more knowledgable than myself talk up
>>this method of mastering, one thing has always bothered me...
>>
>>The Paris compressors are mono. Therefore your left and right channels are
>>being processed seperately. Surely your stereo imaging will go all over
>
> the
>
>>place?!? I mean, for starters, anything that's loud in a given frequency
>>band, and not centred, will tend to get centred, because the louder channel
>>will cop more compression. If, in a given band, the left channel is louder
>>than the right channel, everything in that band will get panned further
>
> right,
>
>>because the left channel will get compressed / reduced in level more than
>>the right channel. What's more, some sounds will no doubt cover more than
>>one frequency band, and as this "repanning" effect is unlikely to be identical
>>in all frequency bands, one part of a sound may get panned further right,
>>while another band of it stays where it is, or even moves further left depending
>>what is in that band.
>>

>>I would have thought that on material with considerable stereo content,
>
> things
>
>>will end up all over the shop in terms of stereo imaging.
>>
>>On the other hand, there's a very practical school of thought which says
>>"If it sounds good, just do it"...

>>
>>Cheers,
>>Kim.

>>
>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>
>>>
>>>Ok, you asked for it..... PC mastering technique in Paris:
>>>
>>>Take your 2 track L/R master final mix file. Put the Left mix file on =
>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>>
>>=
>>
>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =
>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6
>>
>>=
>>
>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =
>>>taste and what you're going for and program material. Use your ears, =
>>>nobody can hand you that in text and be completely accurate. Start with
>>
>>=
>>
>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi
>>
>>=
>>
>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>either the Paris Compressor or with a good sounding native POST Paris =
>>>VST EQ. The placement is absolutely critical. Tie all faders together =
>>>using Grouping on the mixer. Do not for ANY reason split these waves =
>>>into another editor unless you're ready to fight phase and time delay =
>>>demons between submixes. Also, be sure you have everything selected with
>>
>>=
>>
>>>the time lock tool when you do this - same reason about phase/time.=20
>>>

>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
>
> =
>
>>>band, you can compress with different ratios, thresholds.. whatever =
>>>suits the material, all in Paris. If you use the Paris compressor, be =
>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
>>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>>
>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
>>
>>=
>>
>>>compressor on the global but do NOT compress with it. Threshold all the
>>
>>=
>>
>>>way up, ratio all the way down. Instead, use the gain output to beat the
>>
>>=
>>
>>>snot out of the signal hitting the global bus, but ... and this is also
>>
>>=
>>
>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =
>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that =
>>>your stuff will eventually have to suffer.=20
>>>Be careful in all this, you have SO much gain shaping you can turn the
>
> =
>
>>>wav into a baby ruth in the repro guy's editor... and no one wants to =
>>>find a baby ruth floating in their pool of music. Don't smash it so much
>>
>>=
>>
>>>that it only takes 5 bits to play it back faithfully. Again, use your =
>>>ears man.. pop and aggressive tunes will take more abuse than say, a =
>>>ballad or classical. This is part of the 'program material dependant' =
>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =
>>>tune, for example.=20
>>>
>>>Essentially you are creating a Waves multiband compressor, only you're
>
> =
>
>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you

>
> =
>
>>>plan to do this a lot, do your self a huge favor and create your own =
>>>template PPJ you can just time lock drag the 'files' to and be on your
>
> =
>
>>>way.=20
>>>
>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>
> =
>
>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>
> =
>
>>>Sorry, there is no equal that I'm aware of to the gain trick in the =
>>>Paris VST EQ, but you do have the option of using the actual Paris EQ =
>>>Gain in it's place post eq/compression for each group of channels.
>>>
>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>>posted on his page.
>>>Doug, you still out there man?
>>>
>>>AA.=20
>>>semi kinda not really a mastering dude guy
>>> -----=
>>>-----
>>>
>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>
>>>>=20
>>>>So what's this trick mastering technique?
>>>>=20
>>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>
>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>
>>=
>>
>>>Steiny
>>>
>>>>=20
>>>>
>>>>>arsenal in regular use. Matt did an amazing job of recreating the =
>>>>

>>>Paris
 >>>
 >>>>=20
 >>>>
 >>>>>channel Eq/Gain mojo.
 >>>>>AA
 >>>>>
 >>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
 >>>>>
 >>>>>>Hi Don,
 >>>>>>
 >>>>>>The vst eq bit cancels with the paris eq when phase inverted.
 >>>>>>
 >>>>>>I forced Brian T to try it when he was unconvinced.
 >>>>>>
 >>>>>>I know that everyone is dubious, but matt worked 24 hours a day for
 >>
 >>=
 >>
 >>>months
 >>>
 >>>>>>to ensure that he could perfectly emulate the paris eq.
 >>>>>>
 >>>>>>I am familiar with the "pretty colored and non-linear" comment about
 >>
 >>=
 >>
 >>>this
 >>>
 >>>>>>plug, as I read and responded to it way back when on whatever vst =
 >>>
 >>>forum
 >>>
 >>>>>it
 >>>>>
 >>>>>>was posted in.
 >>>>>>
 >>>>>>
 >>>>>>I know this won't help anyones perception, but when I hear people=20
 >>>>>>wondering
 >>>>>>how to capture the paris special sauce - this plug is it.
 >>>>>>
 >>>>>>CHuck
 >>>>>>
 >>>>>>"DC" <dc@spammersinheck.com> wrote:
 >>>>>>
 >>>>>>>As I understand it, that EQ was pretty colored and non-linear.
 >>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ

>>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>>
>>>>>>Sounds great though.
>>>>>>
>>>>>>DC
>>>>>>
>>>>>>
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>
>>>>>>>Is the Paris EQ plug still available?
>>>>>>>Thanks, Edna
>>>>>>>
>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>>>>news:447948de\$1@linux...
>>>>>>>
>>>>>>>>>I'm going to skip over a million details and just say that the
>>
>>=
>>
>>>secret
>>>
>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =
>>>
>>>next
>>>
>>>>>>>>>set etc until all are done. Then you bring the bands back to
>
> =
>
>>>the
>>>
>>>>>>>>>editor, shut off the EQ and start working on your comp =
>>>
>>>settings.
>>>
>>>>>>>>>(yes you have to do 4 passes to just create the files to do =
>>>
>>>this!)

>>>
>>>>>>>>>DC, this can be achieved SO much faster using the Matt Craig =
>>>
>>>Paris
>>>
>>>>VST
>>>>
>>>>>>>EQ,
>>>>>>>
>>>>>>>>>and in real timeif you want to adjust your bands. Have you tried

```

>>
>>=
>>
>>>the
>>>
>>>>>>VST
>>>>>>
>>>>>>>Paris EQ for this application yet?
>>>>>>>It doth rock much.
>>>>>>>
>>>>>>>AA
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>"DC" <dc@spammersinhell.com> wrote in message =
>>>
>>>news:44793f10$1@linux...
>>>
>>>>>>>>>Ok, here's the short version. I've been working on this most
>
> =
>
>>>of
>>>
>>>>the
>>>>
>>>>>>>>>day and am about to turn in, so this is very incomplete.
>>>>>>>>>
>>>>>>>>>It is a version of Sakis' band-split technique where you use 4
>>
>>=
>>
>>>stereo
>>>
>>>>>>>>>bands and 8 channels and 8 compressors.
>>>>>>>>>
>>>>>>>>>I'm going to skip over a million details and just say that the
>>
>>=
>>
>>>secret
>>>
>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =
>>>
>>>next
>>>
>>>>>>>>>set etc until all are done. Then you bring the bands back to
>

```

```

> =
>
>>>the
>>>
>>>>>>>>>editor, shut off the EQ and start working on your comp =
>>>
>>>settings.
>>>
>>>>>>>>>(yes you have to do 4 passes to just create the files to do =
>>>
>>>this!)
>>>
>>>>>>>>>It is complicated, time-consuming, and a general PITA.
>>>>>>>>>
>>>>>>>>>HOWEVER, if you pay attention and are patient, the results are
>>>>>>>>>friggin' fabulous.
>>>>>>>>>
>>>>>>>>>Sweet, huge and detailed. Just amazing really.
>>>>>>>>>
>>>>>>>>>There is much more to say. Later. BTW, you must leave some
>>>>>>>>>headroom in your mixes to get the most out of this (but the
>>>>>>>>>mastering guys have been saying that for years). This technique
>>>>>>>>>works so beautifully with slamming the Paris mix buss that it
>
> =
>
>>>seems
>>>
>>>>>>>>>like it was designed to do this. Somewhere SSC is grinning...
>>>>>>>>>
>>>>>>>>>Paris for mastering. wadda concept.
>>>>>>>>>
>>>>>>>>>DC
>>>>>>>>>
>>>>>>>>>DC
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>>>>>>>>
>>>>>>>>>>>Yes DC, please do share...!!
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message=20
>>>>>>>>>>>news:4477dc50$1@linux...
>>>>>>>>>>>
>>>>>>>>>>>>Hey all,
>>>>>>>>>>>>

```


>>>final mix=20
 >>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
 >>>Put the=20
 >>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
 >>
 >>=
 >>
 >>>VST EQ,=20
 >>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
 >
 > =
 >
 >>>low mid=20
 >>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
 >>>depending on=20
 >>>taste and what you're going for and program material. Use your ears, =
 >>>nobody can=20
 >>>hand you that in text and be completely accurate. Start with the Sakis=20
 >>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
 >>>540-6Khz Hi=20
 >>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
 >>>either the=20
 >>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
 >
 > =
 >
 >>>placement=20
 >>>is absolutely critical. Tie all faders together using Grouping on the =
 >>>mixer. Do=20
 >>>not for ANY reason split these waves into another editor unless you're
 >
 > =
 >
 >>>ready to=20
 >>>fight phase and time delay demons between submixes. Also, be sure you =
 >>>have=20
 >>>everything selected with the time lock tool when you do this - same =
 >>>reason about=20
 >>>phase/time. </DIV>
 >>><DIV> </DIV>
 >>><DIV>Now, the thing is, you can =
 >>>adjust the=20
 >>>Gain/EQ mojo separately for each band, you can compress with different
 >
 > =
 >
 >>>ratios,=20
 >>>thresholds.. whatever suits the material, all in Paris. If you use the

>
> =
>
>>>Paris=20
>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =
>>>3=3D4, 5=3D6, 7=3D8).=20
>>>Ditto on the eq bands, they must match, period. </DIV>
>>><DIV> </DIV>
>>><DIV>Now then, for more secret sauce
>>
>>=
>>
>>>beyond the=20
>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>>compress with=20
>>>it. Threshold all the way up, ratio all the way down. Instead, use the
>
> =
>
>>>gain=20
>>>output to beat the snot out of the signal hitting the global bus, but =
>>>... and=20
>>>this is also super important... keep the global fader at -0.3 or -0.5 dB
>>
>>=
>>
>>>or=20
>>>you'll blister the ^&*&\$ out of the cheapo wal mart digital =
>>>converters=20
>>>that your stuff will eventually have to suffer. </DIV>
>>><DIV>Be careful in all this, you =
>>>have SO much=20
>>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>>guy's editor... and no one wants to find a baby ruth floating in =
>>>their pool=20
>>>of music. Don't smash it so much that it only takes 5 bits to play =
>>>it back=20
>>>faithfully. Again, use your ears man.. pop and aggressive tunes will =
>>>take more=20
>>>abuse than say, a ballad or classical. This is part of the 'program =
>>>material=20
>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
>
> a
>
>>=
>>
>>>Pantera=20

>>>tune, for example. </DIV>
>>><DIV> </DIV>
>>><DIV>Essentially you are creating a Waves =
>>>multiband=20
>>>compressor, only you're using Paris to do it and it sounds.. well, .. =
>>>better=20
>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>create your own template PPJ you can just time lock drag the =
>>>'files'=20
>>>to and be on your way. </DIV>
>>><DIV> </DIV>
>>><DIV>For you Mac mastering gurus, just =
>>>replace the Paris=20
>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
>
> =
>
>>>pass and=20
>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>trick in=20
>>>the Paris VST EQ, but you do have the option of using the actual Paris
>
> =
>
>>>EQ Gain=20
>>>in it's place post eq/compression for each group of =
>>>channels.</DIV>
>>><DIV> </DIV>
>>><DIV>If anyone needs the Paris VST EQ, I =
>>>suspect Doug=20
>>>Wellington has it posted on his page.</DIV>
>>><DIV>Doug, you still out there =
>>>man?</DIV>
>>><DIV> </DIV>
>>><DIV><FONT face=3D"Comic Sans MS"=20
>>>size=3D3>AA, </DIV>
>>><DIV>semi kinda not really a mastering dude=20
>>>guy</DIV>
>>><DIV><FONT face=3DArial=20
>>>size=3D2> -----=

>>>-----</DIV>
>>><DIV> </DIV>
>>><DIV>"John" <<A =
>>>href=3D"mailto:no@no.com"><FONT=20
>>>face=3DArial size=3D2>no@no.com<FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message <FONT face=3DArial=20
>>>size=3D2>news:447cb558\$1@linux<FONT face=3DArial=20

>>>size=3D2>...</DIV>>
> So =
>>>what's this=20
>>>trick mastering technique?
>
> "Aaron Allen" <<A=20
>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>size=3D2>nospam@not_here.dude> =
>>>
>>>wrote:
>>Word. I'd be willing to bet that this VST plug is =
>>>somewhere in=20
>>>Tank's Steiny
>
>>arsenal in regular use. Matt did =
>>>an=20
>>>amazing job of recreating the Paris
>
>>channel Eq/Gain=20
>>>mojo.
>>AA
>>
>>"chuck duffy" <<A=20
>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>>>size=3D2>cxsd@c.com<FONT=20
>>>face=3DArial size=3D2>> wrote in message <A=20
>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20
>>>size=3D2>news:447b8639\$1@linux<FONT face=3DArial=20
>>>size=3D2>...
>>>
>>> Hi=20
>>>Don,
>>>
>>> The vst eq bit cancels with the =
>>>paris eq=20
>>>when phase inverted.
>>>
>>> I forced Brian T to =
>>>try it=20
>>>when he was unconvinced.
>>>
>>> I know that =
>>>everyone is=20
>>>dubious, but matt worked 24 hours a day for months
>>> to =
>>>ensure=20
>>>that he could perfectly emulate the paris =
>>>eq.
>>>
>>> I=20
>>>am familiar with the "pretty colored and non-linear" comment about=20
>>>this
>>> plug, as I read and responded to it way back when =
>>>on=20
>>>whatever vst forum
> it
>>> was posted=20
>>>in.
>>>
>>>
>>> I know this won't =
>>>help=20
>>>anyones perception, but when I hear people
>>>=20
>>>wondering
>>> how to capture the paris special sauce - this =
>>>plug is=20
>>>it.
>>>
>>> =
>>>CHuck
>>>
>>> "DC"=20
>>><<FONT face=3DArial=20
>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
>>>size=3D2>>=20
>>>wrote:
>>>>
>>>>As I understand it, that =
>>>EQ was=20
>>>pretty colored and non-linear.
>>>>What I need is simple, =
>>>clean,=20
>>>accurate band splits. The Paris EQ
>>>>does this =
>>>nicey,=20

>>>but the whole process is tedious to say the=20
>>>least.
>>>
>>>Sounds great=20
>>>though.
>>>
>>>DC
>>>
=
>>>
>>>>>>
>>>>"RiverLake=20
>>>
>>>Farms" <FONT =
>>>face=3DArial=20
>>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
>>>size=3D2>>=20
>>>wrote:
>>>>Is the Paris EQ plug still=20
>>>available?
>>>>Thanks,=20
>>>Edna
>>>>
>>>>"Aaron Allen" =
>>><A=20
>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>size=3D2>nospam@not_here.dude> =
>>>wrote in=20
>>>message
>>>>>news:447948de\$1@linux...
>>>>&g=
>>>t;>>
>>>>>=20
>>>
>>>>I'm going to skip over a million details and just say that the=20
>>>
>>>secret
>>>>>>> > is bouncing each stereo freq =
>>>band with=20
>>>EQ only and then the next
>>>>>>> > set etc until =
>>>all are=20
>>>done. Then you bring the bands back to =
>>>the
>>>>>>>=20
>>>
>>>>editor, shut off the EQ and start working on your comp=20
>>>
>>>settings.
>>>>>>> > (yes you have to do 4 passes =
>>>to just=20
>>>create the files to do=20
>>>this!)
>>>>>>>
>>>>>>> DC, this =
>>>can be=20
>>>achieved SO much faster using the Matt Craig Paris
>=20
>>>VST
>>>>>>>EQ,
>>>>>>> and in real =
>>>timeif you=20
>>>want to adjust your bands. Have you tried the
>>>=20
>>>VST
>>>>>>> Paris EQ for this application=20
>>>yet?
>>>>>>> It doth rock=20
>>>much.
>>>>>>>
>>>>>>>=20
>>>AA
>>>>>>>
>>>>>>>
>>>>>>>=
>>>;>>>
>>>>>>>=20
>>>"DC" <FONT =
>>>face=3DArial=20
>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =

```

>>>size=3D2>> wrote in=20
>>>message </FONT><A href=3D"news:44793f10$1@linux"><FONT face=3DArial=20
>>>size=3D2>news:44793f10$1@linux</FONT></A><FONT face=3DArial=20
>>>size=3D2>...<BR>>>>>> =
>>>
>>><BR>>>>>> > Ok,=20
>>>
>>>here's the short version. I've been working on this most =
>>>of<BR>>>=20
>>>the<BR>>>>>> > day and am about to turn in, so =
>>>this is=20
>>>very incomplete.<BR>>>>>> =
>>>
>>><BR>>>>>>=20
>>>>It is a version of Sakis' band-split technique where you use 4=20
>>>
>>>stereo<BR>>>>>> > bands and 8 channels and 8=20
>>>compressors.<BR>>>>>> =
>>>
>>><BR>>>>>> >=20
>>>
>>>>I'm going to skip over a million details and just say that the=20
>>>secret<BR>>>>>> > is bouncing each stereo freq =
>>>band with=20
>>>EQ only and then the next<BR>>>>>> > set etc until =
>>>all are=20
>>>done. Then you bring the bands back to =
>>>the<BR>>>>>>=20
>>>
>>>>editor, shut off the EQ and start working on your comp=20
>>>
>>>settings.<BR>>>>>> > (yes you have to do 4 passes =
>>>to just=20
>>>create the files to do this!)<BR>>>>>>=20
>>>
>>><BR>>>>>> > It is complicated, time-consuming, =
>>>
>>>and a=20
>>>general PITA.<BR>>>>>> =
>>>
>>><BR>>>>>> >=20
>>>
>>>>HOWEVER, if you pay attention and are patient, the results=20
>>>are<BR>>>>>> > friggin'=20
>>>fabulous.<BR>>>>>> ><BR>>>>>> =
>>>
>>>>=20
>>>

```

>>>Sweet, huge and detailed. Just amazing =
>>>really.
>>>>>>=20
>>>
>>>>
>>>>>> > There is much more to say. =20
>>>
>>>Later. BTW, you must leave some
>>>>>> =
>>>
>>>>=20
>>>
>>>headroom in your mixes to get the most out of this (but=20
>>>the
>>>>>>> > mastering guys have been saying =
>>>that for=20
>>>years). This technique
>>>>>>> > works so =
>>>beautifully=20
>>>with slamming the Paris mix buss that it =
>>>seems
>>>>>>> >=20
>>>like it was designed to do this. Somewhere SSC is=20
>>>grinning...
>>>>>>> >
>>>>>>> =
>>>
>>>>=20
>>>
>>>Paris for mastering. wadda concept.
>>>>>>>=20
>>>
>>>>
>>>>>>>> > DC
>>>>>>>>=20
>>>>
>>>>>>>> > DC
>>>>>>>>=20
>>>>
>>>>>>>> >
>>>>>>>> =
>>>>
>>>>>Rob=20
>>>
>>>Arsenault" <FONT =
>>>face=3DArial=20
>>>size=3D2>mani2@nbnet.nb.ca>=20
>>>wrote:
>>>>>>>> >>>Yes DC, please do=20
>>>share...!!
>>>>>>>> =
>>>
>>>>>>
>>>>>>>>=20
>>>>>>
>>>>>>>> >>>"DC" <A=20
>>>
>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message
>>>>>>>>=20
>>>
>>>>>>>news:4477dc50\$1@linux...
>>>>>>>>=20
>>>>>>>
>>>>>>>
>>>>>>>> >>>> Hey=20
>>>
>>>>all,
>>>>>>>> =

```

>>>
>>>>>><BR>>>>>>=20
>>>>>>I am discovering some *amazing* stuff trying a=20
>>>
>>>multiband<BR>>>>>> >>>> split/compressor =
>>>in=20
>>>Paris. THANK YOU to Sakis and DeeJ for=20
>>>the<BR>>>>>> >>>> help with=20
>>>this.<BR>>>>>> =
>>>
>>>>>><BR>>>>>>=20
>>>>>>More to follow, but I am getting results, on very =
>>>
>>>familiar=20
>>><BR>>>>>> >>>>=20
>>>material<BR>>>>>> >>>> that are just =
>>>making me=20
>>>grin from ear to ear...<BR>>>>>>=20
>>>
>>>>>><BR>>>>>> >>>> As soon as =
>>>
>>>I get=20
>>>this live disc out the door I will post the <BR>>>>>> =
>>>
>>>
>>>>>>details.<BR>>>>>>=20
>>>>>><BR>>>>>> >>>> Paris=20
>>>
>>>lives!<BR>>>>>> =
>>>
>>>>>><BR>>>>>>=20
>>>>>>DC<BR>>>>>>=20
>>>>>><BR>>>>>>=20
>>>>>>
>>>>>><BR>>>>>>=20
>>>>>><BR>>>>>> =
>>>>>
>>>>>><BR>>>>>>=20
>>>>
>>>><BR>>>>>>><BR>>>>>>><BR>>>>>&=
>>>
>>>gt;>>=20
>>>I choose Polesoft Lockspam to fight spam, and =
>>>you?<BR>>>>>>=20
>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
>>
>>=
>>

```

```
>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>face=3DArial=20
>>>size=3D2>>>>>>>><BR>>>>>>>><BR>>>=
>>>
>>>>>><BR>>>>>><BR>>>>>><BR>>>> =
>>>
>>><BR>>><BR>>><BR>>></FONT> </BODY></HTML>
>>>
>>>
>hehe, late night? haha
```

Rod Lincoln wrote:

```
> Yeah, as you probably know, I was having a Mad Cow moment, there is obviously
> no Matt Craig Paris comp. I meant to say that you could check the stereo
> box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But that
> doesn't really matter now does it? DOH!!
> Rod
> "Kim" <hiddensounds@hotmail.com> wrote:
>
>>
>>Exactly! I never new Matt Craig had a compressor released?!?
>>
>>Gimme gimme! ;o)
>>
>>Cheers,
>>Kim.
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.
>
> Can
>
>>>somebody email me Matt Craig's comp?
>>>
>>>Thanks
>>>James
>>>
>>>excelsm@hotmail.com
>>>
>>>
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>
>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes
>>>>that does happen. What I notice is, stereo imaging will jump around. I
>>
>>know
>>
```

>>>>Sakis uses this method, with success so it's probably a matter of getting
>>>>every set right. I'm just not that good!
>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check
>>>>the stereo box and have a stereo Paris comp...pre eq.
>>>>Rod
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>
>>>>>
>>>>>While I have heard a lot of people more knowledgable than myself talk
>>
>>up
>>
>>>>>this method of mastering, one thing has always bothered me...
>>>>>
>>>>>The Paris compressors are mono. Therefore your left and right channels
>>>
>>>are
>>>
>>>>>being processed seperately. Surely your stereo imaging will go all over
>>>>
>>>>the
>>>>
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency
>>>>>band, and not centred, will tend to get centred, because the louder channel
>>>>>will cop more compression. If, in a given band, the left channel is louder
>>>>>than the right channel, everything in that band will get panned further
>>>>
>>>>right,
>>>>
>>>>>because the left channel will get compressed / reduced in level more
>
> than
>
>>>>>the right channel. What's more, some sounds will no doubt cover more
>
> than
>
>>>>>one frequency band, and as this "repanning" effect is unlikely to be
>
> identical
>
>>>>>in all frequency bands, one part of a sound may get panned further right,
>>>>>while another band of it stays where it is, or even moves further left
>>>
>>>depending
>>>
>>>>>what is in that band.

>>>>>
>>>>>I would have thought that on material with considerable stereo content,
>>>>>
>>>>>things
>>>>>
>>>>>will end up all over the shop in terms of stereo imaging.
>>>>>
>>>>>On the other hand, there's a very practical school of thought which says
>>>>>"If it sounds good, just do it"..
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>>
>>>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>
>>>>>>
>>>>>>Ok, you asked for it..... PC mastering technique in Paris:
>>>>>>
>>>>>>Take your 2 track L/R master final mix file. Put the Left mix file on
>>>>
>>>>=
>>>>
>>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>>>>>
>>>>>>=
>>>>>>
>>>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files
>>>>
>>>>=
>>>>
>>>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,
>>>>
>>>>5/6
>>>>
>>>>>>=
>>>>>>
>>>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on
>>>>
>>>>=
>>>>
>>>>>>>taste and what you're going for and program material. Use your ears,
>>>>
>>>>=
>>>>
>>>>>>>nobody can hand you that in text and be completely accurate. Start with
>>>>>>
>>>>>>=
>>>>>>>

>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz
>>
>>>Hi
>>>
>>>>=
>>>>
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>>either the Paris Compressor or with a good sounding native POST Paris
>>>
>>>=
>>>
>>>>>VST EQ. The placement is absolutely critical. Tie all faders together
>>>
>>>=
>>>
>>>>>using Grouping on the mixer. Do not for ANY reason split these waves
>>
>>=
>>
>>>>>into another editor unless you're ready to fight phase and time delay
>>>
>>>=
>>>
>>>>>demons between submixes. Also, be sure you have everything selected
>
> with
>
>>>>>=
>>>>>
>>>>>the time lock tool when you do this - same reason about phase/time.=20
>>>>>
>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
>>>>
>>>>=
>>>>
>>>>>band, you can compress with different ratios, thresholds.. whatever
>
> =
>
>>>>>suits the material, all in Paris. If you use the Paris compressor, be
>>>
>>>=
>>>
>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>>>>
>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
>>>>>

>>>>=>
>>>>>
>>>>>>compressor on the global but do NOT compress with it. Threshold all
>
> the
>
>>>>=>
>>>>>
>>>>>>way up, ratio all the way down. Instead, use the gain output to beat
>>
>>the
>>
>>>>=>
>>>>>
>>>>>>snot out of the signal hitting the global bus, but ... and this is also
>>>>>
>>>>>=>
>>>>>>
>>>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
>>>
>>>=>
>>>
>>>>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that
>>>
>>>=>
>>>
>>>>>>your stuff will eventually have to suffer.=20
>>>>>>Be careful in all this, you have SO much gain shaping you can turn the
>>>>
>>>>=>
>>>>>
>>>>>>wav into a baby ruth in the repro guy's editor... and no one wants to
>>>
>>>=>
>>>
>>>>>>find a baby ruth floating in their pool of music. Don't smash it so
>
> much
>
>>>>=>
>>>>>
>>>>>>that it only takes 5 bits to play it back faithfully. Again, use your
>>>
>>>=>
>>>
>>>>>>ears man.. pop and aggressive tunes will take more abuse than say, a
>>
>>=>

```

>>
>>>>>ballad or classical. This is part of the 'program material dependant'
>>>
>>>=
>>>
>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
>>>
>>>=
>>>
>>>>>tune, for example.=20
>>>>>
>>>>>Essentially you are creating a Waves multiband compressor, only you're
>>>>
>>>>=
>>>>
>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
>>>>
>>>>=
>>>>
>>>>>plan to do this a lot, do your self a huge favor and create your own
>>
>>=
>>
>>>>>template PPJ you can just time lock drag the 'files' to and be on your
>>>>
>>>>=
>>>>
>>>>>way.=20
>>>>>
>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>>>>
>>>>=
>>>>
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>>>
>>>>=
>>>>
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the
>
> =
>
>>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ
>>>
>>>=
>>>
>>>>>Gain in it's place post eq/compression for each group of channels.
>>>>>
>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =

```

>>>>> posted on his page.
>>>>> Doug, you still out there man?
>>>>>
>>>>> AA,=20
>>>>> semi kinda not really a mastering dude guy
>>>>> -----=
>>>>> -----
>>>>>
>>>>> "John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>>>
>>>>>=20
>>>>>> So what's this trick mastering technique?
>>>>>=20
>>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>
>>>>>>> Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>>>>>
>>>>>>=
>>>>>>
>>>>>>> Steiny
>>>>>>>
>>>>>>>=20
>>>>>>>>
>>>>>>>> arsenal in regular use. Matt did an amazing job of recreating the
>>>>>>>>
>>>>>>>>=
>>>>>>>>
>>>>>>>>> Paris
>>>>>>>>>
>>>>>>>>>=20
>>>>>>>>>>
>>>>>>>>>>> channel Eq/Gain mojo.
>>>>>>>>>>> AA
>>>>>>>>>>>
>>>>>>>>>>>> "chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
>>>>>>>>>>>>
>>>>>>>>>>>>> Hi Don,
>>>>>>>>>>>>>
>>>>>>>>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day
>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>> for
>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>=
>>>>>>>>>>>>>>>>>>

>>>>>months
>>>>>
>>>>>>>to ensure that he could perfectly emulate the paris eq.
>>>>>>>
>>>>>>>I am familiar with the "pretty colored and non-linear" comment about
>>>>>
>>>>>=
>>>>>
>>>>>this
>>>>>
>>>>>>>plug, as I read and responded to it way back when on whatever vst
>>>
>>>=
>>>
>>>>>forum
>>>>>
>>>>>>>it
>>>>>>>
>>>>>>>was posted in.
>>>>>>>
>>>>>>>
>>>>>>>I know this won't help anyones perception, but when I hear people=20
>>>>>>>wondering
>>>>>>>how to capture the paris special sauce - this plug is it.
>>>>>>>
>>>>>>>CHuck
>>>>>>>
>>>>>>>"DC" <dc@spammersinheck.com> wrote:
>>>>>>>
>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ
>>>>>>>>does this nicely, but the whole process is tedious to say the least.
>>>>>>>>
>>>>>>>>Sounds great though.
>>>>>>>>
>>>>>>>>DC
>>>>>>>>
>>>>>>>>
>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>>>
>>>>>>>>>Is the Paris EQ plug still available?
>>>>>>>>>Thanks, Edna
>>>>>>>>>
>>>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>>>>>>news:447948de\$1@linux...
>>>>>>>>>
>>>>>>>>>>>>>I'm going to skip over a million details and just say that
>

> the
 >
 >>>>=
 >>>>
 >>>>>secret
 >>>>>
 >>>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the
 >>
 >>=
 >>
 >>>>>next
 >>>>>
 >>>>>>>>>>>>>set etc until all are done. Then you bring the bands back
 >
 > to
 >
 >>>>=
 >>>>
 >>>>>the
 >>>>>
 >>>>>>>>>>>>>editor, shut off the EQ and start working on your comp =
 >>>>>
 >>>>>>settings.
 >>>>>
 >>>>>>>>>>>>>(yes you have to do 4 passes to just create the files to do
 >>
 >>=
 >>
 >>>>>this!)
 >>>>>
 >>>>>>>>>>>>>DC, this can be achieved SO much faster using the Matt Craig
 >
 > =
 >
 >>>>>Paris
 >>>>>
 >>>>>>VST
 >>>>>>
 >>>>>>>>>>>>>EQ,
 >>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>and in real timeif you want to adjust your bands. Have you tried
 >>>>>
 >>>>>=
 >>>>>
 >>>>>>the
 >>>>>>
 >>>>>>>>>>>>>VST
 >>>>>>>>>>>>>

>>>>>>>>>Paris EQ for this application yet?
>>>>>>>>>It doth rock much.
>>>>>>>>>
>>>>>>>>>AA
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message =
>>>>>
>>>>>news:44793f10\$1@linux...
>>>>>
>>>>>>>>>>>Ok, here's the short version. I've been working on this most
>>>>
>>>>=
>>>>
>>>>>of
>>>>>
>>>>>>the
>>>>>
>>>>>>>>>>>day and am about to turn in, so this is very incomplete.
>>>>>>>>>>
>>>>>>>>>>>It is a version of Sakis' band-split technique where you use
>>>
>>>4
>>>
>>>>=
>>>>
>>>>>stereo
>>>>>
>>>>>>>>>>>bands and 8 channels and 8 compressors.
>>>>>>>>>>
>>>>>>>>>>>I'm going to skip over a million details and just say that
>
> the
>
>>>>=
>>>>
>>>>>secret
>>>>>
>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the
>>
>>=
>>
>>>>>next
>>>>>
>>>>>>>>>>>set etc until all are done. Then you bring the bands back
>
> to

>
>>>>=
>>>>
>>>>>the
>>>>>
>>>>>>>>>>editor, shut off the EQ and start working on your comp =
>>>>>
>>>>>>settings.
>>>>>
>>>>>>>>>>>(yes you have to do 4 passes to just create the files to do
>>
>>=
>>
>>>>>>this!)
>>>>>
>>>>>>>>>>>It is complicated, time-consuming, and a general PITA.
>>>>>>>>>>>
>>>>>>>>>>>HOWEVER, if you pay attention and are patient, the results
>
> are
>
>>>>>>>>>>>friggin' fabulous.
>>>>>>>>>>>
>>>>>>>>>>>Sweet, huge and detailed. Just amazing really.
>>>>>>>>>>>
>>>>>>>>>>>There is much more to say. Later. BTW, you must leave some
>>>>>>>>>>>headroom in your mixes to get the most out of this (but the
>>>>>>>>>>>mastering guys have been saying that for years). This technique
>>>>>>>>>>>works so beautifully with slamming the Paris mix buss that
>
> it
>
>>>>=
>>>>
>>>>>>seems
>>>>>
>>>>>>>>>>>>like it was designed to do this. Somewhere SSC is grinning...
>>>>>>>>>>>>
>>>>>>>>>>>>Paris for mastering. wadda concept.
>>>>>>>>>>>>
>>>>>>>>>>>>DC
>>>>>>>>>>>>
>>>>>>>>>>>>DC
>>>>>>>>>>>>
>>>>>>>>>>>>
>>>>>>>>>>>>
>>>>>>>>>>>>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>>>>>>>>>>>>


```

>>>>><HTML><HEAD>
>>>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>>> charset=3Diso-8859-1">
>>>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>>>><STYLE></STYLE>
>>>>></HEAD>
>>>>><BODY>
>>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC
>>>
>>>=
>>>
>>>>>mastering=20
>>>>>technique in Paris:</EM></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
>>>
>>>=
>>>
>>>>>final mix=20
>>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left.
>
> =
>
>>>>>Put the=20
>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>>>
>>>>>=
>>>>>
>>>>>VST EQ,=20
>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will
>
> be
>
>>>>=
>>>>
>>>>>low mid=20
>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>>>depending on=20
>>>>>taste and what you're going for and program material. Use your ears,
>>
>>=
>>
>>>>>nobody can=20
>>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>>540-6Khz Hi=20
>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>>either the=20

```

>>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
 >>>>
 >>>>=
 >>>>
 >>>>>placement=20
 >>>>>is absolutely critical. Tie all faders together using Grouping on the
 >>>
 >>>=
 >>>
 >>>>>mixer. Do=20
 >>>>>not for ANY reason split these waves into another editor unless you're
 >>>>
 >>>>=
 >>>>
 >>>>>ready to=20
 >>>>>fight phase and time delay demons between submixes. Also, be sure you
 >>>
 >>>=
 >>>
 >>>>>have=20
 >>>>>everything selected with the time lock tool when you do this - same
 >
 > =
 >
 >>>>>reason about=20
 >>>>>phase/time. </DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>Now, the thing is, you can
 >
 > =
 >
 >>>>>adjust the=20
 >>>>>Gain/EQ mojo separately for each band, you can compress with different
 >>>>
 >>>>=
 >>>>
 >>>>>ratios,=20
 >>>>>thresholds.. whatever suits the material, all in Paris. If you use the
 >>>>
 >>>>=
 >>>>
 >>>>>Paris=20
 >>>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =
 >>>>>3=3D4, 5=3D6, 7=3D8).=20
 >>>>>Ditto on the eq bands, they must match, period. </DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>Now then, for more secret sauce
 >>>>>

```

>>>>=
>>>>
>>>>>beyond the=20
>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>>>>compress with=20
>>>>>it. Threshold all the way up, ratio all the way down. Instead, use the
>>>>
>>>>=
>>>>
>>>>>gain=20
>>>>>output to beat the snot out of the signal hitting the global bus, but
>>>
>>>=
>>>
>>>>>... and=20
>>>>>this is also super important... keep the global fader at -0.3 or -0.5
>>>
>>>dB
>>>
>>>>>=
>>>>>
>>>>>or=20
>>>>>you'll blister the ^&*&$ out of the cheapo wal mart digital =
>>>>>converters=20
>>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you
>>
>>=
>>
>>>>>have SO much=20
>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>>>>guy's editor... and no one wants to find a baby ruth floating in =
>>>>>their pool=20
>>>>>of music. Don't smash it so much that it only takes 5 bits to play =
>>>>>it back=20
>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will
>>
>>=
>>
>>>>>take more=20
>>>>>abuse than say, a ballad or classical. This is part of the 'program
>
> =
>
>>>>>material=20
>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
>>>>
>>>>a

```

```

>>>>
>>>>=
>>>>
>>>>>Pantera=20
>>>>>tune, for example</STRONG>. </FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2>Essentially you are creating a Waves
>>>
>>>=
>>>
>>>>>multiband=20
>>>>>compressor, only you're using Paris to do it and it sounds.. well, ..
>>>
>>>=
>>>
>>>>>better=20
>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>>>create your own template PPJ you can just time lock drag the =
>>>>>'files'=20
>>>>>to and be on your way. </FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just =
>>>>>replace the Paris=20
>>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
>>>>
>>>>=
>>>>
>>>>>pass and=20
>>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>>>trick in=20
>>>>>the Paris VST EQ, but you do have the option of using the actual Paris
>>>>
>>>>=
>>>>
>>>>>EQ Gain=20
>>>>>in it's place post eq/compression for each group of =
>>>>>channels.</FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ, I
>>>
>>=
>>
>>>>>suspect Doug=20
>>>>>Wellington has it posted on his page.</FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =
>>>>>man?</FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20

```

```

>>>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20
>>>>>>guy</FONT></DIV>
>>>>>><DIV><FONT face=3DArial=20
>>>>>>size=3D2> -----
>>>>>>-----</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT>><A =
>>>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>>>>size=3D2>> wrote in=20
>>>>>>message </FONT>><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
>>>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =
>>>>>>what's this=20
>>>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT>><A=20
>>>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>>>>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>>
>>>
>>>=
>>>
>>>>>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =
>>>>>>somewhere in=20
>>>>>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =
>>>>>>an=20
>>>>>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20
>>>>>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT>><A=20
>>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>>>>>>size=3D2>cxsd@c.com</FONT></A><FONT=20
>>>>>>face=3DArial size=3D2>> wrote in message </FONT>><A=20
>>>>>>href=3D"news:447b8639$1@linux"><FONT face=3DArial=20
>>>>>>size=3D2>news:447b8639$1@linux</FONT></A><FONT face=3DArial=20
>>>>>>size=3D2>...<BR>>>><BR>>>> Hi=20
>>>>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =
>>>>>>paris eq=20
>>>>>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =
>>>>>>try it=20
>>>>>>when he was unconvinced.<BR>>>><BR>>>> I know that =
>>>>>>everyone is=20
>>>>>>dubious, but matt worked 24 hours a day for months<BR>>>> to =
>>>>>>ensure=20
>>>>>>that he could perfectly emulate the paris =
>>>>>>eq.<BR>>>><BR>>>> I=20
>>>>>>am familiar with the "pretty colored and non-linear" comment about=20
>>>>>>this<BR>>>> plug, as I read and responded to it way back when =
>>>>>>on=20
>>>>>>whatever vst forum<BR>> it<BR>>>> was posted=20
>>>>>>in.<BR>>>><BR>>>><BR>>>> I know this won't =

```

Page 121 of 272 ---- Generated from The PARIS Forums

>>>>>>
 >>>>>>settings.
>>>>>>> > (yes you have to do 4 passes =
 >>>>>>to just=20
 >>>>>>create the files to do this!)
>>>>>>>=20
 >>>>>>
 >>>>>>
>>>>>>> > It is complicated, time-consuming, =
 >>>>>>
 >>>>>>and a=20
 >>>>>>general PITA.
>>>>>>> =
 >>>>>>
 >>>>>>
>>>>>>> >=20
 >>>>>>
 >>>>>>HOWEVER, if you pay attention and are patient, the results=20
 >>>>>>are
>>>>>>> > friggin'=20
 >>>>>>fabulous.
>>>>>>> >
>>>>>>> =
 >>>>>>
 >>>>>>=20
 >>>>>>
 >>>>>>Sweet, huge and detailed. Just amazing =
 >>>>>>really.
>>>>>>>=20
 >>>>>>
 >>>>>>
>>>>>>> > There is much more to say. =20
 >>>>>>
 >>>>>>Later. BTW, you must leave some
>>>>>>> =
 >>>>>>
 >>>>>>=20
 >>>>>>
 >>>>>>headroom in your mixes to get the most out of this (but=20
 >>>>>>the
>>>>>>> > mastering guys have been saying =
 >>>>>>that for=20
 >>>>>>years). This technique
>>>>>>> > works so =
 >>>>>>beautifully=20
 >>>>>>with slamming the Paris mix buss that it =
 >>>>>>seems
>>>>>>> >=20
 >>>>>>like it was designed to do this. Somewhere SSC is=20
 >>>>>>grinning...
>>>>>>> >
>>>>>>> =
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 >>>>>>=20
 >>>>>>
 >>>>>>Paris for mastering. wadda concept.
>>>>>>>=20
 >>>>>>
 >>>>>>
>>>>>>> > DC
>>>>>>>=20
 >>>>>>
>>>>>>> > DC
>>>>>>>=20
 >>>>>>
>>>>>>> >
>>>>>>> =
 >>>>>>
 >>>>>>>>Rob=20
 >>>>>>
 >>>>>>Arsenault" <<FONT =

>>>>>>>>
>>>>>>=20
>>>>>>>>DC
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>>>>>>=20
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>>>>>>&=
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>>>>>>>gt;>>>=20
>>>>>>>I choose Polesoft Lockspam to fight spam, and =
>>>>>>>you?
>>>>>>=20
>>>>>>><FONT face=3DArial
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>size=3D2>http://www.polesoft.com/refer.html
<FONT =
>>>>>>>face=3DArial=20
>>>>>>>size=3D2>>>>>>>
>>>>>>
>>>>>>=
>>>>>>>>
>>>>>>>>
>>>>>>
>>>>>>
>>>>>> =
>>>>>>>>
>>>>>>>
>>>>>>
>>>>>>
>>>>>> </BODY></HTML>
>>>>>>>>
>>>>>>>>
>there's about a 70% possibility that it wouldn't work properly when
something else caught on fire and since it's a pressure canister, it might
actually explode.

;o)

..

"Aaron Allen" <nospam@not_here.dude> wrote in message news:447e19e3@linux...

> It's probably the only thing Behr that DeeJ can buy and not have it catch

> fire, LOL

> AA

>

>

> "EK Sound" <askme@nospam.com> wrote in message news:447e06fe@linux...

> > The Ultra-Douse2000Pro.... ;-)

> >

> > David.

> >

>

>

> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>Hmmm I think the language is fighting us here.

A creative panning choice is not a mismatch. A creative panning choice that you overdid, is. Assuming that you do such things, and it seems that we all do. No matter how careful you are through the mix process, there are little sounds (and in my case dorky vocalization sounds intended to be "emotional" among many other things) that are out of place, level-wise. You especially hear these when monitoring loudly. Remember, this is a lightly compressed process that I use a quick release time with so it is mostly a peak limiter. It does not affect your panning nor stereo image and if it does, you overdid the process. -3db on a peak does not change the persistence of sound, which is what forms the stereo image. It does however, generally really improve the mix.

Also localization within the stereo field is very obtuse with level. What this means, is as SSC said years ago, there are three panning positions L - R and C and mebbe 10 o'clock and 2 o'clock and that is about all you can do to localize things with level. Real localization within the stereo field is done with delays, not panpots, and multi band compression has little to no effect on this if you do it right. Use delay to localize and you get a much better mix anyway.

Try it yourself. Multiband compression rocks if you use it right. I mastered classical for years and never needed it. Doing rock it really, really helped.

DC

"Kim" <hiddensounds@hotmail.com> wrote:

>It corrects for L-R level mismatches. This is my point. If you have something
>panned to 3 o'clock, you don't want the level mismatch corrected. Correcting
>the level mismatch will cause the panned sound to move toward the centre,
>and then, as volume (and compression) decreases, the panned item will move
>back toward 3 o'clock.
>
>Whenever one side is compressed more than the other, that frequency band
>will be panned toward the less compressed side until the compressions subsides.
>Unless there's something I'm missing, but I can't see a way around this.
>
>Cheers,
>Kim.Say what?

John <no@no.com> wrote:

>Rod, Which comp is Matt Craig's comp?
>
>Rod Lincoln wrote:
>> Kim, I have experimented with mastering this way a lot. And yes, sometimes
>> that does happen. What I notice is, stereo imaging will jump around. I
know
>> Sakis uses this method, with success so it's probably a matter of getting
>> every set right. I'm just not that good!
>> Now here's the good news for PC guys. Using Matt Craig's comp. you check
>> the stereo box and have a stereo Paris comp...pre eq.
>> Rod
>>
>> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>>>
>>>While I have heard a lot of people more knowledgable than myself talk
up
>>>this method of mastering, one thing has always bothered me...
>>>
>>>The Paris compressors are mono. Therefore your left and right channels
are
>>>being processed seperately. Surely your stereo imaging will go all over
>>
>> the
>>
>>>place?!? I mean, for starters, anything that's loud in a given frequency
>>>band, and not centred, will tend to get centred, because the louder channel
>>>will cop more compression. If, in a given band, the left channel is louder
>>>than the right channel, everything in that band will get panned further
>>
>> right,
>>
>>>because the left channel will get compressed / reduced in level more than
>>>the right channel. What's more, some sounds will no doubt cover more than
>>>one frequency band, and as this "repanning" effect is unlikely to be identical
>>>in all frequency bands, one part of a sound may get panned further right,
>>>while another band of it stays where it is, or even moves further left
depending
>>>what is in that band.
>>>
>>>I would have thought that on material with considerable stereo content,
>>
>> things
>>
>>>will end up all over the shop in terms of stereo imaging.
>>>
>>>On the other hand, there's a very practicle school of thought which says
>>>"If it sounds good, just do it"...

>>>
>>>Cheers,
>>>Kim.
>>>
>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>
>>>>
>>>>Ok, you asked for it..... PC mastering technique in Paris:
>>>>
>>>>Take your 2 track L/R master final mix file. Put the Left mix file on
=>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>>>
>>>=>>>
>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files
=>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,
5/6
>>>
>>>=>>>
>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on
=>>>>taste and what you're going for and program material. Use your ears,
=>>>>nobody can hand you that in text and be completely accurate. Start with
>>>
>>>=>>>
>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz
Hi
>>>
>>>=>>>
>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>either the Paris Compressor or with a good sounding native POST Paris
=>>>>VST EQ. The placement is absolutely critical. Tie all faders together
=>>>>using Grouping on the mixer. Do not for ANY reason split these waves
=>>>>into another editor unless you're ready to fight phase and time delay
=>>>>demons between submixes. Also, be sure you have everything selected with
>>>
>>>=>>>
>>>

>>>>the time lock tool when you do this - same reason about phase/time.=20
>>>>
>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
>>
>> =
>>
>>>>band, you can compress with different ratios, thresholds.. whatever =
>>>>suits the material, all in Paris. If you use the Paris compressor, be
=
>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
>>>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>>>
>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
>>>
>>>=
>>>
>>>>compressor on the global but do NOT compress with it. Threshold all the
>>>
>>>=
>>>
>>>>way up, ratio all the way down. Instead, use the gain output to beat
the
>>>
>>>=
>>>
>>>>snot out of the signal hitting the global bus, but ... and this is also
>>>
>>>=
>>>
>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
=
>>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that
=
>>>>your stuff will eventually have to suffer.=20
>>>>Be careful in all this, you have SO much gain shaping you can turn the
>>
>> =
>>
>>>>wav into a baby ruth in the repro guy's editor... and no one wants to
=
>>>>find a baby ruth floating in their pool of music. Don't smash it so much
>>>
>>>=
>>>
>>>>that it only takes 5 bits to play it back faithfully. Again, use your
=
>>>>ears man.. pop and aggressive tunes will take more abuse than say, a
=

```

>>>>ballad or classical. This is part of the 'program material dependant'
=
>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
=
>>>>tune, for example.=20
>>>>
>>>>Essentially you are creating a Waves multiband compressor, only you're
>>
>> =
>>
>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
>>
>> =
>>
>>>>plan to do this a lot, do your self a huge favor and create your own
=
>>>>template PPJ you can just time lock drag the 'files' to and be on your
>>
>> =
>>
>>>>way.=20
>>>>
>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>>
>> =
>>
>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.

>>
>> =
>>
>>>>Sorry, there is no equal that I'm aware of to the gain trick in the =
>>>>Paris VST EQ, but you do have the option of using the actual Paris EQ
=
>>>>Gain in it's place post eq/compression for each group of channels.
>>>>
>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =
>>>>posted on his page.
>>>>Doug, you still out there man?
>>>>
>>>>AA,=20
>>>>semi kinda not really a mastering dude guy
>>>> -----=
>>>>-----
>>>>
>>>>"John" <no@no.com> wrote in message news:447cb558$1@linux...
>>>>
>>>>=20

```

>>>>>So what's this trick mastering technique?

>>>>>=20

>>>>>"Aaron Allen" <nospam@not_here.dude> wrote:

>>>>>

>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's

>>>

>>>=

>>>

>>>>Steiny

>>>>

>>>>>=20

>>>>>

>>>>>>arsenal in regular use. Matt did an amazing job of recreating the

=

>>>>

>>>>>Paris

>>>>>

>>>>>=20

>>>>>

>>>>>>channel Eq/Gain mojo.

>>>>>>AA

>>>>>>

>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...

>>>>>>>

>>>>>>>>Hi Don,

>>>>>>>>

>>>>>>>>>The vst eq bit cancels with the paris eq when phase inverted.

>>>>>>>>>

>>>>>>>>>>I forced Brian T to try it when he was unconvinced.

>>>>>>>>>>

>>>>>>>>>>>I know that everyone is dubious, but matt worked 24 hours a day for

>>>

>>>=

>>>

>>>>months

>>>>>

>>>>>>>to ensure that he could perfectly emulate the paris eq.

>>>>>>>

>>>>>>>>I am familiar with the "pretty colored and non-linear" comment about

>>>

>>>=

>>>

>>>>this

>>>>>

>>>>>>>plug, as I read and responded to it way back when on whatever vst

=

>>>>

>>>>forum

>>>>
 >>>>>it
 >>>>>
 >>>>>>was posted in.
 >>>>>>
 >>>>>>
 >>>>>>>I know this won't help anyones perception, but when I hear people=20
 >>>>>>>wondering
 >>>>>>>how to capture the paris special sauce - this plug is it.
 >>>>>>>
 >>>>>>>CHuck
 >>>>>>>
 >>>>>>>"DC" <dc@spammersinheck.com> wrote:
 >>>>>>>
 >>>>>>>>As I understand it, that EQ was pretty colored and non-linear.
 >>>>>>>>What I need is simple, clean, accurate band splits. The Paris EQ
 >>>>>>>>does this nicely, but the whole process is tedious to say the least.
 >>>>>>>>
 >>>>>>>>Sounds great though.
 >>>>>>>>
 >>>>>>>>DC
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
 >>>>>>>>
 >>>>>>>>>Is the Paris EQ plug still available?
 >>>>>>>>>Thanks, Edna
 >>>>>>>>>
 >>>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
 >>>>>>>>>news:447948de\$1@linux...
 >>>>>>>>>
 >>>>>>>>>>>>I'm going to skip over a million details and just say that the
 >>>
 >>>=
 >>>
 >>>>secret
 >>>>
 >>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =
 >>>>
 >>>>next
 >>>>
 >>>>>>>>>>>>set etc until all are done. Then you bring the bands back to
 >>
 >> =
 >>
 >>>>the
 >>>>
 >>>>>>>>>>>>editor, shut off the EQ and start working on your comp =

>>>>
>>>>settings.
>>>>
>>>>>>>>>>(yes you have to do 4 passes to just create the files to do =
>>>>
>>>>this!)
>>>>
>>>>>>>>>>DC, this can be achieved SO much faster using the Matt Craig =
>>>>
>>>>Paris
>>>>
>>>>>VST
>>>>
>>>>>>>>EQ,
>>>>>>>>
>>>>>>>>>>and in real timeif you want to adjust your bands. Have you tried
>>>
>>>=
>>>
>>>>the
>>>>
>>>>>>>>VST
>>>>>>>>
>>>>>>>>>>Paris EQ for this application yet?
>>>>>>>>>>It doth rock much.
>>>>>>>>>>
>>>>>>>>>>AA
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message =
>>>>
>>>>news:44793f10\$1@linux...
>>>>
>>>>>>>>>>>>Ok, here's the short version. I've been working on this most
>>
>> =
>>
>>>>of
>>>>
>>>>>the
>>>>>
>>>>>>>>>>>>day and am about to turn in, so this is very incomplete.
>>>>>>>>>>>>
>>>>>>>>>>>>It is a version of Sakis' band-split technique where you use 4
>>>
>>>=
>>>

```

>>>>stereo
>>>>
>>>>>>>>>>bands and 8 channels and 8 compressors.
>>>>>>>>>>
>>>>>>>>>>I'm going to skip over a million details and just say that the
>>>>
>>>>=
>>>>
>>>>secret
>>>>
>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the =
>>>>
>>>>next
>>>>
>>>>>>>>>>set etc until all are done. Then you bring the bands back to
>>
>> =
>>
>>>>the
>>>>
>>>>>>>>>>editor, shut off the EQ and start working on your comp =
>>>>
>>>>settings.
>>>>
>>>>>>>>>>(yes you have to do 4 passes to just create the files to do =
>>>>
>>>>this!)
>>>>
>>>>>>>>>>It is complicated, time-consuming, and a general PITA.
>>>>>>>>>>
>>>>>>>>>>HOWEVER, if you pay attention and are patient, the results are
>>>>>>>>>>friggin' fabulous.
>>>>>>>>>>
>>>>>>>>>>Sweet, huge and detailed. Just amazing really.
>>>>>>>>>>
>>>>>>>>>>There is much more to say. Later. BTW, you must leave some
>>>>>>>>>>headroom in your mixes to get the most out of this (but the
>>>>>>>>>>mastering guys have been saying that for years). This technique
>>>>>>>>>>works so beautifully with slamming the Paris mix buss that it
>>
>> =
>>
>>>>seems
>>>>
>>>>>>>>>>like it was designed to do this. Somewhere SSC is grinning...
>>>>>>>>>>
>>>>>>>>>>Paris for mastering. wadda concept.
>>>>>>>>>>

```

>>>>>>>>>DC
>>>>>>>>>
>>>>>>>>>DC
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>>>>>>>>
>>>>>>>>>>Yes DC, please do share...!!
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message=20
>>>>>>>>>>>news:4477dc50\$1@linux...
>>>>>>>>>>>
>>>>>>>>>>>Hey all,
>>>>>>>>>>>
>>>>>>>>>>>>I am discovering some *amazing* stuff trying a multiband
>>>>>>>>>>>>split/compressor in Paris. THANK YOU to Sakis and DeeJ for
>>>
>>>=
>>>
>>>>the
>>>>
>>>>>>>>>>>>help with this.
>>>>>>>>>>>>
>>>>>>>>>>>>>More to follow, but I am getting results, on very familiar=20
>>>>>>>>>>>>>material
>>>>>>>>>>>>>>that are just making me grin from ear to ear...
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>As soon as I get this live disc out the door I will post the
>>>
>>>=
>>>
>>>>>>>>>>>>>>>details.
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>Paris lives!
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>DC
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>I choose Polesoft Lockspam to fight spam, and you?
>>>>>>>>>>>>>>>http://www.polesoft.com/refer.html
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>

```

>>>>>>=20
>>>>>
>>>>>
>>>><!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 6.00.5296.0" name=3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY>
>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC
=
>>>>mastering=20
>>>>technique in Paris:</EM></FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
=
>>>>final mix=20
>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>>>>Put the=20
>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>
>>>=
>>>
>>>>VST EQ,=20
>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will be
>>
>> =
>>
>>>>low mid=20
>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>>>>depending on=20
>>>>taste and what you're going for and program material. Use your ears,
=
>>>>nobody can=20
>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>540-6Khz Hi=20
>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>>>either the=20
>>>>Paris Compressor or with a good sounding native POST Paris VST EQ. The
>>
>> =
>>
>>>>placement=20
>>>>is absolutely critical. Tie all faders together using Grouping on the
=

```

```

>>>>mixer. Do=20
>>>>not for ANY reason split these waves into another editor unless you're
>>
>> =
>>
>>>>ready to=20
>>>>fight phase and time delay demons between submixes. Also, be sure you
=
>>>>have=20
>>>>everything selected with the time lock tool when you do this - same =
>>>>reason about=20
>>>>phase/time. </STRONG></FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can =
>>>>adjust the=20
>>>>Gain/EQ mojo separately for each band, you can compress with different
>>
>> =
>>
>>>>ratios,=20
>>>>thresholds.. whatever suits the material, all in Paris. If you use the
>>
>> =
>>
>>>>Paris=20
>>>>compressor, be sure to match each pair of tracks' settings (1=3D2, =
>>>>3=3D4, 5=3D6, 7=3D8).=20
>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>
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>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret sauce
>>>
>>>=
>>>
>>>>beyond the=20
>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>>>compress with=20
>>>>it. Threshold all the way up, ratio all the way down. Instead, use the
>>
>> =
>>
>>>>gain=20
>>>>output to beat the snot out of the signal hitting the global bus, but
=
>>>>... and=20
>>>>this is also super important... keep the global fader at -0.3 or -0.5
dB
>>>
>>>=

```

```

>>>
>>>>or=20
>>>>you'll blister the ^&*&$ out of the cheapo wal mart digital =
>>>>converters=20
>>>>that your stuff will eventually have to suffer. </STRONG></FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2><STRONG>Be careful in all this, you
=
>>>>have SO much=20
>>>>gain shaping you can turn the wav into a baby ruth in the repro=20
>>>>guy's editor... and no one wants to find a baby ruth floating in =
>>>>their pool=20
>>>>of music. Don't smash it so much that it only takes 5 bits to play =
>>>>it back=20
>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will
=
>>>>take more=20
>>>>abuse than say, a ballad or classical. This is part of the 'program =
>>>>material=20
>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
>>
>> a
>>
>>>=
>>>
>>>>Pantera=20
>>>>tune, for example</STRONG>. </FONT></DIV>
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=
>>>>multiband=20
>>>>compressor, only you're using Paris to do it and it sounds.. well, ..
=
>>>>better=20
>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20
>>>>create your own template PPJ you can just time lock drag the =
>>>>'files'=20
>>>>to and be on your way. </FONT></DIV>
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>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
>>
>> =
>>
>>>>pass and=20
>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>>trick in=20
>>>>the Paris VST EQ, but you do have the option of using the actual Paris

```

```

>>
>> =
>>
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>>>>channels.</FONT></DIV>
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>>>>man?</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20
>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20
>>>>guy</FONT></DIV>
>>>><DIV><FONT face=3DArial=20
>>>>size=3D2> ----- =
>>>>-----</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT>><A =
>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>>size=3D2>> wrote in=20
>>>>message </FONT>><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
>>>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =
>>>>what's this=20
>>>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT>><A=20
>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>>
=
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>>>>somewhere in=20
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>>>>size=3D2>news:447b8639$1@linux</FONT></A><FONT face=3DArial=20
>>>>size=3D2>...<BR>>>><BR>>>> Hi=20
>>>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =

```

>>>>paris eq=20
 >>>>when phase inverted.
>>>
>>> I forced Brian T to =
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>>> I know that =
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>>> to =
 >>>>ensure=20
 >>>>that he could perfectly emulate the paris =
 >>>>eq.
>>>
>>> I=20
 >>>>am familiar with the "pretty colored and non-linear" comment about=20
 >>>>this
>>>> plug, as I read and responded to it way back when =
 >>>>on=20
 >>>>whatever vst forum
> it
>>>> was posted=20
 >>>>in.
>>>>
>>>>
>>>> I know this won't =
 >>>>help=20
 >>>>anyones perception, but when I hear people
>>>>=20
 >>>>wondering
>>>> how to capture the paris special sauce - this =
 >>>>plug is=20
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>>>> =
 >>>>CHuck
>>>>
>>>> "DC"=20
 >>>><<FONT face=3DArial=20
 >>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
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 >>>>wrote:
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>>>>>As I understand it, that =
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>>>>>>"RiverLake=20
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 =
 >>>>wrote in=20
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>>>>>>>news:447948de\$1@linux...
>>>>>>>&g=

>>>>t;>>
>>>>>=20
>>>>
>>>>>I'm going to skip over a million details and just say that the=20
>>>>
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>>>>this!)
>>>>>>>
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>>>>achieved SO much faster using the Matt Craig Paris
>>=20
>>>>VST
>>>>>>EQ,
>>>>>>> and in real =
>>>>timeif you=20
>>>>want to adjust your bands. Have you tried the
>>>>>=20
>>>>VST
>>>>>>> Paris EQ for this application=20
>>>>yet?
>>>>>>> It doth rock=20
>>>>much.
>>>>>>>
>>>>>>>=20
>>>>AA
>>>>>>>
>>>>>>>
>>>>>=
>>>>;>>>>
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>>>>size=3D2>...
>>>>>>> =
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>>>>>
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>>>>
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>>>>of
>>>=20
>>>>the
>>>>>>>> > day and am about to turn in, so =
>>>>this is=20
>>>>very incomplete.
>>>>>>> =
>>>>
>>>>>
>>>>>>>=20
>>>>>It is a version of Sakis' band-split technique where you use 4=20
>>>>
>>>>>stereo
>>>>>>>> > bands and 8 channels and 8=20
>>>>>compressors.
>>>>>>> =

>>>>
 >>>>
>>>>> >=20
 >>>>
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 >>>>all are=20
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 >>>>to just=20
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>>>>>=20
 >>>>
 >>>>
>>>>> > It is complicated, time-consuming, =
 >>>>
 >>>>and a=20
 >>>>general PITA.
>>>>> =
 >>>>
 >>>>
>>>>> >=20
 >>>>
 >>>>HOWEVER, if you pay attention and are patient, the results=20
 >>>>are
>>>>> > friggin'=20
 >>>>fabulous.
>>>>> >
>>>>> =
 >>>>
 >>>>=20
 >>>>
 >>>>Sweet, huge and detailed. Just amazing =
 >>>>really.
>>>>>=20
 >>>>
 >>>>
>>>>> > There is much more to say. =20
 >>>>
 >>>>Later. BTW, you must leave some
>>>>> =
 >>>>
 >>>>=20
 >>>>
 >>>>headroom in your mixes to get the most out of this (but=20
 >>>>the
>>>>> > mastering guys have been saying =
 >>>>that for=20
 >>>>years). This technique
>>>>> > works so =
 >>>>beautifully=20
 >>>>with slamming the Paris mix buss that it =
 >>>>seems
>>>>> >=20
 >>>>like it was designed to do this. Somewhere SSC is=20
 >>>>grinning...
>>>>> >
>>>>> =

>>>>
 >>>>=20
 >>>>
 >>>>Paris for mastering. wadda concept.
>>>>>=20
 >>>>
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> > DC
>>>>>=20
 >>>>
>>>>> >
>>>>> =
 >>>>
 >>>>>Rob=20
 >>>>
 >>>>Arsenault" <FONT =
 >>>>face=3DArial=20
 >>>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>>wrote:
>>>>> >>>Yes DC, please do=20
 >>>>share...!!
>>>>> =
 >>>>
 >>>>>>
>>>>>=20
 >>>>>>
>>>>> >>>"DC" <A=20
 >>>>
 >>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>size=3D2>> wrote in=20
 >>>>message
>>>>>=20
 >>>>
 >>>>>>news:4477dc50\$1@linux...
>>>>>=20
 >>>>>>
 >>>>>>
>>>>> >>>> Hey=20
 >>>>
 >>>>all,
>>>>> =
 >>>>
 >>>>>>
>>>>>=20
 >>>>>>>I am discovering some *amazing* stuff trying a=20
 >>>>
 >>>>multiband
>>>>> >>>> split/compressor =
 >>>>in=20
 >>>>Paris. THANK YOU to Sakis and DeeJ for=20
 >>>>the
>>>>> >>>> help with=20
 >>>>this.
>>>>> =
 >>>>
 >>>>>>
>>>>>=20
 >>>>>>>More to follow, but I am getting results, on very =
 >>>>
 >>>>familiar=20
 >>>>
>>>>> >>>>=20
 >>>>material
>>>>> >>>> that are just =
 >>>>making me=20
 >>>>grin from ear to ear...
>>>>>=20

>>>>
>>>>>>
>>>>> >>>> As soon as =
>>>>
>>>>I get=20
>>>>this live disc out the door I will post the
>>>>>> =
>>>>
>>>>
>>>>>>>details.
>>>>>>=20
>>>>>>>
>>>>>>> >>>> Paris=20
>>>>
>>>>lives!
>>>>>>> =
>>>>
>>>>>>>
>>>>>>>=20
>>>>>>>DC
>>>>>>>=20
>>>>>>>
>>>>>>>=20
>>>>>>>
>>>>>>>
>>>>>>>=20
>>>>>>>
>>>>>>> =
>>>>>>
>>>>>>
>>>>>>>=20
>>>>>>
>>>>>
>>>>>>>
>>>>>>>
>>>>&=
>>>>
>>>>gt;>>>=20
>>>>I choose Polesoft Lockspam to fight spam, and =
>>>>you?
>>>>>>>=20
>>>><FONT face=3DArial
>>>>
>>>>=
>>>>
>>>>>>size=3D2>http://www.polesoft.com/refer.html
<FONT =
>>>>>>face=3DArial=20
>>>>>>size=3D2>>>>>>>>
>>>>>>>
>>>>=
>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>> =
>>>>>>>>
>>>>>
>>>>
>>>>
>>>> </BODY></HTML>
>>>>>>>>
>>>>>>>>
>>To much to do, and apparently, too few brain cells allocated to the multiple
tasks at hand. Must increase brain-ram somehow.

Rod

John <no@no.com> wrote:

>hehe, late night? haha

>

>Rod Lincoln wrote:

>> Yeah, as you probably know, I was having a Mad Cow moment, there is obviously

>> no Matt Craig Paris comp. I meant to say that you could check the stereo
>> box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But
that
>> doesn't really matter now does it? DOH!!
>> Rod
>> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>>>
>>>Exactly! I never new Matt Craig had a compressor released?!?
>>>
>>>Gimme gimme! ;o)
>>>
>>>Cheers,
>>>Kim.
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.

>>
>> Can
>>
>>>>somebody email me Matt Craig's comp?
>>>>
>>>>Thanks
>>>>James
>>>>
>>>>excelsm@hotmail.com
>>>>
>>>>
>>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>
>>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes
>>>>>that does happen. What I notice is, stereo imaging will jump around.
I
>>>
>>>know
>>>
>>>>>Sakis uses this method, with success so it's probably a matter of getting
>>>>>every set right. I'm just not that good!
>>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check
>>>>>the stereo box and have a stereo Paris comp...pre eq.
>>>>>Rod
>>>>>
>>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>
>>>>>>
>>>>>>While I have heard a lot of people more knowledgable than myself talk

>>>
>>>up
>>>
>>>>>this method of mastering, one thing has always bothered me...
>>>>>
>>>>>The Paris compressors are mono. Therefore your left and right channels
>>>>
>>>>are
>>>>
>>>>>being processed seperately. Surely your stereo imaging will go all
over
>>>>>
>>>>>the
>>>>>
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency
>>>>>band, and not centred, will tend to get centred, because the louder
channel
>>>>>will cop more compression. If, in a given band, the left channel is
louder
>>>>>than the right channel, everything in that band will get panned further
>>>>>
>>>>>right,
>>>>>
>>>>>because the left channel will get compressed / reduced in level more
>>
>> than
>>
>>>>>the right channel. What's more, some sounds will no doubt cover more
>>
>> than
>>
>>>>>one frequency band, and as this "repanning" effect is unlikely to be
>>
>> identical
>>
>>>>>in all frequency bands, one part of a sound may get panned further
right,
>>>>>while another band of it stays where it is, or even moves further left
>>>>
>>>>depending
>>>>
>>>>>what is in that band.
>>>>>
>>>>>I would have thought that on material with considerable stereo content,
>>>>>
>>>>>things
>>>>>
>>>>>will end up all over the shop in terms of stereo imaging.

>>>>>

>>>>>On the other hand, there's a very practice school of thought which says

>>>>>"If it sounds good, just do it"...

>>>>>

>>>>>Cheers,

>>>>>Kim.

>>>>>

>>>>>"Aaron Allen" <nospam@not_here.dude> wrote:

>>>>>

>>>>>>

>>>>>>Ok, you asked for it..... PC mastering technique in Paris:

>>>>>>

>>>>>>Take your 2 track L/R master final mix file. Put the Left mix file on

>>>>

>>>>=

>>>>

>>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels

>>>>>>

>>>>>>=

>>>>>>

>>>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files

>>>

>>>=

>>>

>>>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,

>>>

>>>5/6

>>>

>>>>>>=

>>>>>>

>>>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on

>>>>

>>>>=

>>>>

>>>>>>>taste and what you're going for and program material. Use your ears,

>>>

>>>=

>>>

>>>>>>>nobody can hand you that in text and be completely accurate. Start with

>>>>>>

>>>>>>=

>>>>>>

>>>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz

>>>

```

>>>>Hi
>>>>
>>>>>=
>>>>>
>>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with
=
>>>>>>either the Paris Compressor or with a good sounding native POST Paris
>>>>
>>>>=
>>>>
>>>>>>VST EQ. The placement is absolutely critical. Tie all faders together
>>>>
>>>>=
>>>>
>>>>>>using Grouping on the mixer. Do not for ANY reason split these waves
>>>
>>>=
>>>
>>>>>>into another editor unless you're ready to fight phase and time delay
>>>>
>>>>=
>>>>
>>>>>>demons between submixes. Also, be sure you have everything selected
>>
>> with
>>
>>>>>>=
>>>>>>
>>>>>>>the time lock tool when you do this - same reason about phase/time.=20
>>>>>>>
>>>>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for
each
>>>>>
>>>>>=
>>>>>
>>>>>>>band, you can compress with different ratios, thresholds.. whatever
>>
>> =
>>
>>>>>>>suits the material, all in Paris. If you use the Paris compressor,
be
>>>>>
>>>>>=
>>>>>
>>>>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6,
=
>>>>>>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>>>>>>

```

>>>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one
 more
 >>>>>>
 >>>>>>=
 >>>>>>
 >>>>>>compressor on the global but do NOT compress with it. Threshold all
 >>
 >> the
 >>
 >>>>>>=
 >>>>>>
 >>>>>>way up, ratio all the way down. Instead, use the gain output to beat
 >>>
 >>>the
 >>>
 >>>>>>=
 >>>>>>
 >>>>>>snot out of the signal hitting the global bus, but ... and this is
 also
 >>>>>>
 >>>>>>=
 >>>>>>
 >>>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
 >>>>
 >>>>=
 >>>>
 >>>>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that
 >>>>
 >>>>=
 >>>>
 >>>>>>your stuff will eventually have to suffer.=20
 >>>>>>Be careful in all this, you have SO much gain shaping you can turn
 the
 >>>>>
 >>>>>=
 >>>>>>
 >>>>>>wav into a baby ruth in the repro guy's editor... and no one wants
 to
 >>>>>
 >>>>>=
 >>>>>>
 >>>>>>find a baby ruth floating in their pool of music. Don't smash it so
 >>
 >> much
 >>
 >>>>>>=
 >>>>>>
 >>>>>>that it only takes 5 bits to play it back faithfully. Again, use your

```

>>>>
>>>>=
>>>>
>>>>>>ears man.. pop and aggressive tunes will take more abuse than say,
a
>>>>
>>>>=
>>>>
>>>>>>ballad or classical. This is part of the 'program material dependant'
>>>>>
>>>>>=
>>>>>
>>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
>>>>>
>>>>>=
>>>>>
>>>>>>tune, for example.=20
>>>>>>>
>>>>>>>Essentially you are creating a Waves multiband compressor, only you're
>>>>>>
>>>>>>=
>>>>>>
>>>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If
you
>>>>>>
>>>>>>=
>>>>>>
>>>>>>>plan to do this a lot, do your self a huge favor and create your own
>>>>>>
>>>>>>=
>>>>>>
>>>>>>>template PPJ you can just time lock drag the 'files' to and be on
your
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>way.=20
>>>>>>>>
>>>>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a
good
>>>>>>>>
>>>>>>>>=
>>>>>>>>
>>>>>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>>>>>>>>>
>>>>>>>>>=
>>>>>>>>>
>>>>>>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the

```

>>
>> =
>>
>>>>>>Paris VST EQ, but you do have the option of using the actual Paris
EQ
>>>>
>>>>=
>>>>
>>>>>>Gain in it's place post eq/compression for each group of channels.
>>>>>>
>>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it
=
>>>>>>posted on his page.
>>>>>>Doug, you still out there man?
>>>>>>
>>>>>>AA,=20
>>>>>>semi kinda not really a mastering dude guy
>>>>>> -----=
>>>>>>-----
>>>>>>
>>>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...
>>>>>>
>>>>>>=20
>>>>>>>So what's this trick mastering technique?
>>>>>>=20
>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>>
>>>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>Steiny
>>>>>>>
>>>>>>>=20
>>>>>>>
>>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the
>>>
>>>=
>>>
>>>>>>>Paris
>>>>>>>
>>>>>>>=20
>>>>>>>
>>>>>>>>channel Eq/Gain mojo.
>>>>>>>>AA
>>>>>>>>
>>>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
>>>>>>>>>

>>>>>>>>Hi Don,
>>>>>>>>
>>>>>>>>The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>>>
>>>>>>>>I forced Brian T to try it when he was unconvinced.
>>>>>>>>
>>>>>>>>I know that everyone is dubious, but matt worked 24 hours a day
>>
>> for
>>
>>>>>>=
>>>>>>
>>>>>>>months
>>>>>>>
>>>>>>>>to ensure that he could perfectly emulate the paris eq.
>>>>>>>>
>>>>>>>>I am familiar with the "pretty colored and non-linear" comment
about
>>>>>>
>>>>>>=
>>>>>>
>>>>>>>this
>>>>>>>
>>>>>>>>plug, as I read and responded to it way back when on whatever vst
>>>>
>>>>=
>>>>
>>>>>>>forum
>>>>>>>
>>>>>>>>it
>>>>>>>>
>>>>>>>>>was posted in.
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>I know this won't help anyones perception, but when I hear people=20
>>>>>>>>>wondering
>>>>>>>>>how to capture the paris special sauce - this plug is it.
>>>>>>>>>
>>>>>>>>>CHuck
>>>>>>>>>
>>>>>>>>>"DC" <dc@spammersinheck.com> wrote:
>>>>>>>>>
>>>>>>>>>>As I understand it, that EQ was pretty colored and non-linear.
>>>>>>>>>>What I need is simple, clean, accurate band splits. The Paris
EQ
>>>>>>>>>>>does this nicely, but the whole process is tedious to say the
least.
>>>>>>>>>>>>

>>>>>>>>>Sounds great though.

>>>>>>>>>

>>>>>>>>>DC

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:

>>>>>>>>>

>>>>>>>>>>Is the Paris EQ plug still available?

>>>>>>>>>>Thanks, Edna

>>>>>>>>>

>>>>>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message

>>>>>>>>>>news:447948de\$1@linux...

>>>>>>>>>

>>>>>>>>>>>>>I'm going to skip over a million details and just say that

>>

>> the

>>

>>>>>>=

>>>>>>

>>>>>>secret

>>>>>>

>>>>>>>>>>>>>>>is bouncing each stereo freq band with EQ only and then the

>>>

>>>=

>>>

>>>>>>>next

>>>>>>>

>>>>>>>>>>>>>>>set etc until all are done. Then you bring the bands back

>>

>> to

>>

>>>>>>=

>>>>>>

>>>>>>>the

>>>>>>>

>>>>>>>>>>>>>>>editor, shut off the EQ and start working on your comp =

>>>>>>>

>>>>>>>settings.

>>>>>>>

>>>>>>>>>>>>>>>(yes you have to do 4 passes to just create the files to do

>>>

>>>=

>>>

>>>>>>>this!)

>>>>>>>

>>>>>>>>>>>>>>>DC, this can be achieved SO much faster using the Matt Craig

>>

>> =

>>>>>
 >>>>>>seems
 >>>>>>>
 >>>>>>>>>>>>>>>like it was designed to do this. Somewhere SSC is grinning...
 >>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>Paris for mastering. wadda concept.
 >>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>DC
 >>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>DC
 >>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>Yes DC, please do share...!!
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>"DC" <dc@spammersinhell.com> wrote in message=20
 >>>>>>>>>>>>>>>>>>>>>>>>>news:4477dc50\$1@linux...
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>Hey all,
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>I am discovering some *amazing* stuff trying a multiband
 >>>>>>>>>>>>>>>>>>>>>>>>>split/compressor in Paris. THANK YOU to Sakis and DeeJ
 >>>
 >>>for
 >>>
 >>>>>>=
 >>>>>>
 >>>>>>>the
 >>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>help with this.
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>More to follow, but I am getting results, on very familiar=20
 >>>>>>>>>>>>>>>>>>>>>>>>>material
 >>>>>>>>>>>>>>>>>>>>>>>>>that are just making me grin from ear to ear...
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>As soon as I get this live disc out the door I will post
 >>>
 >>>the
 >>>
 >>>>>>=
 >>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>details.
 >>>>>>>>>>>>>>>>>>>>>>>>>
 >>>>>>>>>>>>>>>>>>>>>>>>>Paris lives!
 >>>>>>>>>>>>>>>>>>>>>>>>>

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>> be
 >>
 >>>>=
 >>>>
 >>>>>low mid=20
 >>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary
 =
 >>>>>depending on=20
 >>>>>taste and what you're going for and program material. Use your ears,
 >>>
 >>>=
 >>>
 >>>>>nobody can=20
 >>>>>hand you that in text and be completely accurate. Start with the Sakis=20
 >>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
 >>>>>540-6Khz Hi=20
 >>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with
 =
 >>>>>either the=20
 >>>>>Paris Compressor or with a good sounding native POST Paris VST EQ.
 The
 >>>>
 >>>>=
 >>>>
 >>>>>placement=20
 >>>>>is absolutely critical. Tie all faders together using Grouping on
 the
 >>>>
 >>>>=
 >>>>
 >>>>>mixer. Do=20
 >>>>>not for ANY reason split these waves into another editor unless you're
 >>>>
 >>>>=
 >>>>
 >>>>>ready to=20
 >>>>>fight phase and time delay demons between submixes. Also, be sure
 you
 >>>>
 >>>>=
 >>>>
 >>>>>have=20
 >>>>>everything selected with the time lock tool when you do this - same
 >>
 >> =
 >>
 >>>>>reason about=20
 >>>>>phase/time. </DIV>

```

>>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now, the thing is, you can
>>
>> =
>>
>>>>>>adjust the=20
>>>>>>Gain/EQ mojo separately for each band, you can compress with different
>>>>>
>>>>>=
>>>>>
>>>>>>ratios,=20
>>>>>>thresholds.. whatever suits the material, all in Paris. If you use
the
>>>>>
>>>>>=
>>>>>
>>>>>>Paris=20
>>>>>>compressor, be sure to match each pair of tracks' settings (1=3D2,
=
>>>>>>3=3D4, 5=3D6, 7=3D8).=20
>>>>>>Ditto on the eq bands, they must match, period. </STRONG></FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Now then, for more secret
sauce
>>>>>>
>>>>>>=
>>>>>>
>>>>>>beyond the=20
>>>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
>>>>>>compress with=20
>>>>>>it. Threshold all the way up, ratio all the way down. Instead, use
the
>>>>>
>>>>>=
>>>>>
>>>>>>gain=20
>>>>>>output to beat the snot out of the signal hitting the global bus,
but
>>>>>
>>>>>=
>>>>>
>>>>>>... and=20
>>>>>>this is also super important... keep the global fader at -0.3 or -0.5
>>>>>
>>>>>dB
>>>>>
>>>>>>=
>>>>>>

```

>>>>>>>or=20
 >>>>>>>you'll blister the ^&*#&\$ out of the cheapo wal mart digital =
 >>>>>>>converters=20
 >>>>>>>that your stuff will eventually have to suffer. </DIV>
 >>>>>>><DIV>Be careful in all this, you
 >>>
 >>>=
 >>>
 >>>>>>>have SO much=20
 >>>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20
 >>>>>>>guy's editor... and no one wants to find a baby ruth floating in =
 >>>>>>>their pool=20
 >>>>>>>of music. Don't smash it so much that it only takes 5 bits to play
 =
 >>>>>>>it back=20
 >>>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will
 >>>
 >>>=
 >>>
 >>>>>>>take more=20
 >>>>>>>abuse than say, a ballad or classical. This is part of the 'program
 >>
 >> =
 >>
 >>>>>>>material=20
 >>>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard
 like
 >>>>>
 >>>>>a
 >>>>>
 >>>>>=
 >>>>>
 >>>>>>>Pantera=20
 >>>>>>>tune, for example. </DIV>
 >>>>>>><DIV> </DIV>
 >>>>>>><DIV>Essentially you are creating a Waves
 >>>>
 >>>>=
 >>>>
 >>>>>>>multiband=20
 >>>>>>>compressor, only you're using Paris to do it and it sounds.. well,
 ..
 >>>>
 >>>>=
 >>>>
 >>>>>>>better=20
 >>>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor
 and=20

```

>>>>>>create your own template PPJ you can just time lock drag the =
>>>>>>'files'=20
>>>>>>to and be on your way. </FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>For you Mac mastering gurus, just
=
>>>>>>replace the Paris=20
>>>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass,
band
>>>>>
>>>>>=
>>>>>
>>>>>>pass and=20
>>>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
>>>>>>trick in=20
>>>>>>the Paris VST EQ, but you do have the option of using the actual Paris
>>>>>
>>>>>=
>>>>>
>>>>>>EQ Gain=20
>>>>>>in it's place post eq/compression for each group of =
>>>>>>channels.</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>If anyone needs the Paris VST EQ,
I
>>>
>>>=
>>>
>>>>>>suspect Doug=20
>>>>>>Wellington has it posted on his page.</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>Doug, you still out there =
>>>>>>man?</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=20
>>>>>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering
dude=20
>>>>>>guy</FONT></DIV>
>>>>>><DIV><FONT face=3DArial=20
>>>>>>size=3D2> -----
>>>>>>-----</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>"John" <</FONT><A =
>>>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>>>>>size=3D2>> wrote in=20
>>>>>>message </FONT><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>>>>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20

```

>>>>>>size=3D2>...</DIV>>
> So =
 >>>>>>what's this=20
 >>>>>>trick mastering technique?
>
> "Aaron Allen" <<A=20
 >>>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >>>>>>size=3D2>nospam@not_here.dude>
 >>>>>>
 >>>>>>=
 >>>>>>
 >>>>>>wrote:
>>Word. I'd be willing to bet that this VST plug is =
 >>>>>>somewhere in=20
 >>>>>>Tank's Steiny
>
>>arsenal in regular use. Matt did =
 >>>>>>an=20
 >>>>>>amazing job of recreating the Paris
>
>>channel Eq/Gain=20
 >>>>>>mojo.
>>AA
>>
>>"chuck duffy" <<A=20
 >>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
 >>>>>>size=3D2>cxsd@c.com<FONT=20
 >>>>>>face=3DArial size=3D2>> wrote in message <A=20
 >>>>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20
 >>>>>>size=3D2>news:447b8639\$1@linux<FONT face=3DArial=20
 >>>>>>size=3D2>...
>>>
>>> Hi=20
 >>>>>>Don,
>>>
>>> The vst eq bit cancels with the =
 >>>>>>paris eq=20
 >>>>>>when phase inverted.
>>>
>>> I forced Brian T to =
 >>>>>>try it=20
 >>>>>>when he was unconvinced.
>>>
>>> I know that =
 >>>>>>everyone is=20
 >>>>>>dubious, but matt worked 24 hours a day for months
>>> to =
 >>>>>>ensure=20
 >>>>>>that he could perfectly emulate the paris =
 >>>>>>eq.
>>>
>>> I=20
 >>>>>>am familiar with the "pretty colored and non-linear" comment about=20
 >>>>>>this
>>> plug, as I read and responded to it way back when =
 >>>>>>on=20
 >>>>>>whatever vst forum
> it
>>> was posted=20
 >>>>>>in.
>>>
>>>
>>> I know this won't =
 >>>>>>help=20
 >>>>>>anyones perception, but when I hear people
>>>=20
 >>>>>>wondering
>>> how to capture the paris special sauce - this =
 >>>>>>plug is=20
 >>>>>>it.
>>>
>>> =
 >>>>>>CHuck
>>>
>>> "DC"=20
 >>>>>><<FONT face=3DArial=20
 >>>>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >>>>>>size=3D2>>=20
 >>>>>>wrote:
>>>>
>>>>As I understand it, that =
 >>>>>>EQ was=20
 >>>>>>pretty colored and non-linear.
>>>>>What I need is simple, =
 >>>>>>clean,=20

```
>>>>>>accurate band splits. The Paris EQ>>>>>>does this =  
>>>>>>nicey,,=20  
>>>>>>but the whole process is tedious to say the=20  
>>>>>>least.<br>>>>>><br>>>>>>Sounds great=20  
>>>>>>though.<br>>>>>><br>>>>>>DC<br>>>>>><br>=  
>>>>>>  
>>>>>>>>>><br>>>>>>>"RiverLake=20  
>>>>>>  
>>>>>>Farms" </FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>>>>>>face=3DArial=20  
>>>>>>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>>>>>>size=3D2>>=20  
>>>>>>>wrote:<br>>>>>>>Is the Paris EQ plug still=20  
>>>>>>available?<br>>>>>>>Thanks,,=20  
>>>>>>Edna<br>>>>>>><br>>>>>>>>"Aaron Allen" =  
>>>>>><</FONT><A=20  
>>>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20  
>>>>>>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>>  
>>>>  
>>>>=  
>>>>  
>>>>>>>wrote in=20  
>>>>>>>message<br>>>>>>>>news:447948de$1@linux...<br>>>>>>>>&g=  
>>>>>>>t;;>><br>>>>>>>>=20  
>>>>>>>  
>>>>>>>>>l'm going to skip over a million details and just say that the=20  
>>>>>>>  
>>>>>>>secret<br>>>>>>>>>> > is bouncing each stereo freq =  
>>>>>>>band with=20  
>>>>>>>EQ only and then the next<br>>>>>>>>>> > set etc until =  
>>>>>>>all are=20  
>>>>>>>done. Then you bring the bands back to =  
>>>>>>>the<br>>>>>>>>>>=20  
>>>>>>>  
>>>>>>>>>editor, shut off the EQ and start working on your comp=20  
>>>>>>>  
>>>>>>>settings.<br>>>>>>>>>> > (yes you have to do 4 passes =  
>>>>>>>to just=20  
>>>>>>>create the files to do=20  
>>>>>>>this!)<br>>>>>>>>>><br>>>>>>>>>> DC, this =  
>>>>>>>can be=20  
>>>>>>>achieved SO much faster using the Matt Craig Paris<br>>>>>=20  
>>>>>>>VST<br>>>>>>>>EQ,<br>>>>>>>>>> and in real =  
>>>>>>>timeif you=20  
>>>>>>>>>want to adjust your bands. Have you tried the<br>>>>>>>=20  
>>>>>>>VST<br>>>>>>>>>> Paris EQ for this application=20  
>>>>>>>yet?<br>>>>>>>>>> It doth rock=20  
>>>>>>>much.<br>>>>>>>>>><br>>>>>>>>>>=20
```

>>>>>>AA
>>>>>
>>>>>
>>>>>=
 >>>>>>;>>>
>>>>>>=20
 >>>>>>"DC" <<FONT =
 >>>>>>face=3DArial=20
 >>>>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>>>size=3D2>> wrote in=20
 >>>>>>message <FONT face=3DArial=20
 >>>>>>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
 >>>>>>size=3D2>...
>>>>>> =
 >>>>>>>
 >>>>>>>
>>>>>>> > Ok,=20
 >>>>>>>
 >>>>>>>here's the short version. I've been working on this most =
 >>>>>>>of
>>>>>=20
 >>>>>>>the
>>>>>>> > day and am about to turn in, so =
 >>>>>>>this is=20
 >>>>>>>very incomplete.
>>>>>>> =
 >>>>>>>
 >>>>>>>
>>>>>>>=20
 >>>>>>>>It is a version of Sakis' band-split technique where you use 4=20
 >>>>>>>
 >>>>>>>stereo
>>>>>>> > bands and 8 channels and 8=20
 >>>>>>>compressors.
>>>>>>> =
 >>>>>>>
 >>>>>>>
>>>>>>> >=20
 >>>>>>>
 >>>>>>>>I'm going to skip over a million details and just say that the=20
 >>>>>>>secret
>>>>>>> > is bouncing each stereo freq =
 >>>>>>>band with=20
 >>>>>>>EQ only and then the next
>>>>>>> > set etc until =
 >>>>>>>all are=20
 >>>>>>>done. Then you bring the bands back to =
 >>>>>>>the
>>>>>>>=20
 >>>>>>>
 >>>>>>>>editor, shut off the EQ and start working on your comp=20
 >>>>>>>
 >>>>>>>settings.
>>>>>>> > (yes you have to do 4 passes =
 >>>>>>>to just=20
 >>>>>>>create the files to do this!)
>>>>>>>=20
 >>>>>>>
 >>>>>>>
>>>>>>> > It is complicated, time-consuming, =
 >>>>>>>
 >>>>>>>and a=20
 >>>>>>>general PITA.
>>>>>>> =
 >>>>>>>
 >>>>>>>
>>>>>>> >=20
 >>>>>>>
 >>>>>>>>HOWEVER, if you pay attention and are patient, the results=20

>>>>>>are
>>>>> > friggin'=20
 >>>>>>fabulous.
>>>>>> >
>>>>>> =
 >>>>>>>
 >>>>>>>=20
 >>>>>>>
 >>>>>>>Sweet, huge and detailed. Just amazing =
 >>>>>>>really.
>>>>>>=20
 >>>>>>>
 >>>>>>>
>>>>>>> > There is much more to say. =20
 >>>>>>>
 >>>>>>>Later. BTW, you must leave some
>>>>>> =
 >>>>>>>
 >>>>>>>=20
 >>>>>>>
 >>>>>>>headroom in your mixes to get the most out of this (but=20
 >>>>>>>the
>>>>>>> > mastering guys have been saying =
 >>>>>>>that for=20
 >>>>>>>years). This technique
>>>>>>> > works so =
 >>>>>>>beautifully=20
 >>>>>>>with slamming the Paris mix buss that it =
 >>>>>>>seems
>>>>>>> >=20
 >>>>>>>like it was designed to do this. Somewhere SSC is=20
 >>>>>>>grinning...
>>>>>>> >
>>>>>>> =
 >>>>>>>
 >>>>>>>=20
 >>>>>>>
 >>>>>>>Paris for mastering. wadda concept.
>>>>>>>=20
 >>>>>>>
 >>>>>>>
>>>>>>> > DC
>>>>>>>=20
 >>>>>>>
>>>>>>> > DC
>>>>>>>=20
 >>>>>>>
>>>>>>> >
>>>>>>> =
 >>>>>>>
 >>>>>>>>Rob=20
 >>>>>>>
 >>>>>>>Arsenault" <<FONT =
 >>>>>>>face=3DArial=20
 >>>>>>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>>>>>wrote:
>>>>>>> >>>Yes DC, please do=20
 >>>>>>>share....!!
>>>>>>> =
 >>>>>>>
 >>>>>>>>>>>
>>>>>>>>=20
 >>>>>>>>>>>
>>>>>>>> >>>"DC" <<A=20
 >>>>>>>
 >>>>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>>>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>>>>size=3D2>> wrote in=20
 >>>>>>>message
>>>>>>>>=20
 >>>>>>>

>>>>>>>>news:4477dc50\$1@linux...
>>>>>>=20
>>>>>>>>
>>>>>>>>
>>>>>> >>>> Hey=20
>>>>>>>>
>>>>>>>>all,
>>>>>>> =
>>>>>>>>
>>>>>>>>
>>>>>>>=20
>>>>>>>>>I am discovering some *amazing* stuff trying a=20
>>>>>>>>
>>>>>>>>multiband
>>>>>>> >>>> split/compressor =
>>>>>>>>in=20
>>>>>>>>Paris. THANK YOU to Sakis and DeeJ for=20
>>>>>>>>the
>>>>>>> >>>> help with=20
>>>>>>>>this.
>>>>>>> =
>>>>>>>>
>>>>>>>>
>>>>>>>=20
>>>>>>>>>More to follow, but I am getting results, on very =
>>>>>>>>
>>>>>>>>familiar=20
>>>>>>>>
>>>>>>> >>>>=20
>>>>>>>>material
>>>>>>> >>>> that are just =
>>>>>>>>making me=20
>>>>>>>>grin from ear to ear...
>>>>>>>=20
>>>>>>>>
>>>>>>>>
>>>>>>> >>>> As soon as =
>>>>>>>>
>>>>>>>>I get=20
>>>>>>>>this live disc out the door I will post the
>>>>>>> =
>>>>>>>>
>>>>>>>>
>>>>>>>>>details.
>>>>>>>=20
>>>>>>>>
>>>>>>> >>>> Paris=20
>>>>>>>>
>>>>>>>>lives!
>>>>>>> =
>>>>>>>>
>>>>>>>>
>>>>>>>=20
>>>>>>>>>DC
>>>>>>>=20
>>>>>>>>
>>>>>>>=20
>>>>>>>>
>>>>>>>>
>>>>>>>=20
>>>>>>>>
>>>>>>> =
>>>>>>>>
>>>>>>>>
>>>>>>>=20
>>>>>>>>
>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>&=
>>>>>>>>
>>>>>>>>gt;>>=20
>>>>>>>>I choose Polesoft Lockspam to fight spam, and =

>>>>>>you?
>>>>>=20
>>>>>><FONT face=3DArial
>>>>>>
>>>>>>=
>>>>>>
>>>>>>size=3D2>http://www.polesoft.com/refer.html
<FONT =
>>>>>>face=3DArial=20
>>>>>>size=3D2>>>>>>
>>>>>
>>>=
>>>>>>
>>>>>>>>
>>>>>
>>>>>
>>> =
>>>>>>
>>>>>>
>>>
>>
> </BODY></HTML>
>>>>>>
>>>>>>
>>I will try to get around to this. M-Audio tech support called today and told
me that this unit will do bit-for-bit patching at 24bit/96kHz

DJ

"EK Sound" <askme@nospam.com> wrote in message news:447d006b\$1@linux...

> Why not just do a simple test and record a signal through it to

> wavelab and check out the results on the bit depth meter...

>

> David.

>

> DJ wrote:

> > I talked to M-Audio tech support about this today. the guy I was talking
to

> > was clueless about this but he said there's an lod timer still around
who

> > was with the company when these units were being made. He was taking the
day

> > off but he's supposed to call me tomorrow. I really curious to know if
this

> > unit will pass bit-for-bit. I don't notice an sonic voodoo going on, but

> > long cable runs are a no-no with this. Eventually I'm going to get
myself

> > one of those FriendChip thangs.

> >

> > ;o)

> >

> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> > news:447c7f1a@linux...

> >

> >>I've received some e-mails recently asking if I know if the M-Audio

> >>Digipatch units will pass 24 bit audio. I have read in numerous forums

> >

> > over

> >
> >>the years that they pass audio bit for bit.
> >>
> >>M-Audio's tech support is impossible to contact today (I tried) but I
> >
> > found
> >
> >>the following info online:
> >>
> >>
> >
> >

> >
> >>
> >>The Litepipe protocol used by the Digipatch, known as DT-16, is a format
> >>intended to support 16-bit Type I ADAT devices. Other Litepipe formats
are
> >>not guaranteed to work reliably. All coaxial S/PDIF and Optical S/PDIF
> >>(TosLink) are fully supported.
> >><http://www.technosound.com.cy/easyconsole.cfm?id=526>
> >>
> >
> >

> >
> >>
> >>
> >>Now what does this mean?.....well, my optical and lightpipe
> >>devices work fine with these units and none of them are DT-16, to my
> >>knowledge so does this mean that since the Digipatch Units use DT-16,
they
> >>are truncating 20 and 24 bit signals to 16 bit or should it mean that
they
> >>shouldn't work at all? I don't really know. I do know that I have never
> >
> > had
> >
> >>a problem passing optical 20 and 24 bit S/Pdif or 8 channel lightpipe
> >>through these units so if they aren't supposed to work at all, and since
> >>even though they aren't guaranteed to work then since they *are*
working,
> >>perhaps they are passing bit-for bit.....or maybe they are
truncating
> >
> > to
> >
> >>16 bit so it *will* pass signal, but this doesn't *seem* to be supported

> >
> > by
> >
> >>the statement above. Either it should work, or it shouldn't.....it
> >>would seem.....and if it works, since the following
> >
> > statement
> >
> >>was made:
> >>
> >>"All coaxial S/PDIF and Optical S/PDIF (TosLink) are fully supported."
> >>
> >>.....then it should it be supporting bit-for-bit
> >
> > transfers????
> >
> >>I guess the answer to this question is as clear as mud...right?
> >>
> >>One thing that the Digipatch doesn't do is to reclock signals so if your
> >>cable runs are extremely long, you may get jitter or worse.
> >>
> >>;o)
> >>
> >>
> >
> >
> >"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
>Yeah, as you probably know, I was having a Mad Cow moment, there is obviously
>no Matt Craig Paris comp. I meant to say that you could check the stereo
>box in Matt Craig's EQ and have a Paris stereo EQ, before the comp. But
that
>doesn't really matter now does it? DOH!!
>Rod

Hey Rod! It's Ok. You kind of put some of us in DeeJ mode, you know, OMG
there's something for Paris I don't have, if I don't get it I will die!!!
You had us going;) LOL!

James

>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>Exactly! I never new Matt Craig had a compressor released?!?
>>
>>Gimme gimme! ;o)

>>
>>Cheers,
>>Kim.
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>I've got Matt Craig's Paris EQ some where, but I don't have his comp.

>Can
>>>somebody email me Matt Craig's comp?
>>>
>>>Thanks
>>>James
>>>
>>>excelsm@hotmail.com
>>>
>>>
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>
>>>>Kim, I have experimented with mastering this way a lot. And yes, sometimes
>>>>that does happen. What I notice is, stereo imaging will jump around.
I
>>know
>>>>Sakis uses this method, with success so it's probably a matter of getting
>>>>every set right. I'm just not that good!
>>>>Now here's the good news for PC guys. Using Matt Craig's comp. you check
>>>>the stereo box and have a stereo Paris comp...pre eq.
>>>>Rod
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>
>>>>>
>>>>>While I have heard a lot of people more knowledgable than myself talk
>>up
>>>>>this method of mastering, one thing has always bothered me...
>>>>>
>>>>>The Paris compressors are mono. Therefore your left and right channels
>>>are
>>>>>being processed seperately. Surely your stereo imaging will go all over
>>>>the
>>>>>place?!? I mean, for starters, anything that's loud in a given frequency
>>>>>band, and not centred, will tend to get centred, because the louder
channel
>>>>>will cop more compression. If, in a given band, the left channel is
louder
>>>>>than the right channel, everything in that band will get panned further
>>>>right,
>>>>>because the left channel will get compressed / reduced in level more

>than
>>>>the right channel. What's more, some sounds will no doubt cover more
>than
>>>>one frequency band, and as this "repanning" effect is unlikely to be
>identical
>>>>in all frequency bands, one part of a sound may get panned further right,
>>>>while another band of it stays where it is, or even moves further left
>>>depending
>>>>what is in that band.
>>>>
>>>>I would have thought that on material with considerable stereo content,
>>>>things
>>>>will end up all over the shop in terms of stereo imaging.
>>>>
>>>>On the other hand, there's a very practice school of thought which
says
>>>>"If it sounds good, just do it"...

>>>>
>>>>Cheers,
>>>>Kim.
>>>>
>>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>
>>>>>
>>>>>Ok, you asked for it..... PC mastering technique in Paris:
>>>>>
>>>>>Take your 2 track L/R master final mix file. Put the Left mix file
on
>>>=
>>>>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>>>>=
>>>>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files
>>=
>>>>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band,
>>5/6
>>>>=
>>>>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending
on
>>>=
>>>>>taste and what you're going for and program material. Use your ears,
>>=
>>>>>nobody can hand you that in text and be completely accurate. Start
with
>>>>=
>>>>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz
>>
>>>Hi
>>>>=

>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with
 =
 >>>>>either the Paris Compressor or with a good sounding native POST Paris
 >>>=
 >>>>>VST EQ. The placement is absolutely critical. Tie all faders together
 >>>=
 >>>>>using Grouping on the mixer. Do not for ANY reason split these waves
 >>=
 >>>>>into another editor unless you're ready to fight phase and time delay
 >>>=
 >>>>>demons between submixes. Also, be sure you have everything selected
 >with
 >>>>>=
 >>>>>the time lock tool when you do this - same reason about phase/time.=20
 >>>>>
 >>>>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
 >>>>=
 >>>>>band, you can compress with different ratios, thresholds.. whatever
 >=
 >>>>>suits the material, all in Paris. If you use the Paris compressor,
 be
 >>>=
 >>>>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
 >>>>>7=3D8). Ditto on the eq bands, they must match, period.=20
 >>>>>
 >>>>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one
 more
 >>>>>=
 >>>>>compressor on the global but do NOT compress with it. Threshold all
 >the
 >>>>>=
 >>>>>way up, ratio all the way down. Instead, use the gain output to beat
 >>the
 >>>>>=
 >>>>>snot out of the signal hitting the global bus, but ... and this is
 also
 >>>>>=
 >>>>>super important... keep the global fader at -0.3 or -0.5 dB or you'll
 >>>=
 >>>>>blister the ^&*&\$ out of the cheapo wal mart digital converters that
 >>>=
 >>>>>your stuff will eventually have to suffer.=20
 >>>>>Be careful in all this, you have SO much gain shaping you can turn
 the
 >>>>=
 >>>>>wav into a baby ruth in the repro guy's editor... and no one wants
 to
 >>>=

>>>>>find a baby ruth floating in their pool of music. Don't smash it so
>much
>>>>>=
>>>>>that it only takes 5 bits to play it back faithfully. Again, use your
>>>=
>>>>>ears man.. pop and aggressive tunes will take more abuse than say,
a
>>=
>>>>>ballad or classical. This is part of the 'program material dependant'
>>>=
>>>>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera
>>>=
>>>>>tune, for example.=20
>>>>>
>>>>>Essentially you are creating a Waves multiband compressor, only you're
>>>>=
>>>>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If
you
>>>>=
>>>>>plan to do this a lot, do your self a huge favor and create your own
>>=
>>>>>template PPJ you can just time lock drag the 'files' to and be on your
>>>>=
>>>>>way.=20
>>>>>
>>>>>For you Mac mastering gurus, just replace the Paris VST EQ with a good
>>>>=
>>>>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.
>>>
>>>>=
>>>>>Sorry, there is no equal that I'm aware of to the gain trick in the
>=
>>>>>Paris VST EQ, but you do have the option of using the actual Paris
EQ
>>>=
>>>>>Gain in it's place post eq/compression for each group of channels.
>>>>>
>>>>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it
=
>>>>>posted on his page.
>>>>>Doug, you still out there man?
>>>>>
>>>>>AA.=20
>>>>>semi kinda not really a mastering dude guy
>>>>> -----=
>>>>>-----
>>>>>
>>>>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...

>>>>>>=20
>>>>>> So what's this trick mastering technique?
>>>>>>=20
>>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's
>>>>>=
>>>>>>Steiny
>>>>>>=20
>>>>>>>arsenal in regular use. Matt did an amazing job of recreating the
>>=
>>>>>>Paris
>>>>>>=20
>>>>>>>channel Eq/Gain mojo.
>>>>>>>AA
>>>>>>>
>>>>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...
>>>>>>>
>>>>>>> Hi Don,
>>>>>>>
>>>>>>> The vst eq bit cancels with the paris eq when phase inverted.
>>>>>>>
>>>>>>> I forced Brian T to try it when he was unconvinced.
>>>>>>>
>>>>>>> I know that everyone is dubious, but matt worked 24 hours a day
>for
>>>>>=
>>>>>>months
>>>>>>> to ensure that he could perfectly emulate the paris eq.
>>>>>>>
>>>>>>> I am familiar with the "pretty colored and non-linear" comment
about
>>>>>=
>>>>>>this
>>>>>>> plug, as I read and responded to it way back when on whatever vst
>>>=
>>>>>>forum
>>>>>> it
>>>>>>> was posted in.
>>>>>>>
>>>>>>>
>>>>>>> I know this won't help anyones perception, but when I hear people=20
>>>>>>> wondering
>>>>>>> how to capture the paris special sauce - this plug is it.
>>>>>>>
>>>>>>> CHuck
>>>>>>>
>>>>>>> "DC" <dc@spammersinheck.com> wrote:
>>>>>>>>

>>>>>seems
 >>>>>>>>>> > like it was designed to do this. Somewhere SSC is grinning...
 >>>>>>>>>> >
 >>>>>>>>>> > Paris for mastering. wadda concept.
 >>>>>>>>>> >
 >>>>>>>>>> > DC
 >>>>>>>>>> >
 >>>>>>>>>> > DC
 >>>>>>>>>> >
 >>>>>>>>>> >
 >>>>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
 >>>>>>>>>> >>>Yes DC, please do share...!!
 >>>>>>>>>> >>>
 >>>>>>>>>> >>>
 >>>>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20
 >>>>>>>>>> >>>news:4477dc50\$1@linux...
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>> Hey all,
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband
 >>>>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and Deej
 >>for
 >>>>>=
 >>>>>>the
 >>>>>>>>>> >>>> help with this.
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20
 >>>>>>>>>> >>>> material
 >>>>>>>>>> >>>> that are just making me grin from ear to ear...
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>> As soon as I get this live disc out the door I will post
 >>the
 >>>>>=
 >>>>>>
 >>>>>>>>>> >>>> details.
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>> Paris lives!
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>> DC
 >>>>>>>>>> >>>>
 >>>>>>>>>> >>>
 >>>>>>>>>> >>>
 >>>>>>>>>> >>>
 >>>>>>>>>> >>
 >>>>>>>>>> >
 >>>>>>>>>>
 >>>>>>>>>>
 >>>>>>>>>> I choose Polesoft Lockspam to fight spam, and you?
 >>>>>>>>>> http://www.polesoft.com/refer.html

```

>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>=20
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>><!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 6.00.5296.0" name=3DGENERATOR>
>>>>>>>><STYLE></STYLE>
>>>>>>>></HEAD>
>>>>>>>><BODY>
>>>>>>>><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it.....
PC
>>>=
>>>>>>>>mastering=20
>>>>>>>>technique in Paris:</EM></FONT></DIV>
>>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>>><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master
>>>=
>>>>>>>>final mix=20
>>>>>>>>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left.
>=
>>>>>>>>Put the=20
>>>>>>>>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
>>>>>=
>>>>>>>>VST EQ,=20
>>>>>>>>split the files into different bands. 1/2 will be lo pass, 3/4 will
>be
>>>>=
>>>>>>>>low mid=20
>>>>>>>>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary
=
>>>>>>>>depending on=20
>>>>>>>>taste and what you're going for and program material. Use your ears,
>>=
>>>>>>>>nobody can=20
>>>>>>>>hand you that in text and be completely accurate. Start with the Sakis=20
>>>>>>>>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>>>>>>>>540-6Khz Hi=20
>>>>>>>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with
=

```

>>>>>either the=20
 >>>>>Paris Compressor or with a good sounding native POST Paris VST EQ.
 The
 >>>>=
 >>>>>placement=20
 >>>>>is absolutely critical. Tie all faders together using Grouping on the
 >>>=
 >>>>>mixer. Do=20
 >>>>>not for ANY reason split these waves into another editor unless you're
 >>>>=
 >>>>>ready to=20
 >>>>>fight phase and time delay demons between submixes. Also, be sure you
 >>>=
 >>>>>have=20
 >>>>>everything selected with the time lock tool when you do this - same
 >=
 >>>>>reason about=20
 >>>>>phase/time. </DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>Now, the thing is, you can
 >=
 >>>>>adjust the=20
 >>>>>Gain/EQ mojo separately for each band, you can compress with different
 >>>>=
 >>>>>ratios,=20
 >>>>>thresholds.. whatever suits the material, all in Paris. If you use
 the
 >>>>=
 >>>>>Paris=20
 >>>>>compressor, be sure to match each pair of tracks' settings (1=3D2,
 =
 >>>>>3=3D4, 5=3D6, 7=3D8).=20
 >>>>>Ditto on the eq bands, they must match, period. </DIV>
 >>>>><DIV> </DIV>
 >>>>><DIV>Now then, for more secret
 sauce
 >>>>>=
 >>>>>beyond the=20
 >>>>>Eq/Gain trick.. put one more compressor on the global but do NOT =
 >>>>>compress with=20
 >>>>>it. Threshold all the way up, ratio all the way down. Instead, use
 the
 >>>>=
 >>>>>gain=20
 >>>>>output to beat the snot out of the signal hitting the global bus, but
 >>>=
 >>>>>... and=20
 >>>>>this is also super important... keep the global fader at -0.3 or -0.5

>>>>dB
 >>>>=>
 >>>>>>or=20
 >>>>>>you'll blister the ^&*&\$ out of the cheapo wal mart digital =
 >>>>>>converters=20
 >>>>>>that your stuff will eventually have to suffer. </DIV>
 >>>>>><DIV>Be careful in all this, you
 >>=
 >>>>>>have SO much=20
 >>>>>>gain shaping you can turn the wav into a baby ruth in the repro=20
 >>>>>>guy's editor... and no one wants to find a baby ruth floating in =
 >>>>>>their pool=20
 >>>>>>of music. Don't smash it so much that it only takes 5 bits to play
 =
 >>>>>>it back=20
 >>>>>>faithfully. Again, use your ears man.. pop and aggressive tunes will
 >>=
 >>>>>>take more=20
 >>>>>>abuse than say, a ballad or classical. This is part of the 'program
 >=
 >>>>>>material=20
 >>>>>>dependant' thing I mentioned earlier. Don't treat a jazz standard like
 >>>>a
 >>>>=>
 >>>>>>Pantera=20
 >>>>>>tune, for example. </DIV>
 >>>>>><DIV> </DIV>
 >>>>>><DIV>Essentially you are creating a Waves
 >>>=
 >>>>>>multiband=20
 >>>>>>compressor, only you're using Paris to do it and it sounds.. well,
 ..
 >>>=
 >>>>>>better=20
 >>>>>>IMO. YMMV. If you plan to do this a lot, do your self a huge favor
 and=20
 >>>>>>create your own template PPJ you can just time lock drag the =
 >>>>>>'files'=20
 >>>>>>to and be on your way. </DIV>
 >>>>>><DIV> </DIV>
 >>>>>><DIV>For you Mac mastering gurus, just
 =
 >>>>>>replace the Paris=20
 >>>>>>VST EQ with a good sounding phase coherent EQ capable of lo pass, band
 >>>>=
 >>>>>>pass and=20
 >>>>>>hi pass. Sorry, there is no equal that I'm aware of to the gain =
 >>>>>>trick in=20

>>>>>the Paris VST EQ, but you do have the option of using the actual Paris
>>>>=
>>>>>EQ Gain=20
>>>>>in it's place post eq/compression for each group of =
>>>>>channels.</DIV>
>>>>><DIV> </DIV>
>>>>><DIV>If anyone needs the Paris VST EQ,
I
>>=
>>>>>suspect Doug=20
>>>>>Wellington has it posted on his page.</DIV>
>>>>><DIV>Doug, you still out there =
>>>>>man?</DIV>
>>>>><DIV> </DIV>
>>>>><DIV><FONT face=3D"Comic Sans MS"=20
>>>>>size=3D3>AA, </DIV>
>>>>><DIV>semi kinda not really a mastering
dude=20
>>>>>guy</DIV>
>>>>><DIV><FONT face=3DArial=20
>>>>>size=3D2> -----
>>>>>-----</DIV>
>>>>><DIV> </DIV>
>>>>><DIV>"John" <<A =
>>>>>href=3D"mailto:no@no.com"><FONT=20
>>>>>face=3DArial size=3D2>no@no.com<FONT face=3DArial =
>>>>>size=3D2>> wrote in=20
>>>>>message <FONT face=3DArial=20
>>>>>size=3D2>news:447cb558\$1@linux<FONT face=3DArial=20
>>>>>size=3D2>...</DIV>>
> So =
>>>>>what's this=20
>>>>>trick mastering technique?
>
> "Aaron Allen" <<A=20
>>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>>>>size=3D2>nospam@not_here.dude>
>>>=
>>>>>
>>>>>>wrote:
>>Word. I'd be willing to bet that this VST plug is =
>>>>>>somewhere in=20
>>>>>>Tank's Steiny
>>
>>arsenal in regular use. Matt did =
>>>>>>an=20
>>>>>>amazing job of recreating the Paris
>>
>>channel Eq/Gain=20
>>>>>>mojo.
>>AA
>>
>>"chuck duffy" <<A=20
>>>>>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>>>>>>size=3D2>cxsd@c.com<FONT=20
>>>>>>face=3DArial size=3D2>> wrote in message <A=20
>>>>>>href=3D"news:447b8639\$1@linux"><FONT face=3DArial=20
>>>>>>size=3D2>news:447b8639\$1@linux<FONT face=3DArial=20
>>>>>>size=3D2>...
>>>>
>>>> Hi=20

>>>>>Don,
>>>
>>> The vst eq bit cancels with the =
 >>>>>paris eq=20
 >>>>>when phase inverted.
>>>
>>> I forced Brian T to =
 >>>>>try it=20
 >>>>>when he was unconvinced.
>>>
>>> I know that =
 >>>>>everyone is=20
 >>>>>dubious, but matt worked 24 hours a day for months
>>> to =
 >>>>>ensure=20
 >>>>>that he could perfectly emulate the paris =
 >>>>>eq.
>>>
>>> I=20
 >>>>>am familiar with the "pretty colored and non-linear" comment about=20
 >>>>>this
>>> plug, as I read and responded to it way back when =
 >>>>>on=20
 >>>>>whatever vst forum
> it
>>> was posted=20
 >>>>>in.
>>>
>>>
>>> I know this won't =
 >>>>>help=20
 >>>>>anyones perception, but when I hear people
>>>=20
 >>>>>wondering
>>> how to capture the paris special sauce - this =
 >>>>>plug is=20
 >>>>>it.
>>>
>>> =
 >>>>>CHuck
>>>
>>> "DC"=20
 >>>>><<FONT face=3DArial=20
 >>>>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >>>>>size=3D2>>=20
 >>>>>wrote:
>>>>
>>>>As I understand it, that =
 >>>>>EQ was=20
 >>>>>pretty colored and non-linear.
>>>>What I need is simple, =
 >>>>>clean,=20
 >>>>>accurate band splits. The Paris EQ
>>>>does this =
 >>>>>nicely,=20
 >>>>>but the whole process is tedious to say the=20
 >>>>>least.
>>>>
>>>>Sounds great=20
 >>>>>though.
>>>>
>>>>DC
>>>>
=
 >>>>>>>
>>>>>"RiverLake=20
 >>>>>Farms" <<FONT =
 >>>>>face=3DArial=20
 >>>>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
 >>>>>size=3D2>>=20
 >>>>>wrote:
>>>>>>Is the Paris EQ plug still=20
 >>>>>available?
>>>>>>Thanks,=20
 >>>>>Edna
>>>>>>
>>>>>>"Aaron Allen" =
 >>>>><<A=20
 >>>>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >>>>>size=3D2>nospam@not_here.dude>
 >>>=
 >>>>>wrote in=20
 >>>>>message
>>>>>>news:447948de\$1@linux...
>>>>>>&g=
 >>>>>t;>>
>>>>>>=20

>>>>>> I'm going to skip over a million details and just say that the=20
 >>>>>>secret
>>>>> > is bouncing each stereo freq =
 >>>>>>band with=20
 >>>>>>EQ only and then the next
>>>>> > set etc until =
 >>>>>>all are=20
 >>>>>>done. Then you bring the bands back to =
 >>>>>>the
>>>>>=20
 >>>>>> editor, shut off the EQ and start working on your comp=20
 >>>>>>settings.
>>>>> > (yes you have to do 4 passes =
 >>>>>>to just=20
 >>>>>>create the files to do=20
 >>>>>>this!)
>>>>>
>>>>>> DC, this =
 >>>>>>can be=20
 >>>>>>achieved SO much faster using the Matt Craig Paris
>=20
 >>>>>>VST
>>>>>>EQ,
>>>>>> and in real =
 >>>>>>timeif you=20
 >>>>>>want to adjust your bands. Have you tried the
>>>>>=20
 >>>>>>VST
>>>>>> Paris EQ for this application=20
 >>>>>>yet?
>>>>>> It doth rock=20
 >>>>>>much.
>>>>>>
>>>>>>=20
 >>>>>>AA
>>>>>>
>>>>>>
>>>>>=
 >>>>>>;>>>
>>>>>>=20
 >>>>>>"DC" <FONT =
 >>>>>>face=3DArial=20
 >>>>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>>>size=3D2>> wrote in=20
 >>>>>>message <FONT face=3DArial=20
 >>>>>>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
 >>>>>>size=3D2>...
>>>>>> =
 >>>>>>
>>>>>> > Ok,=20
 >>>>>>here's the short version. I've been working on this most =
 >>>>>>of
>=20
 >>>>>>the
>>>>>> > day and am about to turn in, so =
 >>>>>>this is=20
 >>>>>>very incomplete.
>>>>>> =
 >>>>>>
>>>>>>=20
 >>>>>>> It is a version of Sakis' band-split technique where you use 4=20
 >>>>>>>stereo
>>>>>>> > bands and 8 channels and 8=20
 >>>>>>>compressors.
>>>>>>> =
 >>>>>>>
>>>>>>> >=20
 >>>>>>>I'm going to skip over a million details and just say that the=20
 >>>>>>>secret
>>>>>>> > is bouncing each stereo freq =
 >>>>>>>band with=20
 >>>>>>>EQ only and then the next
>>>>>>> > set etc until =
 >>>>>>>all are=20
 >>>>>>>done. Then you bring the bands back to =
 >>>>>>>the
>>>>>>>=20
 >>>>>>> editor, shut off the EQ and start working on your comp=20

>>>>>settings.
>>>>> > (yes you have to do 4 passes =
 >>>>>to just=20
 >>>>>create the files to do this!)
>>>>>=20
 >>>>>>
>>>>> > It is complicated, time-consuming, =
 >>>>>and a=20
 >>>>>general PITA.
>>>>> =
 >>>>>>
>>>>> >=20
 >>>>>HOWEVER, if you pay attention and are patient, the results=20
 >>>>>are
>>>>> > friggin'=20
 >>>>>fabulous.
>>>>> >
>>>>> > =
 >>>>>=20
 >>>>>Sweet, huge and detailed. Just amazing =
 >>>>>really.
>>>>>=20
 >>>>>>
>>>>> > There is much more to say. =20
 >>>>>Later. BTW, you must leave some
>>>>> > =
 >>>>>=20
 >>>>>headroom in your mixes to get the most out of this (but=20
 >>>>>the
>>>>> > mastering guys have been saying =
 >>>>>that for=20
 >>>>>years). This technique
>>>>> > works so =
 >>>>>beautifully=20
 >>>>>with slamming the Paris mix buss that it =
 >>>>>seems
>>>>> >=20
 >>>>>like it was designed to do this. Somewhere SSC is=20
 >>>>>grinning...
>>>>> >
>>>>> > =
 >>>>>=20
 >>>>>Paris for mastering. wadda concept.
>>>>>=20
 >>>>>>
>>>>> > DC
>>>>>=20
 >>>>>>
>>>>> > DC
>>>>>=20
 >>>>>>
>>>>> >
>>>>> > =
 >>>>>>>Rob=20
 >>>>>>Arsenault" <<FONT =
 >>>>>>face=3DArial=20
 >>>>>>size=3D2>mani2@nbnet.nb.ca>=20
 >>>>>>wrote:
>>>>> >>>Yes DC, please do=20
 >>>>>>share...!!
>>>>> > =
 >>>>>>>>
>>>>>=20
 >>>>>>>>
>>>>> >>>"DC" <<A=20
 >>>>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>>>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>>>>>size=3D2>> wrote in=20
 >>>>>>message
>>>>>=20
 >>>>>>>>news:4477dc50\$1@linux...
>>>>>=20
 >>>>>>>>
>>>>> >>> Hey=20
 >>>>>>>>all,
>>>>> > =
 >>>>>>>>
>>>>>=20
 >>>>>>>> I am discovering some *amazing* stuff trying a=20
 >>>>>>>>multiband
>>>>> >>> split/compressor =

```

>>>>>in=20
>>>>>Paris. THANK YOU to Sakis and DeeJ for=20
>>>>>the<BR>>>>>> >>>> help with=20
>>>>>this.<BR>>>>>> =
>>>>>>>><BR>>>>>>>=20
>>>>>>>> More to follow, but I am getting results, on very =
>>>>>familiar=20
>>>>><BR>>>>>>> >>>>=20
>>>>>material<BR>>>>>>> >>>> that are just =
>>>>>making me=20
>>>>>grin from ear to ear...<BR>>>>>>>=20
>>>>>>>><BR>>>>>>>> >>>> As soon as =
>>>>>I get=20
>>>>>this live disc out the door I will post the <BR>>>>>>>> =
>>>>>>
>>>>>>>>> details.<BR>>>>>>>>>=20
>>>>>>>>><BR>>>>>>>>> >>>> Paris=20
>>>>>lives!<BR>>>>>>>> =
>>>>>>>>><BR>>>>>>>>>=20
>>>>>>>>> DC<BR>>>>>>>>>=20
>>>>>>>>><BR>>>>>>>>>=20
>>>>>>>>><BR>>>>>>>>>=20
>>>>>>>>><BR>>>>>>>>> =
>>>>>>>>><BR>>>>>>>>>=20
>>>>>>>>><BR>>>>>>>>><BR>>>>>>>>><BR>>>>>>>>>&=
>>>>>gt;>>>=20
>>>>>>I choose Polesoft Lockspam to fight spam, and =
>>>>>>you?<BR>>>>>>>>>>=20
>>>>>></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
>>>>>=
>>>>>>
>>>>>>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>>>>>>face=3DArial=20
>>>>>>size=3D2>>>>>>>>>><BR>>>>>>>>>><BR>>>>>>>>>=
>>>>>>>>><BR>>>>>>>>><BR>>>>>>>>><BR>>>>>>>>> =
>>>>>>
>>>>>><BR>>>>>><BR>>>>>><BR>>>>>></FONT> </BODY></HTML>
>>>>>>
>>>>>>
>>>>>
>>>>
>>>
>>>
>>
>Just wanted to mention the other option is the Apache, and it also works up
to 24bit.

```

<http://www.frontierdesign.com/Products/Apache>

James

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I will try to get around to this. M-Audio tech support called today and told

>me that this unit will do bit-for-bit patching at 24bit/96kHz

>

>DJ

>

>"EK Sound" <askme@nospam.com> wrote in message news:447d006b\$1@linux...

>> Why not just do a simple test and record a signal through it to

>> wavelab and check out the results on the bit depth meter...

>>

>> David.

>>

>> DJ wrote:

>> > I talked to M-Audio tech support about this today. the guy I was talking

>to

>> > was clueless about this but he said there's an lod timer still around

>who

>> > was with the company when these units were being made. He was taking the

>day

>> > off but he's supposed to call me tomorrow. I really curious to know if

>this

>> > unit will pass bit-for-bit. I don't notice an sonic voodoo going on, but

>> > long cable runs are a no-no with this. Eventually I'm going to get

>myself

>> > one of those FriendChip thangs.

>> >

>> > ;o)

>> >

>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

>> > news:447c7f1a@linux...

>> >

>> >>I've received some e-mails recently asking if I know if the M-Audio

>> >>Digipatch units will pass 24 bit audio. I have read in numerous forums

>> >

>> > over

>> >

>> >>the years that they pass audio bit for bit.

>> >>

>> >>M-Audio's tech support is impossible to contact today (I tried) but

I

>> >

>> > found

>> >
>> >>the following info online:
>> >>
>> >>
>> >
>> >
>

>> >
>> >>_____
>> >>The Litepipe protocol used by the Digipatch, known as DT-16, is a format
>> >>intended to support 16-bit Type I ADAT devices. Other Litepipe formats
>are
>> >>not guaranteed to work reliably. All coaxial S/PDIF and Optical S/PDIF
>> >>(TosLink) are fully supported.
>> >><http://www.technosound.com.cy/easyconsole.cfm?id=526>
>> >>
>> >
>> >
>

>> >
>> >>_____
>> >>
>> >>Now what does this mean?.....well, my optical and lightpipe
>> >>devices work fine with these units and none of them are DT-16, to my
>> >>knowledge so does this mean that since the Digipatch Units use DT-16,
>they
>> >>are truncating 20 and 24 bit signals to 16 bit or should it mean that
>they
>> >>shouldn't work at all? I don't really know. I do know that I have never
>> >
>> > had
>> >
>> >>a problem passing optical 20 and 24 bit S/Pdif or 8 channel lightpipe
>> >>through these units so if they aren't supposed to work at all, and since
>> >>even though they aren't guaranteed to work then since they *are*
>working,
>> >>perhaps they are passing bit-for bit.....or maybe they are
>truncating
>> >
>> > to
>> >
>> >>16 bit so it *will* pass signal, but this doesn't *seem* to be supported
>> >
>> > by
>> >
>> >>the statement above. Either it should work, or it shouldn't.....it
>> >>would seem.....and if it works, since the following
>> >

>> > statement
>> >
>> >>was made:
>> >>
>> >>"All coaxial S/PDIF and Optical S/PDIF (TosLink) are fully supported."
>> >>
>> >>.....then it should it be supporting bit-for-bit
>> >
>> > transfers????
>> >
>> >>I guess the answer to this question is as clear as mud...right?
>> >>
>> >>One thing that the Digipatch doesn't do is to reclock signals so if
your
>> >>cable runs are extremely long, you may get jitter or worse.
>> >>
>> >>;0)
>> >>
>> >>
>> >
>> >
>> >
>
>"Now here's the good news for PC guys. Using Matt Craig's comp. you check
the stereo box and have a stereo Paris comp...pre eq.
Rod"
Please explain me, what's is this "Matt Craig's comp"

Thanks

ZmoraSorry dude...there is no such thing. I meant the stereo box in Matt Craig's
EQ. Fingers were working faster than the brain.

Rod

"zmora" <docent191@wp.pl> wrote:

>

>"Now here's the good news for PC guys. Using Matt Craig's comp. you check
>the stereo box and have a stereo Paris comp...pre eq.

>Rod"

>Please explain me, what's is this "Matt Craig's comp"

>

>Thanks

>

>Zmoral almost bought an Apache. It looks like a very good unit and it *reclocks*
the audio. That's a biggie as far as jitter and stability are concerned.

What it doesn't have is coaxial S/PDIF so if you need to patch this way, you
will need coax>opto and AES>opto converters. This can get pretty expensive
in a larger rig. Once you get to this point, it makes more sense to look at
the FriendChip digital PB's. These look like they might be the answer to a

lot of studio routing issues.

Deej

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:447e301e\$1@linux...

>

> Just wanted to mention the other option is the Apache, and it also works
up

> to 24bit.

>

> <http://www.frontierdesign.com/Products/Apache>

>

> James

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >I will try to get around to this. M-Audio tech support called today and
> told

> >me that this unit will do bit-for-bit patching at 24bit/96kHz

> >

> >DJ

> >

> >"EK Sound" <askme@nospam.com> wrote in message news:447d006b\$1@linux...

> >> Why not just do a simple test and record a signal through it to

> >> wavelab and check out the results on the bit depth meter...

> >>

> >> David.

> >>

> >> DJ wrote:

> >> > I talked to M-Audio tech support about this today. the guy I was
talking

> >to

> >> > was clueless about this but he said there's an lod timer still around

> >who

> >> > was with the company when these units were being made. He was taking
> the

> >day

> >> > off but he's supposed to call me tomorrow. I really curious to know

> if

> >this

> >> > unit will pass bit-for-bit. I don't notice an sonic voodoo going on,

> but

> >> > long cable runs are a no-no with this. Eventually I'm going to get

> >myself

> >> > one of those FriendChip thangs.

> >> >

> >> > ;o)

> >> >

> > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > news:447c7f1a@linux...
> > >
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> > >>Digipatch units will pass 24 bit audio. I have read in numerous
forums
> > >
> > > over
> > >
> > >>the years that they pass audio bit for bit.
> > >>
> > >>M-Audio's tech support is impossible to contact today (I tried) but
> I
> > >
> > > found
> > >
> > >>the following info online:
> > >>
> > >>
> > >
> > >
>
>

—
> > >
> > >> _____
> > >>The Litepipe protocol used by the Digipatch, known as DT-16, is a
format
> > >>intended to support 16-bit Type I ADAT devices. Other Litepipe
formats
> > are
> > >>not guaranteed to work reliably. All coaxial S/PDIF and Optical
S/PDIF
> > >>(TosLink) are fully supported.
> > >><http://www.technosound.com.cy/easyconsole.cfm?id=526>
> > >>
> > >
> > >
>
>

—
> > >
> > >> _____
> > >>
> > >>Now what does this mean?.....well, my optical and
lightpipe
> > >>devices work fine with these units and none of them are DT-16, to my
> > >>knowledge so does this mean that since the Digipatch Units use DT-16,

> >they
 > >> >>are truncating 20 and 24 bit signals to 16 bit or should it mean that
 > >they
 > >> >>shouldn't work at all? I don't really know. I do know that I have
 never
 > >> >
 > >> > had
 > >> >
 > >> >>a problem passing optical 20 and 24 bit S/Pdif or 8 channel lightpipe
 > >> >>through these units so if they aren't supposed to work at all, and
 since
 > >> >>even though they aren't guaranteed to work then since they *are*
 > >working,
 > >> >>perhaps they are passing bit-for bit.....or maybe they are
 > >truncating
 > >> >
 > >> > to
 > >> >
 > >> >>16 bit so it *will* pass signal, but this doesn't *seem* to be
 supported
 > >> >
 > >> > by
 > >> >
 > >> >>the statement above. Either it should work, or it
 shouldn't.....it
 > >> >>would seem.....and if it works, since the following
 > >> >
 > >> > statement
 > >> >
 > >> >>was made:
 > >> >>
 > >> >>"All coaxial S/PDIF and Optical S/PDIF (TosLink) are fully
 supported."
 > >> >>
 > >> >>.....then it should it be supporting bit-for-bit
 > >> >
 > >> > transfers????
 > >> >
 > >> >>I guess the answer to this question is as clear as mud...right?
 > >> >>
 > >> >>One thing that the Digipatch doesn't do is to reclock signals so if
 > your
 > >> >>cable runs are extremely long, you may get jitter or worse.
 > >> >>
 > >> >>;o)
 > >> >>
 > >> >>
 > >> >

> >> >

> >> >

> >

> >

>Thanks for your answer.What's a pity.It will be very usefull to see Matt Graig's Paris VST compressor.Especially for your idea,stereo compressor before eq.

Cheers

Zmora

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>Sorry dude...there is no such thing. I meant the stereo box in Matt Craig's

>EQ. Fingers were working faster than the brain.

>Rod

>"zmora" <docent191@wp.pl> wrote:

>>

>>"Now here's the good news for PC guys. Using Matt Craig's comp. you check

>>the stereo box and have a stereo Paris comp...pre eq.

>>Rod"

>>Please explain me, what's is this "Matt Craig's comp"

>>

>>Thanks

>>

>>Zmora

>On 1 Jun 2006 10:51:58 +1000, "Rod Lincoln"

<rlincoln@nospam.kc.rr.com> wrote:

>

>Sorry dude...there is no such thing. I meant the stereo box in Matt Craig's

>EQ. Fingers were working faster than the brain.

Drummers.

Sheesh.

;-P

pabOn 27 May 2006 20:19:14 +1000, "Ab" <ab.vangoor@wanadoo.fr> wrote:

>

>I hope you don't mind me sharing this with you.

> [http://youtube.com/watch?v=QW_6iwi1Zs0&search=erwin%20mu sper](http://youtube.com/watch?v=QW_6iwi1Zs0&search=erwin%20mu%20sper)

>Our first hitsingle in the Netherlands when we still had hair.

>The guy on Fender rhodes is Erwin Musper who nowadays owns a studio in Cincinnati.

><http://www.studiothebambooroom.com/>
>Shortly I came back in contact with him and we decided to do some new stuff
>on
>which I'm working now. I guess some relationships never end, no matter the
>distance.

OK, Ab -

I just finally got around to watching.

Very cool. Great song! Don't suppose you have a copy in some sort of electronically-transmittable format, do you? That's one that I'd like to have living on my iPod.

Kinda has an Atlanta Rythm Section feel to it.

pabHiya,

I've been reading "Mastering Audio" and learning a little about using delay to localise sounds, but the book doesn't go into detail. How do you yourself use delays for postioning tracks in a mix ?

I have thirst for knowledge...

8) Stewart.

DC wrote in message <447e23ca\$1@linux>...

>

>Hmmm I think the language is fighting us here.

>

>A creative panning choice is not a mismatch. A creative panning
>choice that you overdid, is. Assuming that you do such things,
>and it seems that we all do. No matter how careful you are through
>the mix process, there are little sounds (and in my case dorky
>vocalization sounds intended to be "emotional" among many other
>things) that are out of place, level-wise. You especially hear these
>when monitoring loudly. Remember, this is a lightly compressed
>process that I use a quick release time with so it is mostly a peak
>limiter. It does not affect your panning nor stereo image and if it
>does, you overdid the process. -3db on a peak does not change
>the persistence of sound, which is what forms the stereo image.
>It does however, generally really improve the mix.

>

>Also localization within the stereo field is very obtuse with level.
>What this means, is as SSC said years ago, there are three panning
>positions L - R and C and mebbe 10 o'clock and 2 o'clock and that is

>about all you can do to localize things with level. Real localization
>within the stereo field is done with delays, not panpots, and multi
>band compression has little to no effect on this if you do it right.
>Use delay to localize and you get a much better mix anyway.
>
>Try it yourself. Multiband compression rocks if you use it right.
>I mastered classical for years and never needed it. Doing rock it
>really, really helped.
>
>DC
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>
>>It corrects for L-R level mismatches. This is my point. If you have
something
>>panned to 3 o'clock, you don't want the level mismatch corrected.
Correcting
>>the level mismatch will cause the panned sound to move toward the centre,
>>and then, as volume (and compression) decreases, the panned item will move
>>back toward 3 o'clock.
>>
>>Whenever one side is compressed more than the other, that frequency band
>>will be panned toward the less compressed side until the compressions
subsides.
>>Unless there's something I'm missing, but I can't see a way around this.
>>
>>Cheers,
>>Kim.
>No activity here in so long. Is everyone just waiting to see who will
notice this first and say something about it?.....it's a game,
right?Hey DeeJ, I'm here...been lurking a bit. I've been on the road, so I've not
had the opportunity to check in as regularly as I would like to.

Tag, you're it!

Tyrone

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>No activity here in so long. Is everyone just waiting to see who will
>notice this first and say something about it?.....it's a game,
>right?
>
>Still here too waiting not sure what for though
pathetic, huh?

Tony

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447f4a1d@linux...

> No activity here in so long. Is everyone just waiting to see who will
> notice this first and say something about it?.....it's a game,
> right?

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>"DJ" <animix_spam-this-ahole_@animas.net> wrote:

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>

Well, I could open my big mouth, but that would just get me in to trouble.

Oh what the hell! I heard a rumor that there is a video coming out. Damn
I knew I couldn't keep my big mouth shut: O

While we're waiting, check this video out if your bored. Whatz your pick?

http://cgi.ebay.com/OSP-STM-1300-LARGE-DIAPHRAGM-CONDENSER-MICROPHONE-MIC_W0QQitemZ7417313704QQcategoryZ41466QQcmdZViewItem

JamesI initially thought it was my new setup but apparently not

Hope everyone is well and enjoying the intro to summer.

Don

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447f4a1d@linux...

> No activity here in so long. Is everyone just waiting to see who will
> notice this first and say something about it?.....it's a game,
> right?

>

>Hi Paul,

Glad you like it. Let me know if your e-mail address in this post is correct
and I'll send you an mp3.

Best
Ab

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>On 27 May 2006 20:19:14 +1000, "Ab" <ab.vangoor@wanadoo.fr> wrote:

>

>>

>>I hope you don't mind me sharing this with you.

>> http://youtube.com/watch?v=QW_6iwi1Zs0&search=erwin%20musper
>>Our first hitsingle in the Netherlands when we still had hair.
>>The guy on Fender rhodes is Erwin Musper who nowadays owns a studio in Cincinnati.
>><http://www.studiothebambooroom.com/>
>>Shortly I came back in contact with him and we decided to do some new stuff
>>on
>>which I'm working now. I guess some relationships never end, no matter the
>>distance.
>
>OK, Ab -
>
>I just finally got around to watching.
>
>Very cool. Great song! Don't suppose you have a copy in some sort of
>electronically-transmittable format, do you? That's one that I'd like
>to have living on my iPod.
>
>Kinda has an Atlanta Rythm Section feel to it.
>
>pabThe Windows versions of Altiverb are free for Altiverb v5 owners!

<http://news.harmony-central.com/Newp/2006/Audio-Ease-Ativerb.html>

JamesI noticed it, but thought we were all waiting for Edmund to mention the upcoming release of Paris IV later today, DeeJ. Damn, sorry Edmund, the cat is out of the bag now. Edmund if you're lurking, hi :-)

Rich

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447f4a1d@linux...

> No activity here in so long. Is everyone just waiting to see who will
> notice this first and say something about it?.....it's a game,
> right?
>
>I'm afraid if I post anything..I'll embarrass myself again.

Actually, last weekend I was out of town, doing a live recording with Paris.
32 tracks for 2 1/2 hr. 4 different times,
(2.5 hr each) with nary a glitch. Windows 98. Rock On.

Rod

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>No activity here in so long. Is everyone just waiting to see who will
>notice this first and say something about it?.....it's a game,
>right?
>

>No I'm just deleting all the posts...

....gotta go, someone's posted something. ;o)

Cheers,
Kim.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>No activity here in so long. Is everyone just waiting to see who will

>notice this first and say something about it?.....it's a game,

>right?

>

>I'm busy studying for my nursing license exam and I don't want lightpipes
and S/PDIFs floating around in my head with hyponatremia and Wilm's tumor.
Wish me luck.

Sarah Jane Burke, BSN <----- :)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447f4a1d@linux...

> No activity here in so long. Is everyone just waiting to see who will

> notice this first and say something about it?.....it's a game,

> right?

>

>I've been fooling around w/ the Waves IR-L reverb and I like it. I have a
client who loves the idea of picking reverbs by names like "The Viennese
Opera Hall - row 7, center". Wierd, eh? Are there any convolution or sampled
reverbs that work w/ Paris?

Wasn't there once a box that let you run VST plugins in real time as an outboard
effect?

GanttNeve???? We don't need no steenkin' Neve!!.....erm.....well, maybe we do. This one is
worth a laugh or two. This is the worst promotional product
video I've seen in a long time! What were they thinking? Yeah dude, sounds
great!

I have very little respect for Mackie these days.

http://mackie.com/products/tracktion2/t2_overview.html

James

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>"DJ" <animix_spam-this-ahole_@animas.net> wrote:

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>>notice this first and say something about it?.....it's a game,

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>JamesLike the dude said - "if it sucks, it will still suck, but you'll be able to make it a lot quicker in traction"...er sorry...Tracktion.

On 6/1/06 10:24 PM, in article 447fbd8d\$1@linux, "James McCloskey"
<excelsm@hotmail.com> wrote:

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> James
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>>
>>

>> James

>This is a multi-part message in MIME format.

-----=_NextPart_000_0056_01C685E2.63549AF0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dee,

If it makes you feel any better I paid \$1800 for my
last Never with a Never power supply from a console.
Of course I get a pre outtalk the deal.

I hope it sounds good because it could add something special
to the two bus mix. I've been dying to try it but never get around
to it. I wonder if the esq. will still have that character without
the 'iron' in the gain stage? Did US address the Never 'build up' =
issue? =20
Maybe it's better they didn't.

I'm about to do 4.3 too. You said you already had! =20
Probably not the Never right away.

Tell us the outcome!

Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:447fb61b@linux...

Never???? We don't need no steenkin' Neve!!.....erm.....well, maybe =
we do.

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0056_01C685E2.63549AF0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Dee,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>If it makes you feel any better I paid =
$1800 for=20
my</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>last Never with a Never power supply =
from a=20
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deal.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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add=20
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<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>"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 <A=20

```


>>>
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>> No activity here in so long. Is everyone just waiting to see who will
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>>>>
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>>> I knew I couldn't keep my big mouth shut: O
>>>
>>> While we're waiting, check this video out if your bored. Whatz your
pick?
>>>
>>> [http://cgi.ebay.com/OSP-STM-1300-LARGE-DIAPHRAGM-CONDENSER-M](http://cgi.ebay.com/OSP-STM-1300-LARGE-DIAPHRAGM-CONDENSER-MICROPHONE-MIC_W0Q)
[ICROPHONE-MIC_W0Q](http://cgi.ebay.com/OSP-STM-1300-LARGE-DIAPHRAGM-CONDENSER-MICROPHONE-MIC_W0Q)
>>> QitemZ7417313704QQcategoryZ41466QQcmdZViewItem
>>>
>>> James
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0017_01C685D3.285CC580
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Tom,

I've been on the road all day long and I'm just too tired to play in the =
CR tonight. I'll be doing this tomorrow. If you get to it before I do, =
let us know your thoughts. I'm mixing a song right now with an acoustic =
guiitar that needs some EQ. That's the first thing I'll be texting with =
the Neve.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:447fc8df\$1@linux...

Dee,

If it makes you feel any better I paid \$1800 for my
last Never with a Never power supply from a console.
Of course I get a pre outtalk the deal.

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Never???? We don't need no steenkin' Neve!!.....erm.....well, = maybe we do.

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<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0017_01C685D3.285CC580

Content-Type: text/html;

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Tom,</DIV>

<DIV> </DIV>

<DIV>I've been on the road all day long and =

I'm just too=20

tired to play in the CR tonight. I'll be doing this tomorrow. If you get =

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<DIV> </DIV>
<DIV>Deej</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>"Tom Bruhl" <<A=20
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 <DIV> </DIV>
 <DIV> </DIV>
</BLOCKQUOTE>
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

>

> Dedric Terry <dterry@keyofd.net> wrote:

> >Like the dude said - "if it sucks, it will still suck, but you'll be able

> to

> >make it a lot quicker in traction"...er sorry...Tracktion.

> >

> >On 6/1/06 10:24 PM, in article 447fbd8d\$1@linux, "James McCloskey"

> ><excelsm@hotmail.com> wrote:

> >

> >>

> >> This one is worth a laugh or two. This is the worst promotional product

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> >>

> >> http://mackie.com/products/tracktion2/t2_overview.html

> >>

> >> James

> >>

> >> "James McCloskey" <excelsm@hotmail.com> wrote:

> >>>

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> >>>>

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Q

> >>> QitemZ7417313704QQcategoryZ41466QQcmdZViewItem

> >>>

> >>> James

> >>

> >

> This is a multi-part message in MIME format.

-----=_NextPart_000_0112_01C685E9.5E537600

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Deej,

Probably not my first choice unless it was Metallica or something edgy.

Try it and see what you think.

T

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:447fcd4e\$1@linux...

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

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<DIV>T</DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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<DIV>"DJ" <<A=20

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```

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<BLOCKQUOTE=20
  style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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      =
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BLOCKQUOTE></BODY>=
</HTML>

```

-----=_NextPart_000_0112_01C685E9.5E537600--A good starting point is to listen to a single track, panned hard either L or R and send it to a delay via an aux. Pan the delay aux return the opposite way, start at no delay and go up in 1ms increments to 40ms or so. You will find it moving around and the timbre will change as well.

DC

"Sound Dog" <dogster@tpg.com.au> wrote:

>Hiya,

>

>I've been reading "Mastering Audio" and learning a little about using delay

>to localise sounds, but the book doesn't go into detail. How do you

>yourself use delays for postioning tracks in a mix ?

>

>I have thirst for knowledge...

>

>8) Stewart.

>

>

>

>DC wrote in message <447e23ca\$1@linux>...

>>

>>Hmmm I think the language is fighting us here.

>>

>>A creative panning choice is not a mismatch. A creative panning choice that you overdid, is. Assuming that you do such things, and it seems that we all do. No matter how careful you are through the mix process, there are little sounds (and in my case dorky vocalization sounds intended to be "emotional" among many other things) that are out of place, level-wise. You especially hear these when monitoring loudly. Remember, this is a lightly compressed process that I use a quick release time with so it is mostly a peak limiter. It does not affect your panning nor stereo image and if it does, you overdid the process. -3db on a peak does not change the persistence of sound, which is what forms the stereo image. It does however, generally really improve the mix.

>>

>>Also localization within the stereo field is very obtuse with level. What this means, is as SSC said years ago, there are three panning positions L - R and C and mebbe 10 o'clock and 2 o'clock and that is about all you can do to localize things with level. Real localization within the stereo field is done with delays, not panpots, and multi band compression has little to no effect on this if you do it right. Use delay to localize and you get a much better mix anyway.

>>

>>Try it yourself. Multiband compression rocks if you use it right. I mastered classical for years and never needed it. Doing rock it really, really helped.

>>

>>DC

>>

>>"Kim" <hiddensounds@hotmail.com> wrote:

>>

>>>It corrects for L-R level mismatches. This is my point. If you have something

>>>panned to 3 o'clock, you don't want the level mismatch corrected.

>>Correcting

>>>the level mismatch will cause the panned sound to move toward the centre,

>>>and then, as volume (and compression) decreases, the panned item will move

>>>back toward 3 o'clock.

>>>

>>>Whenever one side is compressed more than the other, that frequency band

>>>will be panned toward the less compressed side until the compressions

>>subsides.

>>>Unless there's something I'm missing, but I can't see a way around this.

>>>

>>>Cheers,

>>>Kim.

>>

>
>hey, all you have to do is think like german with time (lots of time)
on your hands and logic is a snap. just remember to use these two
phrases...why the hell did they do...and what the hell did they do as
your daily mantra and snap turns into snappy.

On Thu, 1 Jun 2006 23:31:13 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I agree, though I do like the interface a lot. It's certainly zimpler than
>Cubase.....but anything is simpler than Cubase.....except
>Logic.....errr.....and
>Samplitude.....uhhhh.....errr.....and maybe
>Sonar.....;oP

>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:447fca8a\$1@linux...

>>
>> I got it. In MHO, if you trying to be a professional company with a
>professional
>> product, present it that way, or be considered a joke with a toy product.
>> Mackie has made some serious bad moves in recent years. The d8b was a
>turd,
>> now they want people to forget about that product and buy their new
>digital
>> mixer for 20K, I don't think so. They have fired a lot of their work
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>> If I was the product manager for Traction, I wouldn't put out a video like
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>> get taken seriously. In short they should lose that video! It's just
>plain
>> sad.

>>
>> James
>>

>> Dedric Terry <dterry@keyofd.net> wrote:
>> >Like the dude said - "if it sucks, it will still suck, but you'll be able
>> to
>> >make it a lot quicker in traction"...er sorry...Tracktion.

>> >
>> >On 6/1/06 10:24 PM, in article 447fbd8d\$1@linux, "James McCloskey"
>> ><excelsm@hotmail.com> wrote:

>> >
>> >>
>> >> This one is worth a laugh or two. This is the worst promotional
>product
>> >> video I've seen in a long time! What were they thinking? Yeah dude,
>> sounds
>> >> great!
>> >>
>> >> I have vary little respect for Mackie these days.
>> >>
>> >> http://mackie.com/products/tracktion2/t2_overview.html
>> >>
>> >> James
>> >>
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>> >>>> notice this first and say something about it?.....it's a
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>> >>>> right?
>> >>>>
>> >>>>
>> >>>>
>> >>>>
>> >>>> Well, I could open my big mouth, but that would just get me in to
>trouble.
>> >>>> Oh what the hell! I heard a rumor that there is a video coming out.
>> Damn
>> >>>> I knew I couldn't keep my big mouth shut: O
>> >>>>
>> >>>> While we're waiting, check this video out if your bored. Whatz your
>> pick?
>> >>>>
>> >>>>
> http://cgi.ebay.com/OSP-STM-1300-LARGE-DIAPHRAGM-CONDENSER-MICROPHONE-MIC_W0
>Q
>> >>>> QitemZ7417313704QQcategoryZ41466QQcmdZViewItem
>> >>>>
>> >>>> James
>> >>
>> >
>>
>there's always room at the top...it's been pretty lonely up here...

On 2 Jun 2006 08:35:04 +1000, "Rod Lincoln"
<rlincoln@nospam.kc.rr.com> wrote:

>
>I'm afraid if I post anything..I'll embarrass myself again.
>
>Actually, last weekend I was out of town, doing a live recording with Paris.
>32 tracks for 2 1/2 hr. 4 different times,
>(2.5 hr each) with nary a glitch. Windows 98. Rock On.
>Rod
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>No activity here in so long. Is everyone just waiting to see who will
>>notice this first and say something about it?.....it's a game,
>>right?
>>
>>kick then heal some serious ass...

On Thu, 1 Jun 2006 16:00:43 -0700, "Sarah" <sarahjane@sarahtonin.com>
wrote:

>I'm busy studying for my nursing license exam and I don't want lightpipes
>and S/PDIFs floating around in my head with hyponatremia and Wilm's tumor.
>Wish me luck.

>
>Sarah Jane Burke, BSN <----- :)

>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:447f4a1d@linux...

>> No activity here in so long. Is everyone just waiting to see who will
>> notice this first and say something about it?.....it's a game,
>> right?

>>

>>

>Here is a question that has been bothering me for some time and maybe some
of you can shed some light on it.

They make these CD/DVD burners so much faster now days. But then we are
told not to use the fastest speeds to burn because the results won't be as
accurate. I have a 16X DVD burner, but a friend of mine that does video
for a living told me not to go over 4X. I can burn CD's at 48X, but I found
that anything over 12X produces CD's that dont' play well in my stereo.

So WHEN would you use the "fastest" speeds these machines offer? Just data
with verification? Or never?

Just for the record, I have a built in Super drive in my Mac duo core iMac
that has a MATSHITA DVD-R UJ-846 and I also have a Lacie external firewire
D2 DVD +/-RW drive.

Any good articles someone can link me to that explains all this better?

Thanks

LouRoumor around boston is that our good friend and Paris user Phil Alken had a couple of unexpected guests drop in on one of his gigs in Cambridge MA last week. Phil, plays in a band called Crown Victoria, featuring Buffalo Tom front man Bill Janovitz. Last week one MR Theo Epstein and his good friend Eddie dropped in, I guess this Theo dude happens to be the GM for the Boston Red sox (ya know the guy who built the World Series winning team), well he had just been at his buddy Eddie's band's gig, and they were looking to continue the rocking out, So I guess this guy Eddie jumped up on stage with Crown Vic, normally not a good sign, but when Eddie happens to have the last name Vetter, and his band is called Pearl Jam, then I guess you have to cooperate.

Anyway, unfortunately this is one of the few Phil gigs I missed, but Phil is not one to talk himself up, but I hope he comes in here and elaborates. Phil did tell me Eddie was actually really good.

By the way, besides Phil's new Solo CD, I think he is performing on baseball writer Peter Gammons charity project.

Phil rules!

P.S.. I get to record one of his other bands next week! just data and dailies for me. finished product at 2-4x

On 2 Jun 2006 22:37:36 +1000, "Louis Guarino Jr." <kateeba@snet.net> wrote:

>
>Here is a question that has been bothering me for some time and maybe some
>of you can shed some light on it.
>
>They make these CD/DVD burners so much faster now days. But then we are
>told not to use the fastest speeds to burn because the results won't be as
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>Any good articles someone can link me to that explains all this better?

>

>

>Thanks

>

>LouJames - I was (poorly) poking fun at the video, not reiterating its' point - I figured you got the point, and then some.

You are right, it doesn't sell Tracktion to anyone but 14 year old males who really don't make very good music, but want to think they do. I don't think Mackie is aiming for pros here.

They are probably trying to be hip (without success). Maybe that means we aren't, but I would rather be discerning than hip anyway.

Tracktion has never made my list to consider for any reason, other than being slightly entertained by a rather silly video that could have been funny if it wasn't a product demo.

Regards,
Dedric

On 6/1/06 11:20 PM, in article 447fca8a\$1@linux, "James McCloskey" <excelsm@hotmail.com> wrote:

>

> I got it. In MHO, if you trying to be a professional company with a

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> Mackie has made some serious bad moves in recent years. The d8b was a turd,

> now they want people to forget about that product and buy their new digital

> mixer for 20K, I don't think so. They have fired a lot of their work force,

> and are now manufacturing their products in China. That makes me not want

> to buy their products.

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> that. I would want to make the product better, and a serious contender.

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> get taken seriously. In short they should lose that video! It's just plain

> sad.

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>>>

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>>>>>

>>>>>

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>>>>

>>>> James

>>>

>>

>>

>For you speed freaks!

<http://apnews.excite.com/article/20060601/D8HVN7O1.html>It doesn't really matter Lou, you can burn pretty much any speed you want.

It's just ones and zeros and your audio data is no different than your other data. Some people still burn slower when they are sending things to be duplicated

but as far as I'm concerned that's like clicking slower because the link goes to your bank account balance. As long as your burner isn't generating errors it's all the same.

TCB

"Louis Guarino Jr." <kateeba@snet.net> wrote:

>

>Here is a question that has been bothering me for some time and maybe some
>of you can shed some light on it.

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>told not to use the fastest speeds to burn because the results won't be
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Line check only

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2:00-3:00 PM Ripingtons

3:30-4:30 PM Euge Groove

5:00-6:00 PM Will Downing Performance

6:30-8:00 PM Groovin for Grover

8:30-10:00 PM Incognito with Maysa

Always cool to see/meet fellow Parisians.

Tyrone"TCB" <nobody@ishere.com> wrote:

>
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>data. Some people still burn slower when they are sending things to be duplicated
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>goes to your bank account balance. As long as your burner isn't generating
>errors it's all the same.
>
>TCB
>

TCB

Here is the catch. Almost all burners do generate errors and the error rate is far worse at higher rates.

The primary difference between data CDs and audio CDs is that data CDs will error check and keep recalling the same data in an attempt to get perfect copies. In most cases a few retries will succeed and the only negative effect is a slight delay in transfer.

Reed-Solomon Error Correction is the most common for CDs and DATs. A good (but highly technical) explanation is here:
<http://www.ddj.com/184410107>

Error correction is better than nothing, but does deteriorate the audio and sometimes it murders the audio.

that give detailed and accurate error rates and can certify disks for use as masters.

All this is much more important for dealing with critical masters than just normal CD copies for clients, but the issues remain.

If you care about the quality of your audio copies and their longevity, you should:

1. Qualify your burner by checking errors using a trusted method.
2. Burn at slower speeds.

3. Use high quality blanks.

for most of my non-critical work. I'm just very disappointed in Mackie as an American company. I think a video that says, hey you can make a bunch of crappy music really fast with our product, isn't very appealing. Mackie has been making some really bad decisions for some time now. Their corporate greed has been showing through for some time now. They fired their work force and now they manufacture in China. I wish they would have never went public.

When I was doing more with my pro audio sales I tried to take on a d8b dealership. They wanted me to pay them \$80,000.00 in cash up front to become a dealer. Talk about front loading! All their products are a separate dealership, for each one they want you to hand them about 5-80K!!!! Other companies don't slice and dice and front load. It's usually one to show and one to go, not 10 d8bs up front plus accessories. To me that is greed!

The day they showed the d8b, I spoke to Greg Mackie about improvements they could make to the product, and what my customers were asking for. I told him that since it was a computer inside the d8b, why not add a removable hard drive and HD recording software, a CD burner and mastering software for a complete solution. It was obvious to me he had an epiphany, but yet he scoffed at the idea. Later they sliced and diced that idea with their MDMs and charged a lot of money for them. I also told him that commercial studios, such as SSL rooms wanted a digital mixer for their B rooms, but they wanted a lot more I/Os. Not enough I/Os was the biggest complaint about the 02r. I suggested an add on breakout box with lots of I/O, and give the d8b more layers, he scoffed at that too. By the way the d8b was vaporware for almost two years after that. Sure glad I didn't buy in to that mess.

I think they have lost their way. Their mission statement of creating great inexpensive products for working musicians has been replaced by, wow them and sell them fast and make as much money as possible. I don't think they have good direction, and their product lines seem somewhat convoluted. I think they could do a lot better with Traction. That video is lame!

Although, the plugs in Traction might be worth the price of admission. Any comments on Final Mix? Are they all VST that can be used with other software?

James

Dedric Terry <dterry@keyofd.net> wrote:

>James - I was (poorly) poking fun at the video, not reiterating its' point

-

>I figured you got the point, and then some.

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>>>>> 0Q
>>>>> QitemZ7417313704QQcategoryZ41466QQcmdZViewItem
>>>>>
>>>>> James
>>>>>
>>>>
>>>
>>
>On 2 Jun 2006 07:50:23 +1000, "Ab" <ab.vangoor@wanadoo.fr> wrote:
>
>
>Hi Paul,
>

```

>Glad you like it. Let me know if your e-mail address in this post is correct
>and I'll send you an mp3.
>
use my other one - I get less traffic on it.

pbraun AT ctgonline DOT org

Coolness!

If it comes in by tonight, I can load it on before we take off for a week in the Dominican Republic.

Thanks, Ab.I've been scurrying around, getting the house ready for the pet sitter since we fly out tomorrow AM for a week in the Dominican Republic (resort is at Boca Chica, right outside of Santo Domingo.)

But, I'll still take time to post here with my Paris buddies.

What I guy I am.

;-P

pabYou will be taking a camera to the beach.... right??? ;-)

David.

Paul Braun wrote:

> I've been scurrying around, getting the house ready for the pet sitter
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>
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>
> ;-P
>
> pabThis is a multi-part message in MIME format.

-----=_NextPart_000_0015_01C68648.22ADA350

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

Content-Transfer-Encoding: quoted-printable

Ya man do it!

"EK Sound" <askme@nospam.com> wrote in message news:44806d36@linux...
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David.

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>=20
> But, I'll still take time to post here with my Paris buddies.
>=20
> What I guy I am.
>=20
> ;-P
>=20
> pab

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0015_01C68648.22ADA350

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>Ya man do it!</DIV>

<BLOCKQUOTE=20

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

<DIV>"EK Sound" <<A =

href=3D"mailto:askme@nospam.com">askme@nospam.com>=20

wrote in message <A=20

href=3D"news:44806d36@linux">news:44806d36@linux...</DIV>You will =

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>
> But, I'll still take time to post here with =
my=20
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> What I guy I am.
>
> =
;-P
>=20

> pab</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0015_01C68648.22ADA350--.....and this quad core will be a 939 so I
won't have to build another
computer.....right????.....RIGHT?????

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> For you speed freaks!
>
> http://apnews.excite.com/article/20060601/D8HVN7O1.htmlWhy take a camera? There's not
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beach.

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> >
> > pabHi Tyrone,

I probably won't make the show, but I'm about 20 minutes South in Silver
Spring. You might run into a couple of buddies of mine - Greg and Gary Grainger
used to play w/ maysa. I don't know if they still do or not... They're
a hellatious rhythm section.

Gantt

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>Downing for the DC Capital Jazz Fest. The line-up includes:

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>5:00-6:00 PM Will Downing Performance

>6:30-8:00 PM Groovin for Grover

>8:30-10:00 PM Incognito with Maysa

>

>Always cool to see/meet fellow Parisians.

>

>Tyrone

>Guess there aren't any, eh?

Gantt

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>I've been fooling around w/ the Waves IR-L reverb and I like it. I have

a

>client who loves the idea of picking reverbs by names like "The Viennese

>Opera Hall - row 7, center". Wierd, eh? Are there any convolution or sampled

>reverbs that work w/ Paris?

>Wasn't there once a box that let you run VST plugins in real time as an
outboard

>effect?

>

>Gantt"James McCloskey" <excelsm@hotmail.com> wrote:

>

>For you speed freaks!

>

><http://apnews.excite.com/article/20060601/D8HVN7O1.html>

Not pointed out in this article is the fact that the product, code-named
4X4 will run on far less current.

will show higher error rates than one burned
at 4X. But the 40X CD will still have error rates below what industry standards
accept for pressed CDs, and the error correction in those (actually quite
rare) situations will work fine. Does a CD with a little dust on it sound
different? Does a CD in a smoky room sound different?

When prepping CDs for duplication I usually burn slower, at 4X or 8X, but I think that's largely superstition.

TCB

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>"TCB" <nobody@ishere.com> wrote:

>>

>>It doesn't really matter Lou, you can burn pretty much any speed you want.

>>It's just ones and zeros and your audio data is no different than your other

>>data. Some people still burn slower when they are sending things to be duplicated

>>but as far as I'm concerned that's like clicking slower because the link

>>goes to your bank account balance. As long as your burner isn't generating >>errors it's all the same.

>>

>>TCB

>>

>

>

>

>

>TCB

>

>

>

>Here is the catch. Almost all burners do generate errors and the error rate >is far worse at higher rates.

>

>The primary difference between data CDs and audio CDs is that data CDs will >error check and keep recalling the same data in an attempt to get perfect >copies. In most cases a few retries will succeed and the only negative effect >is a slight delay in transfer.

>

>Reed-Solomon Error Correction is the most common for CDs and DATs. A good >(but highly technical) explanation is here:

><http://www.ddj.com/184410107>

>

>Error correction is better than nothing, but does deteriorate the audio and

>sometimes it murders the audio.

>

>that give detailed and accurate error rates and can certify disks for use
>as masters.

>

>All this is much more important for dealing with critical masters than just
>normal CD copies for clients, but the issues remain.

>

>If you care about the quality of your audio copies and their longevity,
you

>should:

>1. Qualify your burner by checking errors using a trusted method.

>2. Burn at slower speeds.

>3. Use high quality blanks.

>

>for most of my non-critical work.

>"TCB" <nobody@ishere.com> wrote:

>When prepping CDs for duplication I usually burn slower, at 4X or 8X, but
>I think that's largely superstition.

It's not. Most people can clearly hear the difference between a
CD written at 24 or higher and one written at 4 or lower.

DCI can't.

"DC" <dc@spamyermama.com> wrote:

>

>"TCB" <nobody@ishere.com> wrote:

>

>>When prepping CDs for duplication I usually burn slower, at 4X or 8X, but

>>I think that's largely superstition.

>

>

>It's not. Most people can clearly hear the difference between a

>CD written at 24 or higher and one written at 4 or lower.

>

>DC

>.....until you sum mono and then you start combing like hell depending on
relative delay level.

Dubya

"DC" <dc@spammersonmars.com> wrote in message news:447fd731\$1@linux...

>

> A good starting point is to listen to a single track, panned hard

> either L or R and send it to a delay via an aux. Pan the delay aux

> return the opposite way, start at no delay and go up in 1ms
> increments to 40ms or so.
>
> You will find it moving around and the
> timbre will change as well.
>
> DCThis is a multi-part message in MIME format.

-----=_NextPart_000_0032_01C6865B.B4C7B290
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Gantt,
Are thinking about SIR? That's freeware and
is my go to when not hitting hardware verbs.
Tom

"Gantt Kushner" <ganttmann@comcast.net> wrote in message =
news:44808409\$1@linux...

Guess there aren't any, eh?

Gantt

"Gantt Kushner" <ganttmann@comcast.net> wrote:
>
>I've been fooling around w/ the Waves IR-L reverb and I like it. I =
have
a
>client who loves the idea of picking reverbs by names like "The =
Viennese
>Opera Hall - row 7, center". Wierd, eh? Are there any convolution =
or sampled
>reverbs that work w/ Paris?=20
>Wasn't there once a box that let you run VST plugins in real time as =
an
outboard
>effect?
>
>Gantt

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_0032_01C6865B.B4C7B290
Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<!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>Gantt,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Are thinking about SIR?&nbsp; That's =
freeware=20
and</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>is my go to when not hitting hardware=20
verbs.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></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>"Gantt Kushner" &lt;<A=20
    href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net</A>&gt; =
wrote in=20
    message <A=20
      =
href=3D"news:44808409$1@linux">news:44808409$1@linux</A>...</DIV><BR>Gues=
s there=20
    aren't any, eh?<BR><BR>Gantt<BR><BR>"Gantt Kushner" &lt;<A=20
      href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net</A>&gt;=20
      wrote:<BR>&gt;<BR>&gt;I've been fooling around w/ the Waves IR-L =
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      like it.&nbsp; I have<BR>a<BR>&gt;client who loves the idea of picking =
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      by names like "The Viennese<BR>&gt;Opera Hall - row 7, center".&nbsp; =
Wierd,=20
      eh?&nbsp; Are there any convolution or sampled<BR>&gt;reverbs that =
work w/=20
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real=20
      time as =
an<BR>outboard<BR>&gt;effect?<BR>&gt;<BR>&gt;Gantt <BR></BLOCKQUOTE>
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>
```

-----=_NextPart_000_0032_01C6865B.B4C7B290--Some delay ranges are more audible than others.

I stopped caring about mono in 1979.

best,

DC

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:
>....until you sum mono and then you start combing like hell depending on

>relative delay level.

>

>Dubya

>

>"DC" <dc@spammersonmars.com> wrote in message news:447fd731\$1@linux...

>>

>> A good starting point is to listen to a single track, panned hard

>> either L or R and send it to a delay via an aux. Pan the delay aux

>> return the opposite way, start at no delay and go up in 1ms

>> increments to 40ms or so.

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>> You will find it moving around and the

>> timbre will change as well.

>>

>> DC

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>Whether or not I can hear anything, here is all the proof I need: My car deck is slowly making it's way to the graveyard. Faster burns won't play in it. Slower ones do. That says to me w/o any doubts that the faster burns are either mishapen (more elliptical) or they have higher errors or both.

I burn 'em slow for masters.

AA

"TCB" <nobody@ishere.com> wrote in message news:44808fe2\$1@linux...

>

> I can't.

>

> "DC" <dc@spamyermama.com> wrote:

>>

>>"TCB" <nobody@ishere.com> wrote:

>>

>>>When prepping CDs for duplication I usually burn slower, at 4X or 8X, but

>>>I think that's largely superstition.
>>
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>>It's not. Most people can clearly hear the difference between a
>>CD written at 24 or higher and one written at 4 or lower.
>>
>>DC
>>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>No, there was a hardware rack mount box out there that ran
VST's, I remember
seeing it intro'd just before a NAMM I think.. but I cannot for the life of
me remember the name or if it actually made production.

AA

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:44808409\$1@linux...
>
> Guess there aren't any, eh?
>
> Gantt
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:
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>>I've been fooling around w/ the Waves IR-L reverb and I like it. I have
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>>Opera Hall - row 7, center". Wierd, eh? Are there any convolution or
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> outboard
>>effect?
>>
>>Gantt
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>NO, but I bet there'll be some great front end gear there.
One vote for the camera.
AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:448079f1\$1@linux...
> Why take a camera? There's not gonna' be any preamps or compressors on
> the
> beach.
>
> "EK Sound" <askme@nospam.com> wrote in message news:44806d36@linux...
>> You will be taking a camera to the beach.... right??? ;-)
>>
>> David.
>>
>> Paul Braun wrote:
>> > I've been scurrying around, getting the house ready for the pet sitter
>> > since we fly out tomorrow AM for a week in the Dominican Republic
>> > (resort is at Boca Chica, right outside of Santo Domingo.)
>> >
>> > But, I'll still take time to post here with my Paris buddies.
>> >
>> > What I guy I am.
>> >
>> > ;-P
>> >
>> > pab
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>This is a multi-part message in MIME format.

-----=_NextPart_000_00AC_01C68651.A1D4F940
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Tom,

This Neve EQ is pretty much wonderful on acoustic guitar and just about =
anything else I've touched with it so far. It a *must have* kinda' =
thang. I've never used a real 1073 so I can't speak in comparative =
terms, but I know what I like and this is a sweetheart. It's a bit =
resoure hungry, but with 4 x cards, I'm still getting my fair share of =
any plugins I might need. \$250.00 seemed a bit steep to me, but Ive been =
spoiled by the low prices of the other plugins. I'm sure a good chunk of =
that \$\$\$ goes to AMS Neve for licensing. That's OK. I'm thinking that =
this one will be worth the scratch. It's definitely got at 3D/hardware =
kinda' thing going on that I hear in all UAD-1 plugins when I compare =

them to native plugs.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:447fd495@linux...

Deej,

Probably not my first choice unless it was Metallica or something edgy.
Try it and see what you think.

T

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:447fcd4e\$1@linux...

Tom,

I've been on the road all day long and I'm just too tired to play in =
the CR tonight. I'll be doing this tomorrow. If you get to it before I =
do, let us know your thoughts. I'm mixing a song right now with an =
acoustic guitar that needs some EQ. That's the first thing I'll be =
texting with the Neve.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:447fc8df\$1@linux...

Dee,

If it makes you feel any better I paid \$1800 for my
last Never with a Never power supply from a console.
Of course I get a pre outtalk the deal.

I hope it sounds good because it could add something special
to the two bus mix. I've been dying to try it but never get =
around

to it. I wonder if the esq. will still have that character =
without

the 'iron' in the gain stage? Did US address the Never 'build up' =
issue? =20

Maybe it's better they didn't.

I'm about to do 4.3 too. You said you already had! =20
Probably not the Never right away.

Tell us the outcome!
Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =

news:447fb61b@linux...

Never???? We don't need no steeenkin' Neve!!.....erm.....well, =
maybe we do.

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_00AC_01C68651.A1D4F940

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Tom,</DIV>

<DIV> </DIV>

<DIV>This Neve EQ is pretty much wonderful =
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<DIV>Deej</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote in =
message=20
news:447fd495@linux...</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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<DIV>If it makes you feel any better I =
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 wrote in message <A=20
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 We=20
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 do.

</BLOCKQUOTE>

[illegible]

-----= NextPart 000 00AC 01C68651.A1D4F940--www.museresearch.com

Looks like the Receptor can do both effects and instruments.

It looks really cool, but a good unit with enough memory and RAM is two grand at Musician's Friend.

Anyway, FYI.

peace,

Chris

"Aaron Allen" <nospam@not here.dude> wrote:

>No, there was a hardware rack mount box out there that ran VST's, I remember

>seeing it intro'd just before a NAMM I think.. but I cannot for the life of

>me remember the name or if it actually made production.

 $\succ$

>AA

 $\succ$ $\succ$

>"Gantt Kushner" <ganttmann@comcast.net> wrote in message

```
>news:44808409$1@linux...
```

>>

>> Guess there aren't any, eh?

>>

>> Gantt

>>

>> "Gantt Kushner" <ganttmann@comcast.net> wrote:

>>>

>>>I've been fooling around w/ the Waves IR-L reverb and I like it. I have

 $\gg a$

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>>>reverbs that work w/ Paris?
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>>>effect?
>>>
>>>Gantt
>>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
>Oh.....so he's gonna be checking out the goboos?

;oP

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:44809c6c\$1@linux...
> NO, but I bet there'll be some great front end gear there.
> One vote for the camera.
> AA
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:448079f1\$1@linux...
> > Why take a camera? There's not gonna' be any preamps or compressors on
> > the
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> >
> > "EK Sound" <askme@nospam.com> wrote in message news:44806d36@linux...
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> > >
> > > David.
> > >
> > > Paul Braun wrote:
> > > > I've been scurrying around, getting the house ready for the pet
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> > > > since we fly out tomorrow AM for a week in the Dominican Republic
> > > > (resort is at Boca Chica, right outside of Santo Domingo.)
> > > >
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> > > >
> > > > What I guy I am.
> > > >
> > > > ;-P
> > > >

> >> > pab
> >
> >
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>I'd say this means you have a nearly faulty CD player, but that's me.

Remember Derek, who used to hang out here? We went over this once ad infinitum and Derek and I tested this way. We ripped and burned the same track over and over again. Like twenty rips and then twenty burns, one was burned at 2X and one at 32X. After the last rip we did the flip the phase trick and heard . . . nothing. These days I could probalby run a diff on the audio files to compare them bit for bit, but that's enough proof to me that a properly functioning CD player will get the same data off of CDs that are properly burned, regardless of speed.

Also, if this is true, why don't faster hard drives involve more errors that slower ones? They have to write data just like CD burners do.

TCB

"Aaron Allen" <nospam@not_here.dude> wrote:

>Whether or not I can hear anything, here is all the proof I need: My car

>deck is slowly making it's way to the graveyard. Faster burns won't play in

>it. Slower ones do. That says to me w/o any doubts that the faster burns are

>either mishapen (more elliptical) or they have higher errors or both.

>I burn 'em slow for masters.

>

>AA

>

>

>"TCB" <nobody@ishere.com> wrote in message news:44808fe2\$1@linux...

>>

>> I can't.

>>

>> "DC" <dc@spamyermama.com> wrote:

>>>

>>>"TCB" <nobody@ishere.com> wrote:

>>>

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>>>
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>>>CD written at 24 or higher and one written at 4 or lower.
>>>
>>>DC
>>>
>>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
>I stopped caring too but the tv fellas I work for absolutely wretch on hard
panned short delays on 2-bus submissions.

Dubya

"DC" <dc@spammersinhell.com> wrote in message news:448096d5\$1@linux...
>
> Some delay ranges are more audible than others.
>
> I stopped caring about mono in 1979.
>
> best,
>
> DC
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> "Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:
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>>Dubya
>>
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>>> A good starting point is to listen to a single track, panned hard
>>> either L or R and send it to a delay via an aux. Pan the delay aux
>>> return the opposite way, start at no delay and go up in 1ms
>>> increments to 40ms or so.
>>>
>>> You will find it moving around and the
>>> timbre will change as well.
>>>
>>> DC

>>

>>

>Ok, but if it is his player that explains this, why would it consistently

pick out the CD's burned at high speed instead of randomly if they are all the same?

And of course, the pickup head on an HD is vastly different than a laser in a CD writer or player isn't it? Consider that they must do very different tasks, including the writer creating a burn mark in a dye. So how could your comparison of CD writing speed and HD rotational speed be valid?

Now I suspect that transfer speed to a flash-memory MP3 player makes no difference at all, but writing speed to a CD that will be played in an audio CD player does make a difference. It must relate to the clarity of the leading edge of the burn and the burn length.

My Yamaha F1

CD writer has a function called AAMQ which lengthens the burns and test the disc to optimize the laser strength. It works. When using it on something I know really well, that I have been mixing and mastering for weeks, I can hear the difference when playing back CD's of the sessions, and I could do so in a double-blind test.

How do you explain this?

"TCB" <nobody@ishere.com> wrote:

>

>I'd say this means you have a nearly faulty CD player, but that's me.

>

>Remember Derek, who used to hang out here? We went over this once ad infinitum

>and Derek and I tested this way. We ripped and burned the same track over

>and over again. Like twenty rips and then twenty burns, one was burned at

>

X and one at 32X. After the last rip we did the flip the phase trick and

>heard . . . nothing. These days I could probalby run a diff on the audio

>files to compare them bit for bit, but that's enough proof to me that a properly

>functioning CD player will get the same data off of CDs that are properly

>burned, regardless of speed.

>

>Also, if this is true, why don't faster hard drives involve more errors that

>slower ones? They have to write data just like CD burners do.

>

>TCB

>
>"Aaron Allen" <nosпам@not_here.dude> wrote:
>>Whether or not I can hear anything, here is all the proof I need: My car
>
>>deck is slowly making it's way to the graveyard. Faster burns won't play
>in
>>it. Slower ones do. That says to me w/o any doubts that the faster burns
>are
>>either mishapen (more elliptical) or they have higher errors or both.
>>I burn 'em slow for masters.
>>
>>AA
>>
>>
>>"TCB" <nobody@ishere.com> wrote in message news:44808fe2\$1@linux...
>>>
>>> I can't.
>>>
>>> "DC" <dc@spamyermama.com> wrote:
>>>>
>>>>"TCB" <nobody@ishere.com> wrote:
>>>>
>>>>>When prepping CDs for duplication I usually burn slower, at 4X or 8X,
>but
>>>>>I think that's largely superstition.
>>>>
>>>>
>>>>>It's not. Most people can clearly hear the difference between a
>>>>>CD written at 24 or higher and one written at 4 or lower.
>>>>
>>>>>DC
>>>>
>>>
>>
>>
>>I choose Polesoft Lockspam to fight spam, and you?
>><http://www.polesoft.com/refer.html>
>>
>>
>I'm amazed that TV guys can *hear* it <snork>

I use 22-38ms most of the time so it is not as big an issue.

DC

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:
>I stopped caring too but the tv fellas I work for absolutely wretch on hard

>panned short delays on 2-bus submissions.
>
>Dubya
>
>
>"DC" <dc@spammersinhell.com> wrote in message news:448096d5\$1@linux...
>>
>> Some delay ranges are more audible than others.
>>
>> I stopped caring about mono in 1979.
>>
>> best,
>>
>> DC
>>
>>
>> "Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:
>>>....until you sum mono and then you start combing like hell depending
on
>>
>>>relative delay level.
>>>
>>>Dubya
>>>
>>>"DC" <dc@spammersonmars.com> wrote in message news:447fd731\$1@linux...
>>>>
>>>> A good starting point is to listen to a single track, panned hard
>>>> either L or R and send it to a delay via an aux. Pan the delay aux
>>>> return the opposite way, start at no delay and go up in 1ms
>>>> increments to 40ms or so.
>>>>
>>>> You will find it moving around and the
>>>> timbre will change as well.
>>>>
>>>> DC
>>>
>>>
>>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00B7_01C68671.518E6230
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Deej,

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bad caps?

So the latest UA special says you get \$100 worth of plugins if you (I) =
buy a second card soon.
Hmmm... That makes the Neve cost \$150. Such a bargain!

If I sell a one hardware Neve I could buy three more cards. I'd lose a =
pre though.
Now is a good time to be building studio rigs huh?!!!

I'm on the brink of buying the Pulsar or what is now called the Scope =
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Lots of bang for the buck (\$1,400 new), learning curve, incredible =
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scenario. Great stuff that may not last but will always kick major =
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Now where's my wallet? Honey . . .
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Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:447fd495@linux...

Deej,
Probably not my first choice unless it was Metallica or someting =
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Try it and see what you think.

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If it makes you feel any better I paid \$1800 for my
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Of course I get a pre outtalk the deal.

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I choose Polesoft Lockspam to fight spam, and you?

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-----=_NextPart_000_00B7_01C68671.518E6230--On Fri, 2 Jun 2006 14:36:41 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>Oh....so he's gonna be checking out the goboos?

>

>;oP

>

>> NO, but I bet there'll be some great front end gear there.

>> One vote for the camera.

>> AA

>>

>> > Why take a camera? There's not gonna' be any preamps or compressors on

>> > the

>> > beach.

>> >

Yes, I'll be checking out the goboos. And the knobs. And I'm sure I'll see some compression.

I'm not sure if our beach is "clothing optional", so I'm not sure how much I'll see.

However, years ago when we went to Jamaica and walked Negril, aside from one girl, the only women we saw topless had absolutely no reason to. That, and the 85-year-old grandmother. That was just wrong. That, plus the really heavy, pasty-white European guys with gold chains and Speedos. That was also just wrong. Rule of thumb -- if you put a Speedo on, and you can't see it when you look down, you should not be wearing one.

I am bringing the Olympus E1 with 3Gb of CF cards, and there's a second 12gb hard drive in the ThinkPad, so I will try to get as many photos as I can. Not all of chicas... I AM, after all, going with the little woman. I would prefer to come back without major bruising.

"But dear, I **HAVE** to! The guys made me!!!"

Yeah, that'll work.

;-P

pabThis is a multi-part message in MIME format.

-----=_NextPart_000_00DF_01C68669.0D336D40

Content-Type: text/plain;

charset="iso-8859-1"

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;o)
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=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message <A=20
=
href=3D"news:447fb61b@linux">news:447fb61b@linux...</DIV>Never????=20
We don't need no steeenkin' Neve!!.....erm.....well, maybe =
we=20
do.

</BLOCKQUOTE>

[illegible]

-----=_NextPart_000_00DF_01C68669.0D336D40--Don't run a 15' WC cable from your master clock module to two distro modules, then use another short WC cable to link the distro modules together and then run other WC cables of differing lengths to 3 x RME interfaces and 3 x MECs while also running ADAT sync cables from 3 x Paris ADAT modules to the ADAT sync inputs of the 3 x RME cards while the digital I/O of the RME cards, the Paris modules, all of your external spdif gear and ADAT gear is all patched into three different M-Audio Digipatch units which are daisy chained to each other using spdif cables in an attempt to allow simultaneous clocking of everything from two different sources derived from the same master clock while cross patching all of the digital I/O between various lightpipe, coax and optical spdif devices through these digital patchbays that, BTW, don't reclock the incoming/outgoing signal.

I know a bunch of you guys were getting ready to do this , but just say no.

(I swear there was a valid reason for trying this.....really there was)

oDVery cool. I'll look out for them. Would love to check your studio out too if time permits. I'll shoot you a private e-mail with my cell #.

Tyrone

"Gantt Kushner" <ganttmann@comcast.net> wrote:

 $\succ$

>Hi Tyrone,

 $\succ$

>I probably won't make the show, but I'm about 20 minutes South in Silver

>Spring. You might run into a couple of buddies of mine - Greg and Gary Grainger

>used to play w/ maysa. I don't know if they still do or not... They're
>a hellatious rhythm section.

 $\succ$

>Gantt

 $\vee$

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

≥ ≥

>>Hey gang, I'll be at the Merriweather Post Pavilion Columbia, MD. with Will

>>Downing for the DC Capital Jazz Fest. The line-up includes:

>>
>>Line check only
>>11:30-1:00 PM Mike Phillips/Unwrapped Band
>>1:30-2:00 PM David Benoit
>>2:00-3:00 PM Ripingtons
>>3:30-4:30 PM Euge Groove
>>5:00-6:00 PM Will Downing Performance
>>6:30-8:00 PM Groovin for Grover
>>8:30-10:00 PM Incognito with Maysa
>>
>>Always cool to see/meet fellow Parisians.
>>
>>Tyrone
>>
>Now that was just too scary...even I understood it

Don

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4480cb73\$

Subject: Re: Back to mixing
Posted by [Kim](#) on Wed, 10 May 2006 06:39:46 GMT
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and I also have a Lacie external
> firewire
> D2 DVD +/-RW drive.
>
> Any good articles someone can link me to that explains all this better?
>
>
> Thanks
>
> LouThe most stable sync I have achieved with Paris as master and Cubase SX as
slave is to run WC cables of even length (I'm using 2' Zaolla cables) from
the master clock module to the MEC(s). Then, to clock the RME card(s), just
run serial cables from the MEC ADAT sync out(s) to the RME ADAT sync inputs,
choose ADAT as the sync source in the RME control panel and it just works,
every time.....and that's really saying something because it's
realllllll easy to destabilize this kind of system. Just one glitch and the
whole thing comes tumbling down. Simple is good.....and soooooo hard
for me to accept.

My current clocking situation has the Lucid GenX6 as master clock now and
the only deviation from the above scenario is that I've got a 10' WC cable

running from one of the Lucid clock outs to my Mytek ADC which used to be the master clock. I need it closer to the mix position and a long cable run from the Mytek when using it as master, to the rest of the system wasn't quite as stable as slaving the Mytek to the Lucid clock with the longer cable and slaving the MECs to the Lucid with short, high quality WC cables. Since the MECs are clocking

Subject: Re: Back to mixing

Posted by [dc\[3\]](#) on Wed, 10 May 2006 11:47:36 GMT

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two grand at Musician's Friend.

>

>Anyway, FYI.

>

>peace,

>

>Chris

>

>

>

>

>

>"Aaron Allen" <nospam@not_here.dude> wrote:

>>No, there was a hardware rack mount box out there that ran VST's, I remember

>

>>seeing it intro'd just before a NAMM I think.. but I cannot for the life

>of

>>me remember the name or if it actually made production.

>>

>>AA

>>

>>

>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message

>>news:44808409\$1@linux...

>>>

>>> Guess there aren't any, eh?

>>>

>>> Gantt

>>>

>>> "Gantt Kushner" <ganttmann@comcast.net> wrote:

>>>>

>>>>I've been fooling around w/ the Waves IR-L reverb and I like it. I have

>>> a

>>>>client who loves the idea of picking reverbs by names like "The Viennese

>>>>Opera Hall - row 7, center". Wierd, eh? Are there any convolution or

>

>>>>sampled
>>>>reverbs that work w/ Paris?
>>>>Wasn't there once a box that let you run VST plugins in real time as an
>>> outboard
>>>>effect?
>>>>
>>>>Gantt
>>>
>>
>>
>>I choose Polesoft Lockspam to fight sp

Subject: Re: Back to mixing
Posted by [cujo](#) on Wed, 10 May 2006 12:27:36 GMT
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>
>
> It looks really cool, but a good unit with enough memory and
> RAM is two grand at Musician's Friend.
>
> Anyway, FYI.
>
> peace,
>
> Chris
>
>
>
>
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>No, there was a hardware rack mount box out there that ran VST's, I
>>remember
>
>>seeing it intro'd just before a NAMM I think.. but I cannot for the life
> of
>>me remember the name or if it actually made production.
>>
>>AA
>>
>>
>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>>news:44808409\$1@linux...
>>>
>>> Guess there aren't any, eh?
>>>

>>> Gantt
>>>
>>> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>>
>>>>I've been fooling around w/ the Waves IR-L reverb and I like it. I have
>>> a
>>>>client who loves the idea of picking reverbs by names like "The Viennese
>>>>Opera Hall - row 7, center". Wierd, eh? Are there any convolution or
>
>>>>sampld
>>>>reverbs that work w/ Paris?
>>>>Wasn't there once a box that let you run VST plugins in real time as an
>>> outboard
>>>>effect?
>>>>
>>>>Gantt
>>>
>>
>>
>>I choose Polesoft Lockspam to fight spam, and you?
>><http://www.polesoft.com/refer.html>
>>
>>
>Here's a way to make money with your studio!

<http://www.ne>

Subject: Re: Back to mixing
Posted by [dc\[3\]](#) on Wed, 10 May 2006 14:49:58 GMT
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.I've got a mix to do!!!
>
>;o)
>
>
>"Don Nafe" <dnafe@magma.ca> wrote in message news:4480dfb8@linux...
>> Now that was just too scary...even I understood it
>>
>> Don
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:4480cb73\$1@linux...
>> > Don't run a 15' WC cable from your master clock module to two distro
>> > modules, then use another short WC cable to link the distro modules
>> > together

>>
>>
>>
>>
>>
>>
>>
>>
>>
>>
>>
>>
>>
>> EK Sound <askme@nospam.com> wrote:
>>
>>> Ideally, the speaker should be as far away from your ears as they are

>>> apart from each other (equal sided triangle). Also, the cabinets
>>> should be aiming at you with the center of the cabinet at right angles

>>> to your head. This means that if you have the cabinets sitting lower

>>> than your head, you should tilt them up slightly, and tilt down if
>>> they are over your head.
>>>
>>> Just a rule of thumb... YMMV
>>>
>>> David.
>>>
>>> Brandon wrote:
>>>
>>>> Hi All,
>>>>
>>>> According to the manual these were designed to be place

Subject: Re: Back to mixing
Posted by [dc\[3\]](#) on Wed, 10 May 2006 20:14:27 GMT
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h is running the control panel for your digital patchbays and starting the digital FX processors in this box, then boot your Paris DAW, launch the Paris app and then boot your Cubase DAW and launch cubase. If you don't do it in this order, Paris will crash.....and I'm pretty pissed that this was nowhere in the manual. When I see statistically significant results in a double blind test I'll start to get interested. All I'm saying is that the test Derek and I did is satisfying enough to me until I see factual evidence to the contrary. I haven't yet.

TCB

"DC" <dc@spammerstothemoon.com> wrote:

>
>Ok, but if it is his player that explains this, why would it consistently
>
>pick out the CD's burned at high speed instead of randomly if they
>are all the same?
>
>And of course, the pickup head on an HD is vastly different than a
>laser in a CD writer or player player isn't it? Consider that they must
>do very different tasks, including the writer creating a burn mark in a

>dye. So how could your comparison of CD writing speed and HD
>rotational speed be valid?
>
>Now I suspect that transfer speed to a flash-memory MP3 player
>makes no difference at all, but writing speed to a CD that will be
>played in an audio CD player does make a difference. It must relate
>to the clarity of the leading edge of the

Subject: Re: Back to mixing

Posted by [Paul Braun](#) on Thu, 11 May 2006 04:12:22 GMT

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n variance from the expected 50/50 result, I'll get interested
>again.

It's like the 1db cut at 1250 that dropped the vocal right in the
track. You don't have to hear it, and I do not wish to convince you
if you can't hear it. You're not the client.

I might do the double blind test as an article at one point if I think
I can produce something people would want to read.

What I reject out of hand is the practice of coming up with some
test and telling others, including some very experienced and capable
engineers that they are fooling themselves. Now, I don't mind the
implied insult nearly as much as the loss of important data and

Subject: Re: Back to mixing

Posted by [Deej \[1\]](#) on Thu, 11 May 2006 04:53:59 GMT

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ote:

>KB player for the Dead and even better yet, the Tubes, died today. Reports
>are it was suicide but nothing confirmed yet. RIP Vince....

>

> <http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2006/06/03/MNG4 5J861V4.DTL>

>

>

51! the guy was only 51!

The Tubes show at Stanford sometime in the mid 70s will always rank up there
with the greatest shows I've ever seen.

Such a sad loss.

-steveNeil,

You make me so glad I'm not recording bands anymore. I'm glad you enjoy
it, but what I remember most is how sore my tongue was from constantly
biting it!

S

"Neil" <OIUOIU@OIU.com> wrote in message news:44831c10\$1@linux...

>

> Jamie K <Meta@Dimensional.com> wrote:

>>

>>I checked out the second one, the drummer's right. Seems like he could
>>have chosen more convincing sounds (you sure that wasn't a TD10?), but
>>since the MIDI tracks are available drum sample replacement should be no

Subject: Re: Back to mixing

Posted by [DC](#) on Thu, 11 May 2006 05:05:22 GMT

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r />

>

>>prob. Or maybe he likes those sounds, who knows. As long as the client
>>is happy.

>

> Yeah, they're very happy. Like I said, I've got a couple
> of suggestions that I think might make them even happier, but
> I'm certainly not gonna push it. These guys don't care if
> something sounds real or not real or from outer space; they
> just want it to sound like they want it to sound... you should

> he

Subject: Re: Back to mixing

Posted by [DC](#) on Thu, 11 May 2006 05:13:41 GMT

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ar the third song (which I'll post once we get it in the
> ballpark - it's kinda interesting); it's got a sample from a
> movie, a sample from "Aqualung", two sections with some
> effected white noise underneath a spooky narrative of parts of
> a Robert Frost poem... I've worked with a couple of bands like
> this (meaning bands that are kinda into "weird") in the past,
> and I've found that you pretty much have to throw convention
> out the window, because they've got a certain vision as to how
> they want the *whole thing* to come across, as opposed to
> the: "we need to make my guitars sound totally rad", and "dude,
> my drums have to soun

Subject: Re: Back to mixing

Posted by [Mark McDermott](#) on Thu, 11 May 2006 16:17:35 GMT

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>
>a guy that was visiting our room squeaked out a fart. We all looked at
>Mario. He said it was between and E and an F. We checked it on against
a
>guitar that was nearby. He was right.
>
>Keep up the ear-training exercises, Kim.
>
>CL
>
>
>"TCB" <nobody@ishere.com> wrote:

>We all know that our perceptive
>hardware is imperfect. Witnesses routinely identify the wrong person in
lineups,
>illusions of movement can be created with surround sound, etc and so on.

And so, upon this extrapolation you derive your view that all these
people are fooling themselves? Ok...

In this case everyone ID's the same guy. How do you account for

this?

Subject: Re: Back to mixing
Posted by [TCB](#) on Thu, 11 May 2006 21:11:37 GMT
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ol, the subjects of
the test or those drawing the conclusions?

It only takes one correct observation to make your model useless.
You have to assert that everyone, every single person, who hears
sonic degradation with high burn speeds is deluding themselves,
and, well, I think you are likely to be wrong about that, and worse,
your test does not resolve the issue.

>A more accurate comparison would be that the research shows that in a group
>of people who couldn't hear a difference between two CDs it's a decent bet
>that at least 1/3 of them could be convinced after the fact that thy _did_
>hear something.

Which leaves umm, what's the word? Oh here it is: **evidence** on
the part of the remainder who did hear something. Unless, of
course, you know better...

I said:
>>Or not. How do you know? Perhaps the threshold of audible
>>degradation is higher than the "spit out" threshold?
>>Do you know? Anyone tested this?
>>Looks like an area for further research to me...

>Well, I've already done

Subject: Re: Back to mixing
Posted by [DC](#) on Fri, 12 May 2006 03:17:14 GMT
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;>Steve Vai on anything kicks !
</pre>
</blockquote>
y'got that right!

<blockquote cite="mid44897dfc\$1@linux" type="cite">
<pre wrap="">

"Don Nafe" <dnafe@magma.ca> wrote:
</pre>
<blockquote type="cite">
 <pre wrap="">Skyscraper kicks ass!

Don

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:44887d21\$1@linux...
</pre>
<blockquote type="cite">
 <pre wrap="">This is ridiculous, but it's no more ridiculous than Pat Boon doing a
</pre>
</blockquote>
</blockquote>
<pre wrap=""><!-->
</pre>
<blockquote type="cite">
 <blockquote type="cite">
 <pr

Subject: Re: Back to mixing
Posted by [Deej \[1\]](#) on Fri, 12 May 2006 03:52:03 GMT
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/>
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HGB7nuaAKj2m5vNOyXA7nP51Eyl2BCbRtBBxxU3CxRmiCzJErsxf5nK8bTXQ
6TA

Subject: Re: Back to mixing

Posted by [dc\[3\]](#) on Fri, 12 May 2006 04:02:06 GMT

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flfzdiMrZznjp/OmJlXr2GJmEaEgfdSf8KfbzxMmUXZnnpzTCxMJM9CD
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DcrMpBbIV4x7etAG01vkxIAQOSzA9PSnSk

Subject: Re: Back to mixing

Posted by [Paul Braun](#) on Sun, 14 May 2006 23:12:11 GMT

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ound some hits there.

It is a scsi connector cable thing.

Hope this helps.

Regards,

Dimitrios

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I'm looking for an external ribbon cable to an older 32bit Magma chassis.

>The cable is an 80 pin microcentronics (MC80) and the part name is CBL2PCI.

>It's a 3M branded connector.

>

>Calls to Magma have been about as useless as tits on a boar hog. I spent the

>best part of yesterday trying to source one on the net with no luck. Any

>suggestions as to where to find one or how to build one would be welcome.

>

>Thanks,

>

>Deej

>

>I can tell you really like the Pulsars. Are you running them on a standalone PC or? What model Pulsar do you have? Thanks for all the great posts and information. What type of music do you work with?

Thanks as always!

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Hi,

>Regarding SSL plugins this new software d

Subject: Re: Back to mixing

Posted by [DC](#) on Mon, 15 May 2006 00:58:35 GMT

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t settings am I missing?

> > Tom

> >=20

> >=20

> > I choose Polesoft Lockspam to fight spam, and you?

> > <http://www.polesoft.com/refer.html>

>

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>charset=3Diso-8859-1">

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><STYLE></STYLE>

></HEAD>

><BODY bgColor=3D#ffffff>

><DIV>David,</DIV>

><DIV><FONT f
