

## Notes on Audio Examples of Sintefex Processing

This is a small library of some "before" and "after" examples of real mastering jobs. Note that the "after" is not always quite the same as the version that got released as these versions may be intermediate to show the effect of Replicator.

These tracks are linear PCM WAV files. These should be downloaded onto a digital audio workstation and monitored in a studio environment. Most are 44.1kHz 16-bit. Most files are around 1 to 2 minutes in length and are 10 to 20 Megabytes in size.

Most examples are segments of tracks. They are all used by permission as example material of Sintefex processing. They may not be used for any other purpose than evaluation and may not be further copied or transferred to any other media in any way. They should not be kept after evaluation is complete and all copies should be deleted from any media. The copyright owners may also ask us to remove any item from this example library at any time.

### **Tracks**

- iona\_1\_unproc.wav      unprocessed sample
- iona\_1\_proc.wav        processed sample

courtesy Iona, used by permission, from "The River Flows" boxed set.

- sabio\_1\_unproc.wav    unprocessed sample
- sabio\_1\_proc.wav      processed sample

courtesy Sabio, used by permission, from the "Escape" mini-album.

***These contributions are supplied by Nigel Palmer of Lowland Masters, UK.***

Nigel writes:

These are not intended to be in-your-face examples but part of a mastering workflow, chipping away at individual aspects of the sound that need correction. I'm hoping you'll find this more useful than something with more 'wow' factor because it's a real-world application.

The tracks show use of the Sintefex sampled Fairchild compressor on two recent jobs. The settings in the examples are not exactly the same as used on the final releases because I'm only highlighting particular sections/problems here - clearly, there would be more work (such as EQ) left to do; I'd also note that you'll need good monitoring to hear all the subtleties, though the general drift should be apparent on any system. The best way to listen is to load the pieces into a DAW, sync the before and after on separate tracks and AB using solo

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buttons.

The only non-Sintefex processing is dither and a level boost to make the two artists' pieces sound equivalently loud, but overall level hasn't been changed between processed and unprocessed versions.

**Example 1: Brendan's Return by Iona from The River Flows box set.**

Settings: Attack 3ms, Release 5ms, Ratio 10:1, Threshold -3, Input and output 0  
Side chain EQ: -5 @ 100Hz shelving

This piece, originally recorded by me in 1993 with an analogue console to 24 track 2" with Dolby SR shows the Fairchild's ability to enhance overall tonality while recessing a dominant snare drum. I don't often use attack and release settings this fast when mastering, but they worked well here on the first melodic section - things would need to change where the track fades. The ratio also looks high for a mastering job, but because the Fairchild has a very soft knee it can control occasional peaks nicely at higher gain reductions, though GR in this example was only about 1.5dB. If you feel safer with a lower ratio the machine provides you with curves down to 1.5:1 which were not present on original Fairchilds.

**Example 2: Meaning Of My Life by Sabio from their Escape mini-album**

Settings: Attack 20ms, Release 10ms, Ratio 10:1, Threshold -12, Input and output 0  
Side chain EQ: -5 @ 100Hz shelving (the same as example 1)

This was recorded by the band at home in Pro Tools, and shows the kind of new pop/rock material a mastering engineer might typically get these days. I think this is a good song, unusually well recorded for such a setup: however, the overall presentation is a bit thin and lacking in warmth, both of which the Fairchild begins to address as well as providing appropriate compression. Gain reduction is about 2dB on the loudest peaks, and the tonal enhancement aspect is demonstrated on the intro where the vocal sounds warmer even though no compression is taking place. When the band comes in, a potentially troublesome low mid resonance sounds smoother, and the bottom end has been improved meaning less EQ further down the line.