

---

Subject: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Sun, 06 Nov 2005 17:49:04 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

">7v5hm11t9g90b9p2hg0ndje8guo7qk385e@4ax.com...  
yoor sole got mie ass in trubble

On Tue, 1 Nov 2005 17:06:54 -0600, "Brandon"  
<brandon\_goodwin@REMOVETHISsbcglobal.net> wrote:

>You guys just don't appreciate the ART of language.  
>It doesn't have to be technically correct at all times you =  
know??.....!!!  
>It's an expression of ones soul...open your minds and take it in...  
>so simple.. yet so comprehensible..

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [jef knight\[1\]](#) on Mon, 07 Nov 2005 21:56:51 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

news:436fb716\$1@linux...  
Edna,

This is a standard CAT5 LAN cable, not a telephone cable. Also, make =  
sure you do \*\*\*\*NOT\*\*\*\* use a crossover cable.....I =  
repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover =  
cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* =  
use a crossover cable. Using a crossover cable \*will\* fry your =  
MEC.....no kiddin'. It's one of the wonderful little omissions in =  
the Paris manual.

;Do

Deej

Here's a link to cables:

=

<http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;SubCategory=3D=132&CMP=3DKNC-GoogleAdwords&ATT=3DCables>

Or if you live in a city like most people, you can buy these at =  
Office Depot/Best Buy, etc. I always have to order my stuff online =  
because I live in a cave in the wilderness.

;

---

---

Subject: Re: Pro tools summing bus revealed?

Posted by [Martin Harrington](#) on Mon, 07 Nov 2005 22:52:54 GMT

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

---

??? Oh dear!!!!=20

.....</FONT></DIV>

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

<DIV><FONT face=3DArial size=3D2><A=20

href=3D"http://www.graphicresultsofdurango.com/index.html">http://www.gra=  
phicresultsofdurango.com/index.html</A></FONT></DIV>

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

<DIV><FONT face=3DArial size=3D2>Notice that once you enter the link to =  
the=20

recording studio, my wife still manages to bring horses into the=20  
conversation.</FONT></DIV>

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

<DIV><FONT face=3DArial size=3D2>Is there a 12 step program for =  
this?</FONT></DIV>

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

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

<BLOCKQUOTE dir=3Dltr=20

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

<DIV>"Edna" &lt;<A=20

href=3D"mailto:edna@texomaonline.com">edna@texomaonline.com</A>&gt; =  
wrote in=20

message <A =

href=3D"news:436fbab3@linux">news:436fbab3@linux</A>...</DIV>

<DIV><FONT size=3D2>Thanks much.&nbsp;  I live in the sticks on a horse =  
farm, so=20

will go to the big city (about 19 miles) to get one.&nbsp;  I'm not =  
sure what a=20

"crossover cable" is (multi-purpose?), but I will avoid anything with =  
that=20

name.&nbsp;  I have a SCSI cable I will use with the MEC - anything =  
special=20

---

Subject: Re: Pro tools summing bus revealed?

Posted by [jef knight\[1\]](#) on Mon, 07 Nov 2005 23:02:52 GMT

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

---

ng a crossover cable \*will\* fry your =

MEC.....no kiddin'. It's one of the wonderful little omissions =  
in the=20

Paris manual.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>;Do</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Deej</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Here's a link to =  
cables:</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><A=20  
=  
href=3D" http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;S=  
ubCategory=3D132&amp;CMP=3DKNC-GoogleAdwords&amp;ATT =3DCables ">http://www=  
..newegg.com/Product/ProductList.asp?Submit=3Dlist&amp;S ubCategory=3D132&a=  
mp;CMP=3DKNC-GoogleAdwords&amp;ATT=3DCables<

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [EK Sound](#) on Mon, 07 Nov 2005 23:17:22 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

spamnot.info@eksoundNO.com> wrote in message  
news:436fe1bc\$1@linux...  
> Ditto... Nuendo is a better choice.  
>  
> David.  
>  
> Martin Harrington wrote:  
>  
>> Yukkk,  
>> Don't do it..PT I mean.  
>> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and I  
>> have to say...I don't like it.  
>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
in  
>> PT, apart from the reason tool...taht has always been good, right from  
the  
>> Session 8 days, but not much else.  
>> And..it only plays .MOV video files, which in my case is a no-no,

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Mon, 07 Nov 2005 23:24:25 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

of the wonderful little =  
omissions in the=20  
Paris manual.</FONT></DIV>

&nbsp;

Do

&nbsp;

Deej

&nbsp;

Here's a link to =  
cables:

[http://www=newegg.com/Product/ProductList.asp?Submit=3Dlist& amp; S ubCategory=3D132&a=mp;CMP=3DKNC-GoogleAdwords& amp; ATT=3DCables](http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp; amp; S=ubCategory=3D132& amp; CMP=3DKNC-GoogleAdwords& amp; ATT =3DCables )

&nbsp;

Or if you live in a city like =  
most people,=20  
you can buy these at Office Depot/Best Buy, etc. I always have to =

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [jef knight\[1\]](#) on Mon, 07 Nov 2005 23:40:29 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

r />  
>>> jef  
>>  
>>Sorry Dave, I haven't been well most of the year and I'm not thinking  
clearly.

I haven't even tried to sync Paris adat to my Nuendo system via Hammerfall9652. I don't have the energy to do two things at once anymore so I have to wait untill this project is done before I can mess around with that, which I don't think will be all that tough now that I'm getting more familliar with Nuendo settings.  
So, the problem is, the adat card is installed, the Nuendo (sync slave) comp is turned off - not needed. I'm attempting to record 2 tracks but there's no audio getting past the mec. If I yank the adat the audio reappears. I don't yet have any plans to use the lightpipe on it.

I just attempted your suggestion but nothing showed up in the main patchbay to connect to/from.

EK Sound wrote:

> Sync??? OK, need more info... What OS are you using and what are you

> trying to sync??  
>  
> David.  
>  
> jef knight wrote:  
>  
>> Does the adat card have to be set up for audio, even if I'm using it  
>> just for sync?  
>>  
>> EK Sound wrote:  
>>  
>>> Have you loaded it into the patchbay properly? You have to actually  
>>> drag the adat module into the "MEC Modules" config window. Double  
>>> click on the "MEC Modules A" (assuming only one MEC) and you will  
>>> open the selection window. This window has four "slots"... two for  
>>> input, and two for output. Drag the adat card from the right to the  
>>> desired position on the left. Then go back to the main patchbay  
>>> window and connect the "Module inputs" to the desired mixer input  
>>> channels. This is detailed on Page 34 of the Paris Pro Reference Manual.  
>>>  
>>> Let me know if you have any further issues. If you do, give me a  
>>> call at 403-291-9112 9 to 5 MST.  
>>>  
>>> David.  
>>>  
>>> jef knight wrote:  
>>>  
>>>> Hey David,  
>>>>  
>>>> I'm still having trouble with my adat card. The manual wasn't much  
>>>> help (or maybe I read it badly).  
>>>>  
>>>> When it's installed, set to 48khz, I'm still getting no audio. The  
>>>> mec is getting signal but not the mixer.  
>>>>  
>>>> Could you please give me a hand at what settings I might be  
>>>> overlooking?  
>>>>  
>>>> jef  
>>>  
>>>  
>>>>OK, what has happened is that the adat card has replaced your 8 in  
card in the first configuration slot. You need to press "B" to open  
up the patchbay. Next, drag the "MEC Modules A" object from the list  
at the top right into the patchbay window. Next double click on the  
object "MEC Modules A". This will open the configuration window. You  
will see two rows of I/O blocks... I am assuming the top two will say  
something like EDS-ADI-01. Drag these into the column at the right.

Then drag the A8it module back into the top left slot. Unfortunately, Paris defaults to the aday module all the time, so you will have to open this window every so often to reconfigure.

David.

jef knight wrote:

> Sorry Dave, I haven't been well most of the year and I'm not thinking  
> clearly.  
>  
> I haven't even tried to sync Paris adat to my Nuendo system via  
> Hammerfall9652. I don't have the energy to do two things at once anymore  
> so I have to wait untill this project is done before I can mess around  
> with that, which I don't think will be all that tough now that I'm  
> getting more familliar with Nuendo settings.  
> So, the problem is, the adat card is installed, the Nuendo (sync slave)  
> comp is turned off - not needed. I'm attempting to record 2 tracks but  
> there's no audio getting past the mec. If I yank the adat the audio  
> reappears. I don't yet have any plans to use the lightpipe on it.  
>  
> I just attempted your suggestion but nothing showed up in the main  
> patchbay to connect to/from.

>  
>  
>  
>  
>

> EK Sound wrote:

>  
>> Sync??? OK, need more info... What OS are you using and what are you  
>> trying to sync??

>>  
>> David.

>>  
>> jef knight wrote:

>>  
>>> Does the adat card have to be set up for audio, even if I'm using it  
>>> just for sync?

>>>  
>>> EK Sound wrote:

>>>  
>>>> Have you loaded it into the patchbay properly? You have to actually  
>>>> drag the adat module into the "MEC Modules" config window. Double  
>>>> click on the "MEC Modules A" (assuming only one MEC) and you will  
>>>> open the selection window. This window has four "slots"... two for  
>>>> input, and two for output. Drag the adat card from the right to the  
>>>> desired position on the left. Then go back to the main patchbay  
>>>> window and connect the "Module inputs" to the desired mixer input  
>>>> channels. This is detailed on Page 34 of the Paris Pro Refernce Manual.

>>>>  
>>>> Let me know if you have any further issues. If you do, give me a  
>>>> call at 403-291-9112 9 to 5 MST.  
>>>>  
>>>> David.  
>>>>  
>>>> jef knight wrote:  
>>>>  
>>>>> Hey David,  
>>>>>  
>>>>> I'm still having trouble with my adat card. The manual wasn't much  
>>>>> help (or maybe I read it badly).  
>>>>>  
>>>>> When it's installed, set to 48khz, I'm still getting no audio. The  
>>>>> mec is getting signal but not the mixer.  
>>>>>  
>>>>> Could you please give me a hand at what settings I might be  
>>>>> overlooking?  
>>>>>  
>>>>> jef  
>>>>>  
>>>>>  
>>>>>  
>>>>> 99.9 percent of potential DAW owners are drinking that kool-aid.  
They don't even have a grid of understanding even want anything else. PT  
is all over the mags...it's got the exposure. Most people havn't even heard  
anything else.  
Listen to Martin...Don't go there. I am involved wit

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Mike Audet](#) on Tue, 08 Nov 2005 00:20:33 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

It;FONT face=3DArial size=3D2>Here's a link to =  
cables:</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><A=20  
=  
href=3D" http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp; amp;S=  
ubCategory=3D132& amp;CMP=3DKNC-GoogleAdwords& amp;ATT =3DCables ">http://www=  
..newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;S ubCategory=3D132&a=  
mp;CMP=3DKNC-GoogleAdwords& amp;ATT=3DCables</A></FONT> </DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp; </DIV>  
<DIV><FONT face=3DArial size=3D2>Or if you live in a city like most =  
people, you=20  
can buy these at Office Depot/Best Buy, etc. I always have to order =  
my stuff=20  
online because I live in a cave in the wilderness.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>;o</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<BLOCKQUOTE dir=3Dltr=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Edna Sloan" &lt;<A=20  
=  
href=3D"mailto:edna@texomaonline.com"

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Rod Lincoln](#) on Tue, 08 Nov 2005 01:37:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

t;  
>Reboot.  
>  
>Go to your Paris.exe file in your EMU folder and launch Paris from that.  
Set  
>your project sync source to Word Clock with whatever sample rate you prefer.  
>  
>Save this project to your EMU folder as defaultproject.ppj. You can create  
a  
>shortcut to this project on your desktop.  
>  
>Now launch Paris from this shortcut and see if your 2nd MEC locks up.  
>  
>As for syncing to Cubase.....I do it with a Paris ADAT module. You can  
run  
>a sync cable from the Paris ADAT module to the ADAT sync input of the  
>Digiface, set your RME control panel and Cubase SX and you're good to go.  
>  
>  
>  
>"David" <nospam@nospam.com> wrote in message news:436c29ee\$1@linux...  
>>  
>> I can tell, this is obviously a question that DJ will probably know the  
>answer  
>> to quick...  
>>  
>> I'm still having issues with my Paris system routing audio from my AD  
>cards  
>> into the mixer on Submix 2....This is a pain in the ass..meanwhile i have  
>> to work, so...  
>>  
>> I can use the first 16 tracks just fine on my Paris rig, and i'm having  
to



>> record the last 8 tracks to my Cubase/RME/Digimax LT setup. I WC  
>everything  
>> together with mr Ben and i just hit record and get all 24 tracks...the  
>last  
>> two times i've done this i've sent the snare track to both setups so I  
can  
>> lock them together when mixing. I really don't know if this is going to  
>give  
>> me good results or not, but it almost doesn't matter, the last 6-8 tracks  
>> are room (I do live recordings, 1-16 are the stage, 17-24 are the room,  
>etc)  
>>  
>> My question is, can i lock these together somehow? is SMPTE my answer?  
or  
>> should I just fukkin fix the paris rig and shut up about it.  
>>  
>> It is curious to me though, i'd like to kn

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [erlilo](#) on Tue, 08 Nov 2005 07:59:12 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

/>  
>>  
>>I demo'ed it & bought it, and I must say, it can behave in a  
>>VERY Distressor-like fashion... I don't necessarily think  
>>that's what he was going for, but on certain settings (and I  
>>will be happy to send any of you a saved preset file as an  
>>example if you want to demo it), it can sound EXACTLY like a  
>>Distressor - at least on Vocals.  
>>  
>>And it's only \$59.95, too!  
>>  
>>Neil  
>  
>As well as the Delta 1010, I also have the 2 channel version of the Emu  
card, the 0404.  
I can't speak highly enough of it.  
I assume the 1820 is all that and more, plus higher sample rate, (I think).

--  
Martin Harrington  
[www.lendaneer-sound.com](http://www.lendaneer-sound.com)

"erlilo" <[erlilo@online.no](mailto:erlilo@online.no)> wrote in message <news:43706393@linux...>  
> Take a look at EMU 1820M too, with build in DSP-effects, as in Paris. It  
> have ADAT in/outs too and is working like a charm for my use in the

> learning curve with Cubase SX3. Haven't tried syncing it with Paris yet but  
> it comes with an extra wordclock card so I think it would be no problems.  
> Here you can find a manual to see what it can do:  
> <http://www.emu.com/support/files/download2.asp?Centric=759&Platform=1>  
>  
> Erling  
>  
> "Pete Ruthenburg" <ruthenburg@sbcglobal.net> skrev i melding  
> news:437040aa\$1@linux...  
>>  
>> Ok,So I've just been doing the PARIS thing until now.I'm ready to  
>> check out SX now maybe syncing to PARIS maybe not.  
>>  
>> I'm a little confused as to what hardware to look at.I see the  
>> H

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [rick](#) on Tue, 08 Nov 2005 10:15:01 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

e Audet wrote:<BR>

<BLOCKQUOTE cite="3Dmid436fe141\$1@linux type="3D"cite"><PRE =  
wrap="3D">Are you in Toronto, Jeff, or are there Saved By Technologies =  
everywhere?

Cheers,

Mike

jef knight <A class="3Dmoz-txt-link-/rfc2396E =  
href="3D"mailto:thestudio@allknightmusic.com">&lt;thestudio@allknightmusic=  
..com&gt;</A> wrote:

</PRE>  
<BLOCKQUOTE type="3D"cite"><PRE wrap="3D">lol...thanks Martin....  
I guess I'm just a tad frustrated with my system. Did a nice overhaul=20  
recently so now I have to learn too much too fast and some of it is like  
</PRE></BLOCKQUOTE><PRE wrap="3D"><!---->  
</PRE>  
<BLOCKQUOTE type="3D"cite"><PRE wrap="3D">crawling over broken glass =  
to get happening.  
The guys I deal with down at Saved By Technology are constantly=20  
genueflecting droolingly over PT which has kind of hyp-mo-tized me....

Martin Harrington wrote:

</PRE>  
<BLOCKQUOTE

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Sandy Tipping](#) on Tue, 08 Nov 2005 12:37:30 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

if I'm using  
>>>> it just for sync?  
>>>>  
>>>> EK Sound wrote:  
>>>>  
>>>>> Have you loaded it into the patchbay properly? You have to  
>>>>> actually drag the adat module into the "MEC Modules" config  
>>>>> window. Double click on the "MEC Modules A" (assuming only one  
>>>>> MEC) and you will open the selection window. This window has four  
>>>>> "slots"... two for input, and two for output. Drag the adat card  
>>>>> from the right to the desired position on the left. Then go back  
>>>>> to the main patchbay window and connect the "Module inputs" to the  
>>>>> desired mixer input channels. This is detailed on Page 34 of the  
>>>>> Paris Pro Reference Manual.  
>>>>>  
>>>>> Let me know if you have any further issues. If you do, give me a  
>>>>> call at 403-291-9112 9 to 5 MST.  
>>>>>  
>>>>> David.  
>>>>>  
>>>>> jef knight wrote:  
>>>>>  
>>>>>> Hey David,  
>>>>>>  
>>>>>> I'm still having trouble with my adat card. The manual wasn't  
>>>>>> much help (or maybe I read it badly).  
>>>>>>  
>>>>>> When it's installed, set to 48khz, I'm still getting no audio.  
>>>>>> The mec is getting signal but not the mixer.  
>>>>>>  
>>>>>> Could you please give me a hand at what settings I might be  
>>>>>> overlooking?  
>>>>>>  
>>>>>> jef  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>I also have a Delta 1010 and it's not to bad. I think that a nice i/o

box on the front of an HDSP9652 would work well.

Martin Harrington wrote:

>As well as the Delta 1010, I also have the 2 channel version of the Emu  
>card, the 0404.  
>I can't speak highly enough of it.  
>I assume the 1820 is all that and more, plus higher sample rate, (I think).  
>  
>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0018\_01C5E439.59477050  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Thanks Aaron. (You guys are really great!) I did find a Fast5E cable =  
at Wal-mart (the primary store/hangout here in Redneckville), a Belkin =  
brand. Now if I can just find that demo project for Paris beginners. . =

.. .  
"Aaron Allen" <nospam@not\_here.dude> wrote in message =  
news:43704147@linux...

If you've got a credit card, just have it delivered. I'll track down =  
the right part for you..... and...

Here you go:

[http://www.newegg.com/Product/Product.asp?Item=3DN82E1681211\\_7412](http://www.newegg.com/Product/Product.asp?Item=3DN82E1681211_7412)

This is a generic branded CAT5e cable in 25 foot length - you may want =  
something shorter, I don't know your situation but holla back if you do.

Stay clear of anything marked CROSSOVER as Deej said, it'll fry =  
components and get expensive quick.=20

AA

"Edna" <edna@texomaonline.com> wrote in message =  
news:436ffa74@linux...

Cool! Very nice website! I bet you guys have a lot of fun! I =  
train and race Thoroughbreds in OK/TX/AR area. =20

Anyway, to try and stay OT, thanks again for the information and I =  
do have the 68 pin SCSI cable. (The only cable I got with Paris was a =  
clock cable, and I also got one diskette - Wavelab Lite). Edna =20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fe113\$1@linux...

A horse farm????? Oh dear!!!! .....

<http://www.graphicresultsofdurango.com/index.html>

Notice that once you enter the link to the recording studio, my =  
wife still manages to bring horses into the conversation.

Is there a 12 step program for this?

;o)

"Edna" <edna@texomaonline.com> wrote in message =  
news:436fbab3@linux...

Thanks much. I live in the sticks on a horse farm, so will go =  
to the big city (about 19 miles) to get one. I'm not sure what a =  
"crossover cable" is (multi-purpose?), but I will avoid anything with =  
that name. I have a SCSI cable I will use with the MEC - anything =  
special here?

Edna

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fb716\$1@linux...

Edna,

This is a standard CAT5 LAN cable, not a telephone cable. =  
Also, make sure you do \*\*\*\*NOT\*\*\*\* use a crossover cable.....I =  
repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover =  
cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* =  
use a crossover cable. Using a crossover cable \*will\* fry your =  
MEC.....no kiddin'. It's one of the wonderful little omissions in =  
the Paris manual.

;Do

Deej

Here's a link to cables:

=

<http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;SubCategory=3D=132&CMP=3DKNC-GoogleAdwords&ATT=3DCables>

Or if you live in a city like most people, you can buy these =  
at Office Depot/Best Buy, etc. I always have to order my stuff online =  
because I live in a cave in the wilderness.

;o)

"Edna Sloan" <edna@texomaonline.com> wrote in message =

news:436fb3fd@linux...

Hi, is the C-16 cable just an ordinary telephone cable? =  
Wired the same? Also, anyone know where I might obtain the sample =  
project disk?

Many thanks,  
Edna

-----=\_NextPart\_000\_0018\_01C5E439.59477050

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 6.00.2800.1106" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Thanks Aaron.&nbsp; (You guys are =
really=20
great!)&nbsp; &nbsp;I did find a Fast5E cable at Wal-mart =
(the&nbsp;pri
```

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [jef knight\[1\]](#) on Tue, 08 Nov 2005 15:38:50 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Pete

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>  
>Ok,So I've just been doing the PARIS thing until now.I'm ready to  
>check out SX now maybe syncing to PARIS maybe not.  
>  
> I'm a little confused as to what hardware to look at.I see the  
>HDSP 9652 is popular and I can see how that would work between  
>PARIS-SX.What if I just wanted to record into SX?What would I be  
>looking at hardware wise from mic pre to SX?  
>  
> I apologize if this is a very basic question,but my brain is  
>fried right now and I don't want to have to think.  
>  
>TIA,  
>Pete

><http://www.aes.org/sections/la/workshop2005.htm>This is a multi-part message in MIME format.

-----030207020501030101070903

Content-Type: text/plain; charset=us-ascii; format=flowed

Content-Transfer-Encoding: 7bit

Thanks Rod, you're right about "the error exists between the chair and the keyboard"....lol

I'm not too well and haven't much energy some days, yet much to do, so I sometimes get frazzled and forget things.

Actually, I'm a THE manual reader guy in my circle...but I haven't brought them back into the studio yet after the reno....outa sight outa mind I guess....lol

I also think you're correct about Nuendo being a good choice. I use it now for midi and such but I think it's time I made it work a bit harder, which I've deigned from doing with the current, mid-grade, comp. The new comps arrived this week and they should make life with audio a bit smoother - a pair of quad xeon 2.8's we 4g of ram, scsi 360 host drives and a fiber channel array.

My comp guru wants to run Paris under Win2003 server. That'll probably work, huh?

jef

Rod Lincoln wrote:

>99.9 percent of potential DAW owners are drinking that kool-aid.

>They don't even have a grid of understanding even want anything else. PT

>is all over the mags...it's got the exposure. Most people haven't even heard

>anything else.

>Listen to Martin...Don't go there. I am involved with PT and PTHD at least

>a couple times a week.(at other studio's, as a sideman) I've heard it. Not

>that great. I have to keep my mouth shut a lot.

>I suspect (from reading your posts) that your problems are operator error,

>and a little more study of the manual my help.

>If you do decide to jump ship though....do your self a favor and go the Nuendo,

>or Cubase SX3 route.

>just my 2 cents.

>rod

>jef knight <[thestudio@allknightmusic.com](mailto:thestudio@allknightmusic.com)> wrote:

>

>

>>lol...thanks Martin....

>>I guess I'm just a tad frustrated with my system. Did a nice overhaul  
>>recently so now I have to learn too much too fast and some of it is like  
>>  
>>  
>  
>  
>  
>>crawling over broken glass to get happening.  
>>The guys I deal with down at Saved By Technology are constantly  
>>genuflecting droolingly over PT which has kind of hyp-mo-tized me....  
>>  
>>  
>>  
>>Martin Harrington wrote:  
>>  
>>  
>>  
>>>Yukkk,  
>>>Don't do it..PT I mean.  
>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>>>  
>>>  
>I  
>  
>  
>>>have to say...I don't like it.  
>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>>  
>>>  
>in  
>  
>  
>>>PT, apart from the reagon tool...taht has always been good, right from  
>>>  
>>>  
>the  
>  
>  
>>>Session 8 days, but not much else.  
>>>And..it only plays .MOV video files, which in my case is a no-no, (the  
>>>  
>>>  
>full  
>  
>  
>>>TDM version may play the others but I don't think so).  
>>>To top it off, playing one of my projects from Nuendo, (reassembled), it



>>>  
>>>  
>  
>  
>  
>>>didn't have the "life" that the original had, by a long shot.  
>>>I repeat...don't go there, Jeff.....  
>>>  
>>>  
>>>  
>>>  
>  
>  
>

-----030207020501030101070903  
Content-Type: text/html; charset=us-ascii  
Content-Transfer-Encoding: 7bit

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">  
<html>  
<head>  
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">  
  <title></title>  
</head>  
<body bgcolor="#ffffff" text="#000000">  
Thanks Rod, you're right about "the error exists between the chair and  
the keyboard"....lol<br>  
<br>  
I'm not too well and haven't much energy some days, yet much to do, so I  
sometimes get frazzled and forget things. <br>  
Actually, I'm a THE manual reader guy in my circle...but I haven't  
brought them back into the studio yet after the reno....outa sight outa  
mind I guess....lol<br>  
<br>  
I also think you're correct about Nuendo being a good choice. I use it  
now for midi and such but I think it's time I made it work a bit  
harder, which I've deigned from doing&nbsp; with the current, mid-grade,  
comp.<br>  
The new comps arrived this week and they should make life with audio a  
bit smoother - a pair of quad xeon 2.8's we 4g of ram, scsi 360 host  
drives and a fiber channel array.<br>  
<br>  
My comp guru wants to run Paris under Win2003 server. That'll probably  
work, huh?<br>  
<br>  
jef<br>  
<br>
```

<br>

<br>

<br>

Rod Lincoln wrote:<br>

<blockquote cite="mid436ff352\$1@linux" type="cite">

<pre wrap="">99.9 percent of potential DAW owners are drinking that kool-aid. They don't even have a grid of understanding even want anything else. PT is all over the mags...it's got the exposure. Most people havn't even heard anything else.

Listen to Martin...Don't go there. I am involved with PT and PTHD at least a couple times a week.(at other studio's, as a sideman) I've heard it. Not that great. I have to keep my mouth shut a lot.

I suspect (from reading your posts) that your problems are operator error, and a little more study of the manual my help.

If you do decide to jump ship though....do your self a favor and go the Nuendo, or Cubase SX3 route.

just my 2 cents.

rod

jef knight <a class="moz-txt-link-/rfc2396E"

href="mailto:thestudio@allknightmusic.com">&lt;thestudio@allknightmusic.com&gt;</a> wrote:

</pre>

<blockquote type="cite">

<pre wrap="">lol...thanks Martin....

I guess I'm just a tad frustrated with my system. Did a nice overhaul recently so now I have to learn too much too fast and some of it is like

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

<blockquote type="cite">

<pre wrap="">crawling over broken glass to get happening.

The guys I deal with down at Saved By Technology are constantly genuflecting droolingly over PT which has kind of hyp-mo-tized me....

Martin Harrington wrote:

</pre>

<blockquote type="cite">

<pre wrap="">Yukkk,

Don't do it..PT I mean.

I've just been playing with PT M-Powered 6.8, using my Delta 1010, and

</pre>

</blockquote>

</blockquote>

<pre wrap=""><!-->|

</pre>

```
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">have to say...I don't like it.
The interface is (IMNSHO), horrible, confusing, and convoluted.
Moves that come easily in Paris, and more easily in Nuendo, are tiresome
  </pre>
  </blockquote>
</blockquote>
<pre wrap=""><!-->in
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">PT, apart from the reason tool...taht has always been good, right from
  </pre>
  </blockquote>
</blockquote>
<pre wrap=""><!-->the
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">Session 8 days, but not much else.
And..it only plays .MOV video files, which in my case is a no-no, (the
```

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [jef knight\[1\]](#) on Tue, 08 Nov 2005 16:25:57 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

-----030207020501030101070903--This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0037\_01C5E44F.0A262AF0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Do you ever make it up to the Fairgrounds in Tulsa?=20

AA

"Edna" <edna@texomaonline.com> wrote in message news:4370c37f@linux...  
So sorry to hear of your wife's back! I have heard the Lippezan and =  
Thoroughbred don't cross well. "hot" or high-strung horses can have =  
chemical imbalances. This happens a lot with race horses due to their =  
breeding. 1-1/2 ccs of fluphenazine shot under the skin every 3 weeks =  
can calm them down. I worked with Lippezans when I went to Prof Berry's =  
School of Horsemanship in Pittsburg some years ago. They were difficult =  
to train as they were somewhat stubborn. But few horses can do what =  
they can do. I have had a number of breeds: Mustang, QH, Paint, =  
Andalusian, etc. Their personalities vary much like people's, and =

attitudes are very much shaped by the way they were raised. I've been = around them all my life and, fortunately, have never been really injured = by them, although I have been thrown pretty hard years ago when I used = to rodeo (broncs and bulls). I have used "imprinting" in some of my = newborn foals with good success. I have also had to retrain a number of = problem horses which does require much patience. The "naturally' best = dispositioned horses I have had were the Impressive line of QH. =20

A dirt farm. . .hmmm. Whereabouts in OK? I'm in OK about half a = mile from lake Texoma at the OK/TX border.

=20

Thanks again for cable info,

Edna

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message = news:43701dca@linux...

We bought Punkin off an Oklahoma dirt lot. He's a long legged 1/2 = quarterhorse/TB and a real sweetheart. We've also got a Lippezan/TB = here. He's pretty hot. Flipped and broke my wife's back about a year and = a half ago. I never can get comfortable around thoroughbreds, but I = guess that's true of any horse. I've been beat up pretty good by a few = horses. Goes with the territory I guess.

Our Percheron/paint mare is a 1500 lb \*lap horse\* and loves to have = her belly scratched. If she could climb up in your lap, she would.

Sounds like you've got the cable thing sussed.=20

Good luck.

;o)

"Edna" <edna@texomaonline.com> wrote in message = news:436ffa74@linux...

Cool! Very nice website! I bet you guys have a lot of fun! I = train and race Thoroughbreds in OK/TX/AR area. =20

Anyway, to try and stay OT, thanks again for the information and I = do have the 68 pin SCSI cable. (The only cable I got with Paris was a = clock cable, and I also got one diskette - Wavelab Lite). Edna =20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message = news:436fe113\$1@linux...

A horse farm????? Oh dear!!!!!! .....

<http://www.graphicresultsofdurango.com/index.html>

Notice that once you enter the link to the recording studio, my = wife still manages to bring horses into the conversation.

Is there a 12 step program for this?

;o)

"Edna" <edna@texomaonline.com> wrote in message =  
news:436fbab3@linux...

Thanks much. I live in the sticks on a horse farm, so will go =  
to the big city (about 19 miles) to get one. I'm not sure what a =  
"crossover cable" is (multi-purpose?), but I will avoid anything with =  
that name. I have a SCSI cable I will use with the MEC - anything =  
special here?

Edna

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fb716\$1@linux...

Edna,

This is a standard CAT5 LAN cable, not a telephone cable. =  
Also, make sure you do \*\*\*\*NOT\*\*\*\* use a crossover cable.....I =  
repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover =  
cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* =  
use a crossover cable. Using a crossover cable \*will\* fry your =  
MEC.....no kiddin'. It's one of the wonderful little omissions in =  
the Paris manual.

;Do

Deej

Here's a link to cables:

=

<http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;SubCategory=3D=132&CMP=3DKNC-GoogleAdwords&ATT=3DCables>

Or if you live in a city like most people, you can buy these =  
at Office Depot/Best Buy, etc. I always have to order my stuff online =  
because I live in a cave in the wilderness.

;o)

"Edna Sloan" <edna@texomaonline.com> wrote in message =  
news:436fb3fd@linux...

Hi, is the C-16 cable just an ordinary telephone cable? =  
Wired the same? Also, anyone know where I might obtain the sample =  
project disk?

Many thanks,

Edna

-----=\_NextPart\_000\_0037\_01C5E44F.0A262AF0

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 6.00.2900.2769" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Do you ever make it up to the =
Fairgrounds in Tulsa?=20
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Edna" &lt;<A=20
  href=3D"mailto:edna@texomaonline.com">edna@texomaonline.com</A>&gt; =
wrote in=20
  message <A =
href=3D"news:4370c37f@linux">news:4370c37f@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>So sorry to hear of your wife's =
back!&nbsp;</DIV>
  have heard the Lippezan and Thoroughbred don't cross well.&nbsp;</DIV> "hot" =
or=20
  high-strung horses can have chemical imbalances.&nbsp;</DIV> This happens a =
lot with=20
  race horses due to their breeding.&nbsp;</DIV> 1-1/2 ccs of fluphenazine =
shot under=20
  the skin every 3 weeks can calm them down.&nbsp;</DIV> I worked with =
Lippezens when=20
  I went to Prof Berry's School of Horsemanship in Pittsburg some years=20
  ago.&nbsp;</DIV> They were difficult to train as they were&nbsp;</DIV> somewhat=20
  stubborn.&nbsp;</DIV> But few horses can do what they can do.&nbsp;</DIV> I have =
had a=20
  number of breeds: Mustang, QH, Paint, Andalusian, etc.&nbsp;</DIV> Their=20
  personalities vary much like people's, and attitudes are very much =
shaped by=20
  the way they were raised.&nbsp;</DIV> I've been around them all my life and, =

  fortunately, have never been really injured by them, although I have =
been=20
  thrown pretty hard years ago when I used to rodeo (broncs and =
bulls).&nbsp;</DIV> I=20
  have used "imprinting" in some of my newborn foals with good =
success.&nbsp;</DIV> I=20
  have also had to retrain a number of problem horses which does require =
much=20
```



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

-----=\_NextPart\_000\_010B\_01C5E44A.53F67220  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

I've got both of them here.....the one from 1997 and the one from =  
2000. My e-mail is animix@animas.net. Shoot me a PM with your address =  
and I'll burn you copies of these and send them to you.

I don't remember the name of the place where we got Punkin. A friend of =  
ours named Drew Horn had a friend named George who's health was failing. =  
George lived somewhere close to Tulsa. George was a trainer and had =  
three paints that he couldn't afford to keep any more. We had Punkin =  
delivered and Drew found homes for the other two. Best \$500.00 I ever =  
spent on a horse.....come to think of it.....the only time =  
I've ever paid \$500.00 for a horse.=20

As for the Lippezan/TB, after the blowup and after Amy's back started to =  
heal, he started boot camp and he's now an amazing horse. Amy's a good =  
trainer. We just got a call from a family that wants to buy him for =  
their daughter for a show horse.....either hunter jumper or dressage. =  
He could go either way. He's 5 years old. We bought him when he was 1 =  
year old and we've had him here since the was three. If we get a good =  
price for him, I might actually make enough back to pay for his room, =  
board and vetting.

;o)  
"Edna" <edna@texomaonline.com> wrote in message news:4370ae6e@linux...  
Thanks Aaron. (You guys are really great!) I did find a Fast5E =  
cable at Wal-mart (the primary store/hangout here in Redneckville), a =  
Belkin brand. Now if I can just find that demo project for Paris =  
beginners. . . .

"Aaron Allen" <nospam@not\_here.dude> wrote in message =  
news:43704147@linux...

If you've got a credit card, just have it delivered. I'll track down =  
the right part for you..... and...

Here you go:

[http://www.newegg.com/Product/Product.asp?Item=3DN82E1681211\\_7412](http://www.newegg.com/Product/Product.asp?Item=3DN82E1681211_7412)

This is a generic branded CAT5e cable in 25 foot length - you may =



want something shorter, I don't know your situation but holla back if =  
you do.

Stay clear of anything marked CROSSOVER as DeeJ said, it'll fry =  
components and get expensive quick.=20

AA

"Edna" <edna@texomaonline.com> wrote in message =  
news:436ffa74@linux...

Cool! Very nice website! I bet you guys have a lot of fun! I =  
train and race Thoroughbreds in OK/TX/AR area. =20

Anyway, to try and stay OT, thanks again for the information and I =  
do have the 68 pin SCSI cable. (The only cable I got with Paris was a =  
clock cable, and I also got one diskette - Wavelab Lite). Edna =20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fe113\$1@linux...

A horse farm????? Oh dear!!!! .....

<http://www.graphicresultsofdurango.com/index.html>

Notice that once you enter the link to the recording studio, my =  
wife still manages to bring horses into the conversation.

Is there a 12 step program for this?

;o)

"Edna" <edna@texomaonline.com> wrote in message =  
news:436fbab3@linux...

Thanks much. I live in the sticks on a horse farm, so will go =  
to the big city (about 19 miles) to get one. I'm not sure what a =  
"crossover cable" is (multi-purpose?), but I will avoid anything with =  
that name. I have a SCSI cable I will use with the MEC - anything =  
special here?

Edna

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fb716\$1@linux...

Edna,

This is a standard CAT5 LAN cable, not a telephone cable. =  
Also, make sure you do \*\*\*\*NOT\*\*\*\* use a crossover cable.....I =  
repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover =  
cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* =  
use a crossover cable. Using a crossover cable \*will\* fry your =  
MEC.....no kiddin'. It's one of the wonderful little omissions in =  
the Paris manual.

;Do

Deej

Here's a link to cables:

=

<http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;SubCategory=3D=132&CMP=3DKNC-GoogleAdwords&ATT=3DCables>

Or if you live in a city like most people, you can buy these =  
at Office Depot/Best Buy, etc. I always have to order my stuff online =  
because I live in a cave in the wilderness.

;o)

"Edna Sloan" <edna@texomaonline.com> wrote in message =  
news:

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Sandy Tipping](#) on Tue, 08 Nov 2005 19:55:53 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

board was running XP

The Asus board is currently running both XP and ME, using a removable system drive. This is my normal Paris computer. I usually run it with XP. I use ME to sync to Adats (not very often these days) or syncing to smpte with a opcode 2portSE.

Rod

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Thanks for shared info...

>Was these setups XP ?

>Regards,

>Dimitrios

>

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

>>

>>sorry you're having problems with this. For me it just worked.

>>I also tested the magma with a Gigabyte K8ns ultra 939 board with an AMD64

>>3500+ cpu (2 gig of samsung ram) and it was VERY stable also. This was

>a

>>cubase rig I was building for a friend, but I tested Paris in it for future

>>upgrade possibilities befor I gave it to him ;-)

>>Rod

>>"Dimitrios" <musurgio@otenet.gr> wrote:

>>>

>>>Thanks Rod,  
>>>I will keep that combi in mind.  
>>>I gett only noise with some sound syncopated and finally making Paris look  
>>>like it is gonna freeze any time soon.  
>>>I tried this with several pci slots ( the magma pci card) inside my motherboard.  
>>>Only slot 1 was powering PC and slot 5 which shares IRQ anyway.  
>>>My motherboard is Asus P4B-E (raid not engaged) and Intel P4 2.6 ghz.  
>>>3 x 512 MB Kingston Valueram and Magma 7 pci chassis expansion.  
>>>Inside expansion though UAD1 and powercore (before I sold this) plus a  
>lan  
>>>card work ok.  
>>>I would like though to make a very stable system with eds card inside Magma.  
>>>Any suggestions with Intel based system ?  
>>>Or maybe be able to use these SDRAM 133 Kingston memory sticks ?  
>>>Regards,  
>>>Dimitrios  
>>>  
>>>  
>>>  
>>>  
>>>  
>>>  
>>>  
>>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote:  
>>>>  
>>>>OH yea...it's a 13 slot magma.  
>>>>rod  
>>>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote:  
>>>>>  
>>>>>Dimitrois...with a Magma, I was under the impression that it was a no  
>>brainer,  
>>>>>no matter what you used. But here is my set up, if it helps. I have  
>>zero  
>>>>>hassles with this and it was incredibly easy to set up.  
>>>>>  
>>>>>Asus A7S333 Mobo  
>>>>>Athlon XP 2400 CPU  
>>>>>1024 of Crucial Ram  
>>>>>I run both XP and ME systems, using a removable system drive.  
>>>>>Magma works equally well with both, although the irq's change depending  
>>>>on  
>>>>>which system I use.  
>>>>>I have 7 eds cards and 2 UAD cards in the Magma, and a Lynx one card  
>>in  
>>>>the  
>>>>>computer.  
>>>>>

>>>>

>>>>"Dimitrios" <musurgio@otenet.gr> wrote:

>>>>>

>>>>>Hi,

>>>>>I would like to know, if possible, your exact working PC that uses magma

>>>>>chassis with multiple eds cards inside chassis.

>>>>>What motherboard, cpu memory type, XP or Me ,etc.

>>>>>thank you

>>>>>Regards,

>>>>>Dimitrios

>>>>

>>>>

>>>>

>>>>

>Erling.....that may or may not work to allow the syncing of the clock signal between the two systems. I have heard that the EMU card does not output standard ADAT sync and is somewhat unreliable for clocking due to this. I heard this on the RME user's forum though, so it could be FUD. However, if you desire to sync the timelines of the two systems so that the system running the EMU card will slave to the Paris transport, you will need to use either MTC or SMPTE between the two DAWs because the EMU card doesn't have the capability to attach a 9 pin serial cable from the Paris ADAT sync output.

Regards,

Deej

"erlilo" <erlilo@online.no> wrote in message news:4370ea9e\$1@linux...

> Doug, I don't know more than what it's standing in the manual about ADAT

> since I haven't tested anything about it. So here it comes:

>

> "The ADAT optical connectors transmit and receive 8 channels of 24-bit audio

> using the

> ADAT type 1 & 2 formats (at 44.1kHz or 48kHz). The word clock contained in

> the input data

> stream can be used as a word clock source. The ADAT optical ports can also

> be switched to

> carry optical S/PDIF.

> ADAT can also be transmitted and received at 96kHz or 192kHz using the S/MUX

> standard

> which encodes the extra data onto multiple channels."

>

> Erling

>



I'm running paris a stock Gateway E4100. Info is as follows:  
P4 3.0Ghz  
512 MB PC3200 RAM  
Windows XP  
Magma 7 slot  
3 EDS cards in the magma. 1 IDE card and a hard drive as well.

It's been pretty much trouble free since I put it into service 6 months ago.

JH

Dimitrios wrote:

- > Hi,
- > I would like to know, if possible, your exact working PC that uses magma
- > chassis with multiple eds cards inside chassis.
- > What motherboard, cpu memory type, XP or Me ,etc.
- > thank you
- > Regards,
- > DimitriosHi Dimitrios,

Intel D865PERL MB  
P4 2.6HT chip (HT disabled)  
Win XP-sp1  
1GB DDR400 Kingston VS Ram  
13 Slot Magma w/5 EDS cards.

Works great.

David.

Dimitrios wrote:

- > Hi,
- > I would like to know, if possible, your exact working PC that uses magma
- > chassis with multiple eds cards inside chassis.
- > What motherboard, cpu memory type, XP or Me ,etc.
- > thank you
- > Regards,
- > DimitriosI live in Orangeville and am downtown quite a bit. Also have been to Little Britain. I think Jef you and I traded emails a few years back? There is another active Paris user in Cambridge, David (can't remember his last name).

:)

SBT pushes out the "We are the Champions" attitude for sure. But it's as much a function of needing to sell what they carry as anything else, Hmmm, that's profound.

N

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Ted Gerber](#) on Tue, 08 Nov 2005 23:53:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ould definitely check

>>>this thing out:

>>>

>>><http://www.voxengo.com/product/voxformer/>

>>>

>>>I demo'ed it & bought it, and I must say, it can behave in a  
>>>VERY Distressor-like fashion... I don't necessarily think  
>>>that's what he was going for, but on certain settings (and I  
>>>will be happy to send any of you a saved preset file as an  
>>>example if you want to demo it), it can sound EXACTLY like a  
>>>Distressor - at least on Vocals.

>>>

>>>And it's only \$59.95, too!

>>>

>>>Neil

>>

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

-----=\_NextPart\_000\_007D\_01C5E50C.49D08DE0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

AA, the racetrack in Sallisaw is about as far North as I go these days.  
John, no, I don't have an ftp site (just horse sales), but thanks.=20  
DJ, I am glad to hear your wife's back is healed/healing (and she still =  
likes horses). I did PM you with my address and thank you very much. I =  
will be running Paris 2.2 version to start with, so whatever is best. =  
My reference manual is version 1.80, 1998.=20

PS I noticed in one of the posts a reference to a "distressor." I am =  
not familiar with this item and am wondering what it is/does? Some kind =  
of exciter? Harmonic enhancer?

Edna

"DJ" <[animix\\_spam-this-ahole\\_@animas.net](mailto:animix_spam-this-ahole_@animas.net)> wrote in message =

news:4370d8d8@linux...

I've got both of them here.....the one from 1997 and the one from = 2000. My e-mail is animix@animas.net. Shoot me a PM with your address = and I'll burn you copies of these and send them to you.

I don't remember the name of the place where we got Punkin. A friend = of ours named Drew Horn had a friend named George who's health was = failing. George lived somewhere close to Tulsa. George was a trainer and = had three paints that he couldn't afford to keep any more. We had Punkin = delivered and Drew found homes for the other two. Best \$500.00 I ever = spent on a horse.....come to think of it.....the only time = I've ever paid \$500.00 for a horse.=20

As for the Lippezan/TB, after the blowup and after Amy's back started = to heal, he started boot camp and he's now an amazing horse. Amy's a = good trainer. We just got a call from a family that wants to buy him for = their daughter for a show horse.....either hunter jumper or dressage. = He could go either way. He's 5 years old. We bought him when he was 1 = year old and we've had him here since he was three. If we get a good = price for him, I might actually make enough back to pay for his room, = board and vetting.

;o)

"Edna" <edna@texomaonline.com> wrote in message = news:4370ae6e@linux...

Thanks Aaron. (You guys are really great!) I did find a Fast5E = cable at Wal-mart (the primary store/hangout here in Redneckville), a = Belkin brand. Now if I can just find that demo project for Paris = beginners. . . .

"Aaron Allen" <nospam@not\_here.dude> wrote in message = news:43704147@linux...

If you've got a credit card, just have it delivered. I'll track = down the right part for you..... and...

Here you go:

<http://www.newegg.com/Product/Product.asp?Item=3DN82E16812117412>

This is a generic branded CAT5e cable in 25 foot length - you may = want something shorter, I don't know your situation but holla back if = you do.

Stay clear of anything marked CROSSOVER as DeeJ said, it'll fry = components and get expensive quick.=20

AA



"Edna" <edna@texomaonline.com> wrote in message =  
news:436ffa74@linux...

Cool! Very nice website! I bet you guys have a lot of fun! I =  
train and race Thoroughbreds in OK/TX/AR area. =20

Anyway, to try and stay OT, thanks again for the information and =  
I do have the 68 pin SCSI cable. (The only cable I got with Paris was a =  
clock cable, and I also got one diskette - Wavelab Lite). Edna =20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fe113\$1@linux...

A horse farm????? Oh dear!!!!!! .....

<http://www.graphicresultsofdurango.com/index.html>

Notice that once you enter the link to the recording studio, =  
my wife still manages to bring horses into the conversation.

Is there a 12 step program for this?

;o)

"Edna" <edna@texomaonline.com> wrote in message =  
news:436fbab3@linux...

Thanks much. I live in the sticks on a horse farm, so will =  
go to the big city (about 19 miles) to get one. I'm not sure what a =  
"crossover cable" is (multi-purpose?), but I will avoid anything with =  
that name. I have a SCSI cable I will use with the MEC - anything =  
special here?

Edna

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:436fb716\$1@linux...

Edna,

This is a standard CAT5 LAN cable, not a telephone cable. =  
Also, make sure you do \*\*\*\*NOT\*\*\*\* use a crossover cable.....I =  
repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover =  
cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* =  
use a crossover cable. Using a crossover cable \*will\* fry your =  
MEC.....no kiddin'. It's one of the wonderful little omissions in =  
the Paris manual.

;Do

Deej

Here's a link to cables:

=

<http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;SubCategory=3D=132&CMP=3DKNC-GoogleAdwords&ATT=3DCables>



```
</PRE>
  <BLOCKQUOTE type=3D"cite">
    <BLOCKQUOTE type=3D"cite"><PRE wrap=3D"">TDM version may play the =
others but I don't think so).
To top it off, playing one of my projects from Nuendo, (reassembled), it
  </PRE></BLOCKQUOTE></BLOCKQUOTE><PRE wrap=3D""><!---->
</PRE>
  <BLOCKQUOTE type=3D"cite">
    <BLOCKQUOTE type=3D"cite"><PRE wrap=3D"">didn't have the "life" =
that the original had, by a long shot.
I repeat...don't go there, Jeff.....
=20
```

```
  </PRE></BLOCKQUOTE></BLOCKQUOTE><PRE wrap=3D""><!---->
</PRE></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>
```

-----=\_NextPart\_000\_004A\_01C5E4B0.914E1E00--Just to let you know it seems the internet is connected at the new place.  
Hence the server will be moving in the next week or so, probably over the weekend.

I'll keep you guys up to date, but at this stage I'm thinking I might be able to keep the newsgroup running through out the move, but limited to web interface only for probably half a day or so.

I'll keep you up to date.

Cheers,  
Kim.Thanks to all,  
Dear David the only motherboards close to your I can find on internet is D865PERC PGA478 ATX AGP8X  
This has 6 PCI's as opposed to your having 5 pci's.  
Are these motherboards the same ?  
Would I have same results ?  
Regards,  
Dimitrios

EK Sound <spamnot.info@eksoundNO.com> wrote:

```
>Hi Dimitrios,
>
>Intel D865PERL MB
>P4 2.6HT chip (HT disabled)
>Win XP-sp1
>1GB DDR400 Kingston VS Ram
>13 Slot Magma w/5 EDS cards.
>
>Works great.
>
```

>David.

>

>Dimitrios wrote:

>> Hi,

>> I would like to know, if possible, your exact working PC that uses magma chassis with multiple eds cards inside chassis.

>> What motherboard, cpu memory type, XP or Me ,etc.

>> thank you

>> Regards,

>> DimitriosFrontier Designs Tango24.

can anyone say anything about the AD/DA conversion?

thanks

jeremyProgrammable analog distortion/warmth - helpful in the pristine but unforgiving digital world. Three audio modes providing user programmable, warm harmonic distortion. Emphasized tube-like, 2nd harmonic in clean and Distort 2 mode. In Distort 3 mode, the distortion becomes dominated by 3rd harmonic, more similar to tape.

Distortion indicator lights - A 1% LED and a "Redline" (3%) LED. No hard clipping until a few dB past "Redline".

Advanced built-in sidechain EQ - High mid band emphasis prevents harsh, edgy guitars or vocals from hurting innocent ears. Low cut keeps the low "sum & difference" frequencies from pumping the upper frequencies of source material.

Fool proof operation - Even though there are 384 possible settings (not counting knob settings), it's almost impossible to get a bad sound. Keep all knobs on 5 or 6 (around middle) with ratio at 6:1 and you won't go wrong.

Eight unique curves - From the 1:1 mode that simply warms up signal with low order harmonics without intentional compression, to the "Nuke" setting - a brick wall limiting curve that shines on live drum room mics. Each curve has its own personality, and release shape. Most exceptional is the 10:1 "Opto" ratio which uses separate circuitry to emulate the oldest (and valued) "light controlled" devices, such as the LA2A etc. See manual to emulate other compressors of old.

On Wed, 9 Nov 2005 09:02:19 -0600, "Edna" <edna@texomaonline.com> wrote:

>AA, the racetrack in Sallisaw is about as far North as I go these days.

>John, no, I don't have an ftp site (just horse sales), but thanks.

>DJ, I am glad to hear your wife's back is healed/healing (and she still likes horses). I did PM you with my address and thank you very much. I will be running Paris 2.2 version to start with, so whatever is best. My reference manual is version 1.80, 1998.

>

>PS I noticed in one of the posts a reference to a "distressor." I am not familiar with this item and am wondering what it is/does? Some kind of exciter? Harmonic enhancer?

>Edna

>

>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:4370d8d8@linux...

> I've got both of them here.....the one from 1997 and the one from 2000. My e-mail is animix@animas.net. Shoot me a PM with your address and I'll burn you copies of these and send them to you.

>

> I don't remember the name of the place where we got Punkin. A friend of ours named Drew Horn had a friend named George who's health was failing. George lived somewhere close to Tulsa. George was a trainer and had three paints that he couldn't afford to keep any more. We had Punkin delivered and Drew found homes for the other two. Best \$500.00 I ever spent on a horse.....come to think of it.....the only time I've ever paid \$500.00 for a horse.

>

> As for the Lippezan/TB, after the blowup and after Amy's back started to heal, he started boot camp and he's now an amazing horse. Amy's a good trainer. We just got a call from a family that wants to buy him for their daughter for a show horse.....either hunter jumper or dressage. He could go either way. He's 5 years old. We bought him when he was 1 year old and we've had him here since he was three. If we get a good price for him, I might actually make enough back to pay for his room, board and vetting.

>

> ;o)

> "Edna" <edna@texomaonline.com> wrote in message news:4370ae6e@linux...

> Thanks Aaron. (You guys are really great!) I did find a Fast5E cable at Wal-mart (the primary store/hangout here in Redneckville), a Belkin brand. Now if I can just find that demo project for Paris beginners. . . .

> "Aaron Allen" <nospam@not\_here.dude> wrote in message news:43704147@linux...

> If you've got a credit card, just have it delivered. I'll track down the right part for you..... and...

>

> Here you go:

>

> [http://www.newegg.com/Product/Product.asp?Item=N82E168121174\\_12](http://www.newegg.com/Product/Product.asp?Item=N82E168121174_12)

>

> This is a generic branded CAT5e cable in 25 foot length - you may want something shorter, I don't know your situation but holla back if you do.

>

> Stay clear of anything marked CROSSOVER as DeeJ said, it'll fry components and get expensive quick.

>

> AA

>

>

>

> "Edna" <edna@texomaonline.com> wrote in message news:436ffa74@linux...  
> Cool! Very nice website! I bet you guys have a lot of fun! I train and race Thoroughbreds  
in OK/TX/AR area.  
>  
> Anyway, to try and stay OT, thanks again for the information and I do have the 68 pin SCSI  
cable. (The only cable I got with Paris was a clock cable, and I also got one diskette - Wavelab  
Lite). Edna  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:436fe113\$1@linux...  
> A horse farm????? Oh dear!!!! .....  
>  
> <http://www.graphicresultsofdurango.com/index.html>  
>  
> Notice that once you enter the link to the recording studio, my wife still manages to bring  
horses into the conversation.  
>  
> Is there a 12 step program for this?  
>  
> ;o)  
> "Edna" <edna@texomaonline.com> wrote in message news:436fbab3@linux...  
> Thanks much. I live in the sticks on a horse farm, so will go to the big city (about 19  
miles) to get one. I'm not sure what a "crossover cable" is (multi-purpose?), but I will avoid  
anything with that name. I have a SCSI cable I will use with the MEC - anything special here?  
> Edna  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:436fb716\$1@linux...  
> Edna,  
>  
> This is a standard CAT5 LAN cable, not a telephone cable. Also, make sure you do  
\*\*\*\*NOT\*\*\*\* use a crossover cable.....I repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover  
cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* use a crossover cable. Using  
a crossover cable \*will\* fry your MEC.....no kiddin'. It's one of the wonderful little omissions in  
the Paris manual.  
>  
> ;Do  
>  
> Deej  
>  
> Here's a link to cables:  
> [http://www.newegg.com/Product/ProductList.asp?Submit=list&am  
p;SubCategory=132&CMP=KNC-GoogleAdwords&ATT=Cables](http://www.newegg.com/Product/ProductList.asp?Submit=list&am<br/>p;SubCategory=132&CMP=KNC-GoogleAdwords&ATT=Cables)  
>  
> Or if you live in a city like most people, you can buy these at Office Depot/Best Buy, etc.  
I always have to order my stuff online because I live in a cave in the wilderness.  
>  
> ;o)  
>  
> "Edna Sloan" <edna@texomaonline.com> wrote in message news:436fb3fd@linux...

> Hi, is the C-16 cable just

---

---

Subject: Re: Pro tools summing bus revealed?

Posted by [jef knight\[1\]](#) on Wed, 09 Nov 2005 14:44:22 GMT

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

---

studio@allknightmusic.com">&lt;thestudio@allknightmusic.com&gt;</a> wrote:

```
</pre>
```

```
<blockquote type="cite">
```

```
<pre wrap="">lol...thanks Martin....
```

I guess I'm just a tad frustrated with my system. Did a nice overhaul recently so now I have to learn too much too fast and some of it is like

```
</pre>
```

```
</blockquote>
```

```
<pre wrap=""><!-->
```

```
</pre>
```

```
<blockquote type="cite">
```

```
<pre wrap="">crawling over broken glass to get happening.
```

The guys I deal with down at Saved By Technology are constantly genuflecting droolingly over PT which has kind of hyp-mo-tized me....

Martin Harrington wrote:

```
</pre>
```

```
<blockquote type="cite">
```

```
<pre wrap="">Yukkk,
```

Don't do it..PT I mean.

I've just been playing with PT M-Powered 6.8, using my Delta 1010, and

```
</pre>
```

```
</blockquote>
```

```
</blockquote>
```

```
<pre wrap=""><!-->|
```

```
</pre>
```

```
<blockquote type="cite">
```

```
<blockquote type="cite">
```

```
<pre wrap="">have to say...I don't like it.
```

The interface is (IMNSHO), horrible, confusing, and convoluted.

Moves that come easily in Paris, and more easily in Nuendo, are tiresome

```
</pre>
```

```
</blockquote>
```

```
</blockquote>
```

```
<pre wrap=""><!-->in
```

```
</pre>
```

```
<blockquote type="cite">
```

```
<blockquote type="cite">
```

```
<pre wrap="">PT, apart from the reason tool...taht has always been good, right from
</pre>
</blockquote>
</blockquote>
<pre wrap=""><!---->the
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">Session 8 days, but not much else.
And..it only plays .MOV video files, which in my case is a no-no, (the
  </pre>
  </blockquote>
</blockquote>
<pre wrap=""><!---->full
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">TDM version may play the others but I don't think so).
To top it off, playing one of my projects from Nuendo, (reassembled), it
  </pre>
  </blockquote>
</blockquote>
<pre wrap=""><!---->
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">didn't have the "life" that the original had, by a long shot.
I repeat...don't go there, Jeff.....
```

```
</pre>
</blockquote>
</blockquote>
<pre wrap=""><!---->
</pre>
</blockquote>
</blockquote>
</blockquote>
</body>
</html>
```

-----080307090400090508020206--I just reloaded paris up again from a 2 year hiatus.Ive got 2.2 up and running on xp,but I have no native effects??what did I do wrong or what didnt I do?? Thanks

Scott LThis is a multi-part message in MIME format.

-----000603020908080603050709

Content-Type: text/plain; charset=us-ascii; format=flowed



Content-Transfer-Encoding: 7bit

Nashville huh? Pretty cool. Did you marry a United Statesian? I did but she couldn't wait to move here.

Sandy Tipping wrote:

> Well, now I'm in Nashville, TN (not Nashville near Bolton / Brampton).

> Mostly big band, jazz and other small scale projects.

>

> Sandy

>

> "jef knight" <thestudio@allknightmusic.com

> <mailto:thestudio@allknightmusic.com>> wrote in message

> news:4370c761@linux...

> LOL....so true about the attitude.....

>

> I'm up by Lindsay on the west side of lake scuggog, just north of

> pt perry.

>

> We almost were living in your area but the deal fell through so

> now we're in the boonies, sorta...

>

> What do you do over there with your studio? Gig much?

>

> jef

>

>

>

> Sandy Tipping wrote:

>

>> Where is Little Britain? I used to live in Tottenham (which is  
>> around Alliston / Newmarket)

>>

>> SBT has always (IMHO) had a "we only sell the best and your stuff  
>> is probably crap" attitude.

>>

>> Sandy

>>

>> "jef knight" <thestudio@allknightmusic.com

>> <mailto:thestudio@allknightmusic.com>> wrote in message

>> news:436fe6c4@linux...

>> I'm just N of TO in a place called Little Britain

>>

>> Mike Audet wrote:

>>

>>> Are you in Toronto, Jeff, or are there Saved By Technologies everywhere?

>>>

>>>Cheers,  
>>>  
>>>Mike  
>>>  
>>>  
>>>jef knight <thestudio@allknightmusic.com> <mailto:thestudio@allknightmusic.com> wrote:  
>>>  
>>>  
>>>>lol...thanks Martin....  
>>>>I guess I'm just a tad frustrated with my system. Did a nice overhaul  
>>>>recently so now I have to learn too much too fast and some of it is like  
>>>>  
>>>>  
>>>>  
>>>>crawling over broken glass to get happening.  
>>>>The guys I deal with down at Saved By Technology are constantly  
>>>>genueflecting droolingly over PT which has kind of hyp-mo-tized me....  
>>>>  
>>>>  
>>>>  
>>>>Martin Harrington wrote:  
>>>>  
>>>>  
>>>>  
>>>>>Yukkk,  
>>>>>Don't do it..PT I mean.  
>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>>>>>  
>>>>>  
>>>>I  
>>>>  
>>>>  
>>>>>have to say...I don't like it.  
>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>>>>  
>>>>>  
>>>>in  
>>>>  
>>>>  
>>>>>PT, apart from the reagon tool...taht has always been good, right from  
>>>>>  
>>>>>  
>>>>the  
>>>>  
>>>>  
>>>>>Session 8 days, but not much else.

>>>>>And..it only plays .MOV video files, which in my case is a no-no, (the  
>>>>>  
>>>>>  
>>>full  
>>>  
>>>  
>>>>>TDM version may play the others but I don't think so).  
>>>>>To top it off, playing one of my projects from Nuendo, (reassembled), it  
>>>>>  
>>>>>  
>>>  
>>>  
>>>>>didn't have the "life" that the original had, by a long shot.  
>>>>>I repeat...don't go there, Jeff.....  
>>>>>  
>>>>>  
>>>>>  
>>>>>  
>>>  
>>>

-----000603020908080603050709  
Content-Type: text/html; charset=us-ascii  
Content-Transfer-Encoding: 7bit

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<html>
<head>
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
  <title></title>
</head>
<body bgcolor="#ffffff" text="#000000">
Nashville huh? Pretty cool. Did you marry a United Statesian? I did but
she couldn't wait to move here.<br>
<br>
Sandy Tipping wrote:<br>
<blockquote cite="mid4371039d@linux" type="cite">
  <title></title>
  <meta http-equiv="Content-Type" content="text/html; charset=ISO-8859-1">
  <meta content="MSHTML 6.00.2900.2769" name="GENERATOR">
  <style></style>
  <div><font face="Arial" size="2">Well, now I'm in Nashville, TN (not
Nashville near Bolton / Brampton).</font></div>
  <div><font face="Arial" size="2">Mostly big band, jazz and other
small scale projects.</font></div>
  <div>&nbsp;</div>
  <div><font face="Arial" size="2">Sandy</font></div>
</blockquote>
```

style="border-left: 2px solid rgb(0, 0, 0); padding-right: 0px; padding-left: 5px; margin-left: 5px; margin-right: 0px;" dir="ltr">

<div>"jef knight" &lt;<a href="mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com</a>&gt; wrote in message <a href="news:4370c761@linux">news:4370c761@linux</a>...</div> LOL....so true about the attitude.....<br>

<br> I'm up by Lindsay on the west side of lake scuggog, just north of pt perry.<br>

<br> We almost were living in your area but the deal fell through so now we're in the boonies, sorta...<br>

<br> What do you do over there with your studio? Gig much?<br>

<br> jef <br> <br> <br> <br>

Sandy Tipping wrote:<br> <blockquote cite="mid43709ce1@linux" type="cite"> <meta http-equiv="Context-Type" content="text/html; "> <div>Where is Little Britain?&nbsp; I used to live in Tottenham (which is around Alliston / Newmarket) </div>

<div>&nbsp;</div> <div>SBT has always (IMHO) had a "we only sell the best and your stuff is probably crap" attitude. </div>

<div>&nbsp;</div> <div>Sandy </div> </blockquote> <div>"jef knight" &lt;<a href="mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com</a>&gt; wrote in message <a href="news:436fe6c4@linux">news:436fe6c4@linux</a>...</div> I'm just N of TO in a place called Little Britain<br>

<br> Mike Audet wrote:<br> <blockquote cite="mid436fe141\$1@linux" type="cite"> <pre>Are you in Toronto, Jeff, or are there Saved By Technologies everywhere?

Cheers,

Mike

jef knight <a href="mailto:thestudio@allknightmusic.com">&lt;thestudio@allknightmusic.com&gt;</a> wrote: </pre>

<blockquote type="cite">

<pre>lol...thanks Martin....

I guess I'm just a tad frustrated with my system. Did a

---

---

Subject: Re: Pro tools summing bus revealed?

Posted by [jef knight\[1\]](#) on Wed, 09 Nov 2005 14:50:23 GMT

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

---

/pre>

<blockquote type="cite">

<pre>crawling over broken glass to get happening.

The guys I deal with down at Saved By Technology are constantly genuflecting droolingly over PT which has kind of hyp-mo-tized me....

Martin Harrington wrote:

</pre>

<blockquote type="cite">

<pre>Yukkk,

Don't do it..PT I mean.

I've just been playing with PT M-Powered 6.8, using my Delta 1010, and

</pre>

</blockquote>

</blockquote>

<pre>I

</pre>

<blockquote type="cite">

<blockquote type="cite">

<pre>have to say...I don't like it.

The interface is (IMNSHO), horrible, confusing, and convoluted.

Moves that come easily in Paris, and more easily in Nuendo, are tiresome

</pre>

</blockquote>

</blockquote>

<pre>in

</pre>

<blockquote type="cite">

<blockquote type="cite">

<pre>PT, apart from the reason tool...taht has always been good, right from

</pre>

</blockquote>

</blockquote>

<pre>the

</pre>

<blockquote type="cite">

```
<blockquote type="cite">
  <pre>Session 8 days, but not much else.
And..it only plays .MOV video files, which in my case is a no-no, (the
  </pre>
  </blockquote>
  </blockquote>
  <pre>full
</pre>
  <blockquote type="cite">
    <blockquote type="cite">
      <pre>TDM version may play the others but I don't think so).
To top it off, playing one of my projects from Nuendo, (reassembled), it
    </pre>
    </blockquote>
    </blockquote>
    <pre> </pre>
    <blockquote type="cite">
      <blockquote type="cite">
        <pre>didn't have the "life" that the original had, by a long shot.
I repeat...don't go there, Jeff.....
```

```
</pre>
  </blockquote>
</blockquote>
<pre> </pre>
</blockquote>
</blockquote>
</blockquote>
</blockquote>
</body>
</html>
```

-----000603020908080603050709--I just checked out Fletcher's forum at prosoundweb.  
Man, those guys sure love protocols over there. I didn't know you were so smart. Can you show me which end of this wire thing I need to stick in the hole in this here metal box?

;op

"rick" <parnell68@hotmail.com> wrote in message  
news:3ai3n15m5fdb63108dnolndscvukvvj3o9@4ax.com...  
> Programmable analog distortion/warmth - helpful in the pristine but  
> unforgiving digital world. Three audio modes providing user  
> programmable, warm harmonic distortion. Emphasized tube-like, 2nd  
> harmonic in clean and Distort 2 mode. In Distort 3 mode, the  
> distortion becomes dominated by 3rd harmonic, more similar to tape.

>  
> Distortion indicator lights - A 1% LED and a "Redline" (3%) LED. No  
> hard clipping until a few dB past "Redline".  
>  
> Advanced built-in sidechain EQ - High mid band emphasis prevents  
> harsh, edgy guitars or vocals from hurting innocent ears. Low cut  
> keeps the low "sum & difference" frequencies from pumping the upper  
> frequencies of source material.  
>  
> Fool proof operation - Even though there are 384 possible settings  
> (not counting knob settings), it's almost impossible to get a bad  
> sound. Keep all knobs on 5 or 6 (around middle) with ratio at 6:1 and  
> you won't go wrong.  
>  
> Eight unique curves - From the 1:1 mode that simply warms up signal  
> with low order harmonics without intentional compression, to the  
> "Nuke" setting - a brick wall limiting curve that shines on live drum  
> room mics. Each curve has its own personality, and release shape. Most  
> exceptional is the 10:1 "Opto" ratio which uses separate circuitry to  
> emulate the oldest (and valued) "light controlled" devices, such as  
> the LA2A etc. See manual to emulate other compressors of old.  
>  
>  
> On Wed, 9 Nov 2005 09:02:19 -0600, "Edna" <edna@texomaonline.com>  
> wrote:  
>  
> >AA, the racetrack in Sallisaw is about as far North as I go these days.  
> >John, no, I don't have an ftp site (just horse sales), but thanks.  
> >DJ, I am glad to hear your wife's back is healed/healing (and she still  
> likes horses). I did PM you with my address and thank you very much. I  
> will be running Paris 2.2 version to start with, so whatever is best. My  
> reference manual is version 1.80, 1998.  
> >  
> >PS I noticed in one of the posts a reference to a "distressor." I am  
> not familiar with this item and am wondering what it is/does? Some kind of  
> exciter? Harmonic enhancer?  
> >Edna  
> >  
> >"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> news:4370d8d8@linux...  
> > I've got both of them here.....the one from 1997 and the one from  
> 2000. My e-mail is animix@animas.net. Shoot me a PM with your address and  
> I'll burn you copies of these and send them to you.  
> >  
> > I don't remember the name of the place where we got Punkin. A friend of  
> ours named Drew Horn had a friend named George who's health was failing.  
> George lived somewhere close to Tulsa. George was a trainer and had three  
> paints that he couldn't afford to keep any more. We had Punkin delivered and

Drew fopund homes for the other two. Best \$500.00 I ever spent on a horse.....come to think of it.....the only time I've ever paid \$500.00 for a horse.

> >

> > As for the Lippezan/TB, after the blowup and after Amy's back started to heal, he started boot camp and he's now an amazing horse. Amy's a good trainer. We just got a call from a family that wants to buy him for their daughter for a show horse.....either hunter jumper or dressage. He could go either way. He's 5 years old. We bought him when he was 1 year old and we've had him here since the was three. If we get a good price for him, I might actually make enough back to pay for his room, board and vetting.

> >

> > ;o)

> > "Edna" <edna@texomaonline.com> wrote in message news:4370ae6e@linux...

> > Thanks Aaron. (You guys are really great!) I did find a Fast5E cable at Wal-mart (the primary store/hangout here in Redneckville), a Belkin brand. Now if I can just find that demo project for Paris beginners. . . .

> > "Aaron Allen" <nospam@not\_here.dude> wrote in message news:43704147@linux...

> > If you've got a credit card, just have it delivered. I'll track down the right part for you..... and...

> >

> > Here you go:

> >

> > <http://www.newegg.com/Product/Product.asp?Item=N82E168121174> 12

> >

> > This is a generic branded CAT5e cable in 25 foot length - you may want something shorter, I don't know your situation but holla back if you do.

> >

> > Stay clear of anything marked CROSSOVER as DeeJ said, it'll fry components and get expensive quick.

> >

> > AA

> >

> >

> > "Edna" <edna@texomaonline.com> wrote in message news:436ffa74@linux...

> > Cool! Very nice website! I bet you guys have a lot of fun! I train and race Thoroughbreds in OK/TX/AR area.

> >

> > Anyway, to try and stay OT, thanks again for the information and I do have the 68 pin SCSI cable. (The only cable I got with Paris was a clock cable, and I also got one diskette - Wavelab Lite). Edna

> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:436fe113\$1@linux...

> > A horse farm????? Oh dear!!!! .....



> >  
> > <http://www.graphicresultsofdurango.com/index.html>  
> >  
> > Notice that once you enter the link to the recording studio, my wife still manages to bring horses into the conversation.  
> >  
> > Is there a 12 step program for this?  
> >  
> > ;o)  
> > "Edna" <edna@texomaonline.com> wrote in message news:436fbab3@linux...  
> > Thanks much. I live in the sticks on a horse farm, so will go to the big city (about 19 miles) to get one. I'm not sure what a "crossover cable" is (multi-purpose?), but I will avoid anything with that name. I have a SCSI cable I will use with the MEC - anything special here?  
> > Edna  
> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:436fb716\$1@linux...  
> > Edna,  
> >  
> > This is a standard CAT5 LAN cable, not a telephone cable. Also, make sure you do \*\*\*\*NOT\*\*\*\* use a crossover cable.....I repeat..... do \*\*\*\*NOT\*\*\*\* use a crossover cable.....errrrr.....and make sure that whatever you do, \*\*\*\*NOT\*\*\*\* use a crossover cable. Using a crossover cable \*will\* fry your MEC.....no kiddin'. It's one of the wonderful little omissions in the Paris manual.  
> >  
> > ;Do  
> >  
> > Deej  
> >  
> > Here's a link to cables:  
> >  
> > <http://www.newegg.com/Product/ProductList.asp?Submit=list&am p;SubCategory=132&CMP=KNC-GoogleAdwords&ATT=Cables>  
> >  
> > Or if you live in a city like most people, you can buy these at Office Depot/Best Buy, etc. I always have to order my stuff online because I live in a cave in the wilderness.  
> >  
> > ;o)  
> >  
> > "Edna Sloan" <edna@texomaonline.com> wrote in message news:436fb3fd@linux...  
> > Hi, is the C-16 cable just an ordinary telephone cable? Wired the same? Also, anyone know where I might obtain the sample project disk?  
> > Many thanks,

> > Edna  
>Protools "Zombies"!! ;-)

David.

jef knight wrote:  
> I just checked out

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 17:16:46 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

t;>>>>  
>>>>>down.  
>>>>>  
>>>>>>For example say you want to lower them all by 3db. On an unused channel  
>>>>>>move its fader to 10 and then normalize with highest at 7. This  
brings  
>>>>>>down all faders by 3. (To bring them back up to where they were,  
>>>>>>  
>>>>>normalize  
>>>>>  
>>>>>>to 10.)  
>>>>>>Edna  
>>>>>>  
>>>>>>"Ed" <askme@email.com> wrote in message news:43b952d0\$1@linux...  
>>>>>>  
>>>>>>>Hi All. Perhaps a quick n' easy question for you Paris power users.  
>>>>>>>  
>>>>>>>I  
>>>>>>>  
>>>>>>>mainly  
>>>>>>>  
>>>>>>>>use the mouse for controlling everything on the mixer(s) and such.  
>>>>>>>>  
>>>>>>>>Anyway,  
>>>>>>>>  
>>>>>>>>>I was working on a few projects and found that I sonically liked  
the  
>>>>>>>>>  
>>>>>>>>>levels  
>>>>>>>>>  
>>>>>>>>>>of one of the projects. It is very frustrating going back through  
>>>>>>>>>>  
>>>>>>>>>>all  
>>>>>>>>>>  
>>>>>>>>>>>the



>>>>>>  
>>>>>>  
>>>>>Hey John,

I don't really know if LE has PDC, HD does. You can get 16 i/os in LE with the Follwoing Products:

-Digi 002(Rack)or not  
-M-Audio Project Mix I/O  
-FireWire 1814

All of the above units have a additional Adat ports. That way you can add 8 channels of I/O of your choice.

LaMont

John <no@no.com> wrote:

>Does PT LE have autocompensation for plugs? How much can I get 16 I/Os

>for ?

>

>LaMont wrote:

>> Hey guys,

>>

>> I know that this is an old thread, but I have to disagree with assessments

>> on Pro Tools sound quality.

>>

---

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Tue, 03 Jan 2006 17:55:42 GMT

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

---

>

>>>>Paris

>>>>

>>>>>since 2001 and I just use it for basic tracking/mixing. I never got

>>

>>into

>>

>>>>>all the features... but it's on my list too.. lol. By the time I

>>

>>learn,

>>

>>>>>Paris will be obsolete. Oh! it IS obsolete... lol. So, what do you

>

> use

>

>>>>Paris

>>>>  
>>>>>for? You got a band, or just play with it, like me? I don't go out  
>>  
>>much  
>>  
>>>>>(not too many places to go in southern MD.. lol.) So this is my hobby  
>>>  
>>>>and  
>>>>  
>>>>>my little get-away. It's been fun. I started out with a Roland  
>>  
>>system.  
>>  
>>>>> But I knew I had to move to a DAW since it wasn't easy to edit single  
>>>>>  
>>>>>files/channels  
>>>>>  
>>>>>>on the Roland. Ok.. I bored ya enough... Thanks again and I'll try  
>  
> the  
>  
>>>>>normalize  
>>>>>  
>>>>>>funtion... ~ Ed  
>>>>>>  
>>>>>>  
>>>>>>"Edna" <edna@texomaonline.com> wrote:  
>>>>>>  
>>>>>>>You bet! Actually, you don't have to do it that way. You could just  
>>>>>>>normalize down/up from the highest fader value in the mix.  
>>>>>>>  
>>>>>>>>I haven't gotten in to the automation or the automation editor yet  
>>>>>>>>  
>>>>>>>>either,  
>>>>>>>>  
>>>>>>>>>except to just make sure the automation worked after my install of  
>>  
>>Paris.  
>>  
>>>>>>>>But its on my list.  
>>>>>>>>Edna  
>>>>>>>>  
>>>>>>>>>"Ed" <askme@email.com> wrote in message news:43b9652e\$1@linux...  
>>>>>>>>>>  
>>>>>>>>>>>Thanks Edna... I'll try that. I seen the normalize button, but  
>  
> was  
>

>>>>unsure  
>>>>  
>>>>>>how it operated. In fact, I wished I known this option a few days  
>>>>  
>>>>ago...  
>>>>  
>>>>>>would have saved me lots of time. I was trying to remix/remaster  
>>  
>>some  
>>  
>>>>>>older  
>>>>>>  
>>>>>>projects and songs.. and it was very time consuming to individually  
>>>>  
>>>>adjust  
>>>>  
>>>>>>each channel. Thanks again... :)  
>>>>>>  
>>>>>>  
>>>>>>"Edna" <edna@texomaonline.com> wrote:  
>>>>>>  
>>>>>>>Yes, you can use the normalize function to do this - bring them  
>  
> up  
>  
>>>or  
>>>  
>>>>>>down.  
>>>>>>  
>>>>>>>For example say you want to lower them all by 3db. On an unused  
>>>>  
>>>>channel  
>>>>  
>>>>>>>move its fader to 10 and then normalize with highest at 7. This  
>>>>  
>>>>brings  
>>>>  
>>>>>>>down all faders by 3. (To bring them back up to where they were,  
>>>>>>>  
>&g

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Tue, 03 Jan 2006 18:04:40 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

p 3db to reach the max 5db  
value

> >you chose. At the same time the other faders will move up 3db as well.  
> >  
> >If you wanted to lower the levels, just set the maximum level of the  
highest  
> >fader down by however many db you want. Lets say the 3db above was too  
> >much and you would like to reduce it by a db. Same procedure, just set  
> the  
> >maxumum db level to 4db. This reduces your max level fader from 5db to  
> >4db - a one db change for all faders.  
> >  
> >Hope this helps. I use it a lot and it works for well for me.  
> >Edna  
> >  
> >"Ed" <askme@email.com> wrote in message news:43b9a83a\$1@linux...  
> >>  
> >> Ummm... I am afraid your advice didn't work Edna. I failed to mention  
> >that  
> >> I am using Paris 3.0. I only see the "normalize mix" option in the  
> >Functions  
> >> section on the Mixer. When I select it, it wants me to adjust the  
total  
> >> mix by maximun Db. I'll have to play with it I suppose. But I could  
> have  
> >> sworn there was a way to control all faders at the same time....  
> >>  
> >> "Edna" <edna@texomaonline.com> wrote:  
> >> >Well I just got into Paris a couple months ago. Its my first DAW. I  
> am  
> >> >amazed at what all it can do. I did try out a Roland unit one time  
but  
> >> was  
> >> >disappointed with the sound - dead, cold, etc. I am using Paris to  
track  
> >> >vocals and synth mainly for church related things, BG tracks, CDs,  
etc.  
> >> >Also for writing my own stuff - I play kybds/sing. Used to play in  
> >bands.  
> >> >I got Paris for the sound. I prefer analog, and Paris was touted as  
> the  
> >> >nearest to that. It certainly wipes the floor with the Roland, IMHO.  
> And  
> >> I  
> >> >love the editing features. At the moment I am experimenting with  
> >mixdowns,  
> >> >trying to get the exported stereo files to sound as good as the  
original  
> >> mix  
> >> >and as loud as comm cds - when I bring the stereo wav back to the

project

> >> >and a/b with the original, it doesn't sound quite as open and clear.

> >> >Edna

> >> > "Ed" <askme@email.com> wrote in message news:43b9713f\$1@linux...

> >> >>

> >> >> The automation is a great feature, but I too stay away from it cause

> >> >everytime

> >> >> I sit through mixing.. I end up changing things... and I haven't

> >figured

> >> >> out how to "edit" the automation either. Funny thing.. I been using

> my

> >> >Paris

> >> >> since 2001 and I just use it for basic tracking/mixing. I never got

> >into

> >> >> all the features... but it's on my list too.. lol. By the time I

> >learn,

> >> >> Paris will be obsolete. Oh! it IS obsolete... lol. So, what do you

> use

> >> >Paris

> >> >> for? You got a band, or just play with it, like me? I don't go out

> >much

> >> >> (not too many places to go in southern MD.. lol.) So this is my

hobby

> >> and

> >> >> my little get-away. It's been fun. I started out with a Roland

> >system.

> >> >> But I knew I had to move to a DAW since it wasn't easy to edit

single

> >> >files/channels

> >> >> on the Roland. Ok.. I bored ya enough... Thanks again and I'll try

> the

> >> >normalize

> >> >> funtion... ~ Ed

> >> >>

> >> >>

> >> >> "Edna" <edna@texomaonline.com> wrote:

> >> >> >You bet! Actually, you don't have to do it that way. You could

just

> >> >> >normalize down/up from the highest fader value in the mix.

> >> >> >

> >> >> >I haven't gotten in to the automation or the automation editor yet

> >> >either,

> >> >> >except to just make sure the automation worked after my install of

> >Paris.

> >> >> >But its on my list.

> >> >> >Edna

> >> >> >

> >> >> >"Ed" <askme@email.com> wrote in message news:43b9652e\$1@linux...



> >> >> >>  
> >> >> >> Thanks Edna... I'll try that. I seen the normalize button, but  
> was  
> >> >unsure  
> >> >> >> how it operated. In fact, I wished I known this option a few  
days  
> >> >ago...  
> >> >> >> would have saved me lots of time. I was trying to remix/remaster  
> >some  
> >> >> >older  
> >> >> >> projects and songs.. and it was very time consuming to  
individually  
> >> >adjust  
> >> >> >> each channel. Thanks again... :)  
> >> >> >>  
> >> >> >>  
> >> >> >> "Edna" <edna@texomaonline.com> wrote:  
> >> >> >> >Yes, you can use the normalize function to do this - bring them  
> up  
> >> or  
> >> >> >down.  
> >> >> >> >For example say you want to lower them all by 3db. On an unused  
> >> >channel  
> >> >> >> >move its fader to 10 and then normalize with highest at 7.  
This  
> >> >brings  
> >> >> >> >down all faders by 3. (To bring them back up to where they  
were,  
> >> >> >normalize  
> >> >> >> >to 10.)  
> >> >> >> >Edna  
> >> >> >> >  
> >> >> >> >"Ed" <askme@email.com> wrote in message news:43b952d0\$

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 18:06:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

> >> P.S  
> >> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
> floating  
> >> point mixer..  
> >>  
> >> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
> >>  
> >>>Yukkk,  
> >>>Don't do it..PT I mean.

> >>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
> I  
> >>  
> >>  
> >>>have to say...I don't like it.  
> >>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
> >>>Moves that come easily in Paris, and more easily in Nuendo, are  
tiresome  
> >>  
> >> in  
> >>  
> >>>PT, apart from the reason tool...that has always been good, right from  
> the  
> >>  
> >>  
> >>>Session 8 days, but not much else.  
> >>>And..it only plays .MOV video files, which in my case is a no-no, (the  
> full  
> >>  
> >>  
> >>>TDM version may play the others but I don't think so).  
> >>>To top it off, playing one of my projects from Nuendo, (reassembled),  
> it  
> >>  
> >>  
> >>>didn't have the "life" that the original had, by a long shot.  
> >>>I repeat...don't go there, Jeff.....  
> >>>--  
> >>>Martin Harrington  
> >>>[www.lendanear-sound.com](http://www.lendanear-sound.com)  
> >>>  
> >>>"jef knight" <[thestudio@allknightmusic.com](mailto:thestudio@allknightmusic.com)> wrote in message  
> >>>[news:436fce7a\\$1@linux...](mailto:news:436fce7a$1@linux...)  
> >>>  
> >>>>I just read the doc, thanks for posting the link. Much of it is quite  
>  
> >>>>interesting and just as much is confusing.  
> >>>>I didn't know tdm systems sounded gnarly, never having worked with  
one.  
> >>  
> >> At  
> >>  
> >>>>what track count would they sonically crap out?  
> >>>>  
> >>>>If I can't get some of my tedious little troubles with paris resolved  
> >>  
> >> I'm  
> >>

> >>>>considering switching to protocols.  
> >>>>  
> >>>>jef  
> >>>>  
> >>>>DJ wrote:  
> >>>>  
> >>>>  
> >>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
> >>>>>  
> >>>>>Any comments? It appears to me that the signals are recorded at 24  
> >>>>>bit, then processed at whatever bit rate the plugin on the channel  
has,  
> >>>>>including dither, or not, then reprocessed to 24 bit, then these  
channels  
> >>>>>are summed. I'm no guru when it comes to this stuff, but I get this  
>  
> >>>>>feeling  
> >>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
seem  
> >>  
> >> to  
> >>  
> >>>>>start sounding gnarly as more and more tracks are summed.  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>  
> >>>  
> >>  
> >>  
> "Ed" <askme@email.com> wrote in message news:43baa442\$1@linux...  
>  
> Well, it doesn't work for me. Imagine a song with faders currently all  
over  
> the place for adjustment. Most are below the zero. When I select  
"Normalize"  
> from the function menu in the Mixer, it asks for the Db level (with a zero  
> default).

It moves the faders relative to the fader you have with the greatest value.  
The other faders will move the same relative amount.

I experimented on one song and I put in a -3.0. Once I hit return,  
> ALL my faders did move.. but they moved way UP!

For your faders to have moved up by 3db means that your maximum value fader  
must have been at -6db (unless you have fader grouping set up, make sure it  
is off).

So that function in Paris

> 3.0 is not what I want. I was wanting a way to physically move one fader  
> and the rest of the faders follow suit.

Sorry, I guess I misunderstood. For "physical" locking you can use fader grouping function. In, mixer select Settings and Show Groupings. A new section will pop up below the EQs where you can select the channels to group together. Then select Relative. Do this for each channel of interest. Now the group will all move "physically" together. (The normalize mix function doesn't seem to be predictable when used with grouping ?)

thought there was a feature in

> Paris to do that, but I guess not. Thanks for you help tho.....

>

>

> "Edna" <edna@texomaonline.com> wrote:

> >Normalize Mix is the correct function. The Maximum DB level is what you

> >will set to move the faders - this is the value your highest level fader

> >will be increased to, and this amount of increase will be the amount all

> >faders are changed by. As an experiment, set all your faders a 0 db.

Now,

> >lets say you would like to raise the entire mix by 5 db. Select

Normalize

> >Mix and enter 5db for the maximum db level. Now all your faders will  
move

> >up to 5db. If this worked for you, then take one of your actual mixes  
you

> >would like to increase. Lets say you want to move the faders all up by

> 3 db

> >and they are all at different levels. Find the fader with the highest  
level

> >(make sure your unused faders are below this value). Lets say it is at  
> 2db.

> >Now select Normalize Mix and set the maximum db gain at 5db (its 2db  
level

> +

> >your 3d increase). Now this fader moves u

---

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Tue, 03 Jan 2006 18:38:50 GMT

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

---

>

>>> >I got Paris for the sound. I prefer analog, and Paris was touted as  
>the

>>> >nearest to that. It certainly wipes the floor with the Roland, IMHO.

> And

>>> I  
>>> >love the editing features. At the moment I am experimenting with  
>>mixdowns,  
>>> >trying to get the exported stereo files to sound as good as the original  
>>> mix  
>>> >and as loud as comm cds - when I bring the stereo wav back to the project  
>>> >and a/b with the original, it doesn't sound quite as open and clear.  
>>> >Edna  
>>> > "Ed" <askme@email.com> wrote in message news:43b9713f\$1@linux...  
>>> >>  
>>> >> The automation is a great feature, but I too stay away from it cause  
>>> >everytime  
>>> >> I sit through mixing.. I end up changing things... and I haven't  
>>figured  
>>> >> out how to "edit" the automation either. Funny thing.. I been using  
>my  
>>> >Paris  
>>> >> since 2001 and I just use it for basic tracking/mixing. I never got  
>>into  
>>> >> all the features... but it's on my list too.. lol. By the time I  
>>learn,  
>>> >> Paris will be obsolete. Oh! it IS obsolete... lol. So, what do you  
>use  
>>> >Paris  
>>> >> for? You got a band, or just play with it, like me? I don't go out  
>>much  
>>> >> (not too many places to go in southern MD.. lol.) So this is my hobby  
>>> and  
>>> >> my little get-away. It's been fun. I started out with a Roland  
>>system.  
>>> >> But I knew I had to move to a DAW since it wasn't easy to edit single  
>>> >files/channels  
>>> >> on the Roland. Ok.. I bored ya enough... Thanks again and I'll try  
>the  
>>> >normalize  
>>> >> funtion... ~ Ed  
>>> >>  
>>> >>  
>>> >> "Edna" <edna@texomaonline.com> wrote:  
>>> >> >You bet! Actually, you don't have to do it that way. You could  
just  
>>> >> >normalize down/up from the highest fader value in the mix.  
>>> >> >  
>>> >> >I haven't gotten in to the automation or the automation editor yet  
>>> >either,  
>>> >> >except to just make sure the automation worked after my install of  
>>Paris.  
>>> >> >But its on my list.

>>> >> >Edna  
>>> >> >  
>>> >> >"Ed" <askme@email.com> wrote in message news:43b9652e\$1@linux...  
>>> >> >>  
>>> >> >> Thanks Edna... I'll try that. I seen the normalize button, but  
>was  
>>> >unsure  
>>> >> >> how it operated. In fact, I wished I known this option a few days  
>>> >ago...  
>>> >> >> would have saved me lots of time. I was trying to remix/remaster  
>>some  
>>> >> >older  
>>> >> >> projects and songs.. and it was very time consuming to individually  
>>> >adjust  
>>> >> >> each channel. Thanks again... :)  
>>> >> >>  
>>> >> >>  
>>> >> >> "Edna" <edna@texomaonline.com> wrote:  
>>> >> >> >Yes, you can use the normalize function to do this - bring them  
>up  
>>> or  
>>> >> >down.  
>>> >> >> >For example say you want to lower them all by 3db. On an unused  
>>> >channel  
>>> >> >> >move its fader to 10 and then normalize with highest at 7. This  
>>> >brings  
>>> >> >> >down all faders by 3. (To bring them back up to where they were,  
>>> >> >normalize  
>>> >> >> >to 10.)  
>>> >> >> >Edna  
>>> >> >> >  
>>> >> >> >"Ed" <askme@email.com> wrote in message news:43b952d0\$1@linux...  
>>> >> >> >>  
>>> >> >> >> Hi All. Perhaps a quick n' easy question for you Paris power  
>>users.  
>>> >> >> I  
>>> >> >> >mainly  
>>> >> >> >> use the mouse for controlling everything on the mixer(s) and  
>>> >>such.  
>>> >> >> >Anyway,  
>>> >> >> >> I was working on a few projects and found that I sonically liked  
>>> >>the  
>>> >> >> >levels  
>>> >> >> >> of one of the projects. It is very frustrating going back  
>>> >>through  
>>> >>all

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Tue, 03 Jan 2006 21:50:32 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

re values or reduce the  
> number of  
> > values easily. Reply if this doesn't make sense. 10 minutes  
> in the  
> > manual and you'll have it. I'll repost my automation notes  
> soon for  
> > recording automation cuz the ones on my site are wrong at the  
> last step.  
> >  
> > John  
> >  
> > Ed wrote:  
> > > The automation is a great feature, but I too stay away from it  
> > cause everytime  
> > > I sit through mixing.. I end up changing things... and I  
> haven't  
> > figured  
> > > out how to "edit" the automation either. Funny thing.. I been  
> > using my Paris  
> > > since 2001 and I just use it for basic tracking/mixing. I  
> never  
> > got into  
> > > all the features... but it's on my list too.. lol. By the  
> time I  
> > learn,  
> > > Paris will be obsolete. Oh! it IS obsolete... lol. So,  
> what do  
> > you use Paris  
> > > for? You got a band, or just play with it, like me? I  
> don't go  
> > out much  
> > > (not too many places to go in southern MD.. lol.) So this  
> is my  
> > hobby and  
> > > my little get-away. It's been fun. I started out with a  
> Roland  
> > system.  
> > > But I knew I had to move to a DAW since it wasn't easy to  
> edit  
> > single files/channels  
> > > on the Roland. Ok.. I bored ya enough... Thanks again and  
> I'll  
> > try the normalize  
> > > funtion... ~ Ed  
> > >

> > >  
> > > "Edna" <edna@texomaonline.com  
> <mailto:edna@texomaonline.com> <mailto:edna@texomaonline.com>> wrote:  
> > >  
> > >>You bet! Actually, you don't have to do it that way. You  
> could just  
> > >>normalize down/up from the highest fader value in the mix.  
> > >>  
> > >>I haven't gotten in to the automation or the automation editor  
> > yet either,  
> > >>except to just make sure the automation worked after my  
> install  
> > of Paris.  
> > >>But its on my list.  
> > >>Edna  
> > >>  
> > >>"Ed" <askme@email.com <mailto:askme@email.com>  
> <mailto:askme@email.com>> wrote in message  
> > news:43b9652e\$1@linux...  
> > >>  
> > >>>Thanks Edna... I'll try that. I seen the normalize  
> button, but  
> > was unsure  
> > >>>how it operated. In fact, I wished I known this option a few  
> > days ago...  
> > >>>would have saved me lots of time. I was trying to  
> > remix/remaster some  
> > >>  
> > >>older  
> > >>  
> > >>>projects and songs.. and it was very time consuming to  
> > individually adjust  
> > >>>each channel. Thanks again... :)  
> > >>>  
> > >>>  
> > >>>"Edna" <edna@texomaonline.com  
> <mailto:edna@texomaonline.com> <mailto:edna@texomaonline.com>> wrote:  
> > >>>  
> > >>>>Yes, you can use the normalize function to do this -  
> bring them  
> > up or  
> > >>  
> > >>down.  
> > >>  
> > >>>>For example say you want to lower them all by 3db. On an  
> > unused channel  
> > >>>>move its fader to 10 and then normalize with highest at 7.  
> > This brings



> > >>>>down all faders by 3. (To bring them back up to where  
> they were,  
> > >>  
> > >>normalize  
> > >>  
> > >>>>to 10.)  
> > >>>>Edna  
> > >>>>  
> > >>>>"Ed" <askme@email.com <mailto:askme@email.com>  
> <mailto:askme@email.com>> wrote in  
> > message news:43b952d0\$1@linux...  
> > >>>>  
> > >>>>>Hi All. Perhaps a quick n' easy question for you Paris  
> power  
> > users.  
> > >  
> > > I  
> > >  
> > >>>>mainly  
> > >>>>  
> > >>>>>use the mouse for controlling everything on the  
> mixer(s) and such.  
> > >>>>  
> > >>>>>Anyway,  
> > >>>>  
> > >>>>>I was working on a few projects and found that I sonically  
> > liked the  
> > >>>>  
> > >>>>>levels  
> > >>>>  
> > >>>>>>of one of the projects. It is very frustrating going  
> back through  
> > >  
> > > all  
> > >  
> > >>>the  
> > >>>  
> > >>>>>other songs in the other projects to bring down each  
> channel fader  
> > >>>>  
> > >>>>>individually.  
> > >>>>  
> > >>>>>> My question is... is there a way to control all active  
> > (active meaning  
> > >>>>  
> > >>>>>there  
> > >>>>  
>

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Tue, 03 Jan 2006 21:50:44 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

to disagree with  
>assessments  
>> >> on Pro Tools sound quality.  
>> >>  
>> >> First, I mix with Pro Tools HD at our Church's studio for major release  
>> Gospel  
>> >> Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>> ITB  
>> >> (in the Box) or summed to the SSL,  
>> >>  
>> >> At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>elequent  
>> >> editing and nice soft sound, it's 32 bit floating mixer in a major  
pain  
>> in  
>> >> !@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those  
>> same  
>> >> mixes done in PT LE, have that sparkle and width. In Nuendo, after  
30  
>> tracks,  
>> >> things start's getting "smeared" and tracks levels tends to get lost  
>> or  
>> >> they don't sit right.  
>> >>  
>> >> However, in PT Le, (same songs, tracks are not smeared, levels stay  
>intacked,  
>> >> and the overall mix sounds very professional, just like mixes in  
>Paris..  
>> >>  
>> >> Some local Engineer friends in the area( Motown), have been in  
>discussions  
>> >> about the state of current DAWs and what's working and what's not.  
>Opinions  
>> >> varied,but the one constant opinion that was stated was how dificult  
it  
>> was  
>> >> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
i/o  
>> converters(Apogee, Lucid, Motu,  
>> >> RME) mixing Rock , R&B, Hip-Hop is a dificult chore in  
>SX/Nuendo..Where  
>> >> as mixing in Paris and Pro Tools is not..  
>> >> Hey,Just one Engineer's opinon.  
>> >>  
>> >> P.S

>> >> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>> floating  
>> >> point mixer..  
>> >>  
>> >> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>> >>  
>> >>>Yukkk,  
>> >>>Don't do it..PT I mean.  
>> >>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
>> and  
>> I  
>> >>  
>> >>  
>> >>>have to say...I don't like it.  
>> >>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>> >>>Moves that come easily in Paris, and more easily in Nuendo, are  
>> >tiresome  
>> >>  
>> >> in  
>> >>  
>> >>>PT, apart from the reagon tool...taht has always been good, right from  
>> the  
>> >>  
>> >>  
>> >>>Session 8 days, but not much else.  
>> >>>And..it only plays .MOV video files, which in my case is a no-no, (the  
>> full  
>> >>  
>> >>  
>> >>>TDM version may play the others but I don't think so).  
>> >>>To top it off, playing one of my projects from Nuendo, (reassembled),  
>> it  
>> >>  
>> >>  
>> >>>didn't have the "life" that the original had, by a long shot.  
>> >>>I repeat...don't go there, Jeff.....  
>> >>>--  
>> >>>Martin Harrington  
>> >>>www.lendanear-sound.com  
>> >>>  
>> >>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>> >>>news:436fce7a\$1 @linux...  
>> >>>  
>> >>>>I just read the doc, thanks for posting the link. Much of it is quite  
>>  
>> >>>>interesting and just as much is confusing.  
>> >>>>I didn't know tdm systems sounded gnarly, never having worked with  
>> >one.

>> >>  
>> >> At  
>> >>  
>> >>>>what track count would they sonically crap out?  
>> >>>>  
>> >>>>If I can't get some of my tedious little troubles with paris resolved  
>> >>  
>> >> I'm  
>> >>  
>> >>>>considering switching to protocols.  
>> >>>>  
>> >>>>jef  
>> >>>>  
>> >>>>DJ wrote:  
>> >>>>  
>> >>>>  
>> >>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>> >>>>>  
>> >>>>>Any comments? It appears to me that the signals are recorded at 24  
>> >>>>>bit, then processed at whatever bit rate the plugin on the channel  
>has,  
>> >>>>>including dither, or not, then reprocessed to 24 bit, then these  
>channels  
>> >>>>>are summed. I'm no guru when it comes to this stuff, but I get this  
>>  
>> >>>>>feeling  
>> >>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
>seem  
>> >>  
>> >> to  
>> >>  
>> >>>>>start sounding gnarly as more and more tracks are summed.  
>> >>>>>  
>> >>>>>  
>> >>>>>  
>> >>>  
>> >>>  
>> >>  
>>  
>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_01F7\_01C61080.574D2650  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Hey John,

In the Automation Editor select track/tracks to be gain changed. Hit 'Control e' and a dialog will ask for a gain raise-lower amount. It can be typed in in decimals + or -. If you want 1.7 db higher type 1.7. If you want 2.5 lower type -2.5. All selected automated levels will change. Fairly simple compared to magnifying the screen. Rod prefers Control Drag which I am not accustomed to but will try it tonight to learn a new trick.  
Tom

"John" <no@no.com> wrote in message news:43bad80b@linux...  
I just learned Ctrl-R (Set Record Path, cuz it seems to love to have = it=20 set regularly).

Tom Bruhl wrote:

> John,  
> I've been a Control E user for years.  
> Tom  
> =20  
> =20  
> "John" <no@no.com <mailto:no@no.com>> wrote in message  
> news:

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Tue, 03 Jan 2006 21:56:48 GMT  
[View Forum Message](#) <> [Reply to Message](#)

et="\_blank">43ba69b5@linux...  
> Editing automation is easy. It's also in the manual. Basically =  
you  
> turn on the display data buttons for either volume, pan or mute =  
and  
> then  
> turn on the edit data button for the same. Then you pick the =  
tool at  
> the top to select, move, draw lines, freeform draw, erase. You =  
can use  
> interpolate or simplify to add more values or reduce the number =  
of  
> values easily. Reply if this doesn't make sense. 10 minutes in =  
the  
> manual and you'll have it. I'll repost my automation notes soon =  
for  
> recording automation cuz the ones on my site are wrong at the =  
last step.  
> =20  
> John

>=20  
> Ed wrote:  
> > The automation is a great feature, but I too stay away from =  
it  
> cause everytime  
> > I sit through mixing.. I end up changing things... and I =  
haven't  
> figured  
> > out how to "edit" the automation either. Funny thing.. I =  
been  
> using my Paris  
> > since 2001 and I just use it for basic tracking/mixing. I =  
never  
> got into  
> > all the features... but it's on my list too.. lol. By the =  
time I  
> learn,  
> > Paris will be obsolete. Oh! it IS obsolete... lol. So, what =  
do  
> you use Paris  
> > for? You got a band, or just play with it, like me? I don't =  
go  
> out much  
> > (not too many places to go in southern MD.. lol.) So this is =  
my  
> hobby and  
> > my little get-away. It's been fun. I started out with a =  
Roland  
> system.  
> > But I knew I had to move to a DAW since it wasn't easy to =  
edit  
> single files/channels  
> > on the Roland. Ok.. I bored ya enough... Thanks again and =  
I'll  
> try the normalize  
> > funtion... ~ Ed  
> >  
> >  
> > "Edna" <edna@texomaonline.com <mailto:edna@texomaonline.com>> =  
wrote:  
> >  
> >>You bet! Actually, you don't have to do it that way. You =  
could just  
> >>normalize down/up from the highest fader value in the mix.  
> >>  
> >>I haven't gotten in to the automation or the automation =  
editor  
> yet either,

> >>except to just make sure the automation worked after my =  
install  
> of Paris.  
> >>But its on my list.  
> >>Edna  
> >>  
> >>"Ed" <askme@email.com <mailto:askme@email.com>> wrote in =  
message  
> news:43b9652e\$1@linux...  
> >>  
> >>>Thanks Edna... I'll try that. I seen the normalize button, =  
but  
> was unsure  
> >>>how it operated. In fact, I wished I known this option a =  
few  
> days ago...  
> >>>would have saved me lots of time. I was trying to  
> remix/remaster some  
> >>  
> >>older  
> >>  
> >>>projects and songs.. and it was very time consuming to  
> individually adjust  
> >>>each channel. Thanks again... :)  
> >>>  
> >>>  
> >>>"Edna" <edna@texomaonline.com =  
<mailto:edna@texomaonline.com>> wrote:  
> >>>  
> >>>>Yes, you can use the normalize function to do this - bring =  
them  
> up or  
> >>  
> >>down.  
> >>  
> >>>>For example say you want to lower them all by 3db. On an  
> unused channel  
> >>>>move its fader to 10 and then normalize with highest at 7. =  
  
> This brings  
> >>>>down all faders by 3. (To bring them back up to where they =  
were,  
> >>  
> >>normalize  
> >>  
> >>>>to 10.)  
> >>>>Edna  
> >>>>

> >>>>"Ed" <askme@email.com <mailto:askme@email.com>> wrote in  
> message news:43b952d0\$1 @linux...  
> >>>>  
> >>>>>Hi All. Perhaps a quick n' easy question for you Paris =  
power  
> users.  
> >  
> > I  
> >  
> >>>>mainly  
> >>>>  
> >>>>>use the mouse for controlling everything on the mixer(s) =  
and such.  
> >>>>  
> >>>>>Anyway,  
> >>>>  
> >>>>>I was working on a few projects and found that I sonically  
> liked the  
> >>>>  
> >>>>>levels  
> >>>>  
> >>>>>>of one of the projects. It is very frustrating going back =  
through  
> >  
> > all  
> >  
> >>>the  
> >>>  
> >>>>>other songs in the other projects to bring down each =  
channel fader  
> >>>>  
> >>>>>individually.  
> >>>>  
> >>>>> My question is... is there a way to control all active  
> (active meaning  
> >>>>  
> >>>>>there  
> >>>>  
> >>>>>>is something on the channel) channel faders at the same =  
time?=20  
> Another  
> >>>>  
> >>>>>words,  
> >>>>  
> >>>>>I have all the channel faders set properly, but I want to  
> bring them  
> >>  
> >>all



> >>  
> >>>>down a few db's. Is there a way to bring them all down at =  
the  
> same  
> >>  
> >>time  
> >>  
> >>>>without doing them individually?  
> >>>>  
> >>>>Lastly, I don't have any automation set, so that won't be =  
effected  
> >  
> > by  
> >  
> >>>>this.  
> >>>>  
> >>>> In fact, I try to stay away from automation because of =  
this  
> reason.  
> >>>>  
> >>>>There  
> >>>>  
> >>>>may be an easy way to "edit" the automation, but I haven't =  
figured  
> >  
> > it  
> >  
> >>>>out.  
> >>>>  
> >>>>> I just try to stay away from it. Some day I may delve =  
into that  
> >>  
> >>learning  
> >>  
> >>>>>process... lol. I am old school. Just use Paris for =  
basic  
> recording,  
>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [TCB](#) on Tue, 03 Jan 2006 22:45:05 GMT  
[View Forum Message](#) <> [Reply to Message](#)

ut the one constant opinion that was stated was how difficult it  
> was  
> >to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
> converters(Apogee, Lucid, Motu,

> >RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
> >as mixing in Paris and Pro Tools is not..  
> >Hey,Just one Engineer's opinion.  
> >  
> >P.S  
> >Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
> floating  
> >point mixer..  
> >  
> >"Martin Harrington" <lendan@bigpond.net.au> wrote:  
> >>Yukkk,  
> >>Don't do it..PT I mean.  
> >>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
> |  
> >  
> >>have to say...I don't like it.  
> >>The interface is (IMNSHO), horrible, confusing, and convoluted.  
> >>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
> >in  
> >>PT, apart from the reason tool...taht has always been good, right from  
> the  
> >  
> >>Session 8 days, but not much else.  
> >>And..it only plays .MOV video files, which in my case is a no-no, (the  
> full  
> >  
> >>TDM version may play the others but I don't think so).  
> >>To top it off, playing one of my projects from Nuendo, (reassembled), it  
> >  
> >>didn't have the "life" that the original had, by a long shot.  
> >>I repeat...don't go there, Jeff.....  
> >>--  
> >>Martin Harrington  
> >>www.lendanear-sound.com  
> >>  
> >>"jef knight" <thestudio@allknightmusic.com> wrote in message  
> >>news:436fce7a\$1@linux..  
> >>>I just read the doc, thanks for posting the link. Much of it is quite  
>  
> >>>interesting and just as much is confusing.  
> >>> I didn't know tdm systems sounded gnarly, never having worked with  
one.  
> >At  
> >>> what track count would they sonically crap out?  
> >>>  
> >>> If I can't get some of my tedious little troubles with paris resolved  
> >I'm  
> >>> considering switching to protocols.

> >>>  
> >>> jef  
> >>>  
> >>> DJ wrote:  
> >>>  
> >>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
> >>>>  
> >>>>Any comments? It appears to me that the signals are recorded at 24  
> >>>>bit, then processed at whatever bit rate the plugin on the channel  
has,  
> >>>>including dither, or not, then reprocessed to 24 bit, then these  
channels  
> >>>>are summed. I'm no guru when it comes to this stuff, but I get this  
> >>>>feeling  
> >>>>that this reprocessing \*per channel\* is the reason the TDM systems  
seem  
> >to  
> >>>>start sounding gnarly as more and more tracks are summed.  
> >>>>  
> >>>>  
> >>>>  
> >>  
> >>  
> >  
> Anyone else run into the issue that automation on the c-16 appears to  
work only on the submix the c-16 is hardwired to? Switch to other  
submixes the faders change on the screen, but automation is not  
recorded. With a mouse, it is.

Jeff

Tom Bruhl wrote:

> Hey John,  
> In the Automation Editor select track/tracks to be gain changed.  
> Hit 'Control e' and a dialog will ask for a gain raise-lower amount.  
> It can be typed in in decimals + or -. If you want 1.7 db higher  
> type 1.7. If you want 2.5 lower type -2.5. All selected automated  
> levels will change. Fairly simple compared to magnifying the screen.  
> Rod prefers Control Drag which I am not accustomed to but will try  
> it tonight to learn a new trick.  
> Tom  
>  
>  
> "John" <no@no.com <mailto:no@no.com>> wrote in message  
> news:43bad80b@linux...  
> I just learned Ctrl-R (Set Record Path, cuz it seems to love to  
> have it  
> set regularly).

>  
> Tom Bruhl wrote:  
> > John,  
> > I've been a Control E user for years.  
> > Tom  
> >  
> >  
> > "John" <no@no.com <mailto:no@no.com> <mailto:no@no.com>>  
> wrote in message  
> > news:43ba69b5@linux...  
> > Editing automation is easy. It's also in the manual.  
> Basically you  
> > turn on the display data buttons for either volume, pan or  
> mute and  
> > then  
> > turn on the edit data button for the same. Then you pick the  
> tool at  
> > the top to select, move, draw lines, freeform draw, erase.  
> You can use  
> > interpolate or simplify to add mo

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Tue, 03 Jan 2006 23:01:09 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

f 30+ tracks in SX and  
>think  
>> they sound quite nice.  
>>  
>> TCB  
>>  
>> "LaMont" <jjdpro@ameritech.net> wrote:  
>> >  
>> >Hey guys,  
>> >  
>> >I know that this is an old thread, but I have to disagree with  
>> >assessments  
>> >on Pro Tools sound quality.  
>> >  
>> >First, I mix with Pro Tools HD at our Church's studio for major release  
>> >Gospel  
>> >Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>> >ITB  
>> >(in the Box) or summed to the SSL,  
>> >  
>> >At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>> >elequent

>> >editing and nice soft sound, it's 32 bit floating mixer in a major pain  
>> in  
>> >!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those  
>> same  
>> >mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
>tracks,  
>> >things start's getting "smeared" and tracks levels tends to get lost  
or  
>> >they don't sit right.  
>> >  
>> >However, in PT Le, (same songs, tracks are not smeared, levels stay  
>intacked,  
>> >and the overall mix sounds very professional, just like mixes in Paris..  
>> >  
>> >Some local Engineer friends in the area( Motown), have been in  
>discussions  
>> >about the state of current DAWs and what's working and what's not.  
>Opinions  
>> >varied,but the one constant opinion that was stated was how dificult  
it  
>> was  
>> >to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
>> converters(Apogee, Lucid, Motu,  
>> >RME) mixing Rock , R&B, Hip-Hop is a dificult chore in SX/Nuendo..Where  
>> >as mixing in Paris and Pro Tools is not..  
>> >Hey,Just one Engineer's opinon.  
>> >  
>> >P.S  
>> >Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>> floating  
>> >point mixer..  
>> >  
>> >"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>> >>Yukkk,  
>> >>Don't do it..PT I mean.  
>> >>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>> I  
>> >  
>> >>have to say...I don't like it.  
>> >>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>> >>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>> >in  
>> >>PT, apart from the reagon tool...taht has always been good, right from  
>> the  
>> >  
>> >>Session 8 days, but not much else.  
>> >>And..it only plays .MOV video files, which in my case is a no-no, (the  
>> full

>> >  
>> >>TDM version may play the others but I don't think so).  
>> >>To top it off, playing one of my projects from Nuendo, (reassembled),  
it  
>> >  
>> >>didn't have the "life" that the original had, by a long shot.  
>> >>I repeat...don't go there, Jeff.....  
>> >>--  
>> >>Martin Harrington  
>> >>www.lendanear-sound.com  
>> >>  
>> >>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>> >>news:436fce7a\$1@linux...  
>> >>>I just read the doc, thanks for posting the link. Much of it is quite  
>>  
>> >>>interesting and just as much is confusing.  
>> >>> I didn't know tdm systems sounded gnarly, never having worked with  
>one.  
>> >At  
>> >>> what track count would they sonically crap out?  
>> >>>  
>> >>> If I can't get some of my tedious little troubles with paris resolved  
>> >I'm  
>> >>> considering switching to protools.  
>> >>>  
>> >>> jef  
>> >>>  
>> >>> DJ wrote:  
>> >>>  
>> >>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>> >>>>  
>> >>>>Any comments? It appears to me that the signals are recorded at 24  
>> >>>>bit, then processed at whatever bit rate the plugin on the channel  
>has,  
>> >>>>including dither, or not, then reprocessed to 24 bit, then these  
>channels  
>> >>>>are summed. I'm no guru when it comes to this stuff, but I get this  
>> >>>>feeling  
>> >>>>that this reprocessing \*per channel\* is the reason the TDM systems  
>seem  
>> >to  
>> >>>>start sounding gnarly as more and more tracks are summed.  
>> >>>>  
>> >>>>  
>> >>>>  
>> >>  
>> >>  
>> >

>>

>

>FWIW I heard that many sounded the same, but some were noticeably different to me and Paris was one. Wasn't as different as I expected, but I could tell it was different...

....FWIW.

Cheers,  
Kim.

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

>

>I did the DAW summing CD thingy from what's his name in Nashville and could  
>find basically zero difference in anything. Maybe I'm deaf, but if you were  
>to double blind me I don't think I could pick out individual mixes consistently.  
>Since that was (if I recall) a 24 track mix that was big and loud and R&B/rock/gospel  
>I would think that would argue against this idea. However, it's a little  
>like the audiophile world sometimes where when the tests seem to disprove  
>personal experience the test is faulted instead of the experience. That's  
>fine, ears are very fine instruments and some are just better than others.

>

>

>That said, I now work a good bit of my time in the finance world where fortunes  
>are made and lost according to the certitude of people in th

---

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Tue, 03 Jan 2006 23:06:40 GMT

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

eir experiences

>or mathematical models. Over time this has lead me to believe more in emperical  
>results than my experience. So if I do my own blind tests with the Nashville  
>CD and can't generate statistically significant data that DAWs sound different  
>then \*I\* will believe they sound the same. This could mean a flawed test  
>or flawed ears but that's my belief until someone can present me with more  
>convincing data.

>

>But hey, that's just me. I've also done mixes of 30+ tracks in SX and think  
>they sound quite nice.

>

>TCB

>

>"LaMont" <jjdpro@ameritech.net> wrote:

>>

>>Hey guys,

>>

>>I know that this is an old thread, but I have to disagree with assessments  
>>on Pro Tools sound quality.  
>>  
>>First, I mix with Pro Tools HD at our Church's studio for major release  
>Gospel  
>>Cds. Pro Tools HD sounds wonderful with low and high track counts and ITB  
>>(in the Box) or summed to the SSL,  
>>  
>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's elequent  
>>editing and nice soft sound, it's 32 bit floating mixer in a major pain  
>in  
>>!@# to mix aggresive Rock, R &B, Hip hop with. Onthe other hand, those  
>same  
>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30 tracks,  
>>things start's getting "smearded" and tracks levels tends to get lost or  
>>they don't sit right.  
>>  
>>However, in PT Le, (same songs, tracks are not smeared, levels stay intacked,  
>>and the overall mix sounds very professional, just like mixes in Paris..  
>>  
>>Some local Engineer friends in the area( Motown), have been in discussions  
>>about the state of current DAWs and what's working and what's not. Opinions  
>>varied,but the one constant opinion that was stated was how dificult it  
>was  
>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
>converters(Apogee,Lucid,Motu,  
>>RME) mixing Rock , R&B, Hip-Hop is a dificult chore in SX/Nuendo..Where  
>>as mixing in Paris and Pro Tools is not..  
>>Hey,Just one Engineer's opinon.  
>>  
>>P.S  
>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>floating  
>>point mixer..  
>>  
>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>Yukkk,  
>>>Don't do it..PT I mean.  
>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>I  
>>  
>>>have to say...I don't like it.  
>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>in  
>>>PT, apart from the reagon tool...taht has always been good, right from  
>the  
>>



>>>Session 8 days, but not much else.  
>>>And..it only plays .MOV video files, which in my case is a no-no, (the  
>full  
>>  
>>>TDM version may play the others but I don't think so).  
>>>To top it off, playing one of my projects from Nuendo, (reassembled),  
it  
>>  
>>>didn't have the "life" that the original had, by a long shot.  
>>>I repeat...don't go there, Jeff.....  
>>>--  
>>>Martin Harrington  
>>>www.lendanear-sound.com  
>>>  
>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>news:436fce7a\$1@linux...  
>>>>I just read the doc, thanks for posting the link. Much of it is quite  
>  
>>>>interesting and just as much is confusing.  
>>>> I didn't know tdm systems sounded gnarly, never having worked with one.  
>>At  
>>>> what track count would they sonically crap out?  
>>>>  
>>>> If I can't get some of my tedious little troubles with paris resolved  
>>I'm  
>>>> considering switching to protocols.  
>>>>  
>>>> jef  
>>>>  
>>>> DJ wrote:  
>>>>  
>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>  
>>>>>Any comments? It appears to me that the signals are recorded at 24  
>>>>>bit, then processed at whatever bit rate the plugin on the channel has,  
>>>>>including dither, or not, then reprocessed to 24 bit, then these channels  
>>>>>are summed. I'm no guru when it comes to this stuff, but I get this  
  
>>>>>feeling  
>>>>>that this reprocessing \*per channel\* is the reason the TDM systems seem  
>>to  
>>>>>start sounding gnarly as more and more tracks are summed.  
>>>>>  
>>>>>  
>>>>>  
>>>  
>>>  
>>

>Oh, I like it, I like it a lot! I wish I had this one years ago,

Tanks

"Dale" <dalebradleycello@yahoo.com> wrote:

>  
>Cujo,  
>  
>Re your original question:  
>  
>"The automation editor is pretty cool. I only wish I could type in values.  
>For instance on bringing an entire track with automation up by .5 db."  
>  
>You can--first select the automation points you want moved (on a single  
track  
>or multiple tracks) and under "Functions" menu, it's "Change Value..." (command-E  
>shortcut on a Mac)  
>  
>You can move values up or down (entering negative value lowers volume) by  
>as little as .1 db

>  
>dale

>  
>  
>  
>

>"cujo" <chris@nospamapplemanstudio.com> wrote:

>>  
>>  
>>Thanks EK, I know about all of that but I was talking about when you select  
>>a whole tracks fader automation and want to put it up say .2 db sometimes  
>>it will only go up .5 or so. The shift drag thinkg does not seem to work  
>>for me at least.

>>  
>>  
>>EK Sound <spamnot.info@eksoundNO.com> wrote:

>>>Hey Cujo

>>>  
>>>You \*can\* "shift" to get smaller values when moving the automation  
>>>points. Also, if you click on the track number in the editor, all of  
>>>that tracks auto points turn red allowing you to move them all at  
>>>once. Further, you can "shift select" additional tracks... all 16 of

>>>them actually, and move the whole shebang up or down.

>>>  
>>>David.

>>>  
>>>cujo wrote:  
>>>> The automation editor is pretty cool. I only wish I could type in values.  
>>>> For instance on bringing an entire track with automation up by .5 db.  
>>>> Also, the shift/ fader for .1 db tweaks trick would be nice in the automation  
>>>> editor,  
>>>> Check it out though  
>>>>  
>>>> "Ed" <askme@email.com> wrote:  
>>>>  
>>>>>The automation is a great feature, but I too stay away from it cause  
>everytime  
>>>>>I sit through mixing.. I end up changing things... and I haven't figured  
>>>>>out how to "edit" the automation either. Funny thing.. I been using  
>my  
>>>>>  
>>>>> Paris  
>>>>>  
>>>>>>since 2001 and I just use it for basic tracking/mixing. I never got  
>into  
>>>>>>all the features... but it's on my list too.. lol. By the time I learn,  
>>>>>>Paris will

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Kim](#) on Tue, 03 Jan 2006 23:11:21 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

be obsolete. Oh! it IS obsolete... lol. So, what do you  
use  
>>>>  
>>>> Paris  
>>>>  
>>>>>for? You got a band, or just play with it, like me? I don't go out  
>much  
>>>>>(not too many places to go in southern MD.. lol.) So this is my hobby  
>>and  
>>>>>my little get-away. It's been fun. I started out with a Roland system.  
>>>>>But I knew I had to move to a DAW since it wasn't easy to edit single  
>>files/channels  
>>>>>on the Roland. Ok.. I bored ya enough... Thanks again and I'll try  
the  
>>>>  
>>>> normalize  
>>>>  
>>>>>funtion... ~ Ed  
>>>>>  
>>>>>

>>>>>"Edna" <edna@texomaonline.com> wrote:  
>>>>>  
>>>>>>You bet! Actually, you don't have to do it that way. You could just  
>>>>>>normalize down/up from the highest fader value in the mix.  
>>>>>>  
>>>>>>I haven't gotten in to the automation or the automation editor yet  
either,  
>>>>>>except to just make sure the automation worked after my install of  
Paris.  
>>>>>>But its on my list.  
>>>>>>Edna  
>>>>>>  
>>>>>>"Ed" <askme@email.com> wrote in message news:43b9652e\$1@linux...  
>>>>>>  
>>>>>>>Thanks Edna... I'll try that. I seen the normalize button, but was  
>>unsure  
>>>>>>>how it operated. In fact, I wished I known this option a few days  
>ago...  
>>>>>>>would have saved me lots of time. I was trying to remix/remaster  
some  
>>>>>>>  
>>>>>>>older  
>>>>>>>  
>>>>>>>>projects and songs.. and it was very time consuming to individually  
>>adjust  
>>>>>>>>each channel. Thanks again... :)  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>"Edna" <edna@texomaonline.com> wrote:  
>>>>>>>>  
>>>>>>>>>Yes, you can use the normalize function to do this - bring them up  
>>or  
>>>>>>>>>  
>>>>>>>>>down.  
>>>>>>>>>  
>>>>>>>>>>>For example say you want to lower them all by 3db. On an unused  
channel  
>>>>>>>>>>>move its fader to 10 and then normalize with highest at 7. This  
>brings  
>>>>>>>>>>>>down all faders by 3. (To bring them back up to where they were,  
>>>>>>>>>>>>  
>>>>>>>>>>>>normalize  
>>>>>>>>>>>>  
>>>>>>>>>>>>>to 10.)  
>>>>>>>>>>>>>Edna  
>>>>>>>>>>>>>>  
>>>>>>>>>>>>>>"Ed" <askme@email.com> wrote in message news:43b952d0\$1@linux...  
>>>>>>>>>>>>>>>

>>>>>>>Hi All. Perhaps a quick n' easy question for you Paris power users.  
>>>>>  
>>>>>I  
>>>>>  
>>>>>>>mainly  
>>>>>>>  
>>>>>>>use the mouse for controlling everything on the mixer(s) and such.  
>>>>>>>  
>>>>>>>Anyway,  
>>>>>>>  
>>>>>>>I was working on a few projects and found that I sonically liked  
>the  
>>>>>>>  
>>>>>>>levels  
>>>>>>>  
>>>>>>>>of one of the projects. It is very frustrating going back through  
>>>>>>>  
>>>>>>>all  
>>>>>>>  
>>>>>>>the  
>>>>>>>  
>>>>>>>>other songs in the other projects to bring down each channel fader  
>>>>>>>>  
>>>>>>>>individually.  
>>>>>>>>  
>>>>>>>> My question is... is there a way to control all active (active  
meaning  
>>>>>>>>  
>>>>>>>>there  
>>>>>>>>  
>>>>>>>>is something on the channel) channel faders at the same time? Another  
>>>>>>>>  
>>>>>>>>words,  
>>>>>>>>  
>>>>>>>>I have all the channel faders set properly, but I want to bring  
them  
>>>>>>>>  
>>>>>>>>all  
>>>>>>>>  
>>>>>>>>>down a few db's. Is there a way to bring them all down at the same  
>>>>>>>>  
>>>>>>>>time  
>>>>>>>>  
>>>>>>>>>without doing them individually?  
>>>>>>>>>  
>>>>>>>>>Lastly, I don't have any automation set, so that won't be effected  
>>>>>>>>>  
>>>>>>>>>by

>>>>  
>>>>>>>this.  
>>>>>>>  
>>>>>>> In fact, I try to stay away from automation because of this reason.  
>>>>>>>  
>>>>>>>There  
>>>>>>>  
>>>>>>>>may be an easy way to "edit" the automation, but I haven't figured  
>>>>>  
>>>>>it  
>>>>>  
>>>>>>>out.  
>>>>>>>  
>>>>>>>> I just try to stay away from it. Some day I may delve into that  
>>>>>>>  
>>>>>>>learning  
>>>>>>>  
>>>>>>>>process... lol. I am old school. Just use Paris for basic recording,  
>>>>>>>&

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Martin Harrington](#) on Tue, 03 Jan 2006 23:35:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

DAW summing CD thingy from what's his name in Nashville and  
>>  
>>could  
>>  
>>>find basically zero difference in anything. Maybe I'm deaf, but if you  
>>  
>>were  
>>  
>>>to double blind me I don't think I could pick out individual mixes  
>>  
>>consistently.  
>>  
>>>Since that was (if I recall) a 24 track mix that was big and loud and  
>>  
>>R&B/rock/gospel  
>>  
>>>I would think that would argue against this idea. However, it's a little  
>>>like the audiophile world sometimes where when the tests seem to disprove  
>>>personal experience the test is faulted instead of the experience. That's  
>>>fine, ears are very fine instruments and some are just better than others.  
>>>  
>>>  
>>>That said, I now work a good bit of my time in the finance world where

>>  
>>fortunes  
>>  
>>>are made and lost according to the certitude of people in their  
>>  
>>experiences  
>>  
>>>or mathematical models. Over time this has lead me to believe more in  
>>  
>>emperical  
>>  
>>>results than my experience. So if I do my own blind tests with the  
>>  
>>Nashville  
>>  
>>>CD and can't generate statistically significant data that DAWs sound  
>>  
>>different  
>>  
>>>then \*I\* will believe they sound the same. This could mean a flawed test  
>>>or flawed ears but that's my belief until someone can present me with  
>  
> more  
>  
>>>convincing data.  
>>>  
>>>But hey, that's just me. I've also done mixes of 30+ tracks in SX and  
>>  
>>think  
>>  
>>>they sound quite nice.  
>>>  
>>>TCB  
>>>  
>>>"LaMont" <jjdpro@ameritech.net> wrote:  
>>>  
>>>>Hey guys,  
>>>>  
>>>>I know that this is an old thread, but I have to disagree with  
>>  
>>assessments  
>>  
>>>>on Pro Tools sound quality.  
>>>>  
>>>>First, I mix with Pro Tools HD at our Church's studio for major release  
>>>  
>>>Gospel  
>>>

>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>  
> ITB  
>  
>>>>(in the Box) or summed to the SSL,  
>>>>  
>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>>  
>>elequent  
>>  
>>>>editing and nice soft sound, it's 32 bit floating mixer in a major pain  
>>>  
>>>in  
>>>  
>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those  
>>>  
>>>same  
>>>  
>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
>>  
>>tracks,  
>>  
>>>>things start's getting "smeared" and tracks levels tends to get lost  
>  
> or  
>  
>>>>they don't sit right.  
>>>>  
>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
>>  
>>intacked,  
>>  
>>>>and the overall mix sounds very professional, just like mixes in Paris..  
>>>>  
>>>>Some local Engineer friends in the area( Motown), have been in  
>>  
>>discussions  
>>  
>>>>about the state of current DAWs and what's working and what's not.  
>>  
>>Opinions  
>>  
>>>>varied,but the one constant opinion that was stated was how difficult  
>  
> it  
>  
>>>>was  
>>>



>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
>>>  
>>>converters(Apogee, Lucid, Motu,  
>>>  
>>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
>>>>as mixing in Paris and Pro Tools is not..  
>>>>Hey, Just one Engineer's opinion.  
>>>>  
>>>>P.S  
>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>>  
>>>floating  
>>>  
>>>>point mixer..  
>>>>  
>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>  
>>>>>Yukkk,  
>>>>>Don't do it..PT I mean.  
>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>>>  
>>>I  
>>>  
>>>>>have to say...I don't like it.  
>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>>>  
>>>>in  
>>>>  
>>>>>PT, apart from the reagon tool...taht has always been good, right from  
>>>  
>>>the  
>>>  
>>>>>Session 8 days, but not much else.  
>>>>>And..it only plays .MOV video files, which in my case is a no-no, (the  
>>>  
>>>full  
>>>  
>>>>>TDM version may play the others but I don't think so).  
>>>>>To top it off, playing one of my projects from Nuendo, (reassembled),  
>  
> it  
>  
>>>>>didn't have the "life" that the original had, by a long shot.  
>>>>>I repeat...don't go there, Jeff.....  
>>>>>--  
>>>>>Martin Harrington  
>>>>>www.lendaneer-sound.com

>>>>  
>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>news:436fce7a\$1@linux...  
>>>>  
>>>>>I just read the doc, thanks for posting the link. Much of it is quite  
>>>  
>>>>>interesting and just as much is confusing.  
>>>>>I didn't know tdm systems sounded gnarly, never having worked with  
>>  
>>one.  
>>  
>>>>At  
>>>>  
>>>>>what track count would they sonically crap out?  
>>>>>  
>>>>>If I can't get some of my tedious little troubles with paris resolved  
>>>>  
>>>>I'm  
>>>>  
>>>>>considering switching to protools.  
>>>>>  
>>>>>jef  
>>>>>  
>>>>>DJ wrote:  
>>>>>  
>>>>>  
>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMixer.pdf  
>>>>>>  
>>>>>>Any comments? It appears to me that the signals are recorded at 24  
>>>>>>bit, then processed at whatever bit rate the plugin on the channel  
>>  
>>has,  
>>  
>>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>>  
>>channels  
&

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 00:00:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

gt;>  
>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get this  
>>>>>>>feeling  
>>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
>>

>>seem  
>>  
>>>>to  
>>>>  
>>>>>>start sounding gnarly as more and more tracks are summed.  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>  
>>>>>  
>>  
>very nice, it looks like the 8 control surface is about \$1200 also

Martin Harrington wrote:

> John,Look on the B&H site,  
>  
> <http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12>  
>  
> They have all the cards you'll need plus all the software.  
> Buying any M-Audio product means you can buy PT M-Powered for around \$300  
> Martin Harrington  
> [www.lendanear-sound.com](http://www.lendanear-sound.com)  
>  
> "John" <no@no.com> wrote in message news:43babdce@linux...  
>  
>>But how much money is it? And can it use VSTs ?

>>  
>>LaMont wrote:  
>>  
>>>Hey John,  
>>>  
>>>I don't really know if LE has PDC, HD does. You can get 16 i/os in LE  
>>>with  
>>>the Follwoing Products:  
>>>  
>>>-Digi 002(Rack)or not  
>>>-M-Audio Project Mix I/O  
>>>-FireWire 1814  
>>>  
>>>All of the above units have a additional Adat ports. That way you can add  
>>>8 channels of I/O of your choice.  
>>>LaMont  
>>>  
>>>John <no@no.com> wrote:  
>>>  
>>>  
>>>>Does PT LE have autocompensation for plugs? How much can I get 16 I/Os

>>>  
>>>  
>>>>for ?  
>>>>  
>>>>LaMont wrote:  
>>>>  
>>>>  
>>>>>Hey guys,  
>>>>>  
>>>>>I know that this is an old thread, but I have to disagree with  
>>>>>assessments  
>>>>>on Pro Tools sound quality.  
>>>>>  
>>>>>First, I mix with Pro Tools HD at our Church's studio for major release  
>>>  
>>>Gospel  
>>>  
>>>  
>>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>>>  
>>>ITB  
>>>  
>>>  
>>>>>(in the Box) or summed to the SSL,  
>>>>>  
>>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>>>>>elequent  
>>>>>editing and nice soft sound, it's 32 bit floating mixer in a major pain  
>>>  
>>>in  
>>>  
>>>  
>>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those  
>>>  
>>>same  
>>>  
>>>  
>>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
>>>  
>>>tracks,  
>>>  
>>>  
>>>>>things start's getting "smearded" and tracks levels tends to get lost  
>>>  
>>>or  
>>>  
>>>  
>>>>>they don't sit right.

>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
>>>>intacked,  
>>>>and the overall mix sounds very professional, just like mixes in Paris..  
>>>>  
>>>>Some local Engineer friends in the area( Motown), have been in  
>>>>discussions  
>>>>about the state of current DAWs and what's working and what's not.  
>>>>Opinions  
>>>>varied,but the one constant opinion that was stated was how dificult it  
>>>  
>>>was  
>>>  
>>>  
>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
>>>  
>>>converters(Apogee,Lucid,Motu,  
>>>  
>>>  
>>>>RME) mixing Rock , R&B, Hip-Hop is a dificult chore in SX/Nuendo..Where  
>>>>as mixing in Paris and Pro Tools is not.. Hey,Just one Engineer's  
>>>>opinon.  
>>>>P.S  
>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>>  
>>>floating  
>>>  
>>>  
>>>>point mixer..  
>>>>  
>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>  
>>>>  
>>>>  
>>>>>Yukkk,  
>>>>>Don't do it..PT I mean.  
>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>>>  
>>>I  
>>>  
>>>  
>>>>>have to say...I don't like it.  
>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
>>>>>tiresome  
>>>>>  
>>>>>in  
>>>>>  
>>>>>

>>>>>PT, apart from the reagon tool...taht has always been good, right from  
>>>  
>>>the  
>>>  
>>>  
>>>>>Session 8 days, but not much else.  
>>>>>And..it only plays .MOV video files, which in my case is a no-no, (the  
>>>  
>>>full  
>>>  
>>>  
>>>>>TDM version may play the others but I don't think so).  
>>>>>To top it off, playing one of my projects from Nuendo, (reassembled),  
>>>  
>>>it  
>>>  
>>>  
>>>>>didn't have the "life" that the original had, by a long shot.  
>>>>>I repeat...don't go there, Jeff.....  
>>>>>--  
>>>>>Martin Harrington  
>>>>>www.lendaneer-sound.com  
>>>>>  
>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>news:436fce7a\$1@linux...  
>>>>>  
>>>>>  
>>>>>  
>>>>>>I just read the doc, thanks for posting the link. Much of it is quite  
>>>  
>>>  
>>>>>>interesting and just as much is confusing.  
>>>>>>I didn't know tdm systems sounded gnarly, never having worked with  
>>>>>>one.  
>>>>>  
>>>>>At  
>>>>>  
>>>>>  
>>>>>>what track count would they sonically crap out?  
>>>>>>  
>>>>>>If I can't get some of my tedious little troubles with paris resolved  
>>>>>  
>>>>>>I'm  
>>>>>  
>>>>>  
>>>>>>considering switching to protools.  
>>>>>>  
>>>>>>jef

>>>>>>  
>>>>>>DJ wrote:  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>>>  
>>>>>>>Any comments? It appears to me that the signals are recorded at 24  
>>>>>>>bit, then processed at whatever bit rate the plugin on the channel  
>>>>>>>has,  
>>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>>>>>>>channels  
>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get this  
>>>  
>>>  
>>>>>>>feeling  
>>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
>>>>>>>seem  
>>>>>  
>>>>>to  
>>>>>  
>>>>>  
>>>>>  
>>>>>>>start sounding gnarly as more and more tracks are summed.  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>  
>Oh and Pro Tools LE doesn't support automatic delay compensation. That  
would be a deal breaker for me. I wonder what NAMM will bring this month.

John wrote:

> very nice, it looks like the 8 control surface is about \$1200 also  
>  
> Martin Harrington wrote:  
>  
>> John, Look on the B&H site,  
>>  
>> <http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 00:08:08 GMT

;Submit.x=17& amp;Submit.y=12

>>

>>

>> They have all the cards you'll need plus all the software.

>> Buying any M-Audio product means you can buy PT M-Powered for around \$300

>> Martin Harrington

>> [www.lendanear-sound.com](http://www.lendanear-sound.com)

>>

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

>>

>>> But how much money is it? And can it use VSTs ?

>>>

>>> LaMont wrote:

>>>

>>>> Hey John,

>>>>

>>>> I don't really know if LE has PDC, HD does. You can get 16 i/os in

>>>> LE with

>>>> the Follwoing Products:

>>>>

>>>> -Digi 002(Rack)or not

>>>> -M-Audio Project Mix I/O

>>>> -FireWire 1814

>>>>

>>>> All of the above units have a additional Adat ports. That way you

>>>> can add

>>>> 8 channels of I/O of your choice.

>>>> LaMont

>>>>

>>>> John <no@no.com> wrote:

>>>>

>>>>

>>>>> Does PT LE have autocompensation for plugs? How much can I get 16

>>>>> I/Os

>>>>>

>>>>>

>>>>>

>>>>> for ?

>>>>>

>>>>> LaMont wrote:

>>>>>

>>>>>

>>>>>> Hey guys,

>>>>>>

>>>>>> I know that this is an old thread, but I have to disagree with

>>>>>> assessments

>>>>>> on Pro Tools sound quality.



>>>>>  
>>>>> First, I mix with Pro Tools HD at our Church's studio for major  
>>>>> release  
>>>>  
>>>>  
>>>> Gospel  
>>>>  
>>>>  
>>>>> Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>>>>  
>>>>  
>>>> ITB  
>>>>  
>>>>  
>>>>> (in the Box) or summed to the SSL,  
>>>>>  
>>>>> At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>>>>> elequent  
>>>>> editing and nice soft sound, it's 32 bit floating mixer in a major  
>>>>> pain  
>>>>  
>>>>  
>>>> in  
>>>>  
>>>>  
>>>>> !@# to mix aggresive Rock, R &B, Hip hop with. Onthe other hand,  
>>>>> those  
>>>>  
>>>>  
>>>> same  
>>>>  
>>>>  
>>>>> mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
>>>>  
>>>>  
>>>> tracks,  
>>>>  
>>>>  
>>>>> things start's getting "smeared" and tracks levels tends to get lost  
>>>>  
>>>>  
>>>> or  
>>>>  
>>>>  
>>>>> they don't sit right.  
>>>>> However, in PT Le, (same songs, tracks are not smeared, levels  
>>>>> stay intacked,  
>>>>> and the overall mix sounds very professional, just like mixes in

>>>>> Paris..  
>>>>>  
>>>>> Some local Engineer friends in the area( Motown), have been in  
>>>>> discussions  
>>>>> about the state of current DAWs and what's working and what's not.  
>>>>> Opinions  
>>>>> varied,but the one constant opinion that was stated was how  
>>>>> difficult it  
>>>>  
>>>>  
>>>> was  
>>>>  
>>>>  
>>>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter  
>>>>> what i/o  
>>>>  
>>>>  
>>>> converters(Apogee,Lucid,Motu,  
>>>>  
>>>>  
>>>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
>>>>> SX/Nuendo..Where  
>>>>> as mixing in Paris and Pro Tools is not.. Hey,Just one Engineer's  
>>>>> opinon.  
>>>>> P.S  
>>>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
>>>>> 32bit  
>>>>  
>>>>  
>>>> floating  
>>>>  
>>>>  
>>>>> point mixer..  
>>>>>  
>>>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>>  
>>>>>  
>>>>>  
>>>>>> Yukkk,  
>>>>>> Don't do it..PT I mean.  
>>>>>> I've just been playing with PT M-Powered 6.8, using my Delta  
>>>>>> 1010, and  
>>>>  
>>>>  
>>>> |  
>>>>  
>>>>  
>>>>>> have to say...I don't like it.

>>>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>> Moves that come easily in Paris, and more easily in Nuendo, are  
>>>>>> tiresome  
>>>>>>  
>>>>>>  
>>>>>> in  
>>>>>>  
>>>>>>  
>>>>>>> PT, apart from the reagon tool...taht has always been good, right  
>>>>>>> from  
>>>>  
>>>>  
>>>> the  
>>>>  
>>>>  
>>>>>>> Session 8 days, but not much else.  
>>>>>>> And..it only plays .MOV video files, which in my case is a no-no,  
>>>>>>> (the  
>>>>  
>>>>  
>>>> full  
>>>>  
>>>>  
>>>>>>> TDM version may play the others but I don't think so).  
>>>>>>> To top it off, playing one of my projects from Nuendo,  
>>>>>>> (reassembled),  
>>>>  
>>>>  
>>>> it  
>>>>  
>>>>  
>>>>>>> didn't have the "life" that the original had, by a long shot.  
>>>>>>> I repeat...don't go there, Jeff.....  
>>>>>>> --  
>>>>>>> Martin Harrington  
>>>>>>> www.lendaneer-sound.com  
>>>>>>>  
>>>>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>>> news:436fce7a\$1@linux...  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>> I just read the doc, thanks for posting the link. Much of it is  
>>>>>>>> quite  
>>>>  
>>>>  
>>>>  
>>>>>>>> interesting and just as much is confusing.

>>>>>>> I didn't know tdm systems sounded gnarly, never having worked  
>>>>>>> with one.  
>>>>>>>  
>>>>>>>  
>>>>>>> At  
>>>>>>>  
>>>>>>>  
>>>>>>> what track count would they sonically crap out?  
>>>>>>>  
>>>>>>> If I can't get some of my tedious little troubles with paris  
>>>>>>> resolved  
>>>>>>>  
>>>>>>>  
>>>>>>> I'm  
>>>>>>>  
>>>>>>>  
>>>>>>> considering switching to protools.  
>>>>>>>  
>>>>>>> jef  
>>>>>>>  
>>>>>>> DJ wrote:  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 00:15:08 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

digidesign.com/support/docs/WhitePaper\_48BitMixer.pdf" target="\_blank">  
[http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>>>>  
>>>>>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>>>>>> bit, then processed at whatever bit rate the plugin on the  
>>>>>>>> channel has,  
>>>>>>>> including dither, or not, then reprocessed to 24 bit, then  
>>>>>>>> these channels  
>>>>>>>> are summed. I'm no guru when it comes to this stuff, but I get  
>>>>>>>> this  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> feeling  
>>>>>>>> that this reprocessing \*per channel\* is the reason the TDM  
>>>>>>>> systems seem

>>>>>

>>>>>

>>>>> to

>>>>>

>>>>>

>>>>>

>>>>>>> start sounding gnarly as more and more tracks are summed.

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>

>>>>>>

>>

>>So I got the two cards hooked up (I don't necessarily need 32 channels, but want extra FX resources) and I want to load FX up on the global inserts (card A) and record on card B (with various compressors, FX, etc. and lots of resource room.) I understand the global FX are assigned to card A, but then I can't record to card B (sumbix 2 where my per channel compression is.) If I assign the submix to different cards, it doesn't matter because now submix two is card A and there are no resources left for the global inserts. Of course, now submix one has all kinds of resources, but I can't record to it. Is this a Catch-22? Am I just an idiot? (ok, don't answer that!)

Do you have to be happy with the resources on the card you are recording with (both mixer and global inserts) as there is no sharing of resources?

Thanks

Kentl's not just a control surface...it's also got (unnecessary for me) preamps. I've been considering moving on from my Houston controller to something a bit more functional, but I don't need the preamps. For \$1200.00, this looks like a lot more in the way of a controller...

<http://www.tascam.com/Products/US-2400.html>

;o)

"John" <[no@no.com](mailto:no@no.com)> wrote in message [news:43bb11a2@linux...](mailto:news:43bb11a2@linux...)

> very nice, it looks like the 8 control surface is about \$1200 also

>

> Martin Harrington wrote:

> > John, Look on the B&H site,

> >

> >

<http://www.bhphotovideo.com/bnh/controller/home?A=search& ;Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12>

> >

> > They have all the cards you'll need plus all the software.  
> > Buying any M-Audio product means you can buy PT M-Powered for around \$300  
> > Martin Harrington  
> > www.lendanear-sound.com  
> >  
> > "John" <no@no.com> wrote in message news:43babdce@linux...  
> >  
> >>But how much money is it? And can it use VSTs ?  
> >>  
> >>LaMont wrote:  
> >>  
> >>>Hey John,  
> >>>  
> >>>I don't really know if LE has PDC, HD does. You can get 16 i/os in LE  
> >>>with  
> >>>the Follwoing Products:  
> >>>  
> >>>-Digi 002(Rack)or not  
> >>>-M-Audio Project Mix I/O  
> >>>-FireWire 1814  
> >>>  
> >>>All of the above units have a additional Adat ports. That way you can  
add  
> >>>8 channels of I/O of your choice.  
> >>>LaMont  
> >>>  
> >>>John <no@no.com> wrote:  
> >>>  
> >>>  
> >>>>Does PT LE have autocompensation for plugs? How much can I get 16  
I/Os  
> >>>  
> >>>  
> >>>>for ?  
> >>>>  
> >>>>LaMont wrote:  
> >>>>  
> >>>>  
> >>>>>Hey guys,  
> >>>>>  
> >>>>>I know that this is an old thread, but I have to disagree with  
> >>>>>assessments  
> >>>>>on Pro Tools sound quality.  
> >>>>>  
> >>>>>First, I mix with Pro Tools HD at our Church's studio for major  
release  
> >>>

> >>>Gospel  
> >>>  
> >>>  
> >>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and  
> >>>  
> >>>ITB  
> >>>  
> >>>  
> >>>>>(in the Box) or summed to the SSL,  
> >>>>>  
> >>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
> >>>>>elequent  
> >>>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
pain  
> >>>  
> >>>in  
> >>>  
> >>>  
> >>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
those  
> >>>  
> >>>same  
> >>>  
> >>>  
> >>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
> >>>  
> >>>tracks,  
> >>>  
> >>>  
> >>>>>things start's getting "smeared" and tracks levels tends to get lost  
> >>>  
> >>>or  
> >>>  
> >>>  
> >>>>>they don't sit right.  
> >>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
> >>>>>intacked,  
> >>>>>and the overall mix sounds very professional, just like mixes in  
Paris..  
> >>>>>  
> >>>>>Some local Engineer friends in the area( Motown), have been in  
> >>>>>discussions  
> >>>>>about the state of current DAWs and what's working and what's not.  
> >>>>>Opinions  
> >>>>>varied,but the one constant opinion that was stated was how dificult  
it  
> >>>  
> >>>was

> >>>  
> >>>  
> >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
i/o  
> >>>  
> >>>converters(Apogee, Lucid, Motu,  
> >>>  
> >>>  
> >>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
SX/Nuendo..Where  
> >>>>as mixing in Paris and Pro Tools is not.. Hey, Just one Engineer's  
> >>>>opinion.  
> >>>>P.S  
> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
32bit  
> >>>  
> >>>floating  
> >>>  
> >>>  
> >>>>point mixer..  
> >>>>  
> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
> >>>>  
> >>>>  
> >>>>  
> >>>>>Yukkk,  
> >>>>>Don't do it..PT I mean.  
> >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
and  
> >>>  
> >>>|  
> >>>  
> >>>  
> >>>>>have to say...I don't like it.  
> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
> >>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
> >>>>>tiresome  
> >>>>>  
> >>>>>in  
> >>>>>  
> >>>>>  
> >>>>>>PT, apart from the reagon tool...taht has always been good, right  
from  
> >>>  
> >>>the  
> >>>  
> >>>  
> >>>>>Session 8 days, but not much else.



> >>>>>And..it only plays .MOV video files, which in my case is a no-no,  
(the  
> >>>  
> >>>full  
> >>>  
> >>>  
> >>>>>TDM version may play the others but I don't think so).  
> >>>>>To top it off, playing one of my projects from Nuendo,  
(reassembled),  
> >>>  
> >>>it  
> >>>  
> >>>  
> >>>>>didn't have the "life" that the original had, by a long shot.  
> >>>>>I repeat...don't go there, Jeff.....  
> >>>>>--  
> >>>>>Martin Harrington  
> >>>>>www.lendaneer-sound.com  
> >>>>>  
> >>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
> >>>>>news:436fce7a\$1@linux...  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>>I just read the doc, thanks for posting the link. Much of it is  
quite  
> >>>  
> >>>  
> >>>>>>interesting and just as much is confusing.  
> >>>>>>I didn't know tdm systems sounded gnarly, never having worked with  
> >>>>>>one.  
> >>>>>  
> >>>>>At  
> >>>>>  
> >>>>>  
> >>>>>>what track count would they sonically crap out?  
> >>>>>>  
> >>>>>>If I can't get some of my tedious little troubles with paris  
resolved  
> >>>>>  
> >>>>>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 00:36:21 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

login on the channel

> >>>>>>>has,  
> >>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
> >>>>>>>channels  
> >>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
this  
> >>>  
> >>>  
> >>>>>>>feeling  
> >>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
> >>>>>>>seem  
> >>>>>  
> >>>>>to  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>>>start sounding gnarly as more and more tracks are summed.  
> >>>>>>>  
> >>>>>>>  
> >>>>>>>  
> >>>>>>  
> >>>>>>  
> >  
> >Anyone ever get this working? This is all the notes I have:

Attack=1.5ms Release=150ms. Knee behaviour MUST be operated by the EQ  
(max 2 Bands) forcing the compressor to behave in "vintage" mode.You  
just have to figure out the ratio and the frequencies in the EQ.

The compressors behaviour WILL get it's character form the Eq curves.You need 1 mec per  
submix, otherwise you have to swap them around for  
recording. Also use Virtual submixes if you need to playback more  
submixes than you have EDS cards.

Throw that MEC around. This is a REALLY QUICK way to throw your MEC and  
Patchbay from submix to submix. With practice you can do it in less  
than 10 seconds. Need 16 more tracks? Throw that MEC around.

How to move your MEC from submix to submix for a 2 card system.

-----  
In this example, the MEC is tied to EDS card 1 and is assigned to submix  
1 with EDS card 2 assigned to submix 2.

Open Master Mixer.  
Assign submix 1 card A to virtual \*\*\*. This disconnects EDS card 1 from  
submix 1  
Assign submix 2 card B to card A. This assigns the MEC and EDS card 1  
to submix 2.

Assign submix 1 to card B.

This allows 1 to be fully functional and tied to EDS card 2. Make sure to turn CARD back on from Virtual.

To revert to the default setup.

Assign submix 1 card B to virtual \*\*\*. This disconnects EDS card 2 from submix 1

Assign submix 2 card A to card B. This assigns the MEC and EDS card 2 to submix 2.

Assign submix 1 to card A.

This puts submix 1 back on card A. Make sure to turn CARD back on from Virtual.

-----  
How to move your MEC from submix to submix for a 1 card system.  
-----

In this example, the MEC is tied to EDS card 1 and is assigned to submix 1.

Open Master Mixer.

Assign submix 1 card A to virtual. This disconnects EDS card 1 from submix 1

Assign submix 2 card A. This assigns the MEC and EDS card 1 to submix 2.

To revert to the default setup.

Assign submix 2 to virtual. This disconnects EDS card 2 from submix 1

Assign submix 1 to card A. This assigns the MEC and EDS card 1 back to submix 1.

Make sure to turn CARD back on from Virtual.

RK wrote:

> So I got the two cards hooked up (I don't necessarily need 32 channels, but  
> want extra FX resources) and I want to load FX up on the global inserts  
> (card A) and record on card B (with various compressors, FX, etc. and lots  
> of resource room.) I understand the global FX are assigned to card A, but  
> then I can't record to card B (submix 2 where my per channel compression  
> is.) If I assign the submix to different cards, it doesn't matter because  
> now submix two is card A and there are no resources left for the global  
> inserts. Of course, now submix one has all kinds of resources, but I can't  
> record to it. Is this a Catch-22? Am I just an idiot? (ok, don't answer  
> that!)

>

> Do you have to be happy with the resources on the card you are recording  
> with (both mixer and global inserts) as there is no sharing of resources?

>  
> Thanks  
>  
> Kent  
>  
>  
> I've been using this "swap", but I lose the global inserts when I switch  
card A to a different submix. I guess you just have to redo the global  
inserts.

Can I hook my old 442 to the second card?

Thanks John.

Kent

"John" <no@no.com> wrote in message news:43bb1b28@linux...

> You need 1 mec per submix, otherwise you have to swap them around for  
> recording. Also use Virtual submixes if you need to playback more  
> submixes than you have EDS cards.

>  
>  
> Throw that MEC around. This is a REALLY QUICK way to throw your MEC and  
> Patchbay from submix to submix. With practice you can do it in less  
> than 10 seconds. Need 16 more tracks? Throw that MEC around.

>  
> How to move your MEC from submix to submix for a 2 card system.

> -----  
-----

> In this example, the MEC is tied to EDS card 1 and is assigned to submix  
> 1 with EDS card 2 assigned to submix 2.

>  
> Open Master Mixer.  
> Assign submix 1 card A to virtual \*\*\*. This disconnects EDS card 1 from  
> submix 1  
> Assign submix 2 card B to card A. This assigns the MEC and EDS card 1  
> to submix 2.  
> Assign submix 1 to card B.

>  
> This allows 1 to be fully functional and tied to EDS card 2. Make sure  
> to turn CARD back on from Virtual.

>  
> To revert to the default setup.  
> Assign submix 1 card B to virtual \*\*\*. This disconnects EDS card 2 from  
> submix 1  
> Assign submix 2 card A to card B. This assigns the MEC and EDS card 2  
> to submix 2.  
> Assign submix 1 to card A.

>  
> This puts submix 1 back on card A. Make sure to turn CARD back on from  
> Virtual.  
>  
> -----  
-----  
> How to move your MEC from submix to submix for a 1 card system.  
> -----  
-----  
> In this example, the MEC is tied to EDS card 1 and is assigned to submix  
1.  
>  
> Open Master Mixer.  
> Assign submix 1 card A to virtual. This disconnects EDS card 1 from  
> submix 1  
> Assign submix 2 card A. This assigns the MEC and EDS card 1 to  
> submix 2.  
>  
> To revert to the default setup.  
> Assign submix 2 to virtual. This disconnects EDS card 2 from submix 1  
> Assign submix 1 to card A. This assigns the MEC and EDS card 1 back  
> to submix 1.  
>  
> Make sure to turn CARD back on from Virtual.  
>  
>  
> RK wrote:  
>> So I got the two cards hooked up (I don't necessarily need 32 channels,  
but  
>> want extra FX resources) and I want to load FX up on the global inserts  
>> (card A) and record on card B (with various compressors, FX, etc. and  
lots  
>> of resource room.) I understand the global FX are assigned to card A,  
but  
>> then I can't record to card B (submix 2 where my per channel compression  
>> is.) If I assign the submix to different cards, it doesn't matter  
because  
>> now submix two is card A and there are no resources left for the global  
>> inserts. Of course, now submix one has all kinds of resources, but I  
can't  
>> record to it. Is this a Catch-22? Am I just an idiot? (ok, don't  
answer  
>> that!)  
>>  
>> Do you have to be happy with the resources on the card you are recording  
>> with (both mixer and global inserts) as there is no sharing of  
resources?  
>>

> > Thanks  
> >  
> > Kent  
> >  
> >  
> > Can anyone add or clarify my new list of Paris no nos ?

Things to keep you from crashing.

In STOP mode

DON'T

- \* select a new Native Effect if the current one is open
- \* enter record mode without first setting your record path (Ctrl-R)
- \* use the name of the project for your recording path
- \* save with looping enabled

During Playback or Recording

DON'T

- \* change inserts (native or eds)
- \* move loop or punch points
- \* enable or disable loop or punch

Rendering

DON'T

- \* render tracks with different lengths

NoLimit

DON'T

\* use 0 or 50 values I don't know that answer. Hopefully the guru's will chime in. I don't see a copy in the Master Mixer window either.

RK wrote:

> I've been using this "swap", but I lose the global inserts when I switch  
> card A to a different submix. I guess you just have to redo the global  
> inserts.  
>  
> Can I hook my old 442 to the second card?  
>  
> Thanks John.  
>  
> Kent



This CD was mastered by a professional at his mastering studio.

Thank you very much.

Best regards,

Jim

Athlon 1.2MHz

1 MEC, 16 in, 16 out

2 EDS cards

UAD

VST

Jim Romanow

Box 676

Storrs, CT 06268

balhat@earthlink.net Try uping your cache.

"jef knight" <thestudio@allknightmusic.com> wrote in message  
news:43bb23ef@linux...

> sometimes, when playing, if I hit play again it locks up.

>

> John wrote:

>

>> Can anyone add or clarify my new list of Paris no nos ?

>>

>>

>>

>> Things to keep you from crashing.

>>

>>

>> In STOP mode

>>

>> DON'T

>> \* select a new Native Effect if the current one is open

>> \* enter record mode without first setting your record path

>> (Ctrl-R)

>> \* use the name of the project for your recording path

>> \* save with looping enabled

>>

>> During Playback or Recording

>>

>> DON'T

>> \* change inserts (native or eds)

>> \* move loop or punch points

>> \* enable or disable loop or punch

>>



>> Rendering  
>> DON'T  
>> \* render tracks with different lengths  
>>  
>> NoLimit  
>>  
>> DON'T  
>> \* use 0 or 50 values for some reason messing with the audio window browse slider seems to really tick off Paris most of the time.  
AA

"John" <no@no.com> wrote in message news:43bb2108@linux...

> Can anyone add or clarify my new list of Paris no nos ?  
>  
>  
>  
> Things to keep you from crashing.  
>  
>  
> In STOP mode  
>  
> DON'T  
> \* select a new Native Effect if the current one is open  
> \* enter record mode without first setting your record path (Ctrl-R)  
> \* use the name of the project for your recording path  
> \* save with looping enabled  
>  
> During Playback or Recording  
>  
> DON'T  
> \* change inserts (native or eds)  
> \* move loop or punch points  
> \* enable or disable loop or punch  
>  
> Rendering  
>  
> DON'T  
> \* render tracks with different lengths  
>  
> NoLimit  
>  
> DON'T  
> \* use 0 or 50 values  
Hate to say it pete but MP3.. I've been burned by the 'oh, we don't support that codec/format' thing too many times, and MP3 is not going anywhere anytime soon. If I want the better res version I put the real thing in the CD/DVD player. I'm pretty much on the go these days though, and I don't need

hassles.  
YMMV  
AA

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message  
news:43b5ecc4\$1@linux...

>  
> Just got a 60gig Ipod and I'm going to start importing my cd  
> collection tonight. Just wondering which formats are used most and  
> which bit rates. Seems like AAC might be the way to go. I could  
> also see doing a mixture of AAC and Wavs or Apple Lossless.  
> One thing that confused me; it says Apple Lossless gives you the  
> same quality as AIFF and Wav, but is half the size. Can it really  
> be the same quality in half the size?  
>  
> Anyway, this looks to be a really fun toy and putting mixes on  
> it versus the whole cd burning thing will be quite cool.  
>  
> Happy Holidays,  
> Pete Keep notes bro, every time you build. Funny how those little snags are  
always the ones that kick us in the sack for days until we cry like Homer  
"DOH" and realize just what we forgot.  
AA

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43b985f7\$1@linux...

> Found the problem. Didn't have the "allow users to change my files"  
> settings  
> clicked on the SX computer so though I could transfer from the SX DAW to  
> the  
> Paris DAW (backasswards from what I need to be doing), I couldn't transfer  
> from the Paris DAW to the Cubase DAW. Pilot error .....as usual.  
>  
> Seems like I need to build a DAW a week just to keep my syanpses firing  
> properly. When I go for a couple of years, I forget one of the  
> 327443333333337892 simple little things that are necessary to make this  
> happen.  
>  
> I did talk to Chris Ludwig earlier today. It ws gratifying to know that  
> 99.9% of the wierdness I've experienced while building this DAW has also  
> been encountered by others.  
>  
> OK.....now where was I????  
>  
> ;o)  
>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
> news:43b97979\$1@linux...  
>> That was the issue here... sometimes it would work, other times... not  
>> so much.  
>>  
>> David.  
>>  
>> DJ wrote:  
>> > Nope.....didn't work after all.....Grrrrrrrr .....;o(  
>> >  
>> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>> > news:43b972eb\$1@linux...  
>> >  
>> >>I fixed this by going into my ME networking and setting up a the drives  
> to  
>> >>access using a password. I have no idea why it should need this now,  
>> >>but  
>> >>it's just a small thing and it's working now so I'm not gonna worry  
> about  
>> >>it. pita though.  
>> >>  
>> >>Deej  
>> >>  
>> >>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
>> >>news:43b95eb1@linux...  
>> >>  
>> >>>Our networking guys for the office shudder everytime they hear "ME"...  
>> >>> we actually had to remove ME from all our office machines because  
>> >>>they were so unstable with the new network we installed recently.  
>> >>>  
>> >>>David.  
>> >>>  
>> >>>DJ wrote:  
>> >>>  
>> >>>>What's strange about this is that it was workig perfectly with my  
>> >  
>> > other  
>> >  
>> >>DAW.  
>> >>  
>> >>>>I hven't made any changes at all to any settings on the Paris DAW  
>> >>  
>> >>running  
>> >>  
>> >>>>ME.  
>> >>>>  
>> >>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
>> >>>>news:43b952b4\$1@linux...

>> >>>>  
>> >>>>  
>> >>>>>ME does NOT play nice with NT/2000/XP for networking. You may want  
> to  
>> >>>>>look at going back to 98SE instead as this is way more network  
>> >  
>> > friendly.  
>> >  
>> >>>>>David.  
>> >>>>>  
>> >>>>>DJ wrote:  
>> >>>>>  
>> >>>>>  
>> >>>>>>I just set up my network connections between both my DAWs. They are  
>> >>>>>  
>> >>>>>seeing  
>> >>>>>  
>> >>>>>  
>> >>>>>>each other's HD's and I have unrestricted sharing set. However, I  
>> >  
>> > can't  
>> >  
>> >>>>>>transfer files from my Paris DAW anymore. For some reason, even  
>> >  
>> > though  
>> >  
>> >>>>>the  
>>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [TCB](#) on Wed, 04 Jan 2006 16:54:18 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

r />

"Don Nafe" <[dnafe@magma.ca](mailto:dnafe@magma.ca)> skrev i melding news:43bbc437\$1@linux...  
> And after all the things we did for that schmuck...made him the EA he is  
> today....sheesh!  
>  
> Don  
>  
> ;-)  
>  
>>Curious as to what he moved to from Paris. From what I've read of his older  
posts, and the fact he made an instructional video, seemed like he was  
pretty happy with Paris.  
Edna

"erlilo" <erlilo@online.no> wrote in message news:43bbf0ce@linux...  
> Maybe that was the problem. I think the man BrianT just wanted a real  
life,  
> not only breathing here with his pen, year after year ;-)  
>  
> Erling  
>  
> "Don Nafe" <dnafe@magma.ca> skrev i melding news:43bbc437\$1@linux...  
> > And after all the things we did for that schmuck...made him the EA he is  
> > today....sheesh!  
> >  
> > Don  
> >  
> > ;-)  
> >  
> >  
>  
>Man this thing needs Autotune!

....and if anyone ever tried it I'd personally break their fucking legs.

Nice stuff indeed...love the whole vibe

Don

"Jim Romanow" <balhat@earthlink.net> wrote in message  
news:43bb4608\$1@linux...  
>  
> Hello and Happy New Year!  
> I recently released a CD that was recorded completely in PARIS. It was  
> mixed  
> in PARIS too but Distressors and a Rane MOJO compressor were enlisted  
> mainly  
> to process the bass, snare and kick on a few occasions. MP3 samples of all  
> the songs are available at [www.imaginaryfreds.com](http://www.imaginaryfreds.com)  
>  
> I have worked on many local musicians' projects but am hardly a seasoned  
> recording engineer like many of you. This is a great newsgroup and I have

> followed your threads for years in an effort to improve my knowledge of  
> PARIS.  
> Although I have nothing useful to offer in return, I would be grateful if  
> some of you could listen and comment (especially regarding my screw ups  
> with  
> PARIS or whatever that upset your ears!).  
>  
> This CD was mastered by a professional at his mastering studio.  
>  
> Thank you very much.  
> Best regards,  
> Jim  
>  
> Athlon 1.2MHz  
> 1 MEC, 16 in, 16 out  
> 2 EDS cards  
> UAD  
> VST  
>  
>  
> Jim Romanow  
> Box 676  
> Storrs, CT 06268  
> balhat@earthlink.net Yeah, he and Edmund told us how great it was and then bailed on us.  
Right? Tell me if I'm wrong.

Edna wrote:

> Curious as to what he moved to from Paris. From what I've read of his older  
> posts, and the fact he made an instructional video, seemed like he was  
> pretty happy with Paris.  
> Edna  
>  
> "erlilo" <erlilo@online.no> wrote in message news:43bbf0ce@linux...  
>  
>> Maybe that was the problem. I think the man BrianT just wanted a real  
>  
> life,  
>  
>> not only breathing here with his pen, year after year ;-)  
>>  
>> Erling  
>>  
>> "Don Nafe" <dnafe@magma.ca> skrev i melding news:43bbc437\$1@linux...  
>>  
>>> And after all the things we did for that schmuck...made him the EA he is  
>>> today....sheesh!  
>>>  
>>> Don

>>>  
>>>;-)  
>>>  
>>>  
>>  
>>  
>

>DJ sent me some new SE mic example files and they're up on the PARIS File Vault site:

<http://www.mercysakes.com/paris/Doug%20Joyce/More%20SE%20Examples/>

Enjoy!

TonyDon't "undo record" while Paris is in the middle of creating overviews for 32 audio tracks 1.5 hours long.... BOOM! ;-)

David.

John wrote:

> Can anyone add or clarify my new list of Paris no nos ?

>  
>  
>

> Things to keep you from crashing.

>  
>

> In STOP mode

>

> DON'T

- > \* select a new Native Effect if the current one is open
- > \* enter record mode without first setting your record path (Ctrl-R)
- > \* use the name of the project for your recording path
- > \* save with looping enabled

>

> During Playback or Recording

>

> DON'T

- > \* change inserts (native or eds)
- > \* move loop or punch points
- > \* enable or disable loop or punch

>

> Rendering

>

> DON'T

- > \* render tracks with different lengths

>

> NoLimit

>  
> DON'T  
> \* use 0 or 50 values Any chance some company might pick up Paris? A shame to waste.  
Curious  
that EMU bailed as well.

"John" <no@no.com> wrote in message news:43bbf7e6@linux...

> Yeah, he and Edmund told us how great it was and then bailed on us.

> Right? Tell me if I'm wrong.

>

> Edna wrote:

>> Curious as to what he moved to from Paris. From what I've read of his  
older

>> posts, and the fact he made an instructional video, seemed like he was

>> pretty happy with Paris.

>> Edna

>>

>> "erlilo" <erlilo@online.no> wrote in message news:43bbf0ce@linux...

>>

>>> Maybe that was the problem. I think the man BrianT just wanted a real

>>

>> life,

>>

>>> not only breathing here with his pen, year after year ;-)

>>>

>>> Erling

>>>

>>> "Don Nafe" <dnafe@magma.ca> skrev i melding news:43bbc437\$1@linux...

>>>

>>>> And after all the things we did for that schmuck...made him the EA he  
is

>>>> today....sheesh!

>>>>

>>>> Don

>>>>

>>>> ;-)

>>>>

>>>>

>>>

>>>

>>

>> The last I heard, Brian was still using Nuendo and possibly still doing some  
mixing in PARIS. Aaron Allen might know for sure though. Actually, Brian T  
was here a while after Edmund left. I wouldn't exactly say he bailed either.  
He just had to face the truth like the rest of us. PARIS is a "dead" system.  
It doesn't mean we still can't make good use of it. I think the majority of  
people here have moved on to other software completely, or in conjunction  
somehow

---

---





things, but I guess you could always say that.

Right now I'm wondering if I should hold off for a little bit, save a little money and see what happens technology-wise.

Thanks,  
Pete

"Tony Benson" <tony@standinghampton.com> wrote:

>Pete,

>

>I research this stuff a little bit from time to time. I bought a 42" Plasma

>a couple of years ago. It's been a decent TV, but if I was looking now, I'd

>go with the DLP technology rear projectors. The picture is actually better

>in my and several "TV magazine guru's" opinion, and the technology is very

>sturdy. Also, as Jef said, Plasma and LCD tech is very hard to repair. It's

>more like if it goes bad, plan on replacing it. If you do go with a Plasma

>or LCD, get the extended warranty. If you go somewhere like Best Buy, try

>talking the salesman into discounting the TV by the price of the warranty,

>so you basically end up getting it free. That's what I did. They'll usually

>work with you, because I think they make more commission on selling the

>warranties than the TV's. That's my two cents!

>

>Tony

>

>

>

>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message

>news:43bb5535\$1@linux...

>>

>> SO we've been using a 27" up til now. The wifey and I are

>> thinking of getting a new tv. We started out looking at 30-32"

>> tube HDTVs, but then the picture quality of the lcds started to

>> wow us.

>>

>> Now I see you can get 42" projection DLP and Lcds for less than

>> 2 grand. So our budget has maybe doubled from what we were

>> thinking at first. We just don't want to buy something then want

>> something else a couple of years later.

>>  
>> Anybody got some cool sets their running or have any advice.  
>>  
>> I'm really eyeing the Sony 42" projection LCD pretty good right  
>> now.  
>>  
>> TIA,  
>> Pete  
>  
>I forgot to mention that the preamp was a Great River MP2-MH and the  
converters were RME Multiface A/D's.

Deej

"Tony Benson" <tony@standinghampton.com> wrote in message  
news:43bbf93d@linux...  
> DJ sent me some new SE mic example files and they're up on the PARIS File  
> Vault site:  
>  
> <http://www.mercysakes.com/paris/Doug%20Joyce/More%20SE%20Examples/>  
>  
> Enjoy!  
>  
> Tony  
>  
>Rod,

I was playing around with this last night myself. I like it too. A nice  
weapon to have in the arsenal, so to speak.

;o)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message  
news:43bbe145\$1@linux...  
>  
> I've been messing with the UAD Multiband comp demo, and, I think I'll have  
> to buy it. I've been mixing a live dixieland album, and really like the  
mixes  
> I have, (using the paris comp, freak Q in the master inserts). Thought I'd  
> try the Multiband on it.(the stereo mixed files) At first I was put out  
that  
> it clipped so easy (all the UAD stuff does that though, my only gripe). I  
> then remixed with the subs at a lower level and ran that mix thru the UAD.  
> WOAHAH...sounded incredible, every thing got even bigger and more open.  
Just  
> really great IMO.  
> On the other hand, so far I've been under impressed with the results I've  
> been able to achieve with Har-bal. Maybe I just don't know how to use it

> yet.  
> RodBrian is still using Paris integrated with Nuendo last I heard.

Deej

"John" <no@no.com> wrote in message news:43bbf7e6@linux...

> Yeah, he and Edmund told us how great it was and then bailed on us.

> Right? Tell me if I'm wrong.

>

> Edna wrote:

> > Curious as to what he moved to from Paris. From what I've read of his  
older

> > posts, and the fact he made an instructional video, seemed like he was

> > pretty happy with Paris.

> > Edna

> >

> > "erlilo" <erlilo@online.no> wrote in message news:43bbf0ce@linux...

> >

> >> Maybe that was the problem. I think the man BrianT just wanted a real

> >

> > life,

> >

> >> not only breathing here with his pen, year after year ;-)

> >>

> >> Erling

> >>

> >> "Don Nafe" <dnafe@magma.ca> skrev i melding news:43bbc437\$1@linux...

> >>

> >>> And after all the things we did for that schmuck...made him the EA he  
is

> >>> today....sheesh!

> >>>

> >>> Don

> >>>

> >>>;-)

> >>>

> >>>

> >>

> >>

> >

> > OY!!!!.....dude!!!! What a drag ;o(

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:43bbfab2\$1@linux...

> Don't "undo record" while Paris is in the middle of creating overviews

> for 32 audio tracks 1.5 hours long.... BOOM! ;-)

>

> David.

>  
> John wrote:  
>> Can anyone add or clarify my new list of Paris no nos ?  
>>  
>>  
>>  
>> Things to keep you from crashing.  
>>  
>>  
>> In STOP mode  
>>  
>> DON'T  
>> \* select a new Native Effect if the current one is open  
>> \* enter record mode without first setting your record path  
(Ctrl-R)  
>> \* use the name of the project for your recording path  
>> \* save with looping enabled  
>>  
>> During Playback or Recording  
>>  
>> DON'T  
>> \* change inserts (native or eds)  
>> \* move loop or punch points  
>> \* enable or disable loop or punch  
>>  
>> Rendering  
>>  
>> DON'T  
>> \* render tracks with different lengths  
>>  
>> NoLimit  
>>  
>> DON'T  
>> \* use 0 or 50 values! I tried the EPOX 8RDA+ and had a terrible time with it on a larger system  
with Matrox video cards. Erling has had good luck with this mobo. I am still  
using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800 CPU.  
It's the most stable Paris DAW I've ever built. Highly recommended here.

Deej

"Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...

> Going to get another MB for my barton core 2500+ cpu. The ECS pile I had  
> finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle and  
> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or  
look  
> for the others used on ebay - prices in \$70 range. Also can pick up a new  
> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap. The

---

---

Subject: Re: Pro tools summing bus revealed?

Posted by [Tony Benson](#) on Wed, 04 Jan 2006 17:56:21 GMT

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

---

br />

>>>>>>>>

>>>>>>>>If I can't get some of my tedious little troubles with paris

>>>>>>>>resolved

>>>>>>>

>>>>>>>>I'm

>>>>>>>

>>>>>>>>considering switching to protocols.

>>>>>>>>

>>>>>>>>jef

>>>>>>>>

>>>>>>>>DJ wrote:

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)

>>>>>>>>>

>>>>>>>>>Any comments? It appears to me that the signals are recorded at

> 24

>>>>>>>>>bit, then processed at whatever bit rate the plugin on the channel

>

>>>>>>>>>has,

>>>>>>>>>including dither, or not, then reprocessed to 24 bit, then these

>

>>>>>>>>>channels

>>>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get

>>>>>>>>>this

>>>>>

>>>>>

>>>>>>>>>feeling

>>>>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems

>

>>>>>>>>>seem

>>>>>>>

>>>>>>>>to

>>>>>>>

>>>>>>>

>>>>>>>>>start sounding gnarly as more and more tracks are summed.

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>

>>>>>>>

>>>>>

>>>

>>>  
>>  
>>

>I've never used EPOX, but its the only new name board I could find. Great reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it with a different video card? I will check out ebay for the Via chipset asus.  
Thanks

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43bc0a80@linux...

> I tried the EPOX 8RDA+ and had a terrible time with it on a larger system  
> with Matrox video cards. Erling has had good luck with this mobo. I am  
still  
> using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800 CPU.  
> It's the most stable Paris DAW I've ever built. Highly recommended here.

>  
> Deej

>  
> "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...

>> Going to get another MB for my barton core 2500+ cpu. The ECS pile I  
had

>> finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle  
and

>> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or  
> look

>> for the others used on ebay - prices in \$70 range. Also can pick up a  
new

>> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap. The

>> nVidia chipset boards have a little better performance, and I've had  
good

>> luck with their video cards. Any tips on what works well or not with

>> PARIS?

>>

>>

>

>That's the beauty of PARIS. It's like an analog console with plugins and  
editing. You can push it and pull it and twist it and mold it without worry.  
In the last year of working with DP I've learned just how cool PARIS really  
is. Red lights in DP mean ouch. Red lights in PARIS mean things are cookin'.

Tony

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43bc05f6@linux...

> One thing that they didn't do on that DAW summing CD was to push the  
> respective systems. I think a lot more would have been revealed had this  
> been done and Brian could have used the various gain staging options

> available in Paris.  
>  
>  
> "LaMont" <jjdpro@ameritech.net> wrote in message news:43bc03c4\$1@linux...  
>>  
>> Agreed :)  
>> LaMont  
>>  
>> "TCB" <nobody@ishere.com> wrote:  
>> >  
>> >I wasn't thinking you were slamming SX or native stuff in general. In  
> fact,  
>> >in theory native mixes should sound better because of the necessary  
> latencies  
>> >in many hardware based computer systems. And I agree that different  
> systems  
>> >need to be worked differently to sound good--I think a lot of what makes  
>> >PARIS sound good is that it takes abuse artfully, maybe even  
> aesthetically.  
>> >But I was shocked at how little difference there was on that DAW CD.  
>> >  
>> >TCB  
>> >  
>> >"La" <jjdpro@ameritech.net> wrote:  
>> >>  
>> >>Good Post Thad..  
>> >>  
>> >>My point was not to slam SX/Nuendo, but to say that:  
>> >>  
>> >>-Pro Tools Sounds good if not great.  
>> >>-(To Me) I have to work harder to get good mixes out of SX/Nuendo. The  
>> >mixes  
>> >>end up sounding great, but the work involved is not as easy(To me) get  
>> >maximum  
>> >>results.  
>> >>Take care  
>> >>  
>> >>  
>> >>"TCB" <nobody@ishere.com> wrote:  
>> >>>  
>> >>>I did the DAW summing CD thingy from what's his name in Nashville and  
>> >>could  
>> >>>find basically zero difference in anything. Maybe I'm deaf, but if you  
>> >>were  
>> >>>to double blind me I don't think I could pick out individual mixes  
> consistently.  
>> >>>Since that was (if I recall) a 24 track mix that was big and loud and  
>> R&B/rock/gospel



>> >>>I would think that would argue against this idea. However, it's a  
> little  
>> >>>like the audiophile world sometimes where when the tests seem to  
> disprove  
>> >>>personal experience the test is faulted instead of the experience.  
> That's  
>> >>>fine, ears are very fine instruments and some are just better than  
> others.  
>> >>>  
>> >>>  
>> >>>That said, I now work a good bit of my time in the finance world where  
>> >fortunes  
>> >>>are made and lost according to the certitude of people in their  
> experiences  
>> >>>or mathematical models. Over time this has lead me to believe more in  
> emperical  
>> >>>results than my experience. So if I do my own blind tests with the  
> Nashville  
>> >>>CD and can't generate statistically significant data that DAWs sound  
> different  
>> >>>then \*I\* will believe they sound the same. This could mean a flawed  
> test  
>> >>>or flawed ears but that's my belief until someone can present me with  
>> more  
>> >>>convincing data.  
>> >>>  
>> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX and  
>> think  
>> >>>they sound quite nice.  
>> >>>  
>> >>>TCB  
>> >>>  
>> >>>"LaMont" <jjdpro@ameritech.net> wrote:  
>> >>>>  
>> >>>>Hey guys,  
>> >>>>  
>> >>>>I know that this is an old thread, but I have to disagree with  
> assessments  
>> >>>>on Pro Tools sound quality.  
>> >>>>  
>> >>>>First, I mix with Pro Tools HD at our Church's studio for major  
> release  
>> >>>Gospel  
>> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>> >ITB  
>> >>>>(in the Box) or summed to the SSL,  
>> >>>>  
>> >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's

> elequent  
>> >>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
> pain  
>> >>>in  
>> >>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
> those  
>> >>>same  
>> >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
>> >tracks,  
>> >>>>things start's getting "smeared" and tracks levels tends to get lost  
>> >or  
>> >>>>they don't sit right.  
>> >>>>  
>> >>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
> intacked,  
>> >>>>and the overall mix sounds very professional, just like mixes in  
> Paris..  
>> >>>>  
>> >>>>Some local Engineer friends in the area( Motown), have been in  
> discussions  
>> >>>>about the state of current DAWs and what's working and what's not.  
> Opinions  
>> >>>>varied,but the one constant opinion that was stated was how dificult  
>> it  
>> >>>>was  
>> >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
> i/o  
>> >>>>converters(Apogee,Lucid,Motu,  
>> >>>>RME) mixing Rock , R&B, Hip-Hop is a dificult chore in  
> SX/Nuendo..Where  
>> >>>>as mixing in Paris and Pro Tools is not..  
>> >>>>Hey,Just one Engineer's opinon.  
>> >>>>  
>> >>>>P.S  
>> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
> 32bit  
>> >>>>floating  
>> >>>>point mixer..  
>> >>>>  
>> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>> >>>>>Yukkk,  
>> >>>>>Don't do it..PT I mean.  
>> >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
> and  
>> >>>>I  
>> >>>>  
>> >>>>>have to say...I don't like it.  
>> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.

>> >>>>> Moves that come easily in Paris, and more easily in Nuendo, are  
> tiresome

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Tony Benson](#) on Wed, 04 Jan 2006 18:06:35 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ount would they sonically crap out?

>> >>>>>

>> >>>>> If I can't get some of my tedious little troubles with paris  
> resolved

>> >>>>> I'm

>> >>>>> considering switching to protocols.

>> >>>>>

>> >>>>> jef

>> >>>>>

>> >>>>> DJ wrote:

>> >>>>>

>> >>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)

>> >>>>>>

>> >>>>>> Any comments? It appears to me that the signals are recorded at 24

>> >>>>>> bit, then processed at whatever bit rate the plugin on the channel

>> > has,

>> >>>>>> including dither, or not, then reprocessed to 24 bit, then these

> channels

>> >>>>>> are summed. I'm no guru when it comes to this stuff, but I get

>> >>>>>> this

>> >>

>> >>>>>> feeling

>> >>>>>> that this reprocessing \*per channel\* is the reason the TDM systems

>> > seem

>> >>>> to

>> >>>>>> start sounding gnarly as more and more tracks are summed.

>> >>>>>>

>> >>>>>>

>> >>>>>>

>> >>>>>

>> >>>>>

>> >>>>

>> >>>

>> >>

>> >

>>

>

> Tried the EPOX with some kind of NVidia graphics card I had at the time. It was less than a stellar experience due to the drivers not working properly, as wierd as that seems.....but this was in NVidia's infancy about 2 1/2

years ago.

The EPOX and ASUS mobo's are operating at 333MHz bus speed, but the ASUS board will accept a single 512MB stick of DDR 400. I think it actually performs better with PC 2700 RAM myself and I'm running 1G of Corsair XMS PC 2700 RAM in mine. The ASUS mobo can utilize up to an XP 3200 CPU with the most recent bios. I was using one on my Cubase rig as well with an XP 3000 CPU until I built this new dual core system.

The IRQ/sharing configuration of the ASUS A7V boards is very friendly in Standard PC mode with the Award bios. That's one of the best things about this board, IMO and why it's so stable.

Deej

"Edna" <edna@texomaonline.com> wrote in message news:43bc0d6c@linux...

> I've never used EPOX, but its the only new name board I could find. Great  
> reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it with

a

> different video card? I will check out ebay for the Via chipset asus.

> Thanks

>

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

> news:43bc0a80@linux...

>> I tried the EPOX 8RDA+ and had a terrible time with it on a larger  
system

>> with Matrox video cards. Erling has had good luck with this mobo. I am

> still

>> using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800  
CPU.

>> It's the most stable Paris DAW I've ever built. Highly recommended here.

>>

>> Deej

>>

>> "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...

>>> Going to get another MB for my barton core 2500+ cpu. The ECS pile I  
> had

>>> finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle

> and

>>> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or

>> look

>>> for the others used on ebay - prices in \$70 range. Also can pick up a

> new

>>> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap.

The

>>> nVidia chipset boards have a little better performance, and I've had

> good

>>> luck with their video cards. Any tips on what works well or not with

> > > PARIS?

> > >

> > >

> >

> >

>

> <http://store.yahoo.com/microsource-store/mb-asus-xa7v8xlan.html>

<http://www.usicomputer.com/hardware/motherboard.html>

"Edna" <edna@texomaonline.com> wrote in message news:43bc0d6c@linux...

> I've never used EPOX, but its the only new name board I could find. Great

> reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it with

a

> different video card? I will check out ebay for the Via chipset asus.

> Thanks

>

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

> news:43bc0a80@linux...

> > I tried the EPOX 8RDA+ and had a terrible time with it on a larger  
system

> > with Matrox video cards. Erling has had good luck with this mobo. I am

> still

> > using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800  
CPU.

> > It's the most stable Paris DAW I've ever built. Highly recommended here.

> >

> > Deej

> >

> > "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...

> > > Going to get another MB for my barton core 2500+ cpu. The ECS pile I

> had

> > > finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle

> and

> > > EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or

> > look

> > > for the others used on ebay - prices in \$70 range. Also can pick up a

> new

> > > nVidia FX5200 dual head video card cheap, or a MM G450 real cheap.

The

> > > nVidia chipset boards have a little better performance, and I've had

> good

> > > luck with their video cards. Any tips on what works well or not with

> > > PARIS?

> > >

> > >

> >

> >

>  
>Also....if you don't need Gigabit LAN or SATA, the A7V8X-X mobo will work fine for you.

Deej

"Edna" <edna@texomaonline.com> wrote in message news:43bc0d6c@linux...

> I've never used EPOX, but its the only new name board I could find. Great reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it with

a  
> different video card? I will check out ebay for the Via chipset asus.

> Thanks

>

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

> news:43bc0a80@linux...

>> I tried the EPOX 8RDA+ and had a terrible time with it on a larger system

>> with Matrox video cards. Erling has had good luck with this mobo. I am

> still

>> using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800 CPU.

>> It's the most stable Paris DAW I've ever built. Highly recommended here.

>>

>> Deej

>>

>> "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...

>>> Going to get another MB for my barton core 2500+ cpu. The ECS pile I had

>>> finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle and

>>> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or look

>>> for the others used on ebay - prices in \$70 range. Also can pick up a new

>>> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap. The

>>> nVidia chipset boards have a little better performance, and I've had good

>>> luck with their video cards. Any tips on what works well or not with

>>> PARIS?

>>>

>>>

>>

>>

>

>>Flames away! ;>)

sputter!!!!...gag!!!!....(eyes bulging out of

sockets).....errrrrr.....actually, I think you're probably right. I've never had a good experience with FW on a PC. Ever.

;o)

"Tony Benson" <tony@standinghampton.com> wrote in message news:43bc0cdd@linux...

> My MOTU 828 Mk II has been rock solid for over a year now. I think Macs are

> a little more robust in the Firewire department though. Flames away! ;>)

>

> Tony

>

>

>

> "LaMont" <jjdpro@ameritech.net> wrote in message news:43bc04d5\$1@linux...

>>

>> That's a common problem with a lot of Firewire audio units. A lot of my

>> friend

>> who have the Digi 002 units loses it's connections every now and then.

>> very

>> annoying to say the least.

>>

>> That's why I still prefer a PCI audio interface. Serial interfaces are

>> finicky

>> be it hard drives, mouses..

>> LAD

>>

>> "Aaron Allen" <nosпам@not\_here.dude> wrote:

>>>FWIW, I grabbed the PT M Powered app demo and it loses my M Audio Firewire

>>

>>>Audiophile rather regularly - requiring a reboot.

>>>AA

>>>

>>>

>>>"Martin Harrington" <lendan@bigpond.net.au> wrote in message

>>>news:43bb0adb\$1@linux...

>>>> John,Look on the B&H site,

>>>>

>>>>

<http://www.bhphotovideo.com/bn>

---

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Wed, 04 Jan 2006 18:20:04 GMT

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

---

> Right now his chain is a Mackie 1402 v1z into the Digi 002.  
> Any suggestions?  
> TIA  
> RodHence the 5 year warranty I got with mine! ;>) I won't buy another Plasma though mine's been fine. DLP is just better tech.

Tony

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:43bc02d3\$1@linux...

> DLP rear projection is the best way to go... replace the bulb and it looks  
> brand new. LCD fades as does Plasma... expect a useable lifespan of 4-5  
> years with Plasma.

>  
> David.

>  
> Pete Ruthenburg wrote:

>  
>> SO we've been using a 27" up til now.The wifey and I are thinking of  
>> getting a new tv.We started out looking at 30-32"  
>> tube HDTVs,but then the picture quality of the lcds started to  
>> wow us.

>>  
>> Now I see you can get 42" projection DLP and Lcds for less than  
>> 2 grand.So our budget has maybe doubled from what we were  
>> thinking at first.We just don't want to buy something then want  
>> something else a couple of years later.

>>  
>> Anybody got some cool sets their running or have any advice.

>>  
>> I'm really eyeing the Sony 42" projection LCD pretty good right  
>> now.

>>  
>> TIA,  
>> PeteThat's a common problem with a lot of Firewire audio units. A lot of my friend who have the Digi 002 units loses it's connections every now and then. very annoying to say the least.

That's why I still prefer a PCI audio interface. Serial interfaces are finicky  
be it hard drives, mouses..

LAD

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

>FWIW, I grabbed the PT M Powered app demo and it loses my M Audio Firewire

>Audiophile rather regularly - requiring a reboot.



>AA  
>  
>  
>"Martin Harrington" <lendan@bigpond.net.au> wrote in message  
>news:43bb0adb\$1@linux...  
>> John,Look on the B&H site,  
>>  
>> <http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12>  
>>  
>> They have all the cards you'll need plus all the software.  
>> Buying any M-Audio product means you can buy PT M-Powered for around \$300  
>> Martin Harrington  
>> [www.lendanear-sound.com](http://www.lendanear-sound.com)  
>>  
>> "John" <no@no.com> wrote in message news:43babdce@linux...  
>>> But how much money is it? And can it use VSTs ?  
>>>  
>>> LaMont wrote:  
>>>> Hey John,  
>>>>  
>>>> I don't really know if LE has PDC, HD does. You can get 16 i/os in LE  
  
>>>> with  
>>>> the Follwoing Products:  
>>>>  
>>>> -Digi 002(Rack)or not  
>>>> -M-Audio Project Mix I/O  
>>>> -FireWire 1814  
>>>>  
>>>> All of the above units have a additional Adat ports. That way you can  
  
>>>> add  
>>>> 8 channels of I/O of your choice.  
>>>> LaMont  
>>>>  
>>>> John <no@no.com> wrote:  
>>>>  
>>>>>Does PT LE have autocompensation for plugs? How much can I get 16 I/Os  
>>>>  
>>>>  
>>>>>for ?  
>>>>>  
>>>>>LaMont wrote:  
>>>>>  
>>>>>>Hey guys,  
>>>>>>  
>>>>>>I know that this is an old thread, but I have to disagree with

>>>>>assessments  
>>>>>on Pro Tools sound quality.  
>>>>>  
>>>>>First, I mix with Pro Tools HD at our Church's studio for major release  
>>>>  
>>>> Gospel  
>>>>  
>>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and  
>>>>  
>>>> ITB  
>>>>  
>>>>>(in the Box) or summed to the SSL,  
>>>>>  
>>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
  
>>>>>elequent  
>>>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
pain  
>>>>  
>>>> in  
>>>>  
>>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those  
>>>>  
>>>> same  
>>>>  
>>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
30  
>>>>  
>>>> tracks,  
>>>>  
>>>>>things start's getting "smearded" and tracks levels tends to get lost  
>>>>  
>>>> or  
>>>>  
>>>>>they don't sit right.  
>>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
  
>>>>>intacked,  
>>>>>and the overall mix sounds very professional, just like mixes in  
>>>>>Paris..  
>>>>>  
>>>>>Some local Engineer friends in the area( Motown), have been in  
>>>>>discussions  
>>>>>about the state of current DAWs and what's working and what's not.  
  
>>>>>Opinions  
>>>>>varied,but the one constant opinion that was stated was how difficult  
it

>>>>  
>>>> was  
>>>>  
>>>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
i/o  
>>>>  
>>>> converters(Apogee, Lucid, Motu,  
>>>>  
>>>>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
>>>>>>SX/Nuendo..Where  
>>>>>>as mixing in Paris and Pro Tools is not.. Hey, Just one Engineer's  
>>>>>>opinion.  
>>>>>>P.S  
>>>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>>>  
>>>> floating  
>>>>  
>>>>>>point mixer..  
>>>>>>  
>>>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>>>  
>>>>>>  
>>>>>>>Yukkk,  
>>>>>>>Don't do it..PT I mean.  
>>>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
and  
>>>>  
>>>> I  
>>>>  
>>>>>>  
>>>>>>>have to say...I don't like it.  
>>>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
>>>>>>>tiresome  
>>>>>>  
>>>>>>>in  
>>>>>>  
>>>>>>>PT, apart from the reason tool...that has always been good, right  
from  
>>>>  
>>>> the  
>>>>  
>>>>>>  
>>>>>>>Session 8 days, but not much else.  
>>>>>>>And..it only plays .MOV video files, which in my case is a no-no,  
(the  
>>>>  
>>>> full

>>>>  
>>>>>  
>>>>>>TDM version may play the others but I don't think so).  
>>>>>>To top it off, playing one of my projects from Nuendo, (reassembled),  
>>>>

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 18:21:03 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

;>didn't have the "life" that the original had, by a long shot.  
> >>>>>>>I repeat...don't go there, Jeff.....  
> >>>>>>>--  
> >>>>>>>Martin Harrington  
> >>>>>>>www.lendaneer-sound.com  
> >>>>>>>  
> >>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
> >>>>>>>news:436fce7a\$1@linux...  
> >>>>>>>  
> >>>>>>>  
> >>>>>>>>I just read the doc, thanks for posting the link. Much of it is  
> >>>>>>>>quite  
> >>>>>>>  
> >>>>>>>  
> >>>>>>>>interesting and just as much is confusing.  
> >>>>>>>>I didn't know tdm systems sounded gnarly, never having worked  
with  
> >  
> >>>>>>>>one.  
> >>>>>>>  
> >>>>>>>At  
> >>>>>>>  
> >>>>>>>>what track count would they sonically crap out?  
> >>>>>>>>  
> >>>>>>>>>If I can't get some of my tedious little troubles with paris  
> >>>>>>>>>resolved  
> >>>>>>>>  
> >>>>>>>>I'm  
> >>>>>>>>  
> >>>>>>>>>considering switching to protools.  
> >>>>>>>>>  
> >>>>>>>>>jef  
> >>>>>>>>>  
> >>>>>>>>>>DJ wrote:  
> >>>>>>>>>>  
> >>>>>>>>>>  
> >>>>>>>>>>



worry.

> In the last year of working with DP I've learned just how cool PARIS really

> is. Red lights in DP mean ouch. Red lights in PARIS mean things are cookin'.

>

> Tony

>

>

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

> news:43bc05f6@linux...

>> One thing that they didn't do on that DAW summing CD was to push the

>> respective systems. I think a lot more would have been revealed had

this

>> been done and Brian could have used the various gain staging options

>> available in Paris.

>>

>>

>> "LaMont" <jjdpro@ameritech.net> wrote in message

news:43bc03c4\$1@linux...

>>>

>>> Agreed :)

>>> LaMont

>>>

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

>>>>

>>>> I wasn't thinking you were slamming SX or native stuff in general. In

>>>> fact,

>>>> in theory native mixes should sound better because of the necessary

>>>> latencies

>>>> in many hardware based computer systems. And I agree that different

>>>> systems

>>>> need to be worked differently to sound good--I think a lot of what makes

>>>> PARIS sound good is that it takes abuse artfully, maybe even

>>>> aesthetically.

>>>> But I was shocked at how little difference there was on that DAW CD.

>>>>

>>>> TCB

>>>>

>>>> "La" <jjdpro@ameritech.net> wrote:

>>>>>

>>>>> Good Post Thad..

>>>>>

>>>>> My point was not to slam SX/Nuendo, but to say that:

>>>>>

>>>>> -Pro Tools Sounds good if not great.

>>>>> -(To Me) I have to work harder to get good mixes out of SX/Nuendo.

The

> >> >mixes

> >> >>end up sound ing great, but the work involved is not as easy(To me)  
get

> >> >maximum

> >> >>results.

> >> >>Take care

> >> >>

> >> >>

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

> >> >>>

> >> >>>I did the DAW summing CD thingy from what's his name in Nashville  
and

> >> could

> >> >>>find basically zero difference in anything. Maybe I'm deaf, but if  
you

> >> >were

> >> >>>to double blind me I don't think I could pick out individual mixes  
> > consistently.

> >> >>>Since that was (if I recall) a 24 track mix that was big and loud  
and

> >> R&B/rock/gospel

> >> >>>I would think that would argue against this idea. However, it's a  
> > little

> >> >>>like the audiophile world sometimes where when the tests seem to  
> > disprove

> >> >>>personal experience the test is faulted instead of the experience.

> > That's

> >> >>>fine, ears are very fine instruments and some are just better than  
> > others.

> >> >>>

> >> >>>

> >> >>>That said, I now work a good bit of my time in the finance world  
where

> >> >fortunes

> >> >>>are made and lost according to the certitude of people in their  
> > experiences

> >> >>>or mathematical models. Over time this has lead me to believe more in  
> > emperical

> >> >>>results than my experience. So if I do my own blind tests with the  
> > Nashville

> >> >>>CD and can't generate statistically significant data that DAWs sound  
> > different

> >> >>>then \*I\* will believe they sound the same. This could mean a flawed  
> > test

> >> >>>or flawed ears but that's my belief until someone can present me  
with

> >> more

> > >>>convincing data.  
> > >>>  
> > >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX  
and  
> > think  
> > >>>they sound quite nice.  
> > >>>  
> > >>>TCB  
> > >>>  
> > >>>"LaMont" <jjdpro@ameritech.net> wrote:  
> > >>>>  
> > >>>>Hey guys,  
> > >>>>  
> > >>>>I know that this is an old thread, but I have to disagree with  
> > assessments  
> > >>>>on Pro Tools sound quality.  
> > >>>>  
> > >>>>First, I mix with Pro Tools HD at our Church's studio for major  
> > release  
> > >>>>Gospel  
> > >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts  
and  
> > >ITB  
> > >>>>(in the Box) or summed to the SSL,  
> > >>>>  
> > >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
> > elequent  
> > >>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
> > pain  
> > >>>>in  
> > >>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
> > those  
> > >>>>same  
> > >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
30  
> > >tracks,  
> > >>>>things start's getting "smeared" and tracks levels tends to get  
lost  
> > >or  
> > >>>>they don't sit right.  
> > >>>>  
> > >>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
> > intacked,  
> > >>>>and the overall mix sounds very professional, just like mixes in  
> > Paris..  
> > >>>>  
> > >>>>Some local Engineer friends in the area( Motown), have been in  
> > discussions



> > >>>>about the state of current DAWs and what's working and what's not.  
> > Opinions  
> > >>>>varied,but the one constant opinion that was stated was how  
dificult  
> > it  
> > >>>was  
> > >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
> > i/o  
> > >>>converters(Apogee,Lucid,Motu,  
> > >>>>RME) mixing Rock , R&B, Hip-Hop is a difiicult chore in  
> > SX/Nuendo..Where  
> > >>>>as mixing in Paris and Pro Tools is not..  
> > >>>>Hey,Just one Engineer's opinon.  
> > >>>>  
> > >>>>P.S  
> > >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
> > 32bit  
> > >>>>floating  
> > >>>>point mixer..  
> > >>>>  
> > >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
> > >>>>>Yukkk,  
> > >>>>>Don't do it..PT I mean.  
> > >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
> > and  
> > >>>>I  
> > >>>>  
> > >>>>>have to say...I don't like it.  
> > >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
> > >>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
> > tiresome  
> > >>>>>in  
> > >>>>>>PT, apart from the reagon tool...taht has always been good, right  
> > from  
> > >>>>>the  
> > >>>>>  
> > >>>>>>Session 8 days, but not much else.  
> > >>>>>>And..it only plays .MOV video files, which in my case is a no-no,  
> > (the  
> > >>>>>>full  
> > >>>>>>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 18:23:55 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>

> > >>>>TDM version may play the others but I don't think so).  
> > >>>>To top it off, playing one of my projects from Nuendo,  
> > >>>>(reassembled),  
> > >>it  
> > >>>>  
> > >>>>didn't have the "life" that the original had, by a long shot.  
> > >>>>I repeat...don't go there, Jeff.....  
> > >>>>--  
> > >>>>Martin Harrington  
> > >>>>www.lendanear-sound.com  
> > >>>>  
> > >>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
> > >>>>news:436fce7a\$1 @linux...  
> > >>>>>I just read the doc, thanks for posting the link. Much of it is  
> > quite  
> > >>>>  
> > >>>>>interesting and just as much is confusing.  
> > >>>>> I didn't know tdm systems sounded gnarly, never having worked  
with  
> > >one.  
> > >>>>At  
> > >>>>> what track count would they sonically crap out?  
> > >>>>>  
> > >>>>> If I can't get some of my tedious little troubles with paris  
> > resolved  
> > >>>>>I'm  
> > >>>>> considering switching to protools.  
> > >>>>>  
> > >>>>> jef  
> > >>>>>  
> > >>>>> DJ wrote:  
> > >>>>>  
> >>>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMix er.pdf  
> > >>>>>>  
> > >>>>>>>Any comments? It appears to me that the signals are recorded at  
24  
> > >>>>>>>bit, then processed at whatever bit rate the plugin on the  
channel  
> > >has,  
> > >>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
> > channels  
> > >>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
> > >>>>>>>this  
> > >>>>>>  
> > >>>>>>>feeling  
> > >>>>>>>that this reprocessing \*per channel\* is the reason the TDM  
systems

> >> >seem  
> >> >>>>to  
> >> >>>>>>>start sounding gnarly as more and more tracks are summed.  
> >> >>>>>>>  
> >> >>>>>>>  
> >> >>>>>>>  
> >> >>>>>  
> >> >>>>>  
> >> >>>>  
> >> >>>>  
> >> >>>>  
> >> >>>>  
> >> >>>>  
> >> >>>>  
> >> >>>  
> >> >>  
> >> >  
> >>  
> >  
> >  
>  
>

>I have an XP 2600 barton core running on an Asrock Ks7xe+.  
I've used this rig only a few times since new. The asrocks were  
around \$50 new.

I also have used the ECS K7s5a which has held up well. I went  
ahead and performed the chipset modification by pulling off a  
insulation taped cooling radiator block and glueing it back into  
place with a dash of Artic Silver for effect (this was on the southbridge  
chip and prevented overheating). If you are aware, many of the Athlon  
cpu chips are shipped with this adhesive tape between the cooling block.

Either of these two mobos are ebay priced reasonable.

Regards,

El Miguel

"Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...  
> Going to get another MB for my barton core 2500+ cpu. The ECS pile I had  
> finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle and  
> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or  
> look  
> for the others used on ebay - prices in \$70 range. Also can pick up a new  
> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap. The  
> nVidia chipset boards have a little better performance, and I've had good  
> luck with their video cards. Any tips on what works well or not with  
> PARIS?  
>  
>Great question!

I remember one my first Sunday night chats; Andy and Sakis were discussing the EDS comps.

Sakis gave a formula for and La2a mode.

I can't find it my files.

Please Sakis, can you remember this setting?

Regards,

El Miguel

"John" <no@no.com> wrote in message news:43bb1a69@linux...

> Anyone ever get this working? This is all the notes I have:

>

> Attack=1.5ms Release=150ms. Knee behaviour MUST be operated by the EQ

> (max 2 Bands) forcing the compressor to behave in "vintage" mode.You

> just have to figure out the ratio and the frequencies in the EQ.

>

> The compressors behaviour WILL get it's character form the Eq curves.I use the Frontier Tranzport for my remote overdubs and the DM24 for mixdown (Mackie HUI mode).

David

On 29-Dec-2005, "Jon Jiles" <nono@nomo.com> wrote:

> OK all you SX3 to Paris lightpipers! What are you using as a control

> surface?Well, didn't Apple develop or share in the development of Firewire? I think so. They probably built in some secret PC busting code just to get even. ;>)

Tony

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:43bc133e@linux...

> >Flames away! ;>)

>

> sputter!!!!...gag!!!!....(eyes bulging out of

> sockets).....errrrr.....actually, I think you're probably right. I've

> never had a good experience with FW on a PC. Ever.

>  
> ;o)  
>  
> "Tony Benson" <tony@standinghampton.com> wrote in message  
> news:43bc0cdd@linux...  
>> My MOTU 828 Mk II has been rock solid for over a year now. I think Macs  
> are  
>> a little more robust in the Firewire department though. Flames away! ;>)  
>>  
>> Tony  
>>  
>>  
>>  
>> "LaMont" <jjdpro@ameritech.net> wrote in message news:43bc04d5\$1@linux...  
>> >  
>> > That's a common problem with a lot of Firewire audio units. A lot of my  
>> > friend  
>> > who have the Digi 002 units loses it's connections every now and then.  
>> > very  
>> > annoying to say the least.  
>> >  
>> > That's why I still prefer a PCI audio interface. Serial interfaces are  
>> > finicky  
>> > be it hard drives, mouses..  
>> > LAD  
>> >  
>> > "Aaron Allen" <nospam@not\_here.dude> wrote:  
>> >> FWIW, I grabbed the PT M Powered app demo and it loses my M Audio  
> > Firewire  
>> >  
>> >> Audiophile rather regularly - requiring a reboot.  
>> >> AA  
>> >>  
>> >>  
>> >> "Martin Harrington" <lendan@bigpond.net.au> wrote in message  
>> >> news:43bb0adb\$1@linux...  
>> >>> John, Look on the B&H site,  
>> >>>  
>> >>>  
> > <http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12>  
>> >>>  
>> >>> They have all the cards you'll need plus all the software.  
>> >>> Buying any M-Audio product means you can buy PT M-Powered for around  
>> >>> \$300  
>> >>> Martin Harrington  
>> >>> www.lendaneer-sound.com  
>> >>>

>> >>> "John" <no@no.com> wrote in message news:43babdce@linux...  
>> >>>> But how much money is it? And can it use VSTs ?  
>> >>>>  
>> >>>> LaMont wrote:  
>> >>>>> Hey John,  
>> >>>>>  
>> >>>>> I don't really know if LE has PDC, HD does. You can get 16 i/os in  
> LE  
>> >  
>> >>>>> with  
>> >>>>> the Follwoing Products:  
>> >>>>>  
>> >>>>> -Digi 002(Rack)or not  
>> >>>>> -M-Audio Project Mix I/O  
>> >>>>> -FireWire 1814  
>> >>>>>  
>> >>>>> All of the above units have a additional Adat ports. That way you  
> can  
>> >  
>> >>>>> add  
>> >>>>> 8 channels of I/O of your choice.  
>> >>>>> LaMont  
>> >>>>>  
>> >>>>> John <no@no.com> wrote:  
>> >>>>>  
>> >>>>>>Does PT LE have autocompensation for plugs? How much can I get 16  
>> >>>>>>I/Os  
>> >>>>>>  
>> >>>>>>  
>> >>>>>>for ?  
>> >>>>>>  
>> >>>>>>LaMont wrote:  
>> >>>>>>  
>> >>>>>>>Hey guys,  
>> >>>>>>>  
>> >>>>>>>>I know that this is an old thread, but I have to disagree with  
>> >>>>>>>>assessments  
>> >>>>>>>>on Pro Tools sound quality.  
>> >>>>>>>>  
>> >>>>>>>>>First, I mix with Pro Tools HD at our Church's studio for major  
>> >>>>>>>>>release  
>> >>>>>>>>>  
>> >>>>>>>>> Gospel  
>> >>>>>>>>>  
>> >>>>>>>>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts  
> and  
>> >>>>>>>>>>>  
>> >>>>>>>>>>> ITB

>> >>>>>  
>> >>>>>>>(in the Box) or summed to the SSL,  
>> >>>>>>>  
>> >>>>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>> >  
>> >>>>>>>elequent  
>> >>>>>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
>> > pain  
>> >>>>>  
>> >>>>> in  
>> >>>>>  
>> >>>>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
>> >>>>>>>those  
>> >>>>>  
>> >>>>> same  
>> >>>>>  
>> >>>>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
>> > 30  
>> >>>>>  
>> >>>>> tracks,  
>> >>>>>  
>> >>>>>>>things start's getting "smearded" and tracks levels tends to get  
> lost  
>> >>>>>  
>> >>>>> or  
>> >>>>>  
>> >>>>>>>they don't sit right.  
>> >>>>>>>However, in PT Le, (same songs, tracks ar

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Wed, 04 Jan 2006 18:24:37 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>>  
>>>>>>>>>feeling  
>>>>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
  
>>>>>>>>>seem  
>>>>>>>  
>>>>>>>to  
>>>>>>>  
>>>>>>>  
>>>>>>>>start sounding gnarly as more and more tracks are summed.  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>

>>>>>>

>>>>

>>

>>

>

>Now that sucks!

dcn

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:43bc023c\$1@linux...

> Yup... at least I was trying to "undo" recording... ;-)

>

> David.

>

> Don Nafe wrote:

>> Are you speaking from experience...I certainly hope not

>>

>> Don

>>

>>

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

>> news:43bbfab2\$1@linux...

>>

>>>Don't "undo record" while Paris is in the middle of creating overviews  
>>>for 32 audio tracks 1.5 hours long.... BOOM! ;-)

>>>

>>>David.

>>>

>>>John wrote:

>>>

>>>>Can anyone add or clarify my new list of Paris no nos ?

>>>>

>>>>

>>>>

>>>>Things to keep you from crashing.

>>>>

>>>>

>>>>In STOP mode

>>>>

>>>> DON'T

>>>> \* select a new Native Effect if the current one is open

>>>> \* enter record mode without first setting your record path

>>>> (Ctrl-R)

>>>> \* use the name of the project for your recording path

>>>> \* save with looping enabled

>>>>

>>>>During Playback or Recording



>>>>  
>>>> DON'T  
>>>> \* change inserts (native or eds)  
>>>> \* move loop or punch points  
>>>> \* enable or disable loop or punch  
>>>>  
>>>>Rendering  
>>>> DON'T  
>>>> \* render tracks with different lengths  
>>>>  
>>>>NoLimit  
>>>>  
>>>> DON'T  
>>>> \* use 0 or 50 values  
>>

>>One thing that they didn't do on that DAW summing CD was to push the respective systems. I think a lot more would have been revealed had this been done and Brian could have used the various gain staging options available in Paris.

"LaMont" <jjdpro@ameritech.net> wrote in message news:43bc03c4\$1@linux...

>  
> Agreed :)  
> LaMont  
>  
> "TCB" <nobody@ishere.com> wrote:  
> >  
> >I wasn't thinking you were slamming SX or native stuff in general. In fact,  
> >in theory native mixes should sound better because of the necessary latencies  
> >in many hardware based computer systems. And I agree that different systems  
> >need to be worked differently to sound good--I think a lot of what makes  
> >PARIS sound good is that it takes abuse artfully, maybe even aesthetically.  
> >But I was shocked at how little difference there was on that DAW CD.  
> >  
> >TCB  
> >  
> >"La" <jjdpro@ameritech.net> wrote:  
> >>  
> >>Good Post Thad..  
> >>  
> >>My point was not to slam SX/Nuendo, but to say that:  
> >>  
> >>-Pro Tools Sounds good if not great.

> >>-(To Me) I have to work harder to get good mixes out of SX/Nuendo. The  
> >mixes  
> >>end up sound ing great, but the work involved is not as easy(To me) get  
> >maximum  
> >>results.  
> >>Take care  
> >>  
> >>  
> >>"TCB" <nobody@ishere.com> wrote:  
> >>>  
> >>>I did the DAW summing CD thingy from what's his name in Nashville and  
> >could  
> >>>find basically zero difference in anything. Maybe I'm deaf, but if you  
> >were  
> >>>to double blind me I don't think I could pick out individual mixes  
consistently.  
> >>>Since that was (if I recall) a 24 track mix that was big and loud and  
> >R&B/rock/gospel  
> >>>I would think that would argue against this idea. However, it's a  
little  
> >>>like the audiophile world sometimes where when the tests seem to  
disprove  
> >>>personal experience the test is faulted instead of the experience.  
That's  
> >>>fine, ears are very fine instruments and some are just better than  
others.  
> >>>  
> >>>  
> >>>That said, I now work a good bit of my time in the finance world where  
> >fortunes  
> >>>are made and lost according to the certitude of people in their  
experiences  
> >>>or mathematical models. Over time this has lead me to believe more in  
emperical  
> >>>results than my experience. So if I do my own blind tests with the  
Nashville  
> >>>CD and can't generate statistically significant data that DAWs sound  
different  
> >>>then \*I\* will believe they sound the same. This could mean a flawed  
test  
> >>>or flawed ears but that's my belief until someone can present me with  
> >more  
> >>>convincing data.  
> >>>  
> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX and  
> >think  
> >>>they sound quite nice.  
> >>>

> >>>TCB  
> >>>  
> >>>"LaMont" <jjdpro@ameritech.net> wrote:  
> >>>>  
> >>>>Hey guys,  
> >>>>  
> >>>>I know that this is an old thread, but I have to disagree with  
assessments  
> >>>>on Pro Tools sound quality.  
> >>>>  
> >>>>First, I mix with Pro Tools HD at our Church's studio for major  
release  
> >>>Gospel  
> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and  
> >ITB  
> >>>>(in the Box) or summed to the SSL,  
> >>>>  
> >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
elequent  
> >>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
pain  
> >>>>in  
> >>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
those  
> >>>>same  
> >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
> >tracks,  
> >>>>things start's getting "smeared" and tracks levels tends to get lost  
> >or  
> >>>>they don't sit right.  
> >>>>  
> >>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
intacked,  
> >>>>and the overall mix sounds very professional, just like mixes in  
Paris..  
> >>>>  
> >>>>Some local Engineer friends in the area( Motown), have been in  
discussions  
> >>>>about the state of current DAWs and what's working and what's not.  
Opinions  
> >>>>varied,but the one constant opinion that was stated was how difficult  
> >it  
> >>>>was  
> >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
i/o  
> >>>>converters(Apogee,Lucid,Motu,  
> >>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
SX/Nuendo..Where

> >>>>as mixing in Paris and Pro Tools is not..  
> >>>>Hey,Just one Engineer's opinon.  
> >>>>  
> >>>>P.S  
> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
32bit  
> >>>floating  
> >>>>point mixer..  
> >>>>  
> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
> >>>>>Yukkk,  
> >>>>>Don't do it..PT I mean.  
> >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
and  
> >>>I  
> >>>>  
> >>>>>have to say...I don't like it.  
> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
> >>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
tiresome  
> >>>>in  
> >>>>>PT, apart from the reagon tool...taht has always been good, right  
from  
> >>>the  
> >>>>  
> >>>>>Session 8 days, but not much else.  
> >>>>>And..it only plays .MOV video files, which in my case is a no-no,  
(the  
> >>>full  
> >>>>  
> >>>>>TDM version may play the others but I don't think so).  
> >>>>>To top it off, playing one of my projects from Nuendo, (reassembled),  
> >>it

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Tony Benson](#) on Wed, 04 Jan 2006 18:40:32 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

;>>Moves that come easily in Paris, and more easily in Nuendo, are  
>> >>>>>>>tiresome  
>> >>>>>>>  
>> >>>>>>>in  
>> >>>>>>>  
>> >>>>>>>>PT, apart from the reagon tool...taht has always been good, right  
>> > from  
>> >>>>>  
>> >>>>> the

>> >>>>>  
>> >>>>>>>  
>> >>>>>>>>Session 8 days, but not much else.  
>> >>>>>>>>And..it only plays .MOV video files, which in my case is a no-no,  
>> > (the  
>> >>>>>  
>> >>>>> full  
>> >>>>>  
>> >>>>>>>  
>> >>>>>>>>TDM version may play the others but I don't think so).  
>> >>>>>>>>To top it off, playing one of my projects from Nuendo,  
>> >>>>>>>>(reassembled),  
>> >>>>>  
>> >>>>> it  
>> >>>>>  
>> >>>>>>>  
>> >>>>>>>>didn't have the "life" that the original had, by a long shot.  
>> >>>>>>>>I repeat...don't go there, Jeff.....  
>> >>>>>>>>--  
>> >>>>>>>>Martin Harrington  
>> >>>>>>>>www.lendanear-sound.com  
>> >>>>>>>>  
>> >>>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>> >>>>>>>>news:436fce7a\$1@linux...  
>> >>>>>>>>  
>> >>>>>>>>  
>> >>>>>>>>>I just read the doc, thanks for posting the link. Much of it is  
>> >>>>>>>>>quite  
>> >>>>>  
>> >>>>>  
>> >>>>>>>>>interesting and just as much is confusing.  
>> >>>>>>>>>I didn't know tdm systems sounded gnarly, never having worked  
> with  
>> >  
>> >>>>>>>>>one.  
>> >>>>>>>>>  
>> >>>>>>>>>At  
>> >>>>>>>>>  
>> >>>>>>>>>>what track count would they sonically crap out?  
>> >>>>>>>>>>  
>> >>>>>>>>>>>>If I can't get some of my tedious little troubles with paris  
>> >>>>>>>>>>>>resolved  
>> >>>>>>>>>>>>  
>> >>>>>>>>>>>>I'm  
>> >>>>>>>>>>>>  
>> >>>>>>>>>>>>>>considering switching to protocols.  
>> >>>>>>>>>>>>>>  
>> >>>>>>>>>>>>>>jef

>> >>>>>>>>>  
>> >>>>>>>>>DJ wrote:  
>> >>>>>>>>>  
>> >>>>>>>>>  
>> >>>>>>>>>  
>>  
>>>>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMixer.pdf  
>> >>>>>>>>>  
>> >>>>>>>>>Any comments? It appears to me that the signals are recorded at  
>> > 24  
>> >>>>>>>>>bit, then processed at whatever bit rate the plugin on the  
> channel  
>> >  
>> >>>>>>>>>has,  
>> >>>>>>>>>including dither, or not, then reprocessed to 24 bit, then  
>> >>>>>>>>>these  
>> >  
>> >>>>>>>>>channels  
>> >>>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
>> >>>>>>>>>this  
>> >>>>>  
>> >>>>>  
>> >>>>>>>>>feeling  
>> >>>>>>>>>that this reprocessing \*per channel\* is the reason the TDM  
> systems  
>> >  
>> >>>>>>>>>seem  
>> >>>>>>>  
>> >>>>>>>>>to  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>>>>>start sounding gnarly as more and more tracks are summed.  
>> >>>>>>>>>  
>> >>>>>>>>>  
>> >>>>>>>>>  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>  
>> >>>  
>> >>>  
>> >>  
>> >>  
>> >>  
>> >  
>>  
>>  
>  
>Pete, My wife and I just picked up a 40" Samsung LCD last month and am very  
happy with the results so far. Here is what we based our decision on:

1) CRT's max out at around 34-36". We needed a little bigger and the depth would be an issue in our room. CRT's were out for us.

2) Projection TV's look fine in the store but tend to crap out when ambient light gets too high. We have 5 double-hung windows in our TV room, so this wasn't an option for us. All the variants, LCoS, LCD, or DLP suffer from this brightness/contrast issue. In my opinion, they also don't look as nice as CRTs, plasma, or LCD's where the image is viewed directly.

3) We ruled out plasma for a couple of reasons; longevity, energy efficiency, and most importantly, GLARE! I have this wierd thing for screen glare. The slightest reflection on my screen bugs me like a tell-tale heart. I probably obsess over it a little to much, but there you go.

This basically left me with LCD (non projection) as my choice. LCD screens are matte (like most LCD PC monitors), they use less energy than plasma, they don't suffer from burn-in, and they are thin and light. The biggest drawback is cost, with large LCD's costing about 30-50% more than plasma.

If I had to pick the best picture overall for any TV type, under ideal conditions I would choose a plasma, which has slightly deeper blacks than an LCD. It's not something that you really notice though unless you are looking side by side.

Our Samsung was \$2600 for a 40". It also has the PC VGA input which totally rocks. There are more pixes on my TV than on my 15" widescreen laptop screen (1366x768).

<http://www.samsung.com/Products/TV/LCDTV/LNR408DXXAA.asp>

Here is a couple of things to bear in mind: I've found that many stores tweek the TV's to sell the ones they profit the most on. PC Richards was selling two versions of the same Aquos LCD TV. The newer version differed only in that it had a cable tuner card slot. The newer one was on sale for \$1000 less than the older one, but strangely the older more expensive one looked much better. I confirmed with the manufacturer that these TV's differed only in the cable card slot. Also, getting an HD TV is like getting a kick-ass pair of studio monitors. Stuff that you thought sounded fine before is now upsetting to listen too. Analog cable looks TERRIBLE on my new TV. My cable provider delivers analog from channels 2-60, digital for 61-180, and HD digital form 181 and up. The differences between the sources FAR outweigh the differences you might see from model to model, or even between the competing TV technologies.

Hope this helps,  
Chris

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>

> SO we've been using a 27" up til now.The wifey and I are  
>thinking of getting a new tv.We started out looking at 30-32"  
>tube HDTVs,but then the picture quality of the lcds started to  
>wow us.  
>  
> Now I see you can get 42" projection DLP and Lcds for less than  
>2 grand.So our budget has maybe doubled from what we were  
>thinking at first.We just don't want to buy something then want  
>something else a couple of years later.  
>  
> Anybody got some cool sets their running or have any advice.  
>  
>I'm really eyeing the Sony 42" projection LCD pretty good right  
>now.  
>  
>TIA,  
>PeteThanks JB..

"JB" <no@mail.com> wrote:

>It's a nice unit and pretty versitile as a bus comp. It can get a little

>dirty on a full mix, and it does some wierd stuff on drum overheads. I  
>usually use it on the kick/snare/tom bus and add the OHs uncompressed. It's

>also nice on a vocal bus if you're looking for some grunge. I generally  
use

>the drawmer 1968 on the mix bus.

>  
>"LaMont" <jjdpro@ameritech.net> wrote in message news:43bb5798\$1@linux...

>>  
>> Hey Guys,

>>  
>> Is anyone using a Fatso unit? If, what do like about it and what does  
it

>> do for your mixes? Thanks

>  
>I tend to agree with you here. My guess is that Windows interupts are the  
problem (as per usual).

"Tony Benson" <tony@standinghampton.com> wrote:

>My MOTU 828 Mk II has been rock solid for over a year now. I think Macs  
are

>a little more robust in the Firewire department though. Flames away! ;>

>  
>Tony

>  
>  
>



>"LaMont" <jjdpro@ameritech.net> wrote in message news:43bc04d5\$1@linux...  
>>  
>> That's a common problem with a lot of Firewire audio units. A lot of my  
  
>> friend  
>> who have the Digi 002 units loses it's connections every now and then.  
  
>> very  
>> annoying to say the least.  
>>  
>> That's why I still prefer a PCI audio interface. Serial interfaces are  
  
>> finicky  
>> be it hard drives, mouses..  
>> LAD  
>>  
>> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>FWIW, I grabbed the PT M Powered app demo and it loses my M Audio Firewire  
>>  
>>>Audiophile rather regularly - requiring a reboot.  
>>>AA  
>>>  
>>>"Martin Harrington" <lendan@bigpond.net.au> wrote in message  
>>>news:43bb0adb\$1@linux...  
>>>> John,Look on the B&H site,  
>>>>  
>>>> <http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12>  
>>>>  
>>>> They have all the cards you'll need plus all the software.  
>>>> Buying any M-Audio product means you can buy PT M-Powered for around  
  
>>>> \$300  
>>>> Martin Harrington  
>>>> [www.lendanear-sound.com](http://www.lendanear-sound.com)  
>>>>  
>>>> "John" <no@no.com> wrote in message news:43babdce@linux...  
>>>>> But how much money is it? And can it use VSTs ?  
>>>>>  
>>>>> LaMont wrote:  
>>>>>> Hey John,  
>>>>>>  
>>>>>> I don't really know if LE has PDC, HD does. You can get 16 i/os in  
LE  
>>  
>>>>>> with  
>>>>>> the Follwoing Products:

>>>>>  
>>>>> -Digi 002(Rack)or not  
>>>>> -M-Audio Project Mix I/O  
>>>>> -FireWire 1814  
>>>>>  
>>>>> All of the above units have a additional Adat ports. That way you  
can  
>>  
>>>>> add  
>>>>> 8 channels of I/O of your choice.  
>>>>> LaMont  
>>>>>  
>>>>> John <no@no.com> wrote:  
>>>>>  
>>>>>>Does PT LE have autocompensation for plugs? How much can I get 16  
  
>>>>>>I/Os  
>>>>>  
>>>>>  
>>>>>>for ?  
>>>>>  
>>>>>>LaMont wrote:  
>>>>>  
>>>>>>Hey guys,  
>>>>>>  
>>>>>>>I know that this is an old thread, but I have to disagree with  
>>>>>>>assessments  
>>>>>>>on Pro Tools sound quality.  
>>>>>>>  
>>>>>>>>First, I mix with Pro Tools HD at our Church's studio for major  
>>>>>>>>release  
>>>>>>>  
>>>>>>>>Gospel  
>>>>>>>>  
>>>>>>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts  
and  
>>>>>>>  
>>>>>>>> ITB  
>>>>>>>>  
>>>>>>>>>(in the Box) or summed to the SSL,  
>>>>>>>>>  
>>>>>>>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>>  
>>>>>>>>>elequent  
>>>>>>>>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
>> pain  
>>>>>>>  
>>>>>>> in

>>>>>>  
>>>>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
  
>>

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 19:13:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

gt;  
>>>>>>>>  
>>>>>>>>>PT, apart from the reagon tool...taht has always been good, right  
>>>  
>>>from  
>>>  
>>>>>>>the  
>>>>>>>  
>>>>>>>  
>>>>>>>>>Session 8 days, but not much else.  
>>>>>>>>>And..it only plays .MOV video files, which in my case is a no-no,  
>>>  
>>>(the  
>>>  
>>>>>>>full  
>>>>>>>  
>>>>>>>  
>>>>>>>>>TDM version may play the others but I don't think so).  
>>>>>>>>>To top it off, playing one of my projects from Nuendo,  
>>>>>>>>>(reassembled),  
>>>>>>>  
>>>>>>>>it  
>>>>>>>  
>>>>>>>  
>>>>>>>>>didn't have the "life" that the original had, by a long shot.  
>>>>>>>>>I repeat...don't go there, Jeff.....  
>>>>>>>>>--  
>>>>>>>>>Martin Harrington  
>>>>>>>>>www.lendaneer-sound.com  
>>>>>>>>>  
>>>>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>>>>>news:436fce7a\$1@linux...  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>>I just read the doc, thanks for posting the link. Much of it is  
>  
>

>>>>>>>>>quite  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>interesting and just as much is confusing.  
>>>>>>>>>I didn't know tdm systems sounded gnarly, never having worked with  
>>>>>>>>>  
>>>>>>>>>one.  
>>>>>>>>>  
>>>>>>>>>At  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>what track count would they sonically crap out?  
>>>>>>>>>  
>>>>>>>>>If I can't get some of my tedious little troubles with paris  
>>>>>>>>>resolved  
>>>>>>>>>  
>>>>>>>>>I'm  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>considering switching to protools.  
>>>>>>>>>  
>>>>>>>>>jef  
>>>>>>>>>  
>>>>>>>>>DJ wrote:  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>>>>>  
>>>>>>>>>Any comments? It appears to me that the signals are recorded at  
>>>>>>>>>  
>>>>>>>>>24  
>>>>>>>>>  
>>>>>>>>>bit, then processed at whatever bit rate the plugin on the channel  
>>>>>>>>>  
>>>>>>>>>has,  
>>>>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>>>>>>>>>  
>>>>>>>>>channels  
>>>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>this  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>feeling  
>>>>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems



>That's the beauty of PARIS. It's like an analog console with plugins and  
>editing. You can push it and pull it and twist it and mold it without worry.  
>In the last year of working with DP I've learned just how cool PARIS really  
>is. Red lights in DP mean ouch. Red lights in PARIS mean things are cookin'.  
>  
>Tony  
>  
>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>news:43bc05f6@linux...  
>> One thing that they didn't do on that DAW summing CD was to push the  
>> respective systems. I think a lot more would have been revealed had this  
>> been done and Brian could have used the various gain staging options  
>> available in Paris.  
>>  
>>  
>> "LaMont" <jjdpro@ameritech.net> wrote in message news:43bc03c4\$1@linux...  
>>>  
>>> Agreed :)  
>>> LaMont  
>>>  
>>> "TCB" <nobody@ishere.com> wrote:  
>>> >  
>>> >I wasn't thinking you were slamming SX or native stuff in general. In  
>>> fact,  
>>> >in theory native mixes should sound better because of the necessary  
>>> latencies  
>>> >in many hardware based computer systems. And I agree that different  
>>> systems  
>>> >need to be worked differently to sound good--I think a lot of what makes  
>>> >PARIS sound good is that it takes abuse artfully, maybe even  
>>> aesthetically.  
>>> >But I was shocked at how little difference there was on that DAW CD.  
>>> >  
>>> >TCB  
>>> >  
>>> >"La" <jjdpro@ameritech.net> wrote:  
>>> >>  
>>> >>Good Post Thad..  
>>> >>  
>>> >>My point was not to slam SX/Nuendo,but to say that:  
>>> >>  
>>> >>-Pro Tools Sounds good if not great.  
>>> >>-(To Me) I have to work harder to get good mixes out of SX/Nuendo.  
The

>>> >mixes  
>>> >>end up sound ing great, but the work involved is not as easy(To me)  
get  
>>> >maximum  
>>> >>results.  
>>> >>Take care  
>>> >>  
>>> >>  
>>> >>"TCB" <nobody@ishere.com> wrote:  
>>> >>>  
>>> >>>I did the DAW summing CD thingy from what's his name in Nashville  
and  
>>> could  
>>> >>>find basically zero difference in anything. Maybe I'm deaf, but if  
you  
>>> >were  
>>> >>>to double blind me I don't think I could pick out individual mixes  
>> consistently.  
>>> >>>Since that was (if I recall) a 24 track mix that was big and loud  
and  
>>> R&B/rock/gospel  
>>> >>>I would think that would argue against this idea. However, it's a  
>> little  
>>> >>>like the audiophile world sometimes where when the tests seem to  
>> disprove  
>>> >>>personal experience the test is faulted instead of the experience.  
>> That's  
>>> >>>fine, ears are very fine instruments and some are just better than  
>> others.  
>>> >>>  
>>> >>>  
>>> >>>That said, I now work a good bit of my time in the finance world where  
>>> >fortunes  
>>> >>>are made and lost according to the certitude of people in their  
>> experiences  
>>> >>>or mathematical models. Over time this has lead me to believe more  
in  
>> emperical  
>>> >>>results than my experience. So if I do my own blind tests with the  
>> Nashville  
>>> >>>CD and can't generate statistically significant data that DAWs sound  
>> different  
>>> >>>then \*I\* will believe they sound the same. This could mean a flawed  
>> test  
>>> >>>or flawed ears but that's my belief until someone can present me with  
>>> more  
>>> >>>convincing data.  
>>> >>>

>>> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX  
and  
>>> think  
>>> >>>they sound quite nice.  
>>> >>>  
>>> >>>TCB  
>>> >>>  
>>> >>>"LaMont" <jjdpro@ameritech.net> wrote:  
>>> >>>>  
>>> >>>>Hey guys,  
>>> >>>>  
>>> >>>>I know that this is an old thread, but I have to disagree with  
>> assessments  
>>> >>>>on Pro Tools sound quality.  
>>> >>>>  
>>> >>>>First, I mix with Pro Tools HD at our Church's studio for major  
>> release  
>>> >>>>Gospel  
>>> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts  
and  
>>> >ITB  
>>> >>>>(in the Box) or summed to the SSL,  
>>> >>>>  
>>> >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>> elequent  
>>> >>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
>> pain  
>>> >>>>in  
>>> >>>>!@# to mix aggresive Rock, R &B, Hip hop with. Onthe other hand,  
>> those  
>>> >>>>same  
>>> >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
30  
>>> >tracks,  
>>> >>>>things start's getting "smearded" and tracks levels tends to get  
lost  
>>> >or  
>>> >>>>they don't sit right.  
>>> >>>>  
>>> >>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
>> intacked,  
>>> >>>>and the overall mix sounds very professional, just like mixes in  
>> Paris..  
>>> >>>>  
>>> >>>>Some local Engineer friends in the area( Motown), have been in  
>> discussions  
>>> >>>>about the state of current DAWs and what's working and what's not.  
>> Opinions



>>> >>>>varied,but the one constant opinion that was stated was how difficult  
>>> it  
>>> >>>>was  
>>> >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
>> i/o  
>>> >>>>converters(Apogee,Lucid,Motu,  
>>> >>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
>> SX/Nuendo..Where  
>>> >>>>as mixing in Paris and Pro Tools is not..  
>>> >>>>Hey,Just one Engineer's opinon.  
>>> >>>>  
>>> >>>>P.S  
>>> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
>> 32bit  
>>> >>>>floating  
>>> >>>>point mixer..  
>>> >>>>  
>>> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>> >>>>>Yukkk,  
>>> >>>>>Don't do it..PT I mean.  
>>> >>>>>I've just been playing with

---

Subject: Re: Pro tools summing bus revealed? Mix it like A Record  
Posted by [Tony Benson](#) on Wed, 04 Jan 2006 19:42:02 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

(same songs, tracks are not smeared, levels stay  
>>> intacked,  
>>>> >>>>>and the overall mix sounds very professional, just like mixes in  
>>> Paris..  
>>>> >>>>>  
>>>> >>>>>Some local Engineer friends in the area( Motown), have been in  
>>> discussions  
>>>> >>>>>about the state of current DAWs and what's working and what's not.  
>>> Opinions  
>>>> >>>>>varied,but the one constant opinion that was stated was how  
>>>> >>>>>difficult  
>>>> it  
>>>> >>>>>was  
>>>> >>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
>>> i/o  
>>>> >>>>>converters(Apogee,Lucid,Motu,  
>>>> >>>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
>>> SX/Nuendo..Where  
>>>> >>>>>as mixing in Paris and Pro Tools is not..  
>>>> >>>>>Hey,Just one Engineer's opinon.  
>>>> >>>>>

>>>> >>>>P.S  
>>>> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
>>> 32bit  
>>>> >>>floating  
>>>> >>>>point mixer..  
>>>> >>>>  
>>>> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>> >>>>>Yukkk,  
>>>> >>>>>Don't do it..PT I mean.  
>>>> >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
>>> and  
>>>> >>>I  
>>>> >>>>  
>>>> >>>>>have to say...I don't like it.  
>>>> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>> >>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
>>> tiresome  
>>>> >>>>in  
>>>> >>>>>PT, apart from the reagon tool...taht has always been good, right  
>>> from  
>>>> >>>the  
>>>> >>>>  
>>>> >>>>>Session 8 days, but not much else.  
>>>> >>>>>And..it only plays .MOV video files, which in my case is a no-no,  
>>> (the  
>>>> >>>full  
>>>> >>>>  
>>>> >>>>>TDM version may play the others but I don't think so).  
>>>> >>>>>To top it off, playing one of my projects from Nuendo,  
>>>> >>>>>(reassembled),  
>>>> >>it  
>>>> >>>>  
>>>> >>>>>didn't have the "life" that the original had, by a long shot.  
>>>> >>>>>I repeat...don't go there, Jeff.....  
>>>> >>>>>--  
>>>> >>>>>Martin Harrington  
>>>> >>>>>www.lendaneer-sound.com  
>>>> >>>>>  
>>>> >>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>> >>>>>news:436fce7a\$1@linux...  
>>>> >>>>>>I just read the doc, thanks for posting the link. Much of it is  
>>> quite  
>>>> >>>>  
>>>> >>>>>>interesting and just as much is confusing.  
>>>> >>>>>> I didn't know tdm systems sounded gnarly, never having worked  
> with  
>>>> >one.  
>>>> >>>>>At

>>>> >>>>> what track count would they sonically crap out?  
>>>> >>>>>  
>>>> >>>>> If I can't get some of my tedious little troubles with paris  
>>> resolved  
>>>> >>>>>I'm  
>>>> >>>>> considering switching to protocols.  
>>>> >>>>>  
>>>> >>>>> jef  
>>>> >>>>>  
>>>> >>>>> DJ wrote:  
>>>> >>>>>  
>>>> >>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>> >>>>>>  
>>>> >>>>>>>Any comments? It appears to me that the signals are recorded at  
> 24  
>>>> >>>>>>>bit, then processed at whatever bit rate the plugin on the  
>>>> >>>>>>>channel  
>>>> >has,  
>>>> >>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>>> channels  
>>>> >>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
>  
>>>> >>>>>>>this  
>>>> >>  
>>>> >>>>>>>feeling  
>>>> >>>>>>>that this reprocessing \*per channel\* is the reason the TDM  
>>>> >>>>>>>systems  
>>>> >seem  
>>>> >>>>>to  
>>>> >>>>>>>start sounding gnarly as more and more tracks are summed.  
>>>> >>>>>>>  
>>>> >>>>>>>  
>>>> >>>>>>>  
>>>> >>>>>  
>>>> >>>>>  
>>>> >>>>  
>>>> >>>>  
>>>> >>>  
>>>> >>  
>>>> >  
>>>>  
>>>  
>>>  
>>  
>>  
>Yes, I noticed the X version - at half the price. The other US site has the  
LAN version for \$79 (\$149 at the first site). Is the LAN setup something  
you find very usefull in your setup?  
Thanks

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43bc1278@linux...  
> Also.....if you don't need Gigabit LAN or SATA, the A7V8X-X mobo will work  
> fine for you.  
>  
> Deej  
>  
> "Edna" <edna@texomaonline.com> wrote in message news:43bc0d6c@linux...  
>> I've never used EPOX, but its the only new name board I could find.  
Great  
>> reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it  
with  
> a  
>> different video card? I will check out ebay for the Via chipset asus.  
>> Thanks  
>>  
>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>> news:43bc0a80@linux...  
>>> I tried the EPOX 8RDA+ and had a terrible time with it on a larger  
> system  
>>> with Matrox video cards. Erling has had good luck with this mobo. I am  
>>> still  
>>> using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800  
> CPU.  
>>> It's the most stable Paris DAW I've ever built. Highly recommended  
here.  
>>>  
>>> Deej  
>>>  
>>> "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...  
>>>> Going to get another MB for my barton core 2500+ cpu. The ECS pile  
I  
>> had  
>>>> finally expired. Have been looking at possibly ASUS ABIT MSI  
Shuttle  
>> and  
>>>> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable  
or  
>>>> look  
>>>> for the others used on ebay - prices in \$70 range. Also can pick up  
a  
>> new  
>>>> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap.  
> The  
>>>> nVidia chipset boards have a little better performance, and I've had  
>> good  
>>>> luck with their video cards. Any tips on what works well or not

with

> > > > PARIS?

> > > >

> > > >

> > >

> > >

> >

> >

>

>We are using octopre with adat card, it is working great

I use the analog outs to paris while my friend is using the adat card to his digi-002

Hope it helps

Jorsi

"EK Sound" <spamnot.info@eksoundNO.com> skrev i en meddelelse  
news:43bc0326\$1@linux...

> Look for a used Focusrite Octopre with the adat card.

>

> David.

>

> Rod Lincoln wrote:

>

>> I've got a friend/client who's looking for an 8 channel mic pre that has

>> lightpipe/spdif

>> outs. He's running a digi 002 rig and wants to bypass the digi A/D stage.

>> He wants it to be good, but affordability is a concern. He was looking a

>> a presonus digimax LT, but I saw that Aaron had some experience with

>> those

>> and wasn't that hot on them.

>> Right now his chain is a Mackie 1402 v1z into the Digi 002.

>> Any suggestions?

>> TIA

>> Rod<http://www.thinksecret.com/news/finalcut6.html>Thanks for the info. Yes, I know about the  
tape. I have been using Athlons

and Durons for some time now. The ECS board I got, K7VTA3, from FRYs with  
the Barton 2500+ was really buggy and I was sorta glad to see it expedited

to another dimension. I think the AGP died, but havent tried it with a PCI

VC. (It was only \$69 with the cpu, so didnt feel too cheated.) A friend

who went to work there told me Fry's had over an 80% return rate with ECS

(just used as a c'mon to get people in the door), so I don't feel to

positive about them. And with PARIS I don't need any extra bugs! : )

Not familiar with or seen any reviews of asrock.

"Miguel Vigil" <nospam@nospam.com> wrote in message news:43bc1572@linux...

> I have an XP 2600 barton core running on an Asrock Ks7xe+.

> I've used this rig only a few times since new. The asrocks were

> around \$50 new.  
>  
> I also have used the ECS K7s5a which has held up well. I went  
> ahead and performed the chipset modification by pulling off a  
> insulation taped cooling radiator block and glueing it back into  
> place with a dash of Artic Silver for effect (this was on the southbridge  
> chip and prevented overheating). If you are aware, many of the Athlon  
> cpu chips are shipped with this adhesive tape between the cooling block.  
>  
> Either of these two mobos are ebay priced reasonable.  
>  
> Regards,  
>  
> El Miguel  
>  
>  
>  
>  
> "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...  
> > Going to get another MB for my barton core 2500+ cpu. The ECS pile I  
had  
> > finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle  
and  
> > EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or  
> look  
> > for the others used on ebay - prices in \$70 range. Also can pick up a  
new  
> > nVidia FX5200 dual head video card cheap, or a MM G450 real cheap. The  
> > nVidia chipset boards have a little better performance, and I've had  
good  
> > luck with their video cards. Any tips on what works well or not with  
> > PARIS?  
> >  
> >  
>  
> "James McCloskey" <excelsm@hotmail.com> wrote:  
>  
> <<http://www.thinksecret.com/news/finalcut6.html>

I wanta get me a couple of these new fancy 4K cameras, they only cost 200K.  
Ya think they'll have em on sale soon at Best Buy???jef knight <thestudio@allknightmusic.com>  
wrote:  
>We us a fatso unit in the band. She's our videographer.

Hehe, well it was hanging there like a booga dripping from a nose...He moved last month. :-)

"Jeremy Luzier" <j.luzier@comcast.net> wrote in message

news:43bac4b5@linux...

>

>Alvin's cousin?

What's his take on Christmas tunes?

MR

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:43bb79e9\$1@linux...

>

>Haven't seen one of these new in a while...

<http://www.music123.com/Ensoniq-PARIS3-i228172.music123.com> everyone clear on how easy  
Automation is? It's really so powerful  
you gotta get it. Here's the basics on recording automation one more time.

### Automation Recording Procedure using the C16 Pro

1. Stop the Transport

2. NULL FADERS: Using their Null Arrow LEDs on the C16, synchronize the  
Faders of the Channel strips you intend to automate with their Mixer  
Window counterparts (see page 214).

3. ENABLE AUTO: Press the Auto button on the C16. The LED will begin  
flashing.

4. ARM CHANNELS: Press and hold the Select button on the desired  
channel(s) for about one second. The RED Led will light above the  
channel strip, indicating that Automation Edit is enabled for that track.

5. BEGIN WRITING AUTOMATION DATA: During playback, tap the Select  
button on the ARMED channel(s) to write fader automation. The yellow  
LED will light indicating Automation "Write Mode". Move faders, press  
Mute or adjust EQ to record the moves.

6. Press the Stop button when no further volume or Mute-button changes  
are needed and disable the Auto button.

7. To un-arm each Channel to stop the recording of automation data,  
press and hold the channel's Select button for one second. The RED led  
will go out.

8. To activate playback of each Channel's automation data, open the  
Mixer window and turn on the "A" enable automation playback button at  
the bottom of each fader.

To do this for Mutes and Pans, skip step 5.

PUNCH IN/OUT: You can punch in and out of Automation Write Mode by tapping the Select button during playback. If you can "ride" the faders into automation or automate mutes you don't

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Wed, 04 Jan 2006 20:04:07 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

;>>>>>>>>  
>>>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>>>>news:436fce7a\$1@linux...  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>I just read the doc, thanks for posting the link. Much of it is  
  
>>>>>>>>>quite  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>interesting and just as much is confusing.  
>>>>>>>>>I didn't know tdm systems sounded gnarly, never having worked with  
>>  
>>>>>>>>>one.  
>>>>>>>>  
>>>>>>>>>At  
>>>>>>>>  
>>>>>>>>>what track count would they sonically crap out?  
>>>>>>>>>  
>>>>>>>>>If I can't get some of my tedious little troubles with paris  
>>>>>>>>>resolved  
>>>>>>>>  
>>>>>>>>>I'm  
>>>>>>>>  
>>>>>>>>>considering switching to protocols.  
>>>>>>>>>  
>>>>>>>>>jef  
>>>>>>>>>  
>>>>>>>>>DJ wrote:  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMixer.pdf  
>>>>>>>>>>  
>>>>>>>>>>>Any comments? It appears to me that the signals are recorded at  
>> 24



>>>>>>>>>bit, then processed at whatever bit rate the plugin on the channel  
>>  
>>>>>>>>>has,  
>>>>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>>  
>>>>>>>>>channels  
>>>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
  
>>>>>>>>>this  
>>>>>>  
>>>>>>  
>>>>>>>>>feeling  
>>>>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
>>  
>>>>>>>>>seem  
>>>>>>>>  
>>>>>>>>>to  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>start sounding gnarly as more and more tracks are summed.  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>  
>>>>  
>>>>  
>>  
>>>  
>>  
>>  
>>  
>  
>agreed

LaMont wrote:

> I tend to agree with you here. My guess is that Windows interrupts are the  
> problem (as per usual).  
>  
> "Tony Benson" <tony@standinghampton.com> wrote:  
>  
>>My MOTU 828 Mk II has been rock solid for over a year now. I think Macs  
>  
> are  
>  
>>a little more robust in the Firewire department though. Flames away! ;>)  
>>  
>>Tony  
>>

>>  
>>  
>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43bc04d5\$1@linux...  
>>  
>>>That's a common problem with a lot of Firewire audio units. A lot of my  
>  
>  
>>>friend  
>>>who have the Digi 002 units loses it's connections every now and then.  
>  
>  
>>>very  
>>>annoying to say the least.  
>>>  
>>>That's why I still prefer a PCI audio interface. Serial interfaces are  
>  
>  
>>>finicky  
>>>be it hard drives, mouses..  
>>>LAD  
>>>  
>>>"Aaron Allen" <nospam@not\_here.dude> wrote:  
>>>  
>>>>FWIW, I grabbed the PT M Powered app demo and it loses my M Audio Firewire  
>>>  
>>>>Audiophile rather regularly - requiring a reboot.  
>>>>AA  
>>>>  
>>>>  
>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote in message  
>>>>news:43bb0adb\$1@linux...  
>>>>  
>>>>>John,Look on the B&H site,  
>>>>>  
>>>>> [http://www.bhphotovideo.com/bnh/controller/home?A=search&  
;Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12](http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12)  
>>>>>  
>>>>>They have all the cards you'll need plus all the software.  
>>>>>Buying any M-Audio product means you can buy PT M-Powered for around  
>  
>  
>>>>>\$300  
>>>>>Martin Harrington  
>>>>>[www.lendaneer-sound.com](http://www.lendaneer-sound.com)  
>>>>>  
>>>>>"John" <no@no.com> wrote in message news:43babdce@linux...  
>>>>>  
>>>>>>But how much money is it? And can it use VSTs ?

>>>>>  
>>>>>LaMont wrote:  
>>>>>  
>>>>>>Hey John,  
>>>>>>  
>>>>>>I don't really know if LE has PDC, HD does. You can get 16 i/os in  
>  
> LE  
>  
>>>>>>with  
>>>>>>the Follwoing Products:  
>>>>>>  
>>>>>>-Digi 002(Rack)or not  
>>>>>>-M-Audio Project Mix I/O  
>>>>>>-FireWire 1814  
>>>>>>  
>>>>>>All of the above units have a additional Adat ports. That way you  
>  
> can  
>  
>>>>>>add  
>>>>>>8 channels of I/O of your choice.  
>>>>>>LaMont  
>>>>>>  
>>>>>>John <no@no.com> wrote:  
>>>>>>  
>>>>>>  
>>>>>>>Does PT LE have autocompensation for plugs? How much can I get 16  
>  
>  
>>>>>>>I/Os  
>>>>>>>  
>>>>>>>  
>>>>>>>for ?  
>>>>>>>  
>>>>>>>LaMont wrote:  
>>>>>>>  
>>>>>>>  
>>>>>>>>Hey guys,  
>>>>>>>>  
>>>>>>>>I know that this is an old thread, but I have to disagree with  
>>>>>>>>assessments  
>>>>>>>>on Pro Tools sound quality.  
>>>>>>>>  
>>>>>>>>First, I mix with Pro Tools HD at our Church's studio for major  
>>>>>>>>release  
>>>>>>>>  
>>>>>>>>Gospel

>>>>>>  
>>>>>>  
>>>>>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts  
>  
> and  
>  
>>>>>>>ITB  
>>>>>>>  
>>>>>>>  
>>>>>>>>(in the Box) or summed to the SSL,  
>>>>>>>>  
>>>>>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>>>  
>>>>>>>>elequent  
>>>>>>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
>>>  
>>>pain  
>>>  
>>>>>>>>in  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
>  
>  
>>>>>>>>>those  
>>>>>>>>  
>>>>>>>>same  
>>>>>>>>  
>>>>>>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
>>>  
>>>30  
>>>  
>>>>>>>>tracks,  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>things start's getting "smeared" and tracks levels tends to get  
>  
> lost  
>  
>>>>>>>>>or  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>they don't sit right.  
>>>>>>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
>>>  
>>>>>>>>>intacked,  
>>>>>>>>>and the overall mix sounds very professional, just like mixes in

>>>>>>>Paris..  
>>>>>>>  
>>>>>>>Some local Engineer friends in the area( Motown), have been in  
>>>>>>>discussions  
>>>>>>>about the state of current DAWs and what's working and what's not.  
>>>  
>>>>>>>Opinions  
>>>>>>>varied,but the one constant opinion that was stated was how difficult  
>>>  
>>>it  
>>>  
>>>>>>>was  
>>>>>>>  
>>>>>>>  
>>>>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
>>>  
>>>i/o  
>>>  
>>>>>>>converters(Apogee,Lucid,Motu,  
>>>>>>>  
>>>>>>>  
>>>>>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
>>>>>>>SX/Nuendo..Where  
>>>>>>>as mixing in Paris and Pro Tools is not.. Hey,Just one Engineer's  
>>>>>>>opinon.  
>>>>>>>P.S  
>>>>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to  
>  
>  
>>>>>>>32bit  
>>>>>>>  
>>>>>>>floating  
>>>>>>>  
>>>>>>>  
>>>>>>>point mixer..  
>>>>>>>  
>>>>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>Yukkk,  
>>>>>>>Don't do it..PT I mean.  
>>>>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
>>>  
>>>and  
>>>  
>>>>>>>I  
>>>>>>>

>>>>>>  
>>>>>>>>have to say...I don't like it.  
>>>>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
>>>>>>>>tiresome  
>>>>>>>>  
>>>>>>>>in  
>>>>>>>>&

---

---

Subject: Re: Pro tools summing bus revealed? Mix it like A Record  
Posted by [LaMont](#) on Wed, 04 Jan 2006 20:26:46 GMT

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

---

PT M-Powered 6.8, using my Delta 1010,  
>> and  
>>> >>>I  
>>> >>>>  
>>> >>>>>have to say...I don't like it.  
>>> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>> >>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
>> tiresome  
>>> >>>>in  
>>> >>>>>PT, apart from the reagon tool...taht has always been good, right  
>> from  
>>> >>>the  
>>> >>>>  
>>> >>>>>Session 8 days, but not much else.  
>>> >>>>>And..it only plays .MOV video files, which in my case is a no-no,  
>> (the  
>>> >>>full  
>>> >>>>  
>>> >>>>>TDM version may play the others but I don't think so).  
>>> >>>>>To top it off, playing one of my projects from Nuendo,  
>>> >>>>>(reassembled),  
>>> >>it  
>>> >>>>  
>>> >>>>>didn't have the "life" that the original had, by a long shot.  
>>> >>>>>I repeat...don't go there, Jeff.....  
>>> >>>>>--  
>>> >>>>>Martin Harrington  
>>> >>>>>www.lendaneer-sound.com  
>>> >>>>>  
>>> >>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>> >>>>>news:436fce7a\$1@linux...  
>>> >>>>>>>I just read the doc, thanks for posting the link. Much of it is  
>> quite  
>>> >>>

>>> >>>>>interesting and just as much is confusing.  
>>> >>>>> I didn't know tdm systems sounded gnarly, never having worked with  
>>> >one.  
>>> >>>>At  
>>> >>>>> what track count would they sonically crap out?  
>>> >>>>>  
>>> >>>>> If I can't get some of my tedious little troubles with paris  
>> resolved  
>>> >>>>I'm  
>>> >>>>> considering switching to protocols.  
>>> >>>>>  
>>> >>>>> jef  
>>> >>>>>  
>>> >>>>> DJ wrote:  
>>> >>>>>  
>>> >>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>> >>>>>>  
>>> >>>>>>>Any comments? It appears to me that the signals are recorded at  
24  
>>> >>>>>>>bit, then processed at whatever bit rate the plugin on the channel  
>>> >has,  
>>> >>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>> channels  
>>> >>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
  
>>> >>>>>>>this  
>>> >>  
>>> >>>>>>>feeling  
>>> >>>>>>>that this reprocessing \*per channel\* is the reason the TDM systems  
>>> >seem  
>>> >>>>to  
>>> >>>>>>>start sounding gnarly as more and more tracks are summed.  
>>> >>>>>>>  
>>> >>>>>>>  
>>> >>>>>>>  
>>> >>>>>  
>>> >>>>>  
>>> >>>>>  
>>> >>>>>  
>>> >>>  
>>> >>>  
>>> >  
>>>  
>>  
>>  
>  
>I was just testng some mic pres at my local GC. Long story short, the Mackie  
Onyx Mic pres are very very good. second best (at that store) to the UAD

610. It blew away the trident, preonus, and Focusrite Octo Pre.

The Onyx has nice round, not tuby warm, sound without traces of brittle to be found. There new line of products are an amazing value.

"Tony Benson" <tony@standinghampton.com> wrote:

>Rod,

>

>I've read really good stuff about the True Systems 8 channel unit, but I'm

>not sure if it has lightpipe. A friend of mine who runs a Nuendo system

>actually thinks the new Mackie Onyx 8 channel unit sounded pretty good for

>the money. I haven't heard it yet myself, but he said it was clean and

>didn't color the sound to ears. He's one of the few people I personally know

>who's ears I respect, for what it's worth. Some ideas there anyway.

>

>Tony

>

>

>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:43bc0147\$1@linux...

>>

>> I've got a friend/client who's looking for an 8 channel mic pre that has

>> lightpipe/spdif

>> outs. He's running a digi 002 rig and wants to bypass the digi A/D stage.

>> He wants it to be good, but affordability is a concern. He was looking

a

>> a preonus digimax LT, but I saw that Aaron had some experience with those

>> and wasn't that hot on them.

>> Right now his chain is a Mackie 1402 v1z into the Digi 002.

>> Any suggestions?

>> TIA

>> Rod

>

>I have that DVD. Once I got past the over the top production (parts of that DVD actually make me dizzy!), I was able to gleam a few cool ideas. And yes, he inserts a tube/tape emulation plug on virtually every channel. I did really like his Kick drum gate trick. It's probably DAW 101 for you guys, but my little brain needs those hints. Anyway, I think I could actually grow to like Protools if I had his setup. If only I had a spare quarter mil laying around somewhere. ;>)

Tony



"LaMont" <jjdpro@ameritech.net> wrote in message news:43bc2176\$1@linux...

>  
> Guys, this speaks to the PT DVD by Charles Dye "Mix it like a Record".  
> Great  
> DVD by the way.  
>  
> Charles spends a great deal of time discussing the great uses of  
> "Distortion"  
> and digital recording. Long story short, he states that to make digital  
> mixes  
> sound like it's being mix on an anologe console was to add in various  
> types  
> of 'distortion'.  
> <http://www.harddisklife.com/> (look under the trailer section)  
>  
> Well well, lokie here. It seems that those guys at old Ensoniq new about  
> this theory when they modeling the Paris Harware. I'm not a techie, but I  
> do recall that PAris's secret sauce in in it's Harware's ability to iduce  
> harmonic distortion by lowing it's sampling bit rate. Well well, now we  
> all  
> these Plugins that mimicks that feat.  
>  
> I don't know about you guys, but evertime I try to distance myself from  
> my 4 card system, reavalations like above, confirms what we've been  
> hearing  
> since `1997. Wow..  
>  
> If Edmund could just:  
>  
> -Delete the sequencer  
> -Add in PDC for Vst/X plugins  
> -Allow VSt/DX plugs on each submix and master sub  
> -On the fly gapless recording (Like PT & SX)  
> This would be a Dream DAW.. I'll let Steinberg & Emagic do the VSTi  
> thing..  
>  
>  
>  
>  
>  
> "Tony Benson" <tony@standinghampton.com> wrote:  
>>That's the beauty of PARIS. It's like an analog console with plugins and  
>  
>>editing. You can push it and pull it and twist it and mold it without  
>>worry.  
>  
>>In the last year of working with DP I've learned just how cool PARIS

>>really  
>  
>>is. Red lights in DP mean ouch. Red lights in PARIS mean things are  
>>cookin'.  
>>  
>>Tony  
>>  
>>  
>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>>news:43bc05f6@linux...  
>>> One thing that they didn't do on that DAW summing CD was to push the  
>>> respective systems. I think a lot more would have been revealed had  
>>> this  
>>> been done and Brian could have used the various gain staging options  
>>> available in Paris.  
>>>  
>>>  
>>> "LaMont" <jjdpro@ameritech.net> wrote in message  
>>> news:43bc03c4\$1@linux...  
>>>>  
>>>> Agreed :)  
>>>> LaMont  
>>>>  
>>>> "TCB" <nobody@ishere.com> wrote:  
>>>> >  
>>>> >I wasn't thinking you were slamming SX or native stuff in general. In  
>>> fact,  
>>>> >in theory native mixes should sound better because of the necessary  
>>> latencies  
>>>> >in many hardware based computer systems. And I agree that different  
>>> systems  
>>>> >need to be worked differently to sound good--I think a lot of what  
>>>> >makes  
>>>> >PARIS sound good is that it takes abuse artfully, maybe even  
>>> aesthetically.  
>>>> >But I was shocked at how little difference there was on that DAW CD.  
>>>> >  
>>>> >TCB  
>>>> >  
>>>> >"La" <jjdpro@ameritech.net> wrote:  
>>>> >>  
>>>> >>Good Post Thad..  
>>>> >>  
>>>> >>My point was not to slam SX/Nuendo,but to say that:  
>>>> >>  
>>>> >>-Pro Tools Sounds good if not great.  
>>>> >>-(To Me) I have to work harder to get good mixes out of SX/Nuendo.  
> The

>>>> >mixes  
>>>> >>end up sound ing great, but the work involved is not as easy(To me)  
> get  
>>>> >maximum  
>>>> >>results.  
>>>> >>Take care  
>>>> >>  
>>>> >>  
>>>> >>"TCB" <nobody@ishere.com> wrote:  
>>>> >>>  
>>>> >>>I did the DAW summing CD thingy from what's his name in Nashville  
> and  
>>>> could  
>>>> >>>find basically zero difference in anything. Maybe I'm deaf, but if  
> you  
>>>> >were  
>>>> >>>to double blind me I don't think I could pick out individual mixes  
>>> consistently.  
>>>> >>>Since that was (if I recall) a 24 track mix that was big and loud  
> and  
>>>> R&B/rock/gospel  
>>>> >>>I would think that would argue against this idea. However, it's a  
>>> little  
>>>> >>>like the audiophile world sometimes where when the tests seem to  
>>> disprove  
>>>> >>>personal experience the test is faulted instead of the experience.  
>>> That's  
>>>> >>>fine, ears are very fine instruments and some are just better than  
>>> others.  
>>>> >>>  
>>>> >>>  
>>>> >>>That said, I now work a good bit of my time in the finance world  
>>>> >>>where  
>>>> >fortunes  
>>>> >>>are made and lost according to the certitude of people in their  
>>> experiences  
>>>> >>>or mathmatical models. Over time this has lead me to believe more  
> in  
>>> emperical  
>>>> >>>results than my experience. So if I do my own blind tests with the  
>>> Nashville  
>>>> >>>CD and can't generate statistically significant data that DAWs sound  
>>> different  
>>>> >>>then \*I\* will believe they sound the same. This could mean a flawed  
>>> test  
>>>> >>>or flawed ears but that's my belief until someone can present me  
>>>> >>>with  
>>>> more

>>>> >>>convincing data.  
>>>> >>>  
>>>> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX  
> and  
>>>> think  
>>>> >>>they sound quite nice.  
>>>> >>>  
&g

---

---

Subject: Re: Pro tools summing bus revealed? Mix it like A Record  
Posted by [TC](#) on Thu, 05 Jan 2006 01:36:05 GMT

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

---

of phase signal =  
for this=20  
purpose.&nbsp;I have</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>used something similar though.&nbsp;=  
Copy lead=20  
vocal track to an</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>adjacent channel, pan each hard lft-rt, =  
  
move&nbsp;the left&nbsp;track a millisecond or</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>even less back in time.&nbsp;The vocal =  
should=20  
widen without sounding</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>processed.&nbsp;Keep their faders =  
equal=20  
level.&nbsp;Your ear will naturally hear the</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>earlier track (lft) first and perceive =  
that it's=20  
louder.&nbsp;If you feel that's disconcerting </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>try raising the right </FONT><FONT =  
face=3DArial=20  
size=3D2>to level it out.&nbsp;This may decrease the effectiveness of =  
the=20  
</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>process&nbsp;though.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Another way to get it to sound more =  
present is to=20  
double</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>compress the track with comps in series =  
but only=20  
reducing by 2 or 3db each.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Sometimes a third comp is needed along =  
with level=20  
automation.&nbsp;The idea</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>is to not hear pumping but have a =  
fairly steady=20  
state level to the vocal.</FONT></DIV>  
<DIV><FONT face=3D

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Aaron Allen](#) on Thu, 05 Jan 2006 04:27:43 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>>Martin Harrington  
>>>>>>>www.lendaneer-sound.com  
>>>>>>>  
>>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>>>news:436fce7a\$1@linux...  
>>>>>>>  
>>>>>>>  
>>>>>>>>I just read the doc, thanks for posting the link. Much of it is  
>>>>>>>>quite  
>>>>>>>  
>>>>>>>  
>>>>>>>>interesting and just as much is confusing.  
>>>>>>>>I didn't know tdm systems sounded gnarly, never having worked with  
>>  
>>>>>>>>one.  
>>>>>>>  
>>>>>>>>At  
>>>>>>>  
>>>>>>>>what track count would they sonically crap out?  
>>>>>>>>  
>>>>>>>>If I can't get some of my tedious little troubles with paris  
>>>>>>>>resolved  
>>>>>>>  
>>>>>>>>I'm  
>>>>>>>  
>>>>>>>>considering switching to protools.  
>>>>>>>>  
>>>>>>>>jef  
>>>>>>>>  
>>>>>>>>DJ wrote:  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMixer.pdf  
>>>>>>>>>  
>>>>>>>>>Any comments? It appears to me that the signals are recorded at  
>> 24  
>>>>>>>>>bit, then processed at whatever bit rate the plugin on the

>>>>>>>>>channel  
>>  
>>>>>>>>>has,  
>>>>>>>>>including dither, or not, then reprocessed to 24 bit, then these  
>>  
>>>>>>>>>channels  
>>>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get  
>>>>>>>>>this  
>>>>>>  
>>>>>>  
>>>>>>>>>feeling  
>>>>>>>>>that this reprocessing \*per channel\* is the reason the TDM  
>>>>>>>>>systems  
>>  
>>>>>>>>>seem  
>>>>>>>>  
>>>>>>>>>to  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>>start sounding gnarly as more and more tracks are summed.  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>  
>>>>  
>>>>  
>>>  
>>>  
>>  
>>  
>

>You're wrong. :)  
He made what I believe to be a major move to another state and got invovled,  
as many cutting edge guys do, with new things and new systems and ways of  
doing his job to full potential.  
BT as far as I know is still using Paris to sum a native system, and  
converted a LOT of higher ranking folks along the way, even PT hardcore  
guys, to use Paris at the least to sum their stems.

AA

"John" <no@no.com> wrote in message news:43bbf7e6@linux...  
> Yeah, he and Edmund told us how great it was and then bailed on us. Right?  
> Tell me if I'm wrong.  
>  
> Edna wrote:

>> Curious as to what he moved to from Paris. From what I've read of his  
>> older  
>> posts, and the fact he made an instructional video, seemed like he was  
>> pretty happy with Paris.  
>> Edna  
>>  
>> "erlilo" <erlilo@online.no> wrote in message news:43bbf0ce@linux...  
>>  
>>> Maybe that was the problem. I think the man BrianT just wanted a real  
>>  
>> life,  
>>  
>>> not only breathing here with his pen, year after year ;-)  
>>>  
>>> Erling  
>>>  
>>> "Don Nafe" <dnafe@magma.ca> skrev i melding news:43bbc437\$1@linux...  
>>>  
>>>> And after all the things we did for that schmuck...made him the EA he is  
>>>> today....sheesh!  
>>>>  
>>>> Don  
>>>>  
>>>>;-)  
>>>>  
>>>>  
>>>  
>>>  
>> Yhea!

;o)

"Mike Claytor" <yep@yepper.com> wrote in message news:43bc9d5a\$1@linux...

>

> I-rovy, huh?

>

> ;0)

>

>

>

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

> > I'm absolutely floored by this VSTi. It literally sounds like there is a

> > Steinway D sitting right here in my control room. I'm not a keyboard  
player,

> > but this thing may inspire me to go there. I'm flabbergasted!! Another  
big

> > surprise was that it's not a huge resource hog as I had expected. It uses

> a

> >lot of RAM, but they warn you about that upfront. As far as CPU usage goes,  
> >it's a pussycat. I've got my RME buffers set at 64k and I'm streaming BFD  
> >grooves and simultaneously playing the Bosendorfer mofofromhell piano with  
> >the most sample layers and expression options enabled with the sustain pedal  
> >working overtime and my dual core 64 4200+ CPU is hitting around 8-9% (with  
> >1.35G of RAM being utilized for both VSTi's, Cubase SX and the system. Glad  
> >I've got 4G of RAM though. The 7200 RPM dedicated HD is having no problems  
> >with this at all. I was thinking that I might need to go to a SATA RAID  
> >array in order to get this app to function correctly. If you're looking  
> for  
> >a VSTi piano, this would be one to consider if you've got the rig to operate  
> >it or are considering building a dedicated VSTi box.  
> >  
> >Man.....this is friggin AWESOME sounding!!!!  
> >  
> >  
> >Yeah, avoid that LT man.. cheap hardware, inconsistent volumes across it and just generally felt shoddy.  
I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a whole lot less money.  
Not sure what the current recommend is though bro, I've been out of that market for a while now and I'd hate to mislead ya.

AA

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:43bc0147\$1@linux...  
>  
> I've got a friend/client who's looking for an 8 channel mic pre that has  
> lightpipe/spdif  
> outs. He's running a digi 002 rig and wants to bypass the digi A/D stage.  
> He wants it to be good, but affordability is a concern. He was looking a  
> a presonus digimax LT, but I saw that Aaron had some experience with those  
> and wasn't that hot on them.  
> Right now his chain is a Mackie 1402 vlz into the Digi 002.  
> Any suggestions?  
> TIA  
> RodI got Ivory going today also...and echo DJ's sentiment. Sounds great...absolutly great. I, unfortunately, don't have a dual core system (I think it's about 1.6 gig, single core amd 64)and 1 gig of ram. It's on the verge of being OK, but on the higher layer patches, it causes some glitches in the system.



I could probably live with it if it was for me, but I'm hoping to put together a rig that I can advertise as an alternative to studio's with a real piano, and right now, I'm afraid my computer isn't quite up to that task. Deej, I may be calling you in the not to distant future, for some comp building grocery list tips.

Rod

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>I'm absolutely floored by this VSTi. It literally sounds like there is a  
>Steinway D sitting right here in my control room. I'm not a keyboard player,  
>but this thing may inspire me to go there. I'm flabbergasted!! Another big  
>surprise was that it's not a huge resource hog as I had expected. It uses  
a  
>lot of RAM, but they warn you about that upfront. As far as CPU usage goes,  
>it's a pussycat. I've got my RME buffers set at 64k and I'm streaming BFD  
>grooves and simultaneously playing the Bosendorfer mofofromhell piano with  
>the most sample layers and expression options enabled with the sustain pedal  
>working overtime and my dual core 64 4200+ CPU is hitting around 8-9% (with  
>1.35G of RAM being utilized for both VSTi's, Cubase SX and the system. Glad  
>I've got 4G of RAM though. The 7200 RPM dedicated HD is having no problems  
>with this at all. I was thinking that I might need to go to a SATA RAID  
>array in order to get this app to function correctly. If you're looking  
for  
>a VSTi piano, this would be one to consider if you've got the rig to operate  
>it or are considering building a dedicated VSTi box.

>  
>Man.....this is friggin AWESOME sounding!!!!

>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>I'm absolutely floored by this VSTi. It literally sounds like there is a  
>Steinway D sitting right here in my control room. I'm not a keyboard player,  
>but this thing may inspire me to go there. I'm flabbergasted!! Another big  
>surprise was that it's not a huge resource hog as I had expected. It uses  
a  
>lot of RAM, but they warn you about that upfront. As far as CPU usage goes,  
>it's a pussycat. I've got my RME buffers set at 64k and I'm streaming BFD  
>grooves and simultaneously playing the Bosendorfer mofofromhell piano with  
>the most sample layers and expression options enabled with the sustain pedal  
>working overtime and my dual core 64 4200+ CPU is hitting around 8-9% (with  
>1.35G of RAM being utilized for both VSTi's, Cubase SX and the system. Glad  
>I've got 4G of RAM though. The 7200 RPM dedicated HD is having no problems  
>with this at all. I was thinking that I might need to go to a SATA RAID  
>array in order to get this app to function correctly. If you're looking  
for  
>a VSTi piano, this would be one to consider if you've got the rig to operate  
>it or are considering building a dedicated VSTi box.

>  
>Man.....this is friggin AWESOME sounding!!!!

>

>

Pianos?....pianos?....We don't need no stinking pianos! ; )

They take up too much room, and you actually have to pay somebody to tune them; )Pete -

Another alternative is to go the Home Theater route. I find that for most TV viewing, our 27" TV in the family room is fine (especially with surround audio attached), but what we really want the big screen for is movies. This fall, I decided to build a Home Theater in the basement to accomplish this.

I quickly realized that Plasma, LCD, DLP, CRT, etc, technologies were way too expensive for the type of screen I wanted, so I ended up getting a modest DLP projector (Optoma H31) which is mounted to the ceiling and projecting down on a 92" screen I built myself out of floor molding and blackout cloth. This setup takes up a wall in the basement and provides a true movie theater experience for us.

To handle the sound, I migrated my studio mains - a pair of vintage a/d/s L1290 speakers into the theater and added a center and 3 surround speakers from a manufacturer called Fluance. Finally I picked up a used 15" 200W subwoofer from someone at work to fill the room with BOOM!

My amp is a Yamaha 6.1 AV receiver which puts out about 100W per channel and has some interesting ambience settings to play around with. The final piece I picked up is a Zenith DVD player. It is an older model, but well known on the internet as "customiz

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [rick](#) on Thu, 05 Jan 2006 10:50:42 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>>>>>>>jef  
>>>>>>>>  
>>>>>>>>DJ wrote:  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMix er.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMix er.pdf)  
>>>>>>>>  
>>>>>>>>Any comments? It appears to me that the signals are recorded at  
>24  
>>>>>>>>bit, then processed at whatever bit rate the plugin on the channel



Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43bd0295\$1@linux...

- >
- > Hi and happy new year.
- > I am considering trying these roland drum triggers.
- > I only wonder can these trigger signals be recorded and asre these
- > reliable
- > enough to drive Drumagog's engine ?
- > Thus not to buy and trigger to midi device that makes things more
- > complicated.
- > I would like to have clean (no leakage) trigger sound that could drive
- > drumagog
- > perfectly (if you can say that)
- > I am already using it with real drum sounds but sometimes leakage is an
- > enemy to perfect sound replacement.
- > Any insight in this direction would be appreciated.
- > Regards,
- > DimitriosAre you sure the change also applies to automation?

DOOn

"John" <no@no.com> wrote in message news:43bc7e00@linux...

- > Can anyone explain this another way? I don't get it.....
- >
- > If you want to edit across multiple submixes
- >
- > 1. Edit your first submix by cutting up all objects at the Now Line and
- > deleting (or adding) them in unison until you have the right edit. Drag
- > 'em around to taste, all together, until you have the best compromise
- > edit.
- >
- > 2. Undo the Edit, returning all edited objects to their previous state,
- > selected and ready to cut or add. Make sure the objects you're deleting or
- > inserting are selected, and are all the same length, which they will be if
- > you cut them at the Now Line.
- >
- > 3. Click in the Information Bar to Sel End (Selection Range) to find out
- > the EXACT LENGTH of the objects you've cut/ added.
- >
- > 4. Go to Insert/ Delete Time and enter the exact time stated in the
- > Information Bar thing that's been hidden from you lo these many years.
- >
- > BOOM. You're done! Just like that! All your automation, all your markers,
- > all objects in all editor windows, everything has been moved exactly the
- > way you wanted.<http://www.xlutop.com/html/chainer.html>

ulfiyya wrote:

- > Hi Good Fellas?
- > Happy new year!!!
- > Wat is a Chainer?
- > greets, No, you only have to assign the fader (that you routed to spdif) to another fader on the same submix. Not the example routes the processed channel 10 to 11 on the same submix.

Clifford Coulter wrote:

- > Thanks John I think I got it.
- >
- > It looks like you have to assign the track to a seperate sub mix
- > I hope thats it
- >
- > Clifford
- >
- > John <no@no.com> wrote:
- >
- >>You can route to the SPDIF out and then back in on a different channel.
- >>
- >>SPDIF Rendering
- >>-----
- >>Patchbay workaround for bouncing tracks and rendering plugins
- >>
- >>Tired of zeroing/clearing a mix to bounce a track or tracks to a new
- >>file? Or wish you could render native plugins while listening and
- >>adjusting in context. No problem.
- >>
- >>Open the Patch Bay. Clear all your SPDIF I/O connections. Physically (as
- >
- >
- >>in, on the back of your Paris 442 or MEC) loop your Paris SPDIF in to
- >>your Paris SPDIF out with a short cable. Go back to the Patch Bay.
- >>
- >>In the Patch Bay, connect the "Mixer Insert" SEND of the source channel
- >
- >
- >>for the bounce to the left SPDIF output (dL) on your 442 or MEC. Connect
- >
- >
- >>the SPDIF left input (dL) back to the same channel's "Mixer Insert"
- >>Return to complete the loop. Now connect the same left SPDIF output to
- >>the "Submixer Input" of the Destination channel you want to
- >>bounce/record to. Select "External" on the EDS insert on the source channel.
- >>
- >>Enable Record on the Destination channel. That's it. Record away. You
- >
- >

>>can use your mixer normally while you bounce with no ill effect. And in  
>  
>  
>>a case of good fortune, since the EDS inserts are after the native  
>>inserts, any active plugins will be printed while bouncing. Great for  
>>rendering AutoTune or various other plugin settings for different song  
>>sections. For the price of time and disk space, you have unlimited plugins.  
>>  
>>Example. You have a track on track 10 and you want to render this to  
>>track 11. In the Patchbay:  
>> Mixer-A channel 11 connects to MEC-Master-A Digital In Left  
>> MEC-Master-A Digital In Left connects to Mixer-A-Insert Return10  
>> MEC-Master-A Digital Out Left connects to Mixer-A-Insert Send10  
>> Select "External" on the EDS insert on the source channel.  
>>  
>>  
>>Clifford Coulter wrote:  
>>  
>>>Hello  
>>>  
>>>I have a 2 EDS card Paris System and a Mec. with no extra cards in it  
>>>running on a Macintosh  
>>>I would like to know if it is possible to route Channel one to the Digital  
>>>out  
>>>and send it to my other computer, process it and send back to the Digital  
>>>in and route it back into channel one  
>>>  
>>>if not how do I get any channel routed to an external device and back  
>  
> into  
>  
>>>PARIS  
>>>  
>>>Thanks  
>>>  
>>>Clifford  
>>>  
>  
>I'm going through my notes of what others have posted. So now I'm trying  
to actually do it and I can't make sense of this note. I wonder who  
posted it. I think it's BT cuz he liked to say BOOM. hehe.

John

Don Nafe wrote:

> Are you sure the change also applies to automation?  
>  
> DOn

>  
> "John" <no@no.com> wrote in message news:43bc7e00@linux...  
>  
>>Can anyone explain this another way? I don't get it.....  
>>  
>>If you want to edit across multiple submixes  
>>  
>>1. Edit your first submix by cutting up all objects at the Now Line and  
>>deleting (or adding) them in unison until you have the right edit. Drag  
>>'em around to taste, all together, until you have the best compromise  
>>edit.  
>>  
>>2. Undo the Edit, returning all edited objects to their previous state,  
>>selected and ready to cut or add. Make sure the objects you're deleting or  
>>inserting are selected, and are all the same length, which they will be if  
>>you cut them at the Now Line.  
>>  
>>3. Click in the Information Bar to Sel End (Selection Range) to find out  
>>the EXACT LENGTH of the objects you've cut/ added.  
>>  
>>4. Go to Insert/ Delete Time and enter the exact time stated in the  
>>Information Bar thing that's been hidden from you lo these many years.  
>>  
>>BOOM. You're done! Just like that! All your automation, all your markers,  
>>all objects in all editor windows, everything has been moved exactly the  
>>way you wanted.  
>  
>  
>Yup... And if your using bars and beats on a grid, you can nix out most of  
the steps below as well.  
Rod  
"Don Nafe" <dnafe@magma.ca> wrote:  
>Are you sure the change also applies to automation?  
>  
>DOn  
>  
>"John" <no@no.com> wrote in message news:43bc7e00@linux...  
>> Can anyone explain this another way? I don't get it.....  
>>  
>> If you want to edit across multiple submixes  
>>  
>> 1. Edit your first submix by cutting up all objects at the Now Line and  
  
>> deleting (or adding) them in unison until you have the right edit. Drag  
  
>&gt;

---

---





>>  
>  
>I commented on this elsewhere. I think this is a user friendliness test (for a certain kind of user), not a sonics test. I think the DAW test was excellent at testing what it was supposed to test, which was if digital summing busses sound very different. It wasn't designed to test which was the most fun/easiest to use/most like a console/prettiest/best value/most expandable or anything else. For what it did it was great, the other questions should be answered with other, appropriate tests. In my never-at-all-humble opinion of course ;-)

TCB

"Tony Benson" <tony@standinghampton.com> wrote:

>That's the beauty of PARIS. It's like an analog console with plugins and

>editing. You can push it and pull it and twist it and mold it without worry.

>In the last year of working with DP I've learned just how cool PARIS really

>is. Red lights in DP mean ouch. Red lights in PARIS mean things are cookin'.

>

>Tony

>

>

>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

>news:43bc05f6@linux...

>> One thing that they didn't do on that DAW summing CD was to push the  
>> respective systems. I think a lot more would have been revealed had this  
>> been done and Brian could have used the various gain staging options  
>> available in Paris.

>>

>>

>> "LaMont" <jjdpro@ameritech.net> wrote in message news:43bc03c4\$1@linux...

>>>

>>> Agreed :)

>>> LaMont

>>>

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

>>> >

>>> >I wasn't thinking you were slamming SX or native stuff in general. In  
>> fact,

>>> >in theory native mixes should sound better because of the necessary  
>> latencies

>>> >in many hardware based computer systems. And I agree that different  
>> systems

>>> >need to be worked differently to sound good--I think a lot of what makes

>>> >PARIS sound good is that it takes abuse artfully, maybe even

>> aesthetically.  
>>> >But I was shocked at how little difference there was on that DAW CD.  
>>> >  
>>> >TCB  
>>> >  
>>> >"La" <jjdpro@ameritech.net> wrote:  
>>> >>  
>>> >>Good Post Thad..  
>>> >>  
>>> >>My point was not to slam SX/Nuendo,but to say that:  
>>> >>  
>>> >>-Pro Tools Sounds good if not great.  
>>> >>-(To Me) I have to work harder to get good mixes out of SX/Nuendo.  
The  
>>> >mixes  
>>> >>end up sound ing great, but the work involved is not as easy(To me)  
get  
>>> >maximum  
>>> >>results.  
>>> >>Take care  
>>> >>  
>>> >>  
>>> >>"TCB" <nobody@ishere.com> wrote:  
>>> >>>  
>>> >>>I did the DAW summing CD thingy from what's his name in Nashville  
and  
>>> could  
>>> >>>find basically zero difference in anything. Maybe I'm deaf, but if  
you  
>>> >were  
>>> >>>to double blind me I don't think I could pick out individual mixes  
>> consistently.  
>>> >>>Since that was (if I recall) a 24 track mix that was big and loud  
and  
>>> R&B/rock/gospel  
>>> >>>I would think that would argue against this idea. However, it's a  
>> little  
>>> >>>like the audiophile world sometimes where when the tests seem to  
>> disprove  
>>> >>>personal experience the test is faulted instead of the experience.  
>> That's  
>>> >>>fine, ears are very fine instruments and some are just better than  
>> others.  
>>> >>>  
>>> >>>  
>>> >>>That said, I now work a good bit of my time in the finance world where  
>>> >fortunes  
>>> >>>are made and lost according to the certitude of people in their

>> experiences  
>>> >>>or mathematical models. Over time this has lead me to believe more  
in  
>> emperical  
>>> >>>results than my experience. So if I do my own blind tests with the  
>> Nashville  
>>> >>>CD and can't generate statistically significant data that DAWs sound  
>> different  
>>> >>>then \*I\* will believe they sound the same. This could mean a flawed  
>> test  
>>> >>>or flawed ears but that's my belief until someone can present me with  
>>> more  
>>> >>>convincing data.  
>>> >>>  
>>> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX  
and  
>>> think  
>>> >>>they sound quite nice.  
>>> >>>  
>>> >>>TCB  
>>> >>>  
>>> >>>"LaMont" <jjdpro@ameritech.net> wrote:  
>>> >>>>  
>>> >>>>Hey guys,  
>>> >>>>  
>>> >>>>I know that this is an old thread, but I have to disagree with  
>> assessments  
>>> >>>>on Pro Tools sound quality.  
>>> >>>>  
>>> >>>>First, I mix with Pro Tools HD at our Church's studio for major  
>> release  
>>> >>>>Gospel  
>>> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts  
and  
>>> >ITB  
>>> >>>>(in the Box) or summed to the SSL,  
>>> >>>>  
>>> >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
>> elequent  
>>> >>>>editing and nice soft sound, it's 32 bit floating mixer in a major  
>> pain  
>>> >>>>in  
>>> >>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,  
>> those  
>>> >>>>same  
>>> >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
30  
>>> >tracks,

>>> >>>>things start's getting "smeared" and tracks levels tends to get lost  
>>> >or  
>>> >>>>they don't sit right.  
>>> >>>>  
>>> >>>>However, in PT Le, (same songs, tracks are not smeared, levels stay intacted,  
>> >>>>and the overall mix sounds very professional, just like mixes in Paris..  
>>> >>>>  
>>> >>>>Some local Engineer friends in the area( Motown), have been in discussions  
>>> >>>>about the state of current DAWs and what's working and what's not.  
>> Opinions  
>>> >>>>varied,but the one constant opinion that was stated was how difficult  
>>> it  
>>> >>>>was  
>>> >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
>> i/o  
>>> >>>>converters(Apogee,Lucid,Motu,  
>>> >>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
>>> >>>>as mixing in Paris and Pro Tools is not..  
>>> >>>>Hey,Just one Engineer's opinon.  
>>> >>>>  
>>> >>>>P.S  
>>> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>> >>>>floating  
>>> >>>>point mixer..  
>>> >>>>  
>>> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>> >>>>>Yukkk,  
>>> >>>>>Don't do it..PT I mean.  
>>> >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
>> and  
>>> >>>>I  
>>> >>>>  
>>> >>>>>have to say...I don't like it.  
>>> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>> >>>>>Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>> >>>>>in  
>>> >>>>>PT, apart from the reagon tool...taht has always been good, right  
>> from  
>>> >>>>the  
>>> >>>>>  
>>> >>>>>Session 8 days, but not much else.

>>> >>>>>And..it only plays .MOV video files, which in my case

---

Subject: Re: Pro tools summing bus revealed?

Posted by [TCB](#) on Thu, 05 Jan 2006 20:00:45 GMT

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

---

is a no-no,

>> (the

>>> >>>>full

>>> >>>>

>>> >>>>>TDM version may play the others but I don't think so).

>>> >>>>>To top it off, playing one of my projects from Nuendo,

>>> >>>>>(reassembled),

>>> >>it

>>> >>>>

>>> >>>>>didn't have the "life" that the original had, by a long shot.

>>> >>>>>I repeat...don't go there, Jeff.....

>>> >>>>>--

>>> >>>>>Martin Harrington

>>> >>>>>www.lendaneer-sound.com

>>> >>>>>

>>> >>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message

>>> >>>>>news:436fce7a\$1@linux...

>>> >>>>>>I just read the doc, thanks for posting the link. Much of it is

>> quite

>>> >>>

>>> >>>>>>interesting and just as much is confusing.

>>> >>>>>> I didn't know tdm systems sounded gnarly, never having worked  
with

>>> >one.

>>> >>>>>At

>>> >>>>>> what track count would they sonically crap out?

>>> >>>>>>

>>> >>>>>> If I can't get some of my tedious little troubles with paris

>> resolved

>>> >>>>>I'm

>>> >>>>>> considering switching to protools.

>>> >>>>>>

>>> >>>>>> jef

>>> >>>>>>

>>> >>>>>> DJ wrote:

>>> >>>>>>

>>> >>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMix er.pdf

>>> >>>>>>>

>>> >>>>>>>>Any comments? It appears to me that the signals are recorded at

24

>>> >>>>>>>>bit, then processed at whatever bit rate the plugin on the channel



>>  
>>3. ENABLE AUTO: Press the Auto button on the C16. The LED will begin  
>>flashing.  
>>  
>>4. ARM CHANNELS: Press and hold the Select button on the desired  
>>channel(s) for about one second. The RED Led will light above the  
>>channel strip, indicating that Automation Edit is enabled for that track.  
>>  
>>5. BEGIN WRITING AUTOMATION DATA: During playback, tap the Select  
>>button on the ARMED channel(s) to write fader automation. The yellow  
>>LED will light indicating Automation "Write Mode". Move faders, press  
>>Mute or adjust EQ to record the moves.  
>>  
>>6. Press the Stop button when no further volume or Mute-button changes  
>>are to needed and disable the Auto button.  
>>  
>>7. To un-arm each Channel to stop the recording of automation data,  
>>press and hold the channel's Select button for one second. The RED led  
>>will go out.  
>>  
>>8. To activate playback of each Channel's automation data, open the  
>>Mixer window and turn on the "A" enable automation playback button at  
>>the bottom of each fader.  
>>  
>>To do this for Mutes and Pans, skip step 5.  
>>  
>>PUNCH IN/OUT: You can punch in and out of Automation Write Mode by  
>>tapping the Select button during playback.  
>  
>  
>Buy the premp shootout CD at 3D audio and see if you can tell one iota of  
difference between the Mackie VLZ Pro and some preamps costing 10 times the  
price. I guarantee you will be surprised. With the Mackie VLZ's it's all  
about the mic you use. Put a decent mic on these and they shine. Pur a cheap  
POS on them with a bunch of fizzy top end distortion and they don't.

My \$0.02

Deej

"Tony Benson" <tony@standinghampton.com> wrote in message  
news:43bd5d71@linux...

> Listen for yourself indeed. This is always the best advice!

>

> Tony

>

>

> "James McCloskey" <excelsm@hotmail.com> wrote in message

> news:43bd5a4c\$1@linux...  
> >  
> > With Mackie, it's always marketing hype. Mackie has been known to over  
> > hype  
> > their products, not to say they don't make reasonably good stuff.  
Always  
> > use your own ears. I remember reading somewhere on Gearsutz where  
> > somebody  
> > was taking their Onyx Mixer back because the mic pres were too shrill  
and  
> > harsh. Of course every bodies got different ears, so listen for  
yourself!  
> >  
> >  
> >  
> > John <no@no.com> wrote:  
> >>so what will their next pres be? Even better, and then they'll have to  
> >  
> >>come up with some adjectives to describe what is wrong with the Onyx's.  
> >  
> >> I loves audio !  
> >>  
> >>Tony Benson wrote:  
> >>> From what I've heard, the Onyx pre's are a pretty big step up from the  
> >  
> >>> VLZpro. I've had non-VLZ, VLZ, and VLZpro Mackie boards, and though  
the  
> >  
> >>> VLZpro pre's where much better, they still had a "harshness" to them  
> >>> that  
> > I  
> >>> didn't care for. The Onyx are supposed to be much smoother sounding.  
> >>> I'll  
> >  
> >>> have to borrow my friends for a week so I can comment from first hand  
> >  
> >>> knowledge.  
> >>>  
> >>> Tony  
> >>>  
> >>>  
> >>> "Miguel Vigil" <nospam@nospam.com> wrote in message  
> >>> news:43bd4431@linux...  
> >>>  
> >>>>>know there was a diff in VLZ and VLZpro.  
> >>>>  
> >>>>  
> >>>>Yes there is a big difference. The VLZpro series is where Mackie rose



> >>>>high on the radar of the pro user for quality, usefullness and bang  
for  
> >>>>the buck mic pre. Of course, you gotta use the insert out via first  
> >>>>click  
> >>>>method and avoid the channel.  
> >>>>  
> >>>>  
> >>>>Regards,  
> >>>>  
> >>>>El Miguel  
> >>>>  
> >>>>  
> >>>>  
> >>>>  
> >>>>  
> >>>>  
> >>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message  
> >>>>news:43bd177a\$1@linux...  
> >>>>  
> >>>>>Don't know...I just asked him what he used, and that's what he said.  
> > |  
> >>>>  
> >>>>didn't  
> >>>>  
> >>>>>know there was a diff in VLZ and VLZpro.  
> >>>>>Rod  
> >>>>>"Miguel Vigil" <nospam@nospam.com> wrote:  
> >>>>>  
> >>>>>>>Right now his chain is a Mackie 1402 vlz into the Digi 002.  
> >>>>>>>Any suggestions?  
> >>>>>>>  
> >>>>>>>  
> >>>>>>>Is this Mackie the VLZpro series?  
> >>>>>>>I don't know how the new Onyx pres compare.  
> >>>>>>>  
> >>>>>>>He could try to audition the cheap Behringer ADA8000 with it.  
> >>>>>>>  
> >>>>>>><http://www.studioprojects.com/sp828.html>  
> >>>>>>>This is an 8 channel mic pre about \$800, that needs to be run into  
an  
> >>>>  
> >>>>ADC.  
> >>>>  
> >>>>>>>Just ideas to keep cost in check.  
> >>>>>>>  
> >>>>>>>  
> >>>>>>>  
> >>>>>>>Regards,  
> >>>>>>>

> >>>>>El Miguel  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
> >>>>  
> >>>>news:43bca3d6@linux...  
> >>>>  
> >>>>>>Yeah, avoid that LT man.. cheap hardware, inconsistent volumes  
across  
> >>>>>  
> >>>>>it  
> >>>>>  
> >>>>>>and  
> >>>>>>  
> >>>>>>>just generally felt shoddy.  
> >>>>>>>I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a  
> >>>>>  
> >>>>>whole  
> >>>>>  
> >>>>>>>lot  
> >>>>>>>  
> >>>>>>>>less money.  
> >>>>>>>>Not sure what the current recommend is though bro, I've been out of  
> >>>>>  
> >>>>>that  
> >>>>>  
> >>>>>>>market for a while now and I'd hate to mislead ya.  
> >>>>>>>  
> >>>>>>>>AA  
> >>>>>>>>  
> >>>>>>>>  
> >>>>>>>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message  
> >>>>>>>>  
> >>>>>>>>>news:43bc0147\$1@linux...  
> >>>>>>>>>  
> >>>>>>>>>>I've got a friend/client who's looking for an 8 channel mic pre  
that  
> >>>>>>>>>>  
> >>>>>>>>>>has  
> &g

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Dedric Terry](#) on Fri, 06 Jan 2006 05:31:43 GMT  
[View Forum Message](#) <> [Reply to Message](#)

FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting it to sound really good. I see your point, and maybe there is a magic wall at 30-40 simultaneous tracks in 32-bit float, but I just don't see many projects needing that many tracks simultaneously - I can't recall what we had on the last song - it was stacked with doubled vocals, backgrounds doubled on the chorus, accents, individual instrument tracks, etc.

A little well-placed subtractive EQ and a few other minor considerations usually keep things from getting out of hand.

Can't speak for PTHD - haven't mixed on it yet.

Regards,  
Dedric

On 1/3/06 10:55 AM, in article 43baac8e\$1 @linux, "LaMont"  
<jjdpro@ameritech.net> wrote:

> about the state of current DAWs and what's working and what's not. Opinions  
> varied, but the one constant opinion that was stated was how difficult it was  
> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
> converters (Apogee, Lucid, Motu,  
> RME) mixing Rock, R&B, Hip-Hop is a difficult chore in SX/Nuendo.. Where  
> as mixing in Paris and Pro Tools is not..  
> Hey, Just one Engineer's opinion.  
>  
> P.S  
> Just for geekdom's sake, the new Sonar 5 uses a newly coded 64 to 32bit  
> floating  
> point mixer..  
>  
> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>> Yukkk,  
>> Don't do it..PT I mean.  
>> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and I  
>  
>> have to say...I don't like it.  
>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
> in  
>> PT, apart from the reason tool...that has always been good, right from the  
>  
>> Session 8 days, but not much else.  
>> And..it only plays .MOV video files, which in my case is a no-no, (the full  
>  
>> TDM version may play the others but I don't think so).  
>> To top it off, playing one of my projects from Nuendo, (reassembled), it  
>

>> didn't have the "life" that the original had, by a long shot.  
>> I repeat...don't go there, Jeff.....  
>> --  
>> Martin Harrington  
>> www.lendaneer-sound.com  
>>  
>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>> news:436fce7a\$1@linux...  
>>> I just read the doc, thanks for posting the link. Much of it is quite  
>>> interesting and just as much is confusing.  
>>> I didn't know tdm systems sounded gnarly, never having worked with one.  
> At  
>>> what track count would they sonically crap out?  
>>>  
>>> If I can't get some of my tedious little troubles with paris resolved  
> I'm  
>>> considering switching to protools.  
>>>  
>>> jef  
>>>  
>>> DJ wrote:  
>>>  
>>>> http://akwww.digidesign.com/support/docs/WhitePaper\_48BitMixer.pdf  
>>>>  
>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>> bit, then processed at whatever bit rate the plugin on the channel has,  
>>>> including dither, or not, then reprocessed to 24 bit, then these channels  
>>>> are summed. I'm no guru when it comes to this stuff, but I get this  
>>>> feeling  
>>>> that this reprocessing \*per channel\* is the reason the TDM systems seem  
> to  
>>>> start sounding gnarly as more and more tracks are summed.  
>>>>  
>>>>  
>>>>  
>>>>  
>>  
>>  
>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [lamont jjdproamerietc](#) on Fri, 06 Jan 2006 07:50:18 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hey Dedic,  
they way I had other cut and mix R & B/Gospel baking vocals is have at least  
4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks  
of balck vocals..Not including the MPC drums tracks=12-16 tracks..Lead Vocals..=2

, Keyss 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....

Now mix this many tracks in nuendo fine, until youstart add plugins..That's when things start getting crazy.. Levels not matching, distortion from tracks..Track balancing becomes off kilter.. YOU speed so much time just trying to put out fires that you lose focus on the mix.. Then all of a sudden, here comes that Nuendo smearing sound,..Nice and smooth..But, you're trying mix agresiiive !@@@ARGG.... So, then you start making trade offs on masert fader levels (-5bd).. And so on and so it goes.. TOOO Much work ..In \_PARIS and PT , could've been done in jiffy..

Dedric Terry <dterry@keyofd.net> wrote:

>FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting  
>it to sound really good. I see your point, and maybe there is a magic wall  
>at 30-40 simultaneous tracks in 32-bit float, but I just don't see many  
>projects needing that many tracks simultaneously - I can't recall what we  
>had on the last song - it was stacked with doubled vocals, backgrounds  
>doubled on the chorus, accents, individual instrument tracks, etc.

>

>A little well-placed subtractive EQ and a few other minor considerations  
>usually keep things from getting out of hand.

>

>Can't speak for PTHD - haven't mixed on it yet.

>

>Regards,

>Dedric

>

>On 1/3/06 10:55 AM, in article 43baac8e\$1@linux, "LaMont"

><jjdpro@ameritech.net> wrote:

>

>> about the state of current DAWs and what's working and what's not. Opinions  
>> varied,but the one constant opinion that was stated was how difficult it  
was

>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o

>> converters(Apogee, Lucid, Motu,

>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where

>> as mixing in Paris and Pro Tools is not..

>> Hey,Just one Engineer's opinon.

>>

>> P.S

>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit

>> floating

>> point mixer..

>>

>> "Martin Harrington" <lendan@bigpond.net.au> wrote:

>>> Yukkk,

>>> Don't do it..PT I mean.

>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
I  
>>  
>>> have to say...I don't like it.  
>>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>> in  
>>> PT, apart from the reagon tool...taht has always been good, right from  
the  
>>  
>>> Session 8 days, but not much else.  
>>> And..it only plays .MOV video files, which in my case is a no-no, (the  
full  
>>  
>>> TDM version may play the others but I don't think so).  
>>> To top it off, playing one of my projects from Nuendo, (reassembled),  
it  
>>  
>>> didn't have the "life" that the original had, by a long shot.  
>>> I repeat...don't go there, Jeff.....  
>>> --  
>>> Martin Harrington  
>>> www.lendaneer-sound.com  
>>>  
>>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>>> news:436fce7a\$1@linux...  
>>>> I just read the doc, thanks for posting the link. Much of it is quite  
>>>> interesting and just as much is confusing.  
>>>> I didn't know tdm systems sounded gnarly, never having worked with one.  
>> At  
>>>> what track count would they sonically crap out?  
>>>>  
>>>> If I can't get some of my tedious little troubles with paris resolved  
>> I'm  
>>>> considering switching to protools.  
>>>>  
>>>> jef  
>>>>  
>>>> DJ wrote:  
>>>>  
>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>  
>>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>>> bit, then processed at whatever bit rate the plugin on the channel  
has,  
>>>>> including dither, or not, then reprocessed to 24 bit, then these channels  
>>>>> are summed. I'm no guru when it comes to this stuff, but I get this  
>>>>> feeling

>>>> that this reprocessing \*per channel\* is the reason the TDM systems  
seem  
>> to  
>>>> start sounding gnarly as more and more tracks are summed.  
>>>>  
>>>>  
>>>>  
>>>>  
>>>  
>>>  
>>  
>  
>

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Neil](#) on Fri, 06 Jan 2006 16:57:25 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Lamont, I have to disagree with you to a certain extent... I'm using CubaseSX (version 1.06, which I've heard, alternately from different sources, that it does have the same sound engine as Nuendo, and that it also does not, but in any case, if it does not, then I'm sure the one in Nuendo is better), and I don't get this smearing you're talking about - even at track counts in the 36-40+ range (IIRC, 42 tracks is the highest I've needed thus far). The only thing I've noticed about it is that when you do get into those higher track counts, the soundstage does have a tendency to collapse a tiny bit... a few percentage points at most, though, and that can be remedied by exporting four or five stereo stems.

A few questions:

What resolution are you recording at where you're hearing this smearing? I use 24-bit/88.2k, and I've got 2 or 3 songs with track counts in the high 30's with probably 20 or so plug-in's going, and I'm not hearing anything like this. Do you think it could be your PC on the verge of bogging down at those levels of demand? What's your VST Performance Meter look like in those cases? Around 90% or higher? Also are you using time-based plugin's like reverbs & delays as insert plugin's on individual channels, or are you using them across group channels in a send/return fashion?

Inquiring minds want to know.

Neil

"lamont" jjdpro#ameritech.net wrote:

>  
>Hey Detric,  
>they way I had other cut and mix R & B/Gospel backing vocals is have at  
least  
>4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks  
>of black vocals..Not including the MPC drums tracks=12-16 tracks..Lead Vocals..=2  
>, Keys 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....  
>  
>Now mix this many tracks in Nuendo fine, until you start add plugins..That's  
>when things start getting crazy.. Levels not matching, distortion from tracks..Track  
>balancing becomes off kilter.. YOU spend so much time just trying to put  
>out fires that you lose focus on the mix.. Then all of a sudden, here comes  
>that Nuendo smearing sound,..Nice and smooth..But, you're trying mix aggressive  
>!@@@ARGG.... So, then you start making trade offs on master fader levels  
>(-5db).. And so on and so it goes.. TOO Much work ..In \_PARIS and PT ,  
>could've been done in jiffy..

>

>

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

>>FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting  
>>it to sound really good. I see your point, and maybe there is a magic  
wall

>>at 30-40 simultaneous tracks in 32-bit float, but I just don't see many  
>>projects needing that many tracks simultaneously - I can't recall what  
we

>>had on the last song - it was stacked with doubled vocals, backgrounds  
>>doubled on the chorus, accents, individual instrument tracks, etc.

>>

>>A little well-placed subtractive EQ and a few other minor considerations  
>>usually keep things from getting out of hand.

>>

>>Can't speak for PTHD - haven't mixed on it yet.

>>

>>Regards,

>>Detric

>>

>>On 1/3/06 10:55 AM, in article 43baac8e\$1@linux, "LaMont"

>><jjdpro@ameritech.net> wrote:

>>

>>> about the state of current DAWs and what's working and what's not. Opinions  
>>> varied, but the one constant opinion that was stated was how difficult  
it

>was

>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o

>>> converters(Apogee, Lucid, Motu,



>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
>>> as mixing in Paris and Pro Tools is not..  
>>> Hey,Just one Engineer's opinon.  
>>>  
>>> P.S  
>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>> floating  
>>> point mixer..  
>>>  
>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>> Yukkk,  
>>>> Don't do it..PT I mean.  
>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
>|  
>>>  
>>>> have to say...I don't like it.  
>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>> in  
>>>> PT, apart from the reagon tool...taht has always been good, right from  
>the  
>>>  
>>>> Session 8 days, but not much else.  
>>>> And..it only plays .MOV video files, which in my case is a no-no, (the  
>full  
>>>  
>>>> TDM version may play the others but I don't think so).  
>>>> To top it off, playing one of my projects from Nuendo, (reassembled),  
>it  
>>>  
>>>> didn't have the "life" that the original had, by a long shot.  
>>>> I repeat...don't go there, Jeff.....  
>>>> --  
>>>> Martin Harrington  
>>>> www.lendanear-sound.com  
>>>>  
>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>> news:436fce7a\$1@linux...  
>>>>> I just read the doc, thanks for posting the link. Much of it is quite  
>>>>> interesting and just as much is confusing.  
>>>>> I didn't know tdm systems sounded gnarly, never having worked with  
>>>>> one.  
>>> At  
>>>>> what track count would they sonically crap out?  
>>>>>  
>>>>> If I can't get some of my tedious little troubles with paris resolved  
>>>> I'm  
>>>>> considering switching to protools.

>>>>  
>>>> jef  
>>>>  
>>>> DJ wrote:  
>>>>  
>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>  
>>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>>> bit, then processed at whatever bit rate the plugin on the channel  
>has,  
>>>>> including dither, or not, then reprocessed to 24 bit, then these channels  
>>>>> are summed. I'm no guru when it comes to this stuff, but I get this  
>>>>> feeling  
>>>>> that this reprocessing \*per channel\* is the reason the TDM systems  
>seem  
>>> to  
>>>>> start sounding gnarly as more and more tracks are summed.  
>>>>>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>  
>>>  
>>  
>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Sun, 08 Jan 2006 03:05:58 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hey Neil, long time !!)

Well, let's get answering some of your questions:

- mixing 24bit files/44.1
- no verbs or any timebased fx as inserts.
- Vst metering= 65-70 percent
- tracks were streaming from a firewire drive

I think that you are on to something with consolidating tracks.

I still think the problem lies with the type of music R&B/Hip Hop, with 32 tracks of just backing vocals :) add on 12 tracks of MPC hard hitting beats, thunderous synth bass..Mannnnn!!)

I load those same tracks into Paris & ProTools, boom. Big, solid, round sound, with a wide summing stage.

In Nuendo(2.3), the mix is fine, but it was a choooooore, to get the mix like it should. Whereas, in the two forementioned DAWs, a piece of cake.

note: The producer used Cubase SX 3.x to cut tracks. He was not satisfied with his premix results, that's why he called me to mix the project in Paris.. Well, me thinking he did not know what he was doing, arrangantly, I started mixing in Nuendo,foregoing his directive.

Well, after a good 6 hours of struggling to get that Radio R&B sound which is either all PT, PT/SSI or 2inch/PT/SSL..boywa I in trouble..There was no way I was going to get those results with Nuendo..Also, version 3 of both SX/Nuendo sounds different than version 1 or 2. Version 1 & 2 has more crunch sound..Version 3 has a nice smooth sound that's not for aggressive type of music per say. .. Not saying you can;t get the sound using Nuendo/SX(ITB) inthe box, but it's a chore..

Well, I hope that explains some things..Take care.

-  
-

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

>  
>Lamont, I have to disagree with you to a certain extent... I'm  
>using CubaseSX (version 1.06, which I've heard, alternately from  
>different sources, that it does have the same sound engine as  
>Nuendo, and that it also does not, but in any case, if it does  
>not, then I'm sure the one in Nuendo is better), and I don't get  
>this smearing you're talking about - even at track counts in the  
>36-40+ range (IIRC, 42 tracks is the highest I've needed thus  
>far). The only thing I've noticed about it is that when you do  
>get into those higher track counts, the soundstage does have a  
>tendency to collapse a tiny bit... a few percentage points at  
>most, though, and that can be remedied by exporting four or five  
>stereo stems.

>  
>

>A few questions:

>What resolution are you recording at where you're hearing this

>smearing? I use 24-bit/88.2k, and I've got 2 or 3 songs with  
>track counts in the high 30's with probably 20 or so plug-in's  
>going, and I'm not hearing anything like this. Do you think it  
>could be your PC on the verge of bogging down at those levels of  
>demand? What's your VST Performance Meter look like in those  
>cases? Around 90% or higher? Also are you using time-based  
>plugin's like reverbs & delays as insert plugin's on individual  
>channels, or are you using them across group channels in a  
>send/return fashion?

>

>Inquiring minds want to know.

>

>Neil

>

>

>

>

>"Iamont" jjdpro#ameritech.net wrote:

>>

>>Hey Detric,

>>they way I had other cut and mix R & B/Gospel backing vocals is have at  
>least

>>4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks

>>of back vocals..Not including the MPC drums tracks=12-16 tracks..Lead  
Vocals..=2

>>, Keys 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....

>>

>>Now mix this many tracks in Nuendo fine, until you start add plugins..That's

>>when things start getting crazy.. Levels not matching, distortion from  
tracks..Track

>>balancing becomes off kilter.. YOU speed so much time just trying to put

>>out fires that you lose focus on the mix.. Then all of a sudden, here comes

>>that Nuendo smearing sound,..Nice and smooth..But, you're trying mix  
aggressive

>>!@@@ARGG.... So, then you start making trade offs on master fader levels

>>(-5db).. And so on and so it goes.. TOO MUCH work ..In \_PARIS and PT

,

>>could've been done in jiffy..

>>

>>

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

>>>FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting

>>>it to sound really good. I see your point, and maybe there is a magic

>wall

>>>at 30-40 simultaneous tracks in 32-bit float, but I just don't see many

>>>projects needing that many tracks simultaneously - I can't recall what

>we

>>>had on the last song - it was stacked with doubled vocals, backgrounds

>>>doubled on the chorus, accents, individual instrument tracks, etc.  
>>>  
>>>A little well-placed subtractive EQ and a few other minor considerations  
>>>usually keep things from getting out of hand.  
>>>  
>>>Can't speak for PTHD - haven't mixed on it yet.  
>>>  
>>>Regards,  
>>>Dedric  
>>>  
>>>On 1/3/06 10:55 AM, in article 43baac8e\$1@linux, "LaMont"  
>>><jjdpro@ameritech.net> wrote:  
>>>  
>>>> about the state of current DAWs and what's working and what's not. Opinions  
>>>> varied,but the one constant opinion that was stated was how difficult  
>it  
>>was  
>>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
i/o  
>>>> converters(Apogee, Lucid, Motu,  
>>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
>>>> as mixing in Paris and Pro Tools is not..  
>>>> Hey,Just one Engineer's opinion.  
>>>>  
>>>> P.S  
>>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>>> floating  
>>>> point mixer..  
>>>>  
>>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>> Yukkk,  
>>>>> Don't do it..PT I mean.  
>>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
and  
>>I  
>>>>  
>>>>> have to say...I don't like it.  
>>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>>> in  
>>>>> PT, apart from the reagon tool...taht has always been good, right from  
>>the  
>>>>  
>>>>> Session 8 days, but not much else.  
>>>>> And..it only plays .MOV video files, which in my case is a no-no, (the  
>>full  
>>>>  
>>>>> TDM version may play the others but I don't think so).

>>>> To top it off, playing one of my projects from Nuendo, (reassembled),  
>>it  
>>>>  
>>>> didn't have the "life" that the original had, by a long shot.  
>>>> I repeat...don't go there, Jeff.....  
>>>> --  
>>>> Martin Harrington  
>>>> www.lendanear-sound.com  
>>>>  
>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>> news:436fce7a\$1 @linux...  
>>>>> I just read the doc, thanks for posting the link. Much of it is quite  
>>>>> interesting and just as much is confusing.  
>>>>> I didn't know tdm systems sounded gnarly, never having worked with  
>one.  
>>>> At  
>>>>> what track count would they sonically crap out?  
>>>>>  
>>>>> If I can't get some of my tedious little troubles with paris resolved  
>>>> I'm  
>>>>> considering switching to protools.  
>>>>>  
>>>>> jef  
>>>>>  
>>>>> DJ wrote:  
>>>>>  
>>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>>  
>>>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>>>> bit, then processed at whatever bit rate the plugin on the channel  
>>has,  
>>>>>> including dither, or not, then reprocessed to 24 bit, then these  
channels  
>>>>>> are summed. I'm no guru when it comes to this stuff, but I get this  
>>>>>> feeling  
>>>>>> that this reprocessing \*per channel\* is the reason the TDM systems  
>>seem  
>>>> to  
>>>>>> start sounding gnarly as more and more tracks are summed.  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>  
>>  
>>  
>

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Dedric Terry](#) on Sun, 08 Jan 2006 05:13:59 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hey Lamont - interesting. I have a similar setup with the tracks we are doing (not quite as many BGVs, but close) - depends on the sound I'm going for - choir/ensemble, more layers - pop, less. Rhythm tracks rarely benefit more from layering than from sound design, so that's can become a toss up depending on preference and workflow/approach.

Sounds to me like it could be a matter of pushing the headroom differently across the spectrum. Nuendo and PT aren't that much different in terms of dynamic headroom where we really hear it, even with the 48-bit vs. 32-bit comparison, but that has been a never ending debate.

If I had a PT HD rig and a Neve handy, I would do some direct A/B mixes to see where the differences lie, and whether mix approach or the format makes the biggest difference. I don't assume Nuendo is delivering everything I would want from it when mixing, but I make it work.

I do have to wonder though (in general, not your specific example) - the "wall of sound" approach has been demonstrated to reach a point of diminishing returns, regardless of the platform (Asia / Geoff Downes anyone?:). Most layers are only adding harmonic variation (hence spread and dimension where 1 part would sound flat), but the frequency range is still the same whether two or twenty parts are used on that note - just added levels at different points than the original (a bit oversimplified). What has to be kept under control is the gain across the spectrum (e.g. Soloist vs. a choir on a note - very different sound, but not necessarily "more" sound for the mix platform to handle, given a single pan setting).

How that could break down in one platform, but not another is a mystery to me. I think it may be more complicated than 32-bit float vs. 48 fixed etc. To me, Nuendo is more transparent than Paris was, but less forgiving on pushing gain, and still plenty of headroom and punch when backing off a bit to leave me room to work. That's where I ran into problems when first working with it, but if I backed off the master and added a brick wall limiter to prevent clipping, it has been working very nicely.

It might be interesting to compare our mix approaches on a test song sometime. Perhaps when/if 128-bit/384k or DSD derived systems are our mainstay, we'll discover that all of the above, including consoles that we assumed were a proper reference point were in fact skewed and deficient much more than we even feared.

Regards,  
Dedric

On 1/6/06 12:50 AM, in article 43be132a\$1@linux, "lamont"

<jjdpro#ameritech.net> wrote:

>  
> Hey Dedic,  
> they way I had other cut and mix R & B/Gospel backing vocals is have at least  
> 4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks  
> of black vocals..Not including the MPC drums tracks=12-16 tracks..Lead  
> Vocals..=2  
> , Keys 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....

>  
> Now mix this many tracks in Nuendo fine, until you start add plugins..That's  
> when things start getting crazy.. Levels not matching, distortion from  
> tracks..Track  
> balancing becomes off kilter.. YOU spend so much time just trying to put  
> out fires that you lose focus on the mix.. Then all of a sudden, here comes  
> that Nuendo smearing sound,..Nice and smooth..But, you're trying mix  
> aggressive  
> !@@@ARGG.... So, then you start making trade offs on master fader levels  
> (-5db).. And so on and so it goes.. TOO MUCH work ..In \_PARIS and PT ,  
> could've been done in jiffy..

>  
>

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

>> FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting  
>> it to sound really good. I see your point, and maybe there is a magic wall  
>> at 30-40 simultaneous tracks in 32-bit float, but I just don't see many  
>> projects needing that many tracks simultaneously - I can't recall what we  
>> had on the last song - it was stacked with doubled vocals, backgrounds  
>> doubled on the chorus, accents, individual instrument tracks, etc.

>>  
>> A little well-placed subtractive EQ and a few other minor considerations  
>> usually keep things from getting out of hand.

>>  
>> Can't speak for PTHD - haven't mixed on it yet.

>>  
>> Regards,  
>> Dedic

>>  
>> On 1/3/06 10:55 AM, in article 43baac8e\$1@linux, "LaMont"

>> <jjdpro@ameritech.net> wrote:

>>  
>>> about the state of current DAWs and what's working and what's not. Opinions  
>>> varied, but the one constant opinion that was stated was how difficult it  
> was

>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o  
>>> converters (Apogee, Lucid, Motu,  
>>> RME) mixing Rock, R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
>>> as mixing in Paris and Pro Tools is not..



>>> Hey,Just one Engineer's opinon.  
>>>  
>>> P.S  
>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>> floating  
>>> point mixer..  
>>>  
>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>> Yukkk,  
>>>> Don't do it..PT I mean.  
>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and  
> I  
>>>  
>>>> have to say...I don't like it.  
>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>> in  
>>>> PT, apart from the reagon tool...taht has always been good, right from  
> the  
>>>  
>>>> Session 8 days, but not much else.  
>>>> And..it only plays .MOV video files, which in my case is a no-no, (the  
> full  
>>>  
>>>> TDM version may play the others but I don't think so).  
>>>> To top it off, playing one of my projects from Nuendo, (reassembled),  
> it  
>>>  
>>>> didn't have the "life" that the original had, by a long shot.  
>>>> I repeat...don't go there, Jeff.....  
>>>> --  
>>>> Martin Harrington  
>>>> www.lendanear-sound.com  
>>>>  
>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>> news:436fce7a\$1@linux...  
>>>>> I just read the doc, thanks for posting the link. Much of it is quite  
>>>>> interesting and just as much is confusing.  
>>>>> I didn't know tdm systems sounded gnarly, never having worked with one.  
>>> At  
>>>>> what track count would they sonically crap out?  
>>>>>  
>>>>> If I can't get some of my tedious little troubles with paris resolved  
>>> I'm  
>>>>> considering switching to protools.  
>>>>>  
>>>>> jef  
>>>>>

>>>> DJ wrote:  
>>>>  
>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>  
>>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>>> bit, then processed at whatever bit rate the plugin on the channel  
> has,  
>>>>> including dither, or not, then reprocessed to 24 bit, then these channels  
>>>>> are summed. I'm no guru when it comes to this stuff, but I get this  
>>>>> feeling  
>>>>> that this reprocessing \*per channel\* is the reason the TDM systems  
> seem  
>>> to  
>>>>> start sounding gnarly as more and more tracks are summed.  
>>>>>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>  
>>>  
>>>  
>>  
>

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [Neil](#) on Sun, 08 Jan 2006 08:04:32 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"LaMont" <jjdpro@ameritech.net> wrote:  
>  
>  
>Hey Neil,long time !!:)  
>  
>Well, lets get answering some your questions:  
>  
>-mixing 24bit files/44.1

OK, do you think some of the difference between what you're getting & what I'm getting (with regard to results) might be due to resolution differences?

>-no verbs or any timebased fx as inserts.

OK, was just wondering if that might've been clouding up the matrix with too many sources of reflections, etc.

>-Vst metering= 65-70 percent

Better than what I'm achieving on high track counts... I have a couple of songs bridging on 90%, so that shouldn't be an issue for you.

>-track were streaming from a firewire drive

Ah-HA!!!! I wonder if this might be an issue... Firewire is definitively slower than a direct-bus IDE, or even USB-2. Have you tried copying a complete project onto an IDE drive to see if that makes a difference in streaming capacity? I'm not certain that this can make a difference in sound quality, but it might be worth a/b-ing. Theoretically, it shouldn't, but as we've all found out in various scenarios, sometimes you just never know.

>I think that you are on to something with consolidating tracks.

Yep, it really does work... Doug Oberkircher gave me a tip about that here regarding a mix on an older (non-HD) PT mix I was working on once, and also, I think Gene Lennon has pointed this out before with regard to Nuendo or SX, as well... if not Gene, then definitely someone else on this NG.

>I still the problem lies with the type of music R&B/Hip Hop, with 32 tracks  
>of just backing vocals:) add on 12 tracks of MPC hard hitting beats, thunderous  
>synth bass..Mannnnn!!:)

I don't think it's that genre in particular.... I think it's just something to be dealt with in a different way in each case - just like you don't use the same processing for rock vs. country, maybe you just don't use the same style of mix bussing procedures for R&B that might work well for another genre. 54 tracks ain't huge, especially considering all those tracks aren't going to be running all at once in the case of BG Vox taking up 32 of 'em, so I think you should be able to make it work in Nuendo... lemme ask you this: are the BG Vox tracks split at various intervals, or are they one continuous file for each track? If they're one continuous file, then that's sucking CPU cycles & bandwidth that the mix buss doesn't need to be seeing all the time. THAT will make a difference, as it's still trying to process them, even when there's no singing going on! (Don't forget, if there's even -100db's worth of signal on there when no one's singing on those tracks, all 32 of them are still being processed through the mix buss!)

Neil

---

---

Subject: Re: Pro tools summing bus revealed?  
Posted by [LaMont](#) on Sun, 08 Jan 2006 09:33:12 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Good Points. :)

Dedric Terry <dterry@keyofd.net> wrote:

>Hey Lamont - interesting. I have a similar setup with the tracks we are  
>doing (not quite as many BGVs, but close) - depends on the sound I'm going  
>for - choir/ensemble, more layers - pop, less. Rhythm tracks rarely benefit  
>more from layering than from sound design, so that's can become a toss up  
>depending on preference and workflow/approach.

>

>Sounds to me like it could be a matter of pushing the headroom differently  
>across the spectrum. Nuendo and PT aren't that much different in terms  
of

>dynamic headroom where we really hear it, even with the 48-bit vs. 32-bit  
>comparison, but that has been a never ending debate.

>

>If I had a PT HD rig and a Neve handy, I would do some direct A/B mixes  
to

>see where the differences lie, and whether mix approach or the format makes  
>the biggest difference. I don't assume Nuendo is delivering everything

I

>would want from it when mixing, but I make it work.

>

>I do have to wonder though (in general, not your specific example) - the  
>"wall of sound" approach has been demonstrated to reach a point of  
>diminishing returns, regardless of the platform (Asia / Geoff Downes  
>anyone?:). Most layers are only adding harmonic variation (hence spread  
and

>dimension where 1 part would sound flat), but the frequency range is still  
>the same whether two or twenty parts are used on that note - just added  
>levels at different points than the original (a bit oversimplified). What  
>has to be kept under control is the gain across the spectrum (e.g. Soloist  
>vs. a choir on a note - very different sound, but not necessarily "more"  
>sound for the mix platform to handle, given a single pan setting).

>

>How that could break down in one platform, but not another is a mystery  
to

>me. I think it may be more complicated than 32-bit float vs. 48 fixed etc.

>To me, Nuendo is more transparent than Paris was, but less forgiving on  
>pushing gain, and still plenty of headroom and punch when backing off a  
bit

>to leave me room to work. That's where I ran into problems when first  
>working with it, but if I backed off the master and added a brick wall  
>limiter to prevent clipping, it has been working very nicely.

>

>It might be interesting to compare our mix approaches on a test song

> sometime. Perhaps when/if 128-bit/384k or DSD derived systems are our  
> mainstay, we'll discover that all of the above, including consoles that  
we  
> assumed were a proper reference point were in fact skewed and deficient  
much  
> more than we even feared.  
>  
> Regards,  
> Detric  
>  
> On 1/6/06 12:50 AM, in article 43be132a\$1@linux, "lamont"  
> <jjdpro#amerietch.net> wrote:  
>  
>>  
>> Hey Detric,  
>> they way I had other cut and mix R & B/Gospel backing vocals is have at  
least  
>> 4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks  
>> of black vocals..Not including the MPC drums tracks=12-16 tracks..Lead  
>> Vocals..=2  
>> , Keyss 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....  
>>  
>> Now mix this many tracks in Nuendo fine, until you start add plugins..That's  
>> when things start getting crazy.. Levels not matching, distortion from  
>> tracks..Track  
>> balancing becomes off kilter.. YOU speed so much time just trying to put  
>> out fires that you lose focus on the mix.. Then all of a sudden, here  
comes  
>> that Nuendo smearing sound,..Nice and smooth..But, you're trying mix  
>> aggressive  
>> !@@@ARGG.... So, then you start making trade offs on master fader levels  
>> (-5db).. And so on and so it goes.. TOOO Much work ..In \_Paris and PT  
,  
>> could've been done in jiffy..  
>>  
>>  
>> Detric Terry <dterry@keyofd.net> wrote:  
>>> FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems  
getting  
>>> it to sound really good. I see your point, and maybe there is a magic  
wall  
>>> at 30-40 simultaneous tracks in 32-bit float, but I just don't see many  
>>> projects needing that many tracks simultaneously - I can't recall what  
we  
>>> had on the last song - it was stacked with doubled vocals, backgrounds  
>>> doubled on the chorus, accents, individual instrument tracks, etc.  
>>>  
>>> A little well-placed subtractive EQ and a few other minor considerations

>>> usually keep things from getting out of hand.  
>>>  
>>> Can't speak for PTHD - haven't mixed on it yet.  
>>>  
>>> Regards,  
>>> Dedic  
>>>  
>>> On 1/3/06 10:55 AM, in article 43baac8e\$1@linux, "LaMont"  
>>> <jjdpro@ameritech.net> wrote:  
>>>  
>>>> about the state of current DAWs and what's working and what's not. Opinions  
>>>> varied,but the one constant opinion that was stated was how difficult  
it  
>> was  
>>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
i/o  
>>>> converters(Apogee,Lucid,Motu,  
>>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where  
>>>> as mixing in Paris and Pro Tools is not..  
>>>> Hey,Just one Engineer's opinon.  
>>>>  
>>>> P.S  
>>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>>> floating  
>>>> point mixer..  
>>>>  
>>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>> Yukkk,  
>>>>> Don't do it..PT I mean.  
>>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
and  
>> I  
>>>>  
>>>>> have to say...I don't like it.  
>>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome  
>>>> in  
>>>>> PT, apart from the reagon tool...taht has always been good, right from  
>> the  
>>>>  
>>>>> Session 8 days, but not much else.  
>>>>> And..it only plays .MOV video files, which in my case is a no-no, (the  
>> full  
>>>>  
>>>>> TDM version may play the others but I don't think so).  
>>>>> To top it off, playing one of my projects from Nuendo, (reassembled),  
>> it  
>>>>

>>>> didn't have the "life" that the original had, by a long shot.  
>>>> I repeat...don't go there, Jeff.....  
>>>> --  
>>>> Martin Harrington  
>>>> www.lendaneer-sound.com  
>>>>  
>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>> news:436fce7a\$1@linux...  
>>>>> I just read the doc, thanks for posting the link. Much of it is quite  
>>>>> interesting and just as much is confusing.  
>>>>> I didn't know tdm systems sounded gnarly, never having worked with  
one.  
>>>> At  
>>>>> what track count would they sonically crap out?  
>>>>>  
>>>>> If I can't get some of my tedious little troubles with paris resolved  
>>>> I'm  
>>>>> considering switching to protools.  
>>>>>  
>>>>> jef  
>>>>>  
>>>>> DJ wrote:  
>>>>>  
>>>>>> [http://akwww.digidesign.com/support/docs/WhitePaper\\_48BitMixer.pdf](http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf)  
>>>>>>  
>>>>>> Any comments? It appears to me that the signals are recorded at 24  
>>>>>> bit, then processed at whatever bit rate the plugin on the channel  
>> has,  
>>>>>> including dither, or not, then reprocessed to 24 bit, then these  
channels  
>>>>>> are summed. I'm no guru when it comes to this stuff, but I get this  
>>>>>> feeling  
>>>>>> that this reprocessing \*per channel\* is the reason the TDM systems  
>> seem  
>>>> to  
>>>>>> start sounding gnarly as more and more tracks are summed.  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>>  
>>>  
>>>  
>>  
>>  
>

---