
Subject: Bounce chop

Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 02:22:42 GMT

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ux..." target="_blank">1@linux...

> but I haven't gotten

> > into the Paris MIDI yet.

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> Paris midi isn't available until you move into v3.0 (IIRC) and it is

> somewhat nightmarish. When the time comes to get Paris happening with
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> it's best to use a second machine with a s

Subject: Re: Bounce chop

Posted by [audioguy_nospam_](#) on Sat, 26 Nov 2005 04:55:32 GMT

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> HDSP series sound card slaved to a Paris ADAT module, though there are
other

> solutions also.

>

> Deej

>

> "Edna" <edna@texomaonline.com> wrote in message news:4387f7a8@linux...

> > Thanks for the tip. I didnt have any automation programmed yet. Just
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> > the early learning stages of my first project. What I'm doing is

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Subject: Re: Bounce chop

Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 05:19:07 GMT

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> > the drum track to align them to. Not very precise, but I haven't gotten

> > into the Paris MIDI yet.

> > Edna

> >

> > "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message

> > news:4387f211\$1@linux...

> > > By simply moving the audio, any automation you have will now

> > > be in the wrong place (by the amount of the move). I always

> > > start recording after the 30 sec mark... something left over
> > > from the analog and DTRS days... but it serves me well in
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> > > David.
> > >
> > > Edna wrote:
> > >
> > > > "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in mes

Subject: Re: Bounce chop
Posted by [audioguy_nospam_](#) on Sat, 26 Nov 2005 05:23:08 GMT
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sage
> > > > news:4387eb98\$1@linux...
> > > >
> > > >>Are you holding Record THEN Play when you bounce?
> > > >
> > > >
> > > > Yes
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> > > >>Thanks,

Subject: Re: Bounce chop
Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 05:46:51 GMT
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> > > >>Edna
> > > >>
> > > >>
> > > >
> > > >
> > > >
> > > >
> >
> >
>
>Just plain spooky.

Tom

"Kim" <hidensounds@hotmail.com> wrote in message [news:4387bdee\\$1@linux...](news:4387bdee$1@linux...)
>
>
> ssssttrrrrrrrEWTH!! ;o)
>
> And the way he was looking around the room he looked bored already... ;o)
>
> "John Macy" <spamlessjohn@johnmacy.com> wrote:
>>
>> [http://video.google.com/videoplay?docid=-4628046460703829608 &q=racer+X](http://video.google.com/videoplay?docid=-4628046460703829608&q=racer+X)
>I just upgraded my system and am trying to remember all the things to do to
get Paris running. I have a two card system. Do I connect to the bottom card
or the next one up? Also, is there any difference running 3.0 on XP Home or

Pro?

Thanks

BarryDavid,
Looks fantasic -very clean and easy on the joints!
oh... and what's your top warp speed? :-)
MR

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

>
>Hey guys,
>
>Well, I just had to pop up a pic of this. :-) I started building this
>last month when the DM2K arrived, now I just finished assembling it.
>I still have a lot of fill 'n finish to do, but it's up and running!
>
>For those who are curious, I have detailed photos of every step. I
>will put them up on a page when time permits.
>
>Happy Thanksgiving to our southern neighbors!
>
>David.
>Am looking at picking up a used Pro system very reasonable and nearby. Was
wondering if the Pro MEC has 24 bit converters? Owner sez yes, but I have
heard the old and new MECs are the same.
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David.

Edna wrote:

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Subject: Re: Bounce chop

Posted by [Deej \[1\]](#) on Sat, 26 Nov 2005 05:53:02 GMT

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> recording begins?

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

> news:4387f91b\$1@linux...

>

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Subject: Re: Bounce chop

Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 06:11:27 GMT

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David.

Edna wrote:

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> wondering if the Pro MEC has 24 bit converters? Owner sez yes, but I have
> heard the old and new MECs are the same.
> Thanks,
> Edna
>
>Thanks Dave, that's what I thought. Well, maybe I can use this to negotiate
a little better deal. :-]

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:43888ace@linux...

> All the 442/MEC "on board" I/O's are 20 bit only (main and monitor
> connections). The accessory analog I/O cards for the MEC *are* 24
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into the MEC. I do have an old MIDI interface card I have never used and
not sure will work with XP I can try.

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:43888a2a@linux...

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Subject: Re: Bounce chop
Posted by [EK Sound](#) on Sat, 26 Nov 2005 16:12:35 GMT
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Subject: Re: Bounce chop
Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 16:40:35 GMT
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news:438891e1@linux...

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Subject: Re: Bounce chop
Posted by [EK Sound](#) on Sat, 26 Nov 2005 16:45:30 GMT
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r />
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Subject: Re: Bounce chop
Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 17:17:35 GMT
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t;Edna

>>>
>>>
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>It would start Paris playing. Once Paris is rolling you would have to either punch in manually, or use the autopunch markers to establish an in/out point.

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Subject: Re: Bounce chop

Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 17:31:58 GMT

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> >>>>>>>>>result. (I have them start immediately in the Editor.) Is this

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> >>>>>>>>latency

> >>>>>>>>

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> >>>>>>>>>issue? Do I need to insert some silence at the beginning or

> >>>>>

> >>>>>rerecord

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> >>>>>

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> >>>>>>>>

> >>>>>>>>

> >>>>>>>>

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Subject: Re: Bounce chop
Posted by [EK Sound](#) on Sat, 26 Nov 2005 17:51:23 GMT
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> have
> > > heard the old and new MECs are the same.
> > > Thanks,
> > > Edna
> > >
> > >
>
> On both MECs I assume? Well, maybe this is what the seller was referring
to. So, I could use other a/d converters like the RME to get 24 bits and
get into Paris with the spdif I/O?

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4388a172\$1@linux...

> The spdif I/O on the MEC are 24 bit whereas on the IF 442 they are 20 bit.
>
> "Edna" <edna@texomaonline.com> wrote in message news:43888e9e@linux...
> > Thanks Dave, that's what I thought. Well, maybe I can use this to
> negotiate
> > a little better deal. :-]
> >
> > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> > news:43888ace@linux...
> > > All the 442/MEC "on board" I/O's are 20 bit only (main and monitor
> > > connections). The accessory analog I/O cards for the MEC *are* 24
> > > bit. Color makes no difference here, they are all the same.
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>Right. Just checked my MIDI card: its ISA and I don't think my new fangled mobo (ABIT IC7-G) has one. Well, I guess I can try the sound card port.

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message news:4388a151\$1@linux...

> I don't think that would work... but I have never tried it. Also, I
> would recommend adding two bars of click to the beginning of your
> sequence prior to transferring. This will allow Paris time to lock and
> start recording.

>
> David.

>
> Edna wrote:

>
> > So, I need to study the punch chapter in the manual, along with the sync
> > Paris chapter. Could I also arm Paris, press and hold the record button
and

> > then press the play button on the synth to start Paris recording?

> >
> > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> > news:43889a1f\$1@linux...

> >
> >>It would start Paris playing. Once Paris is rolling you would have to
> >>either punch in manually, or use the autopunch markers to establish an
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Subject: Re: Bounce chop
Posted by [Edna Sloan](#) on Sat, 26 Nov 2005 18:10:30 GMT
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>Well, it turns out that its 2 switches with a stereo cable short to ground type, one for punching and the other for recording. So I can get away from the noisy computer to do a vocal track.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:43815a12\$1@linux...

> Heh....heh....heh.....<evil grin>

>

> "Edna" <edna@texomaonline.com> wrote in message news:43810909@linux...

> > With all the idiosyncrasies in Paris, it may explode! :-)

> >

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

> > news:4380d718\$1@linux...

> > > Yeh.....what could possibly happen?

> > >

> > > ;o)

> > >

> > > "Edna" <edna@texomaonline.com> wrote in message news:4380984f@linux...

> > > > Thanks, thats what my Roland is, so I'll try it and see what happens.

> > > > Edna

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

> > > > news:43804c2e@linux...

> > > > > Single pole momentary if I remember correctly. I haven't used one

> > > > > in

> > > > > years

> > > > > though, so perhaps another user will support or correct me?

> > > > > AA

> > > > >

> > > > >

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

> > > > > news:437f753e@linux...

> > > > > > Regarding the footswitch for Paris mentioned in the manual, is

> > > > > > this

> > > > > > just

> > > > > > a

> > > > > > > simple make-break single pole toggle type?

> > > > > > > Thanks,

> > > > > > > Edna

> > > > > > >

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> >

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>Hmmm, interesting. Do you do a lot of fx processing at 16 bit also?

"John Macy" <spamlessjohn@johnmacy.com> wrote in message
news:4388a711\$1@linux...

>

> For whatever it's worth, I cut about 90% of my sessions

> in 16 bit--it sounds fantastic, especially for the punchy

> stuff. If it's real quiet acoustic stuff I go to the 24

> bit. My mastering guy in Nashville (Randy LeRoy at Final Stage)

> agrees, and says it sounds as good or better than most 24 bit stuff.

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> >Thanks,

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> >

> >

>While the tracks themselves are 16 bit, all porocessing is done at
full internal resolution. Then, when you bounce to disc, set the
project bit depth to 24 and you will get a full 24 bits for your mix.

This file can then be mastered, dithered and put to CD.

If you are doing more open, airy type music, you may want to track at
24 bit. Even using the on-board A/D, you will get 24 bit files with
20 bits of resolution... still better than 16.

Personally, I track everything at 16 also with very good results. Why
waste the drive space if it's not needed.

Alternately, as you suggested, an outboard A/D can be SPDIF'd into
Paris for full 24 bit rez recording.

David.

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>
>I use a fair amount of plugins--UAD card for a lot,
but plenty of Paris compressors and eqs, with some
Waves stuff. All my verb stuff is external (KSP 8 and
others). I assume that is what you asked :)

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>
>"Tom Bruhl" <Arpeggio@comcast.net> wrote:
>Just plain spooky.
>
>Tom

I've seen the same thing in young classical players. When you get to know them a bit you realize it is a savant-like quickness in the mind that allows them to play at such unearthly levels. In a way, it is like Rain Man, if you know what I mean.

Now comes the hard part. They have to learn everything else about music, and really apply themselves in the next few years to even maintain their current levels of playing. The **worst** thing that can happen is adults fawning over them and praising them to the sky and comparing them to the greats, and getting them record deals. Yet this is usually what happens. When it does, the prodigy disappears and is never heard from again.

In classical, if you have a great teacher, they keep your nose to the wheel, and let you know that you have along way to go. The parents will be smart, and reserved with their praise and exposure of the child to the public.

Then you can end up with another Mozart, but it is rare today; fame is too much of a drug to most people.

I've seen these kids end up featured soloists with major symphonies and I've seen them disappear. It's all in the parents and the teachers.

DCWhat I was getting at was that if you do a lot of file processing, wouldn't this also be a time to use 24 bits to advantage?

"John Macy" <
