
Subject: Cubase control room.....

Posted by [Deej \[5\]](#) on Sun, 23 Mar 2008 02:52:18 GMT

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-----=_NextPart_000_0016_01C88C5E.9E03E910

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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Subject: Re: Cubase control room.....
Posted by [Deej \[5\]](#) on Sun, 23 Mar 2008 02:57:20 GMT
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-----=_NextPart_000_0025_01C88C5F.52A9F170
Content-Type: text/plain;
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"Mr. Simplicity" <noway@jose.net> wrote in message =
news:47e5c8dd\$1@linux...

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Well, anyway.....back to the lab....

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Subject: Re: Cubase control room.....
Posted by [Deej \[5\]](#) on Sun, 23 Mar 2008 06:00:14 GMT
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-----=_NextPart_000_000A_01C88C78.DF52F860
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Posted by [John \[1\]](#) on Sun, 23 Mar 2008 12:29:27 GMT
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John

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Subject: Re: Cubase control room.....

Posted by [rick](#) on Sun, 23 Mar 2008 20:52:49 GMT

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manual are evil only used by the weak to learn something they don't
already know....bridges for sale...

On Sun, 23 Mar 2008 07:29:27 -0500, John <no@no.com> wrote:

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Subject: Re: Cubase control room.....
Posted by [Bill L](#) on Sun, 23 Mar 2008 22:40:01 GMT
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One day we shall reach the promised land of true low latency. At least we know Cubase Control Room will be ready when we get there. Maybe that new hardware will interface with Control Room in some creative way.

BTW that new MOTU 828 has essentially a 32 channel mixer with effects in it. I have had pretty OK experiences with the old 828. It ain't top drawer but their stuff works OK.

Mr. Simplicity wrote:

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Subject: Re: Cubase control room.....
Posted by [Deej \[5\]](#) on Sun, 23 Mar 2008 23:02:06 GMT
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I checked this out and I've never seen so many bad user reviews. Looks like poison to me.

"Bill L" <bill@billlorentzen.com> wrote in message news:47e6df40\$1@linux...
> One day we shall reach the promised land of true low latency. At least we
> know Cubase Control Room will be ready when we get there. Maybe that new
> hardware will interface with Control Room in some creative way.
>
> BTW that new MOTU 828 has essentially a 32 channel mixer with effects in
> it. I have had pretty OK experiences with the old 828. It ain't top drawer
> but their stuff works OK.
>
> Mr. Simplicity wrote:
>> Well,
>> I got it working. 3ms latency (128k) buffers is possible with large
>> track counts but I'm just not comfortable with the flanging at this
>> latency fo vocal work. If I could go to 64k it would be marginally
>> acceptable but I guess I'm going to stick with totalmix and my furman
>> HDS16 system.
>> That a true zero latency situation.
>> I'm thinking that until 32k buffers become commonplace, I'll be sticking
>> with totalmix and my cue system.
>> Deej
>>
>> "Mr. Simplicity" <noway@jose.net <mailto:noway@jose.net>> wrote in
>> message news:47e5c8dd\$1@linux...
>> "I think" my little dual opteron 185 is gonna have plenty of
>> horsepower to track 20 inputs simultaneously at 3ms latency. Any

>> further tracking would be dubbing maybe 1 or two tracks while
>> playing back the prerecorded tracks. this also looks pretty simple
>> if I'm not using a heavy load of UAD-1 plugins. If I were to use
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>> If I can satisfy myself that this will work reliably, I'll post up
>> my specs in detail here in case someone wants to build a relatively
>> inexpensive native DAW with lots of potential.
>> ;)

Subject: Re: Cubase control room.....

Posted by [Deej \[5\]](#) on Mon, 24 Mar 2008 02:30:40 GMT

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-----=_NextPart_000_0065_01C88D24.C3698270

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-----=_NextPart_000_0065_01C88D24.C3698270--

Subject: Re: Cubase control room.....
Posted by [Deej \[5\]](#) on Mon, 24 Mar 2008 04:12:42 GMT
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What's really interesting is that the RME ADI 8-DS line outputs are so =
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http://www.amazon.com/HOSA-STEREO-PHONE-1-TIP-1-RING/dp/B00006805D/ref=3D=sr_1_8?ie=3DUTF8&s=3Delectronics&qid=3D1206331353&am p;sr=3D1-8

into a stereo pair of outputs and plug a set cans into it (even older = AKG 240 600 ohm cans) and there is plenty of drive to get a nice = headphone mix without a dedicated headphone amp if there's no loud = source in the tracking area. Of course, once I get a drum kit involved, = I might need one, but if I use 24 ohm Sony MDR-V900 cans, I might not.

Anyone recommend a high quality headphone amp with 4 outputs?

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-----=_NextPart_000_000C_01C88D33.045CAC90--

Subject: Re: Cubase control room.....
Posted by [erlilo](#) on Mon, 24 Mar 2008 07:45:09 GMT
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If it's high quality or just ready to burn up, I'm not sure but this =
little one is doing the job for me mobile and I believe also Martin H.

<http://www.behringer.com/AMP800/index.cfm?lang=3DENG>

You have also this: <http://www.behringer.com/HA4700/index.cfm?lang=3DENG> = that must be real pro.=20

I still have their first yet, stationary in my home: = <http://www.behringer.com/HA4400/index.cfm?lang=3DENG>

and the 8channel: <http://www.behringer.com/HA8000/index.cfm?lang=3DENG> = if 4 channels isn't enough.

All cheap enough to be ready to be fired up in a way or another;-)

Erling

Anyone recommend a high quality headphone amp with 4 outputs?

Deej

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Subject: Re: Cubase control room.....
Posted by [rick](#) on Mon, 24 Mar 2008 09:07:09 GMT
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i have no idea with cubase but with logic if you have any plugs on the mains then there is latency. muting or removing them resolves the issue.

On Sun, 23 Mar 2008 22:12:42 -0600, "Mr. Simplicity" <noway@jose.net> wrote:

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Subject: Re: Cubase control room.....
Posted by [John \[1\]](#) on Mon, 24 Mar 2008 12:14:28 GMT
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<http://www.rane.com/procat.html#headphone>

I have the 6 out model and love it.

<http://www.rane.com/hc6s.html>

Subject: Re: Cubase control room.....
Posted by [John \[1\]](#) on Mon, 24 Mar 2008 12:15:18 GMT
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Friends don't let friends buy Behringer

Subject: Re: Cubase control room.....
Posted by [erlilo](#) on Mon, 24 Mar 2008 13:47:28 GMT
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Hmm...with good advices, taking care about burning problems etc., it's no problems at all;-)
By the way, I think I have more than 20 different Behringers and have only had one problem with a bass stomp box that didn't work. Got a new one at once.

Erling

"John" <no@no.com> skrev i en meddelelse news:47e78d46\$1@linux...
>
> Friends don't let friends buy Behringer

Subject: Re: Cubase control room.....
Posted by [Bill L](#) on Mon, 24 Mar 2008 18:47:51 GMT
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I recommend going the old fashioned route and use a regular small power amp with headphone boxes. I've used ProCo HJ4Ps for years with an old Crown and an old Hafler amp and they work great. String 'em up with mic cables or make XLR speaker cables. OTOH don't use power amps with those crappy Sony cans (8 pairs, all blew).

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> I might need one, but if I use 24 ohm Sony MDR-V900 cans, I might not.

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> Anyone recommend a high quality headphone amp with 4 outputs?

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> Deej

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> "Mr. Simplicity" <noway@jose.net <mailto:noway@jose.net>> wrote in
> message news:47e5c8dd\$1@linux...

>

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Subject: Re: Cubase control room.....

Posted by [Aaron Allen](#) on Tue, 25 Mar 2008 02:40:24 GMT

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Hate to admit it, but the most robust cans I have owned have all been
Koss/rebadged (IE Radio Shack) Koss.

AA

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Subject: Re: Cubase control room.....

Posted by [EK Sound](#) on Tue, 25 Mar 2008 17:22:37 GMT

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The only caveat for this unit (and many others) is the stated 60 Ohm minimum. The output at 600 Ohms is OK, but not much headroom left.

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Subject: Re: Cubase control room.....

Posted by [Deej \[5\]](#) on Tue, 25 Mar 2008 17:46:38 GMT

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Dave,

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Also, there are some things about using RME Totalmix that stick in my craw. I have been experimenting with the Cubase Control room functionality in Cubase 4.3x. I hear a very tiny bit of phasing at 3ms latency but it's my critical listening and when I switch between ASIO direct monitoring and the control room function in Cubase I don't hear anything overwhelmingly negative....just a difference. Once I route the cue mix to one of my outboard reverbs and add just a touch when tracking the problem is solved anyway. The Quantec seems to be the reverb of choice for vocalists to hear in their cans when tracking and due to it's AES I/O only, it's a PITA to use with the Furman system anyway.

If I'm in the initial tracking stages of a project and am just tracking a few performers without a heavy playback load, my system is capable of working efficiently at 64k buffers (1.5) ms and there is really no audible latency at all to my ears. And I could always bounce a mix to stereo and import it to a new project for final critical vocal OD's if I needed to dub

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I'm liking the options that Cubase control room has made available. The functionalities would eliminate a lot of the hardware I have here for workarounds that provide something similar to console routing/monitoring that, as nice as it is and as big a "wow" factor as it provides, it's a lot to deal with since it's not all integrated into a single mixer. I'm considering selling the large Furman system and some of the ancillary pieces that I have here. I don't think I will need them and I think I can preserve the level of cue mix fidelity I have now with a much simplified setup.

I have found that the RME ADI 8-DS D/A converters have adequate drive at +4/unity and that it may simplify things to provide the performer, on station, with their own attenuation capabilities as well as gain, depending on the type of cans they are using. I just did an experiment interfacing one of these:

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;o)
Deej

Subject: Re: Cubase control room.....
Posted by [EK Sound](#) on Tue, 25 Mar 2008 18:15:47 GMT
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Dude, you SO need a console... :-)

David.

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Posted by [Bill L](#) on Tue, 25 Mar 2008 18:43:17 GMT
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Subject: Re: Cubase control room.....

Posted by [Deej \[5\]](#) on Tue, 25 Mar 2008 19:25:19 GMT

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> how to dial in their own mix.

My wife was the first one to complain about this years ago. she doesn't want mix, she wants to play her guitar and sing. I spend around \$2k to put together a system that allows the performers to engineer themselves and they don't appreciate it?????.....WTF is that all about?

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>

> Mr. Simplicity wrote:

>> "EK Sound" <ask_me@nospam.net> wrote in message news:47e9374e@linux...

>>> As Bill mentioned, standard small power amps work really well (we use

>>> Crown D40, 60, 70 and 150 here). I would however add a 100 Ohm, 50W

>>> ceramic power resistor to each + output to current limit the signal to

>>> the cans. This will also allow you to load more cans on one line. If

>>> you want a stand-alone multi-channel HP amp, I just picked up a Presonus

>>> HP-60 for the location rig that seems to work pretty well. It is good

>>> sounding and has some nice features.

>>>

>>> <http://www.presonus.com/products/Detail.aspx?ProductId=6>

>>>

>>> The only caveat for this unit (and many others) is the stated 60 Ohm

>>> minimum. The output at 600 Ohms is OK, but not much headroom left.

>>>

>>> I would go the amp route myself...

>>>

>>> David.

>>>

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>> Dave,

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>> I'm currently using a Furman HDS-16 system with 5 x HRM-16 remote mixers.

>> Each HRM 16 mixer has an outboard reverb unit so the talent can control

>> their own levels. This is a very capable cue system when used with RME

>> totalmix but I often find that the client will get frustrated and a bit

>> put off when offered the ability to create their own headphone mix. As

>> cool as the concept is, I usually have to go out and plug a second set of
>> cans into their HRM-16 and dial in their mix for them while they're
>> playing until they give me the green light. They don't want to be the
>> engineer and that's understandable. I could do this for them faster and
>> with a better result using an analog mixer and my high-end hardware
>> reverbs when all is said and done.
>>
>> Also, there are some things about using RME Totalmix that stick in my
>> craw. I have been experimenting with the Cubase Control room
>> functionality in Cubase 4.3x. I hear a very tiny bit of phasing at 3ms
>> latency but it's my critical listening and when I switch between ASIO
>> direct monitoring and the control room function in Cubase I don't hear
>> anything overwhelmingly negative....just a difference. Once I route the
>> cue mix to one of my outboard reverbs and add just a touch when tracking
>> the problem is solved anyway. The Quantec seems to be the reverb of
>> choice for vocalists to hear in their cans when tracking and due to it's
>> AES I/O only, it's a PITA to use with the Furman system anyway.
>>
>> If I'm in the initial tracking stages of a project and am just tracking a
>> few performers without a heavy playback load, my system is capable of
>> working efficiently at 64k buffers (1.5) ms and there is really no
>> audible latency at all to my ears. And I could always bounce a mix to
>> stereo and import it to a new project for final critical vocal OD's if I
>> needed to dub a large playback count at 64k buffers. Eventually, I'll get
>> myself a quad core moose of a computer and this wouldn't be as much of an
>> issue anyway.
>>
>> I'm liking the options that Cubase control room has made available. The
>> functionalities would eliminate a lot of the hardware I have here for
>> workarounds that provide something similar to console routing/monitoring
>> that, as nice as it is and as big a "wow" factor as it provides, it's a
>> lot to deal with since it's not all integrated into a single mixer. I'm
>> considering selling the large Furman system and some of the ancillary
>> pieces that I have here. I don't think I will need them and I think I can
>> preserve the level of cue mix fidelity I have now with a much simplified
>> setup.
>>
>> I have found that the RME ADI 8-DS D/A converters have adequate drive at
>> +4/unity and that it may simplify things to provide the performer, on
>> station, with their own attenuation capabilities as well as gain,
>> depending on the type of cans they are using. I just did an experiment
>> interfacing one of these:
>> <http://www.amazon.com/HOSA-STEREO-PH...6331353&sr=1-8>
>> to the outputs of a pair of D/A's, plugging in a 25' long TRS cable to
>> reach the tracking area and interfacing it with one of these that I had
>> here:
>>
>> http://www.bhphotovideo.com/c/produ...l_Monitor.html

>>
>> I was surprised that the fidelity was comprable to the HRM-16 if the unit
>> was not driven to extremes (the HRM-16 isn't exactly pristine when driven
>> too hard either, though it does have a little bit more headroom)
>>
>> Adding one of these to each of the four studio channel cue outputs would
>> allow 4 separate cue mixes or 8 x performers to share 4 x stations in a
>> way similar to the HDS-16/HRM-16 cue system. It would certainly simplify
>> things around here and drastically reduce the cable clutter quotient.
>>
>>
>> ;o)
>> Deej
