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Subject: Re: Mixing outside of Paris  
Posted by [Deej \[1\]](#) on Sat, 26 Aug 2006 01:08:12 GMT  
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This is a multi-part message in MIME format.

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> I want to send the Kick and the Bass to a 3rd channel to get =  
compressed/limited together

>using a native plugin for the processing,=20

Ok.....this is done in you native program easily by bussing these =  
tracks to the appropriate plugin/bus.....

>but I want to be able to use Paris EQ and Trim on the bass  
>& kick before they are sent over to the 3rd channel for processing.

you would have to lightpipe these tracks from your native app to an =  
empty Paris channel and process them.....

>Also I don't want the individual Kick and Bass tracks heard in the mix, =  
just the processed 3rd channel.

.....then return them to a separate bus of the native app via a =  
Paris insert, have the bus process the track and then output the bus to =  
yet another empty Paris channel.

This sounds so over the top that I don't think it would be worthwhile. =  
It would be far easier to use the Paris VST EQ and a 3rd party tape =  
emulator plugin in the native app and then just output the bus to a pair =  
of Paris channels.

Deej

"Brandon" <a@a.com> wrote in message news:44f59b63@linux...  
So tell me this DJ..

I havent put much thought into trying to figure out how to do this =  
but...

How do you group certain channels into a sub stereo channel?

Example: I want to send the Kick and the Bass to a 3rd channel to get =  
compressed/limited together

using a native plugin for the processing, but I want to be able to use =  
Paris EQ and Trim on the bass

& kick before they are sent over to the 3rd channel for processing.  
Also I don't want the individual Kick and Bass tracks heard in the =  
mix, just the processed 3rd channel.

thanks,

--=20  
Brandon=20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:44f59341@linux...

Mixing in Paris is what Paris is all about.....and therein =  
lies the problem. You can, however mix in Paris and use Cubase SX for =  
processing the tracks. All it takes is a few thousand dollars and about =  
a year to get the systems configured properly.

;o)

"Erick Kent" <erick at thefollower.com> wrote in message =  
news:44f507e4@linux...

I was thinking about getting another piece of software for mixing, =  
something that handles midi better and doesn't "flake out" as much using =  
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as the Paris sound goes?

Any suggestions on what software to get?

Any reason not to go this route?

Also, will the ASIO drivers allow me to track using Paris hardware =  
from another app, for punching in and such?

Thanks,

--=20  
Erick Kent  
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Subject: Re: Mixing outside of Paris  
Posted by [Deej \[1\]](#) on Wed, 30 Aug 2006 02:01:10 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Once I've made all my edits and bouces in Nuendo, then it's off to Paris for mixing...Then to Samplitde for final mastering..

So LaMont,

You're processing the tracks in Nuendo, then once you feel like you've got what you want, you render those tracks as contiguous files and then import them to Paris and mix there rather than just streaming them via lightpipe from the Nuendo DAW to the Paris DAW?

Thanks,

Deej

"LaMont" <jjdpro@ameritech.net> wrote in message news:44f5e3df\$1@linux...

>

> For me, I like to track & edit in Nuendo, THEN (smile) depending on the music

> style, mix in Paris or Pro Tools..With Paris being my favorite. BUT, Pro-Tools

> (7.1) has a very nice high-end sound quality that's makes mixing very easy..

>

> All that being said, Nuendo/SX 's Editing & workflow is in a league of their

> own. So, flexible, easy, yet very intuitive and powerful.

> Once I've made all my edits and bouces in Nuendo, then it's off to Paris

> for mixing...Then to Samplitde for final mastering..

>

>

>

> "Erick Kent" <erick at thefollower.com> wrote:

> >

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> >Thanks,

> >

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> >Erick Kent

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Subject: Mixing outside of Paris  
Posted by [Erick Kent](#) on Wed, 30 Aug 2006 03:43:38 GMT  
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Erick Kent

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Subject: Re: Mixing outside of Paris  
Posted by [Kim](#) on Wed, 30 Aug 2006 04:04:15 GMT  
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---

I think the general consensus is that most of the Paris sound comes from mixing within Paris...

Cheers,  
Kim.

"Erick Kent" <erick at thefollower.com> wrote:

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Subject: Re: Mixing outside of Paris  
Posted by [rick](#) on Wed, 30 Aug 2006 08:53:34 GMT  
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while i won't totally disagree i will say that drums tracked in paris  
and mixed in either logic or dp do sound better than those tracked in  
either of the two, more noticeably in dp.

On 30 Aug 2006 14:04:15 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

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>I think the general consensus is that most of the Paris sound comes from  
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Subject: Re: Mixing outside of Paris

Posted by [brandon\[2\]](#) on Wed, 30 Aug 2006 12:14:06 GMT

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I am going the same route, but I was under the impression that the summing bus

is what gave PARIS its sound. Is that not correct?

I have been concerned about this too.

I will be using Cubase SX for mixing and PARIS for tracking.

--

Brandon

"rick" <parnell68@hotmail.com> wrote in message  
news:qckaf2h7pracvh0k6jrnrl8ettdtgr7sgq@4ax.com...

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> >>Kent</FONT></DIV></BODY></HTML>
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Subject: Re: Mixing outside of Paris  
Posted by [Deej \[1\]](#) on Wed, 30 Aug 2006 13:29:41 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

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;o)

"Erick Kent" <erick at thefollower.com> wrote in message =  
news:44f507e4@linux...

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Thanks,

--=20

Erick Kent

-----=\_NextPart\_000\_0026\_01C6CC06.0EFA69C0

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-----=\_NextPart\_000\_0026\_01C6CC06.0EFA69C0--

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Subject: Re: Mixing outside of Paris  
Posted by [brandon\[2\]](#) on Wed, 30 Aug 2006 14:12:57 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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So tell me this DJ..

I havent put much thought into trying to figure out how to do this =  
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How do you group certain channels into a sub stereo channel?

Example: I want to send the Kick and the Bass to a 3rd channel to get =  
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Paris EQ and Trim on the bass  
& kick before they are sent over to the 3rd channel for processing.  
Also I don't want the individual Kick and Bass tracks heard in the mix, =  
just the processed 3rd channel.

thanks,

--=20  
Brandon=20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:44f59341@linux...

Mixing in Paris is what Paris is all about.....and therein lies =  
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;o)

"Erick Kent" <erick at thefollower.com> wrote in message =  
news:44f507e4@linux...

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Thanks,

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Erick Kent  
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_@animas.net</A>&gt;=20
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-----=\_NextPart\_000\_022E\_01C6CC14.7BD92B40--

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Subject: Re: Mixing outside of Paris  
Posted by [brandon\[2\]](#) on Wed, 30 Aug 2006 14:14:06 GMT  
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Content-Type: text/plain;  
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Now same scenario, but with stereo processing on the 3rd & 4th channels?

--=20

Brandon

a@a.com> wrote in message news:44f59b63@linux...

So tell me this DJ..

I havent put much thought into trying to figure out how to do this =  
but...

How do you group certain channels into a sub stereo channel?

Example: I want to send the Kick and the Bass to a 3rd channel to get =  
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Also I don't want the individual Kick and Bass tracks heard in the =  
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--=20

Brandon=20

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

"Erick Kent" <erick at thefollower.com> wrote in message =  
news:44f507e4@linux...

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Erick Kent

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--  
Brandon

"DJ" &lt;[animix\\_spam-this-ahole\\_@animas.net](mailto:animix_spam-this-ahole_@animas.net)> wrote in message <news:44f59341@linux>...

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-----=\_NextPart\_000\_023E\_01C6CC14.A4F723B0--

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Subject: Re: Mixing outside of Paris  
Posted by [Carl Amburn](#) on Wed, 30 Aug 2006 15:59:43 GMT  
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---

I completely agree.

-Carl

"Kim" <hiddensounds@hotmail.com> wrote in message news:44f50e3f\$1@linux...

>

>

> I think the general consensus is that most of the Paris sound comes from  
> mixing within Paris...

>

> Cheers,

> Kim.

>

> "Erick Kent" <erick at thefollower.com> wrote:

> >

> >

> >I was thinking about getting another piece of software for mixing, =  
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Subject: Re: Mixing outside of Paris

Posted by [LaMont](#) on Wed, 30 Aug 2006 19:15:43 GMT

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---

For me, I like to track & edit in Nuendo, THEN (smile) depending on the music style, mix in Paris or Pro Tools..With Paris being my favorite. BUT, Pro-Tools (7.1) has a very nice high-end sound quality that's makes mixing very easy..

All that being said, Nuendo/SX 's Editing & workflow is in a league of their own. So, flexible, easy, yet very intuitive and powerful.

Once I've made all my edits and bouces in Nuendo, then it's off to Paris for mixing...Then to Samplitde for final mastering..

"Erick Kent" <erick at thefollower.com> wrote:

>

>

>I was thinking about getting another piece of software for mixing, =  
>something that handles midi better and doesn't "flake out" as much using

=

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>

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>Erick Kent

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Subject: Re: Mixing outside of Paris  
Posted by [LaMont](#) on Wed, 30 Aug 2006 19:18:55 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Lol!!! Dj, I use a simular work flow method, but I either use OMF into Paris form Nuendo/SX or Just ue the export..(long way).

However, I hae used my RME (Asio) card to do 8 track ADAT X-fers into Paris ..Works like a charm

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

>  
>  
>Mixing in Paris is what Paris is all about.....and therein lies =  
>the problem. You can, however mix in Paris and use Cubase SX for =  
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 >dollars and about a year to get the systems configured =  
 >properly.</FONT></DIV>  
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Subject: Re: Mixing outside of Paris  
Posted by [espresso](#) on Wed, 30 Aug 2006 23:21:34 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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I've just finished mixing a 2hr concert DVD in Nuendo subgrouped out to 16 channels of Paris for summing. The difference between the stereo out of Nuendo and the stereo sum of Paris is NOT subtle! I've just started my next mix project - same thing - remember these are 1 or 2 hr files at 24bit - 50 or so of them so you don't want to be converting to .pafs. I've bought an Echo Layla which has 8 analog out 8 adat out straight into my MEC. The Paris sound is definitley within its own 'mix' page.

Cheers,

David.

"LaMont" <jjdpro@ameritech.net> wrote in message news:44f5e3df\$1@linux...  
>  
> For me, I like to track & edit in Nuendo, THEN (smile) depending on the music  
> style, mix in Paris or Pro Tools..With Paris being my favorite. BUT, Pro-Tools  
> (7.1) has a very nice high-end sound quality that's makes mixing very easy..  
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> All that being said, Nuendo/SX 's Editing & workflow is in a league of their  
> own. So, flexible, easy, yet very intuitive and powerful.

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Subject: Re: Mixing outside of Paris  
Posted by [Erick Kent](#) on Thu, 31 Aug 2006 02:39:36 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Could you expand on lightpipe and Paris? I am not sure I understand.

Thanks,

--

Erick Kent

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:44f64365\$1@linux...

> Once I've made all my edits and bouces in Nuendo, then it's off to Paris  
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> So LaMont,

>

> You're processing the tracks in Nuendo, then once you feel like you've got  
> what you want, you render those tracks as contiguous files and then import  
> them to Paris and mix there rather than just streaming them via lightpipe  
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Subject: Re: Mixing outside of Paris  
Posted by [Deej \[1\]](#) on Thu, 31 Aug 2006 03:52:24 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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I'm running a 4 card Paris system with 4 x MECS with each MEC having 2 x ADAT cards. My native system is running 2 x RE HDSP 9652 cards and an RME Multiface. Additionally, the native system has 3 pair of coaxial spdif I/O. these are interfaced with a Lexicon PCM 91, a Quantec Yardstick and a Roland R-880 so that all tracks in a mix can be processed with these units as external FX in Cubase, thus eliminating the submix limitations of Paris as far as external processors are concerned. Additionally, the 8 x analog I/O of the Multiface are set up as external FX in Cubase SX for processing tracks with outboard compressors and EQ's on the Cubase inserts.

The Paris system is are clocked to a Lucid GenX-6 and is sending the regenerated timecode via the sync ports to the RME HDSP 9652's and the Multiface so that the cubase system is slaved to the Paris transport and both systems are commonly clocked. The ADAT I/O of both DAWs are interconnected as follows:

Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2

Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1  
Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2

Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3  
Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4  
Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5  
Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6  
Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7  
Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8  
Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9  
Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10  
Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11  
Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12  
Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13  
Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14  
Cubase ST CH 15L/ Stereo Group L> RME 1 ADAT 2-15 out > Paris CH 15  
Cubase ST CH 15R/ Stereo Group R> RME 1 ADAT 2-16 out > Paris CH 16

### Paris Submix #2

Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1  
Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2  
Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3  
Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4  
Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5  
Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6  
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7  
Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

### Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9  
Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10  
Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11  
Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12  
Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13  
Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14  
Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15  
Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16

### Paris Submix #3

Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1  
Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2  
Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3  
Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4  
Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5  
Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6  
Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7  
Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8



RME HDSP 9652 Card #2/ADAT 17 thru 24 bussing to Paris Submix 3, Aux 1-4 interfaced with ADAT card #2, MEC #3

Cubase Stereo Group 2 L> RME 3 ADAT 3-17 out > Paris Submix 3 Aux 1L  
Cubase Stereo Group 2 R> RME 3 ADAT 3-18 out > Paris Submix 3 Aux 1R  
Cubase Stereo Group 3 L> RME 3 ADAT 3-19 out > Paris Submix 3 Aux 2L  
Cubase Stereo Group 3 R> RME 3 ADAT 3-20 out > Paris Submix 3 Aux 2R  
Cubase Stereo Group 4 L> RME 3 ADAT 3-21 out > Paris Submix 3 Aux 3L  
Cubase Stereo Group 4 R> RME 3 ADAT 3-22 out > Paris Submix 3 Aux 4R  
Cubase Stereo Group 5 L> RME 3 ADAT 3-23 out > Paris Submix 3 Aux 4L  
Cubase Stereo Group 5 R> RME 3 ADAT 3-24 -out > Paris Submix 3 Aux 4R

RME Multiface ADAT 1 thru 8 bussing to Paris Submix 4, Aux 1-4 interfaced with ADAT card #1, MEC #4

Cubase Stereo Group 6 L> Multiface ADAT1 out > Paris Submix 4 Aux 1L  
Cubase Stereo Group 6 R> Multiface ADAT2 out > Paris Submix 4 Aux 1R  
Cubase Stereo Group 7 L> Multiface ADAT3 out > Paris Submix 4 Aux 2L  
Cubase Stereo Group 7 R> Multiface ADAT4 out > Paris Submix 4 Aux 2R  
Cubase Stereo Group 8 L> Multiface ADAT5 out > Paris Submix 4 Aux 3L  
Cubase Stereo Group 8 R> Multiface ADAT6 out > Paris Submix 4 Aux 3R  
Cubase Stereo Group 9 L> Multiface ADAT7 out > Paris Submix 4 Aux 4L  
Cubase Stereo Group 9 R> Multiface ADAT8 out > Paris Submix 4 Aux 4R

Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2

Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1  
Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2  
Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3  
Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4  
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Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6  
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7  
Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

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Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10  
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Cubase Stereo Group 5 L> RME 3 ADAT 3-23 out > Paris Submix 3 Aux 4L  
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Cubase Stereo Group 7 R> Multiface ADAT4 out > Paris Submix 4 Aux 2R  
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Cubase Stereo Group 8 R> Multiface ADAT6 out > Paris Submix 4 Aux 3R  
Cubase Stereo Group 9 L> Multiface ADAT7 out > Paris Submix 4 Aux 4L  
Cubase Stereo Group 9 R> Multiface ADAT8 out > Paris Submix 4 Aux 4R

The Paris project is set to Live Mix mode. this essentially gives me 38 mono tracks and a stereo track streaming from Cubase to Paris which is set to Live Mix mode during mixdown. It also allows me to apply VST FX in cubase SX over 8 x Paris aux busses.

Now.....aren't you sorry you asked?

;o)

"Erick Kent" <erick at thefollower.com> wrote in message  
news:44f64a59@linux...

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Subject: Re: Mixing outside of Paris  
Posted by [Deej \[1\]](#) on Thu, 31 Aug 2006 03:55:44 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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Well.....it looks like I posted the routing matrix in there twice, so  
just eliminate the redundancy and you have it.

Deej

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news:44f65d7a@linux...

> I'm running a 4 card Paris system with 4 x MECS with each MEC having 2 x  
> ADAT cards. My native system is running 2 x RE HDSP 9652 cards and an RME  
> Multiface. Additionally, the native system has 3 pair of coaxial spdif

I/O.

> these are interfaced with a Lexicon PCM 91, a Quantec Yardstick and a Roland

> R-880 so that all tracks in a mix can be processed with these units as  
> external FX in Cubase, thus eliminating the submix limitations of Paris as  
> far as external processors are concerned. Additionally, the 8 x analog I/O  
> of the Multiface are set up as external FX in Cubase SX for processing  
> tracks with outboard compressors and EQ's on the Cubase inserts.

>

> The Paris system is are clocked to a Lucid GenX-6 and is sending the  
> regenerated timecode via the sync ports to the RME HDSP 9652's and the  
> Multiface so that the cubase system is slaved to the Paris transport and  
> both systems are commonly clocked. The ADAT I/O of both DAWs are  
> interconnected as follows:

>

> Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2

>

> Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1

> Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2

> Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3

> Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4

> Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5

> Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6

> Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7

> Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8

> Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9

> Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10

> Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11

> Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12

> Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13

> Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14

> Cubase ST CH 15L/ Stereo Group L> RME 1 ADAT 2-15 out > Paris CH 15

> Cubase ST CH 15R/ Stereo Group R> RME 1 ADAT 2-16 out > Paris CH 16

>

> Paris Submix #2

>

> Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1

> Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2

> Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3

> Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4

> Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5

> Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6

> Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7

> Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

>

> Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

>

> Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9

> Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10  
 > Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11  
 > Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12  
 > Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13  
 > Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14  
 > Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15  
 > Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16  
 >  
 > Paris Submix #3  
 >  
 > Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1  
 > Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2  
 > Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3  
 > Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4  
 > Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5  
 > Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6  
 > Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7  
 > Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8  
 >  
 > RME HDSP 9652 Card #2/ADAT 17 thru 24 bussing to Paris Submix 3, Aux 1-4  
 > interfaced with ADAT card #2, MEC #3  
 >  
 > Cubase Stereo Group 2 L> RME 3 ADAT 3-17 out > Paris Submix 3 Aux 1L  
 > Cubase Stereo Group 2 R> RME 3 ADAT 3-18 out > Paris Submix 3 Aux 1R  
 > Cubase Stereo Group 3 L> RME 3 ADAT 3-19 out > Paris Submix 3 Aux 2L  
 > Cubase Stereo Group 3 R> RME 3 ADAT 3-20 out > Paris Submix 3 Aux 2R  
 > Cubase Stereo Group 4 L> RME 3 ADAT 3-21 out > Paris Submix 3 Aux 3L  
 > Cubase Stereo Group 4 R> RME 3 ADAT 3-22 out > Paris Submix 3 Aux 4R  
 > Cubase Stereo Group 5 L> RME 3 ADAT 3-23 out > Paris Submix 3 Aux 4L  
 > Cubase Stereo Group 5 R> RME 3 ADAT 3-24 -out > Paris Submix 3 Aux 4R  
 >  
 > RME Multiface ADAT 1 thru 8 bussing to Paris Submix 4, Aux 1-4 interfaced  
 > with ADAT card #1, MEC #4  
 >  
 > Cubase Stereo Group 6 L> Multiface ADAT1 out > Paris Submix 4 Aux 1L  
 > Cubase Stereo Group 6 R> Multiface ADAT2 out > Paris Submix 4 Aux 1R  
 > Cubase Stereo Group 7 L> Multiface ADAT3 out > Paris Submix 4 Aux 2L  
 > Cubase Stereo Group 7 R> Multiface ADAT4 out > Paris Submix 4 Aux 2R  
 > Cubase Stereo Group 8 L> Multiface ADAT5 out > Paris Submix 4 Aux 3L  
 > Cubase Stereo Group 8 R> Multiface ADAT6 out > Paris Submix 4 Aux 3R  
 > Cubase Stereo Group 9 L> Multiface ADAT7 out > Paris Submix 4 Aux 4L  
 > Cubase Stereo Group 9 R> Multiface ADAT8 out > Paris Submix 4 Aux 4R  
 >  
 > Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2  
 >  
 > Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1  
 > Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2  
 > Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3



> Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4  
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> Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6  
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> Cubase ST CH 15L/ Stereo Group L> RME 1 ADAT 2-15 out > Paris CH 15  
> Cubase ST CH 15R/ Stereo Group R> RME 1 ADAT 2-16 out > Paris CH 16

>  
> Paris Submix #2

>  
> Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1  
> Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2  
> Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3  
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> Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

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>  
> Paris Submix #3

>  
> Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1  
> Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2  
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> Cubase Stereo Group 8 R> Multiface ADAT6 out > Paris Submix 4 Aux 3R  
> Cubase Stereo Group 9 L> Multiface ADAT7 out > Paris Submix 4 Aux 4L  
> Cubase Stereo Group 9 R> Multiface ADAT8 out > Paris Submix 4 Aux 4R  
>  
> The Paris project is set to Live Mix mode. this essentially gives me 38  
mono  
> tracks and a stereo track streaming from Cubase to Paris which is set to  
> Live Mix mode during mixdown. It also allows me to apply VST FX in cubase  
SX  
> over 8 x Paris aux busses.  
>  
> Now.....aren't you sorry you asked?  
>  
> ;o)  
>  
>  
> "Erick Kent" <erick at thefollower.com> wrote in message  
> news:44f64a59@linux...  
> > Could you expand on lightpipe and Paris? I am not sure I understand.  
> >  
> > Thanks,  
> >  
> > --  
> > Erick Kent  
> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > news:44f64365\$1@linux...  
> > > Once I've made all my edits and bouces in Nuendo, then it's off to  
Paris  
> > > for mixing...Then to Samplitde for final premastering..

> > >  
> > > So LaMont,  
> > >  
> > > You're processing the tracks in Nuendo, then once you feel like you've  
> got  
> > > what you want, you render those tracks as contiguous files and then  
> import  
> > > them to Paris and mix there rather than just streaming them via  
> lightpipe  
> > > from the Nuendo DAW to the Paris DAW?  
> > >  
> > > Thanks,  
> > >  
> > > Deej  
> > >  
> > > "LaMont" <jjdpro@ameritech.net> wrote in message  
> news:44f5e3df\$1@linux...  
> > >>  
> > >> For me, I like to track & edit in Nuendo, THEN (smile) depending on  
the  
> > > music  
> > >> style, mix in Paris or Pro Tools..With Paris being my favorite. BUT,  
> > > Pro-Tools  
> > >> (7.1) has a very nice high-end sound quality that's makes mixing very  
> > > easy..  
> > >>  
> > >> All that being said, Nuendo/SX 's Editing & workflow is in a league  
of  
> > > their  
> > >> own. So, flexible, easy, yet very intuitive and powerful.  
> > >> Once I've made all my edits and bouces in Nuendo, then it's off to  
> Paris  
> > >> for mixing...Then to Samplitde for final mastering..  
> > >>  
> > >>  
> > >>  
> > >> "Erick Kent" <erick at thefollower.com> wrote:  
> > >> >  
> > >> >  
> > >> > I was thinking about getting another piece of software for mixing, =  
> > >> > something that handles midi better and doesn't "flake out" as much  
> using  
> > >> =  
> > >> > DirectX plugs. If I still track in Paris, will anything be lost as  
far  
> =  
> > >> > as the Paris sound goes?  
> > >> >

> > >> >Any suggestions on what software to get?  
> > >> >  
> > >> >Any reason not to go this route?  
> > >> >  
> > >> >Also, will the ASIO drivers allow me to track using Paris hardware  
> from  
> > >> =  
> > >> >another app, for punching in and such?  
> > >> >  
> > >> >Thanks,  
> > >> >  
> > >> >--=20  
> > >> >Erick Kent  
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> > >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>I was thinking about  
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> > >> >software to=20  
> > >> >get?</FONT></DIV>  
> > >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2></FONT> </DIV>  
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> =  
> > >> >allow me to=20  
> > >> >track using Paris hardware from another app, for punching in and=20  
> > >> >such?</FONT></DIV>

```
> > >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2></FONT> </DIV>
> > >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>Thanks,</DIV></FONT>
> > >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2><BR>-- <BR>Erick=20
> > >> >Kent</FONT></DIV></BODY></HTML>
> > >> >
> > >> >
> > >>
> > >
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```

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Subject: Re: Mixing outside of Paris  
Posted by [brandon\[2\]](#) on Thu, 31 Aug 2006 12:12:43 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

This is a multi-part message in MIME format.

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

Thanks DJ, but I wasn't clear...I meant how to do this using PARIS only.

--=20  
Brandon Goodwin

Process Engineering  
Pentech Assembly

"DJ" <[animix\\_spam-this-ahole\\_@animas.net](mailto:animix_spam-this-ahole_@animas.net)> wrote in message =  
news:44f636f8@linux...

> I want to send the Kick and the Bass to a 3rd channel to get =  
compressed/limited together=20  
>using a native plugin for the processing,=20

Ok.....this is done in you native program easily by bussing these =  
tracks to the appropriate plugin/bus.....

>but I want to be able to use Paris EQ and Trim on the bass  
>& kick before they are sent over to the 3rd channel for processing.

you would have to lightpipe these tracks from your native app to an =  
empty Paris channel and process them.....

>Also I don't want the individual Kick and Bass tracks heard in the =  
mix, just the processed 3rd channel.

.....then return them to a separate bus of the native app via a =  
Paris insert, have the bus process the track and then output the bus to =  
yet another empty Paris channel.

This sounds so over the top that I don't think it would be worthwhile. =  
It would be far easier to use the Paris VST EQ and a 3rd party tape =  
emulator plugin in the native app and then just output the bus to a pair =  
of Paris channels.

Deej

"Brandon" <a@a.com> wrote in message news:44f59b63@linux...  
So tell me this DJ..

I havent put much thought into trying to figure out how to do this =  
but...

How do you group certain channels into a sub stereo channel?

Example: I want to send the Kick and the Bass to a 3rd channel to =  
get compressed/limited together

using a native plugin for the processing, but I want to be able to =  
use Paris EQ and Trim on the bass

& kick before they are sent over to the 3rd channel for processing.

Also I don't want the individual Kick and Bass tracks heard in the =  
mix, just the processed 3rd channel.

thanks,

--=20

Brandon=20

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:44f59341@linux...

Mixing in Paris is what Paris is all about.....and therein =  
lies the problem. You can, however mix in Paris and use Cubase SX for =  
processing the tracks. All it takes is a few thousand dollars and about =  
a year to get the systems configured properly.

;o)

"Erick Kent" <erick at thefollower.com> wrote in message =  
news:44f507e4@linux...

I was thinking about getting another piece of software for =  
mixing, something that handles midi better and doesn't "flake out" as =

much using DirectX plugs. If I still track in Paris, will anything be =  
lost as far as the Paris sound goes?

Any suggestions on what software to get?

Any reason not to go this route?

Also, will the ASIO drivers allow me to track using Paris =  
hardware from another app, for punching in and such?

Thanks,

--=20

Erick Kent

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<DIV><FONT face=3DArial>Thanks DJ, but I wasn't clear...I meant how to =  
do this=20

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<DIV>&nbsp;</DIV>

<DIV><BR>-- <BR>Brandon Goodwin</DIV>

<DIV>&nbsp;</DIV>

<DIV>Process Engineering<BR>Pentech Assembly</DIV>

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=

href=3D"mailto:animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole=  
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Subject: Re: Mixing outside of Paris  
Posted by [gene Lennon\[3\]](#) on Thu, 31 Aug 2006 19:55:55 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Erick Kent" <erick at thefollower.com> wrote:  
>Could you expand on lightpipe and Paris? I am not sure I understand.  
>  
>Thanks,  
>  
>--  
>Erick Kent

Erick,  
DJ is just trying to scare you. You can use Paris as a Virtual Mixing Console  
and get the benefits of its summing bus sound. In this kind of setup you  
mix from a second computer or Hard-Disk recorder and output individual channels  
or stems to your Paris computer. You can go into Paris using analog inputs

or digital inputs.

Using several ADAT cards seems to be the most effective method, but you do need to be careful about having a solid Master Clock.

If you run Nuendo, Pro Tools, Cubase, Logic, Performer, etc on your other computer, you will get the benefits of Automatic Delay Compensation, more advanced bussing options, working MIDI, moving fader automation, and all the other features of a 2006 DAW plus the Paris sound.

Gene

---

---

Subject: Re: Mixing outside of Paris

Posted by [Deej \[1\]](#) on Thu, 31 Aug 2006 21:32:56 GMT

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---

> DJ is just trying to scare you.

Well heck Gene. He asked. I can't help it if I live in a scary world here.

;o)

"gene Lennon" <glennon@NOSP.com> wrote in message news:44f73ecb\$1@linux...

>

> "Erick Kent" <erick at thefollower.com> wrote:

> >Could you expand on lightpipe and Paris? I am not sure I understand.

> >

> >Thanks,

> >

> >--

> >Erick Kent

>

> Erick,

> DJ is just trying to scare you. You can use Paris as a Virtual Mixing Console

> and get the benefits of its summing bus sound. In this kind of setup you > mix from a second computer or Hard-Disk recorder and output individual channels

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> Gene

>

---

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Subject: Re: Mixing outside of Paris  
Posted by [Erick Kent](#) on Mon, 04 Sep 2006 04:14:28 GMT  
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---

Then I guess I have to ask the opposite question. What if I track in another app, say Cubase, and then import all my files over and mix in Paris? How bad will it sound using a SB Live for tracking? or is there a way to track in another DAW using the Paris hardware?

--

Erick Kent

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:44f65d7a@linux...

> I'm running a 4 card Paris system with 4 x MECS with each MEC having 2 x  
> ADAT cards. My native system is running 2 x RE HDSP 9652 cards and an RME  
> Multiface. Additionally, the native system has 3 pair of coaxial spdif  
> I/O.

> these are interfaced with a Lexicon PCM 91, a Quantec Yardstick and a  
> Roland

> R-880 so that all tracks in a mix can be processed with these units as  
> external FX in Cubase, thus eliminating the submix limitations of Paris as  
> far as external processors are concerned. Additionally, the 8 x analog I/O  
> of the Multiface are set up as external FX in Cubase SX for processing  
> tracks with outboard compressors and EQ's on the Cubase inserts.

>

> The Paris system is are clocked to a Lucid GenX-6 and is sending the  
> regenerated timecode via the sync ports to the RME HDSP 9652's and the  
> Multiface so that the cubase system is slaved to the Paris transport and  
> both systems are commonly clocked. The ADAT I/O of both DAWs are  
> interconnected as follows:

>

> Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2

>

> Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1

> Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2

> Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3

> Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4

> Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5

> Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6

> Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7

> Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8

> Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9

> Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10

> Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11

> Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12

> Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13

> Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14

> Cubase ST CH 15L/ Stereo Group L> RME 1 ADAT 2-15 out > Paris CH 15

> Cubase ST CH 15R/ Stereo Group R> RME 1 ADAT 2-16 out > Paris CH 16

>

> Paris Submix #2

>

> Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1

> Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2

> Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3

> Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4

> Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5

> Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6

> Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7

> Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

>

> Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

>

> Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9

> Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10

> Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11

> Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12

> Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13

> Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14

> Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15

> Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16

>

> Paris Submix #3

>

> Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1

> Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2

> Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3

> Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4

> Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5

> Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6

> Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7

> Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8

>

> RME HDSP 9652 Card #2/ADAT 17 thru 24 bussing to Paris Submix 3, Aux 1-4

> interfaced with ADAT card #2, MEC #3

>

> Cubase Stereo Group 2 L> RME 3 ADAT 3-17 out > Paris Submix 3 Aux 1L

> Cubase Stereo Group 2 R> RME 3 ADAT 3-18 out > Paris Submix 3 Aux 1R

> Cubase Stereo Group 3 L> RME 3 ADAT 3-19 out > Paris Submix 3 Aux 2L

> Cubase Stereo Group 3 R> RME 3 ADAT 3-20 out > Paris Submix 3 Aux 2R

> Cubase Stereo Group 4 L> RME 3 ADAT 3-21 out > Paris Submix 3 Aux 3L

> Cubase Stereo Group 4 R> RME 3 ADAT 3-22 out > Paris Submix 3 Aux 4R

> Cubase Stereo Group 5 L> RME 3 ADAT 3-23 out > Paris Submix 3 Aux 4L

> Cubase Stereo Group 5 R> RME 3 ADAT 3-24 -out > Paris Submix 3 Aux 4R

>

> RME Multiface ADAT 1 thru 8 bussing to Paris Submix 4, Aux 1-4 interfaced

> with ADAT card #1, MEC #4

>

- > Cubase Stereo Group 6 L> Multiface ADAT1 out > Paris Submix 4 Aux 1L
- > Cubase Stereo Group 6 R> Multiface ADAT2 out > Paris Submix 4 Aux 1R
- > Cubase Stereo Group 7 L> Multiface ADAT3 out > Paris Submix 4 Aux 2L
- > Cubase Stereo Group 7 R> Multiface ADAT4 out > Paris Submix 4 Aux 2R
- > Cubase Stereo Group 8 L> Multiface ADAT5 out > Paris Submix 4 Aux 3L
- > Cubase Stereo Group 8 R> Multiface ADAT6 out > Paris Submix 4 Aux 3R
- > Cubase Stereo Group 9 L> Multiface ADAT7 out > Paris Submix 4 Aux 4L
- > Cubase Stereo Group 9 R> Multiface ADAT8 out > Paris Submix 4 Aux 4R

>

- > Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2

>

- > Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
- > Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
- > Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
- > Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
- > Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
- > Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
- > Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
- > Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
- > Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
- > Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
- > Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
- > Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
- > Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
- > Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
- > Cubase ST CH 15L/ Stereo Group L> RME 1 ADAT 2-15 out > Paris CH 15
- > Cubase ST CH 15R/ Stereo Group R> RME 1 ADAT 2-16 out > Paris CH 16

>

- > Paris Submix #2

>

- > Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
- > Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
- > Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
- > Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
- > Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
- > Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
- > Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
- > Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

>

- > Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

>

- > Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
- > Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
- > Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
- > Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
- > Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
- > Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14

> Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15  
> Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16  
>  
> Paris Submix #3  
>  
> Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1  
> Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2  
> Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3  
> Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4  
> Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5  
> Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6  
> Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7  
> Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8  
>  
> RME HDSP 9652 Card #2/ADAT 17 thru 24 bussing to Paris Submix 3, Aux 1-4  
> interfaced with ADAT card #2, MEC #3  
>  
> Cubase Stereo Group 2 L> RME 3 ADAT 3-17 out > Paris Submix 3 Aux 1L  
> Cubase Stereo Group 2 R> RME 3 ADAT 3-18 out > Paris Submix 3 Aux 1R  
> Cubase Stereo Group 3 L> RME 3 ADAT 3-19 out > Paris Submix 3 Aux 2L  
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>  
> RME Multiface ADAT 1 thru 8 bussing to Paris Submix 4, Aux 1-4 interfaced  
> with ADAT card #1, MEC #4  
>  
> Cubase Stereo Group 6 L> Multiface ADAT1 out > Paris Submix 4 Aux 1L  
> Cubase Stereo Group 6 R> Multiface ADAT2 out > Paris Submix 4 Aux 1R  
> Cubase Stereo Group 7 L> Multiface ADAT3 out > Paris Submix 4 Aux 2L  
> Cubase Stereo Group 7 R> Multiface ADAT4 out > Paris Submix 4 Aux 2R  
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> Cubase Stereo Group 8 R> Multiface ADAT6 out > Paris Submix 4 Aux 3R  
> Cubase Stereo Group 9 L> Multiface ADAT7 out > Paris Submix 4 Aux 4L  
> Cubase Stereo Group 9 R> Multiface ADAT8 out > Paris Submix 4 Aux 4R  
>  
> The Paris project is set to Live Mix mode. this essentially gives me 38  
> mono  
> tracks and a stereo track streaming from Cubase to Paris which is set to  
> Live Mix mode during mixdown. It also allows me to apply VST FX in cubase  
> SX  
> over 8 x Paris aux busses.  
>  
> Now.....aren't you sorry you asked?  
>  
> ;o)

>  
>  
> "Erick Kent" <erick at thefollower.com> wrote in message  
> news:44f64a59@linux...  
>> Could you expand on lightpipe and Paris? I am not sure I understand.  
>>  
>> Thanks,  
>>  
>> --  
>> Erick Kent  
>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>> news:44f64365\$1@linux...  
>> > Once I've made all my edits and bouces in Nuendo, then it's off to  
>> > Paris  
>> > for mixing...Then to Samplitde for final mastering..  
>> >  
>> > So LaMont,  
>> >  
>> > You're processing the tracks in Nuendo, then once you feel like you've  
> got  
>> > what you want, you render those tracks as contiguous files and then  
> import  
>> > them to Paris and mix there rather than just streaming them via  
> lightpipe  
>> > from the Nuendo DAW to the Paris DAW?  
>> >  
>> > Thanks,  
>> >  
>> > Deej  
>> >  
>> > "LaMont" <jjdpro@ameritech.net> wrote in message  
> news:44f5e3df\$1@linux...  
>> >>  
>> >> For me, I like to track & edit in Nuendo, THEN (smile) depending on  
>> >> the  
>> > music  
>> >> style, mix in Paris or Pro Tools..With Paris being my favorite. BUT,  
>> > Pro-Tools  
>> >> (7.1) has a very nice high-end sound quality that's makes mixing very  
>> > easy..  
>> >>  
>> >> All that being said, Nuendo/SX 's Editing & workflow is in a league  
>> >> of  
>> > their  
>> >> own. So, flexible, easy, yet very intuitive and powerful.  
>> >> Once I've made all my edits and bouces in Nuendo, then it's off to  
> Paris  
>> >> for mixing...Then to Samplitde for final mastering..



>> >>  
>> >>  
>> >>  
>> >> "Erick Kent" <erick at thefollower.com> wrote:  
>> >> >  
>> >> >  
>> >> >I was thinking about getting another piece of software for mixing, =  
>> >> >something that handles midi better and doesn't "flake out" as much  
> using  
>> >> =  
>> >> >DirectX plugs. If I still track in Paris, will anything be lost as  
>> >> >far  
> =  
>> >> >as the Paris sound goes?  
>> >> >  
>> >> >Any suggestions on what software to get?  
>> >> >  
>> >> >Any reason not to go this route?  
>> >> >  
>> >> >Also, will the ASIO drivers allow me to track using Paris hardware  
> from  
>> >> =  
>> >> >another app, for punching in and such?  
>> >> >  
>> >> >Thanks,  
>> >> >  
>> >> >--=20  
>> >> >Erick Kent  
>> >> >  
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>> >> ><STYLE></STYLE>  
>> >> ></HEAD>  
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>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>I was thinking about  
> getting  
>> >> =  
>> >> >another=20  
>> >> >piece of software for mixing, something that handles midi better and  
>> >> >=  
>> >> >doesn't=20  
>> >> >"flake out" as much using DirectX plugs. If I still track in Paris,  
> will  
>> >> =  
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>> >> >anything be lost as far as the Paris sound goes?<BR></FONT></DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>Any suggestions on what =  
>> >> >software to=20  
>> >> >get?</FONT></DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2></FONT> </DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>Any reason not to go  
> this=20  
>> >> >route?</FONT></DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2></FONT> </DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>Also, will the ASIO  
>> >> >drivers  
> =  
>> >> >allow me to=20  
>> >> >track using Paris hardware from another app, for punching in and=20  
>> >> >such?</FONT></DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2></FONT> </DIV>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2>Thanks,</DIV></FONT>  
>> >> ><DIV><FONT face=3D"Comic Sans MS" size=3D2><BR>-- <BR>Erick=20  
>> >> >Kent</FONT></DIV></BODY></HTML>  
>> >> >  
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