Subject: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Mon, 23 Apr 2007 19:41:38 GMT
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Something rather shocking has happened.

I am currently playing back a 12 track project with Drumagog and various UAD-1 plugins instantiated (not a huge load, but enough to accomplish some ear candy which is all what I need here during dub sessions before the real mixing begins) while recording 20 live inputs at 64k buffers (1.5ms), punching in and out at will. I can definitely live with 1.5ms latency.

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;o)

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Tom Bruhl on Mon, 23 Apr 2007 19:55:15 GMT
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by brandon[2] on Mon, 23 Apr 2007 20:09:34 GMT
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Posted by Neil on Mon, 23 Apr 2007 21:29:45 GMT
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>href=3D"news:462d1367@linux">news:462d1367@linux</A>...</DIV>
><BLOCKQUOTE dir=3Dltr=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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></HTML>
>
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by EK Sound on Mon, 23 Apr 2007 21:43:30 GMT
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Keep in mind, your .7mSec is the delay for *each* direction.... .7 in
and .7 out = 1.4mSec total. That is well within the delay time
settings for flanging and phasing.

David.

DJ wrote:
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Mon, 23 Apr 2007 21:48:26 GMT
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Neil,

I have apparently been going at this native thing with some preconceptions about ASIO direct monitoring that aren't at all accurate. I haven't been doing much in the way of tracking (lots of mixing) so I guess that's understandable. I was under the impression that I would not be able to monitor previously recorded tracks with plugins inserted on the channels or sends while tracking unless I disabled ASIO direct monitoring. Obviously this is not the case. I just set my project to 512k buffers. It has 12 tracks already recorded. I enabled ASIO direct monitoring and inserted 9 UAD-1 plugins on various of the pre recorded tracks. I also installed one of my outboard reverbs as a send on a few of them. I have them all (including the outboard reverb) outputing to an analog pair that I'm sending to my Furman HDS-16 system. At the same time, I've got 20 more audio tracks recording. Since I have ADM there is no audible latency but the astounding thing about it is that I'm also hearing all of the prerecorded tracks that are being processed by the UAD-1 plugins during playback. The processing is working and it is very obvious, and there is no latency. I didn't think this was possible to do. My Cubase DSP meter is at about 10%. Hell, man, I could record 20 tracks and play back 50 or 60 with no problem. Is this normal or some kind of happy accident/bug? I shouldn't be able to hear plugins on prerecorded tracks with ADM enabled, should I?

At this point, the only inconvenience with a tracking session is having to mouse all of the tracks to the main monitor bus if I want to hear them through my DAC-1. Well, during tracking, I don't necessarily need to use my DAC-1 so I have an easy workaround bypass this to a pair of the RME outs and split them off to the HDS-16 and my NHT PVC simultaneously.

Hell man.....this is great!

"Neil" <OIUOIU@OIU.com> wrote in message news:462d2549$1@linux...
>
> Deej, I just don't get how you're hearing ANY latency at all,
> unless you have "ZLM" (zero-latency monitoring) unchecked in
> Totalmix.
>
> I agree, even a little bit of latency bugs the crap out of me if
> I'm tracking... where exactly is your monitor feed coming from?
> IMO, you shouldn't hear any latency whatsoever - unless I'm
> completely misunderstanding your setup (which is, let's face it,
> quite possible).

>
> Neil
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by EK Sound on Mon, 23 Apr 2007 22:06:17 GMT
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David.

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>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.6000.16414" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Graham Duncan on Mon, 23 Apr 2007 23:58:34 GMT
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DJ,

Are you somehow listening to the inputs through Cubase AND through Totalmix? That would indeed cause some annoying sounds... You want to listen to one or the other, not both. :) I could be wrong...

Honestly, I'd humbly suggest that you get a cheap but decent analog board that gets a mult from your preamps or D/As that you can use for cue sends. Then it won't matter what the latency is... it's always zero for the talent! You could probably go without a mixer and set this up with a patchbay to go into your Furmans without a mixer at all.

Good luck!

Graham

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Tue, 24 Apr 2007 01:07:37 GMT
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OK then.. I was wondering why I was not having any *issues* with this. I have all mono inputs routed 1:1 to outs and the outs are feeding the mono or stereo L/R inputs of the HDS-16 with the prerecorded tracks routed to an

analog pair of RME outs being sent to the main mix bus of the HDS-16. It looks like the Furman HDS-16 is a great thing for this particular situation. I was hoping to make it obsolete (and subsequently sell it off) by using the Cubase 4 CR function, but the latency just isn't acceptable. For tracking sessions I will use one of the HDS-16 mixers in the CR and route one of the headphone outs to one of my PVC's which are outputting to a pair of studio monitors. This will save much of the mousing around during tracking sessions and when I get ready for critical listening during a mix, I can just bus the recorded tracks as needed, monitoring off my mains which are digitally routed to the DAC-1.....QED!!!..errrr.....sorta'.

Thanks,
;o)

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>>>>that's never=20
>>>> good.
>>>>
>>>> ;o)=20
>>>>
>>>>
>>>>
>>>>
>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>> http://www.polesoft.com/refer.html
>>>>
>>>><!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 6.00.6000.16414" name=3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY bgColor=3D#ffffff>
>>>><DIV><FONT face=3DArial size=3D2>I'm just using a standard ATA 133 IDE =
>>>>drive. Plenty=20
>>>>of mojo for moderate track counts. </FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>I've testing the *usability* of working
>>>
>>>=
>>>
>>>>at 32k=20
>>>>buffers, 64k buffers and 128k buffers here this morning. I don't have =
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>>>
>>>=

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>>>>any tracks=20
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>>>>stopper but definitely a difference when compared to using ASIO
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>>>>and it drops down to between 50-60%. The audible phasing at 64k (1.5ms =
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>>>>is=20
>>>>disturbing to me is that I'm hearing audible phasing at all at 32k =
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by brandon[2] on Tue, 24 Apr 2007 02:21:23 GMT
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I was thinking I could route the zero latency send from quemix out to another
PC with Cubase running as a live monitoring/plug and back out mixed into
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b

Graham Duncan <graham@grahamduncan.com> wrote:
>DJ,
>
>Are you somehow listening to the inputs through Cubase AND through
>Totalmix? That would indeed cause some annoying sounds... You want to

>listen to one or the other, not both. :) I could be wrong...
>
>Honestly, I'd humbly suggest that you get a cheap but decent analog
>board that gets a mult from your preamps or D/As that you can use for
>cue sends. Then it won't matter what the latency is... it's always zero

>for the talent! You could probably go without a mixer and set this up
>with a patchbay to go into your Furmans without a mixer at all.
>
>Good luck!
>
>Graham

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by audioguy_editout_ on Tue, 24 Apr 2007 02:22:17 GMT
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The latency of the two systems would be additive.. unless
you could run at 1.5mSec on each system, you would be in
worse shape....

David.

brandon wrote:
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Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Tue, 24 Apr 2007 02:53:57 GMT
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http://www.markertek.com/Product.asp?baseItem=COL%2DLS3&
cat=AUDIOEQUIP&subcat=AUDINT&prodClass=AUDCONV&m
fg=Coleman+Audio&search=0&off=

Looks like this, and an insert cable from one of the headphone output of the HRM-16 mixer to a pair of the inputs on the back of this thing would allow me to switch to monitoring what is being played back from the tracking busses through my control room monitors with the push of a button. I'm not sure about the levels that would be output from the headphone amp though. I have tried it and it's got enough gain to drive the PVC cleanly. I guess I'd better look into this a bit further when I'm not so tired. It's been a long day. I don't want to fry something by mismatching voltage/ impedance between the headphone output and an input to a power amp driving my monitors..

L/R input of the PVC. Furthermore, it's gonna have to boost the voltage to
"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:462d5945@linux...
> OK then.. I was wondering why I was not having any *issues* with this. I
> have all mono inputs routed 1:1 to outs and the outs are feeding the mono
> or stereo L/R inputs of the HDS-16 with the prerecorded tracks routed to
> an analog pair of RME outs being sent to the main mix bus of the HDS-16.
> It looks like the Furman HDS-16 is a great thing for this particular
> situation. I was hoping to make it obsolete (and subsequently sell it off)
> by using the Cubase 4 CR function, but the latency just isn't acceptable.

> For tracking sessions I will use one of the HDS-16 mixers in the CR and
> route one of the headphone outs to one of my PVC's which are outputting to
> a pair of studio monitors. This will save much of the mousing around
> during tracking sessions and when I get ready for critical listening
> during a mix, I can just bus the recorded tracks as needed, monitoring off
> my mains which are digitally routed to the
> DAC-1.....QED!!!..errrr.....sorta'.
>
> Thanks,
> ;o)
>
>
> "EK Sound" <askme@nospam.com> wrote in message news:462d2e60@linux...
>> Stuff that is already recorded is no problem... you could set the buffers
>> to 1056 and everything would be cool. It's the "monitor what you are
>> currently recording" thing where latency is an issue. If you have a way
>> to monitor the recording signal using direct monitoring (the input is
>> usually routed to the same # output... 1 to 1, 2 to 2 etc.) then you are
>> good to go. If you are trying to monitor input 1 to output 7 for
>> instance, or a *mix* of several inputs to one output, the delay will be
>> noticeable. This is really noticable if you try to monitor a stereo and
>> mono track to one pair of outputs, as a stereo signal has twice the
>> latency of a mono one.
>>
>> David.
>>
>> DJ wrote:
>>> Neil,
>>>
>>> I have apparently been going at this native thing with some
>>> preconceptions about ASIO direct monitoring that aren't at all accurate.
>>> I haven't been doing much in the way of tracking (lots of mixing) so I
>>> guess that's understandable. I was under the impression that I would not
>>> be able to monitor previously recorded tracks with plugins inserted on
>>> the channels or sends while tracking unless I disabled ASIO direct
>>> monitoring. Obviously this is not the case. I just set my project to
>>> 512k buffers. It has 12 tracks already recorded. I enabled ASIO direct
>>> monitoring and inserted 9 UAD-1 plugins on various of the pre recorded
>>> tracks. I also installed one of my outboard reverbs as a send on a few
>>> of them. I have them all (including the outboard reverb) outputing to an
>>> analog pair that I'm sending to my Furman HDS-16 system. At the same
>>> time, I've got 20 more audio tracks recording. Since I have ADM there is
>>> no audible latency but the astounding thing about it is that I'm also
>>> hearing all of the prerecorded tracks that are being processed by the
>>> UAD-1 plugins during playback. The processing is working and it is very
>>> obvious, and there is no latency. I didn't think this was possible to
>>> do. My Cubase DSP meter is at about 10%. Hell, man, I could record 20
>>> tracks and play back 50 or 60 with no problem. Is this normal or some

>>> kind of happy accident/bug? I shouldn't be able to hear plugins on
>>> prerecorded tracks with ADM enabled, should I?
>>>
>>> At this point, the only inconvenience with a tracking session is having
>>> to mouse all of the tracks to the main monitor bus if I want to hear
>>> them through my DAC-1. Well, during tracking, I don't necessarily need
>>> to use my DAC-1 so I have an easy workaround bypass this to a pair of
>>> the RME outs and split them off to the HDS-16 and my NHT PVC
>>> simultaneously.
>>>
>>> Hell man.....this is great!
>>>
>>>
>>>
>>>
>>> "Neil" <OIUOIU@OIU.com> wrote in message news:462d2549$1@linux...
>>>
>>>>Deej, I just don't get how you're hearing ANY latency at all,
>>>>unless you have "ZLM" (zero-latency monitoring) unchecked in
>>>>Totalmix.
>>>>
>>>>I agree, even a little bit of latency bugs the crap out of me if
>>>>I'm tracking... where exactly is your monitor feed coming from?
>>>>IMO, you shouldn't hear any latency whatsoever - unless I'm
>>>>completely misunderstanding your setup (which is, let's face it,
>>>>quite possible).
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>>>>> Tom
>>>>>
>>>>>
>>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote in message =
>>>>>news:462d0cdc$1@linux...
>>>>> Well, from all of my previous posts, it's pretty obvious that I've
>>>>
>>>>=
>>>>
>>>>>been=20
>>>>> struggling with some issues with my system being able to track =
>>>>>lots of live=20
>>>>> inputs while monitoring previously recorded ones at low latency =
>>>>>with ASIO=20
>>>>> direct monitoring turned off.
>>>>>
>>>>> I've been doing some tweaking here this morning aand I just turned
>>>>
>>>>=
>>>>
>>>>>off that=20
>>>>> evil ****'in SIL SATA raid controller in the BIOS and pulled my =
>>>>>Raptors off=20
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>>>>>
>>>>> Something rather shocking has happened.
>>>>>

>>>>> I am currently playing back a 12 track project with Drumagog and =
>>>>>various=20
>>>>> UAD-1 plugins instantiated (not a huge load, but enough to =
>>>>>accomplish some=20
>>>>> ear candy which is all what I need here during dub sessions before
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>>>>=
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>>>>> The Cubase 4 CPU meter is bouncing along at approximately 50% =
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>>>>> I haven't configured the Control room mode for tracking just yet,
>>>>
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>>>>>accomplish=20
>>>>> what I need here with what I've got right now.....of =
>>>>>course, this=20
>>>>> will require me not to spend $2000.00 on a computer upgrade and =
>>>>>that's never=20
>>>>> good.
>>>>>
>>>>> ;o)=20
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>>> http://www.polesoft.com/refer.html
>>>>>
>>>>><!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 6.00.6000.16414" name=3DGENERATOR>
>>>>><STYLE></STYLE>
>>>>></HEAD>
>>>>><BODY bgColor=3D#ffffff>
>>>>><DIV><FONT face=3DArial size=3D2>I'm just using a standard ATA 133 IDE
>>>>>=

>>>>>drive. Plenty=20
>>>>>of mojo for moderate track counts. </FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV><FONT face=3DArial size=3D2>I've testing the *usability* of
>>>>>working
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>>>>=
>>>>
>>>>>at 32k=20
>>>>>buffers, 64k buffers and 128k buffers here this morning. I don't have =
>>>>>the=20
>>>>>horsepower to record and play back tracks simultaneously at 32k buffers
>>>>
>>>>=
>>>>
>>>>>(0.7=20
>>>>>ms). I did test recording a single track at 0.7 ms without =
>>>>>any tracks=20
>>>>>playing back and I can do it, but it sounds a teeny bit phasey to me. =
>>>>>Not a show=20
>>>>>stopper but definitely a difference when compared to using ASIO
>>>>>direct=20
>>>>>monitoring. I can play back 12 tracks and record 20 tracks =
>>>>>with up to=20
>>>>>around 25% of the DSP usage of my UAD-1's on the recorded tracks
>>>>>without
>>>>
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>>>>
>>>>>problems and the Cubase DSP meter is around 70% (this is sorta'
>>>>>nervous=20
>>>>>territory where you don't want to be mousing around too much). Disable
>>>>>=
>>>>>the UAD-1=20
>>>>>and it drops down to between 50-60%. The audible phasing at 64k (1.5ms
>>>>>=
>>>>>latency)=20
>>>>>is about as noticable as it is at 32k buffers (0.7ms latency). What
>>>>>is=20
>>>>>disturbing to me is that I'm hearing audible phasing at all at 32k =
>>>>>buffers. Even=20
>>>>>if I had a monster system that was able to stand up on it's hind legs =
>>>>>and bark=20
>>>>>at 0.7ms latency, I would be hearing audible phasing. I'm sure this is
>>>>>=
>>>>>because=20
>>>>>I'm not just hearing the latency that the buffer creates, I'm also =
>>>>>hearing=20

>>>>>another 1.5 ms latency that is created by the AD/DA conversion. =
>>>>></FONT><FONT=20
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>>>>>monitor the=20
>>>>>cue mix that is being sent to the rest of the studio via analog and see
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>>>>>if I can=20
>>>>>create some kind of macro to switch all all track outputs to the =
>>>>>main=20
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>>>>>area to=20
>>>>>listen in the CR.</FONT></DIV>
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>>>>><DIV><FONT face=3DArial size=3D2>A bit more mousing around, but it's =
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>>>>>hearing latency in the cans. I won't be able to monitor with FX on pre
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>>>>>recorded=20
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>>>>
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>>>>>deal killer. Looks like even the most powerful DAWs will be subject =
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>>>>>bother
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>>>>
>>>>>her,=20
>>>>>then it likely won't bother anyone else....(but me)</FONT></DIV>
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>>>>><DIV><FONT face=3DArial size=3D2>;o)</FONT></DIV>
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>><DIV> </DIV>
>>>>><DIV>"Brandon" <<A href=3D"mailto:a@a.com">a@a.com</A>> wrote in =
>>>>>message <A=20
>>>>>href=3D"news:462d1367@linux">news:462d1367@linux</A>...</DIV>
>>>>><BLOCKQUOTE dir=3Dltr=20
>>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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>>>>> DDR400.</FONT></DIV>
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>>>>> when using VST realtime effects while tracking.</FONT></DIV>
>>>>> <DIV><FONT face=3DArial>Cubase SX3.</FONT></DIV>
>>>>> <DIV><FONT face=3DArial></FONT> </DIV>
>>>>> <DIV>
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Thanks,</DIV>
>>>>> <DIV> </DIV>

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>>>>> may be able to accomplish
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>>>>
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>>>>
>>>>>right=20
>>>>> now.....of course, this
will require me not to spend
>>>>
>>>>=
>>>>
>>>>> $2000.00 on a computer upgrade and that's never =
>>>>>
good.

;o)=20
>>>>>

</BLOCKQUOTE>
>>>>> <DIV><FONT size=3D2>

I choose Polesoft Lockspam to fight =
>>>>>spam, and=20
>>>>> you?
<A=20
>>>>> =
>>>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
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>>>>></HTML>
>>>>>
>>>>>
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>

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Tue, 24 Apr 2007 02:57:30 GMT

heheheh!!!!!!! go for it Brandon!!!! LOL!!!!!.....The more
computers you get involved in your studio, the easier things
get.....(uhhhhhh.....but then again.....I've been known to lie ;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:462d6a63$1@linux...
> The latency of the two systems would be additive.. unless you could run at
> 1.5mSec on each system, you would be in worse shape....
>
> David.
>
> brandon wrote:
>> I am getting 5.7ms latency with 192k buffer.
>> I can definately hear it, but it isn't a show stopper for me.
>> I could use the zero latency from CueMix, but then I wouldnt get to use
>> plugs in live monitoring mode.
>> I was thinking I could route the zero latency send from quemix out to
>> another
>> PC with Cubase running as a live monitoring/plug and back out mixed into
>> an external mixer table and sent to the cans. This should be under 5.7ms
>> latency...you think?
>>
>> b
>>
>>
>>
>>
>>
>>
>>
>>
>> Graham Duncan <graham@grahamduncan.com> wrote:
>>
>>>DJ,
>>>
>>>Are you somehow listening to the inputs through Cubase AND through
>>>Totalmix? That would indeed cause some annoying sounds... You want to
>>
>>
>>>listen to one or the other, not both. :) I could be wrong...
>>>
>>>Honestly, I'd humbly suggest that you get a cheap but decent analog board
>>>that gets a mult from your preamps or D/As that you can use for cue
>>>sends. Then it won't matter what the latency is... it's always zero
>>
>>
>>>for the talent! You could probably go without a mixer and set this up

>>>with a patchbay to go into your Furmans without a mixer at all.
>>>
>>>Good luck!
>>>
>>>Graham
>>

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by audioguy_editout_ on Tue, 24 Apr 2007 03:03:06 GMT
View Forum Message <> Reply to Message

Oh come on now!!! You could build that thing for $20! Get a
single space blank panel and build one using 4PDT
switches... You can rack it that way and it would look
better than a "desk wart".

David.

DJ wrote:

> http://www.markertek.com/Product.asp?baseItem=COL%2DLS3&
cat=AUDIOEQUIP&subcat=AUDINT&prodClass=AUDCONV&m
fg=Coleman+Audio&search=0&off=
>
> Looks like this, and an insert cable from one of the headphone output of the
> HRM-16 mixer to a pair of the inputs on the back of this thing would allow
> me to switch to monitoring what is being played back from the tracking
> busses through my control room monitors with the push of a button. I'm not
> sure about the levels that would be output from the headphone amp though. I
> have tried it and it's got enough gain to drive the PVC cleanly. I guess
> I'd better look into this a bit further when I'm not so tired. It's been a
> long day. I don't want to fry something by mismatching voltage/ impedance
> between the headphone output and an input to a power amp driving my
> monitors..
>
>
> L/R input of the PVC. Furthermore, it's gonna have to boost the voltage to
> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:462d5945@linux...
>
>>OK then.. I was wondering why I was not having any *issues* with this. I
>>have all mono inputs routed 1:1 to outs and the outs are feeding the mono
>>or stereo L/R inputs of the HDS-16 with the prerecorded tracks routed to
>>an analog pair of RME outs being sent to the main mix bus of the HDS-16.
>>It looks like the Furman HDS-16 is a great thing for this particular
>>situation. I was hoping to make it obsolete (and subsequently sell it off)
>>by using the Cubase 4 CR function, but the latency just isn't acceptable.
>>For tracking sessions I will use one of the HDS-16 mixers in the CR and

>>route one of the headphone outs to one of my PVC's which are outputting to
>>a pair of studio monitors. This will save much of the mousing around
>>during tracking sessions and when I get ready for critical listening
>>during a mix, I can just bus the recorded tracks as needed, monitoring off
>>my mains which are digitally routed to the
>>DAC-1.....QED!!!..errrr.....sorta'.
>>
>>Thanks,
>>;o)
>>
>>
>>"EK Sound" <askme@nospam.com> wrote in message news:462d2e60@linux...
>>
>>>Stuff that is already recorded is no problem... you could set the buffers
>>>to 1056 and everything would be cool. It's the "monitor what you are
>>>currently recording" thing where latency is an issue. If you have a way
>>>to monitor the recording signal using direct monitoring (the input is
>>>usually routed to the same # output... 1 to 1, 2 to 2 etc.) then you are
>>>good to go. If you are trying to monitor input 1 to output 7 for
>>>instance, or a *mix* of several inputs to one output, the delay will be
>>>noticeable. This is really noticable if you try to monitor a stereo and
>>>mono track to one pair of outputs, as a stereo signal has twice the
>>>latency of a mono one.
>>>
>>>David.
>>>
>>>DJ wrote:
>>>
>>>>Neil,
>>>>
>>>>I have apparently been going at this native thing with some
>>>>preconceptions about ASIO direct monitoring that aren't at all accurate.
>>>>I haven't been doing much in the way of tracking (lots of mixing) so I
>>>>guess that's understandable. I was under the impression that I would not
>>>>be able to monitor previously recorded tracks with plugins inserted on
>>>>the channels or sends while tracking unless I disabled ASIO direct
>>>>monitoring. Obviously this is not the case. I just set my project to
>>>>512k buffers. It has 12 tracks already recorded. I enabled ASIO direct
>>>>monitoring and inserted 9 UAD-1 plugins on various of the pre recorded
>>>>tracks. I also installed one of my outboard reverbs as a send on a few
>>>>of them. I have them all (including the outboard reverb) outputing to an
>>>>analog pair that I'm sending to my Furman HDS-16 system. At the same
>>>>time, I've got 20 more audio tracks recording. Since I have ADM there is
>>>>no audible latency but the astounding thing about it is that I'm also
>>>>hearing all of the prerecorded tracks that are being processed by the
>>>>UAD-1 plugins during playback. The processing is working and it is very
>>>>obvious, and there is no latency. I didn't think this was possible to
>>>>do. My Cubase DSP meter is at about 10%. Hell, man, I could record 20

>>>>tracks and play back 50 or 60 with no problem. Is this normal or some
>>>>kind of happy accident/bug? I shouldn't be able to hear plugins on
>>>>prerecorded tracks with ADM enabled, should I?
>>>>
>>>>At this point, the only inconvenience with a tracking session is having
>>>>to mouse all of the tracks to the main monitor bus if I want to hear
>>>>them through my DAC-1. Well, during tracking, I don't necessarily need
>>>>to use my DAC-1 so I have an easy workaround bypass this to a pair of
>>>>the RME outs and split them off to the HDS-16 and my NHT PVC
>>>>simultaneously.
>>>>
>>>>Hell man.....this is great!
>>>>
>>>>
>>>>
>>>>
>>>>"Neil" <OIUOIU@OIU.com> wrote in message news:462d2549$1@linux...
>>>>
>>>>
>>>>>>>>Deej, I just don't get how you're hearing ANY latency at all,
>>>>>>>>unless you have "ZLM" (zero-latency monitoring) unchecked in
>>>>>>>>Totalmix.
>>>>>>>>
>>>>>>>>I agree, even a little bit of latency bugs the crap out of me if
>>>>>>>>I'm tracking... where exactly is your monitor feed coming from?
>>>>>>>>IMO, you shouldn't hear any latency whatsoever - unless I'm
>>>>>>>>completely misunderstanding your setup (which is, let's face it,
>>>>>>>>quite possible).
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>>>>>>>>Neil
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>>>>>>
>>>>>> I haven't configured the Control room mode for tracking just yet,
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>but unless=20
>>>>>> creating a few busses is a substantial CPU hit, I may be able to =
>>>>>>accomplish=20
>>>>>> what I need here with what I've got right now.....of =

>>>>>>course, this=20
>>>>>> will require me not to spend $2000.00 on a computer upgrade and =
>>>>>>that's never=20
>>>>>> good.
>>>>>>
>>>>>> ;o)=20
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>>>> http://www.polesoft.com/refer.html
>>>>>>
>>>>>><!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 6.00.6000.16414" name=3DGENERATOR>
>>>>>><STYLE></STYLE>
>>>>>></HEAD>
>>>>>><BODY bgColor=3D#ffffff>
>>>>>><DIV><FONT face=3DArial size=3D2>I'm just using a standard ATA 133 IDE
>>>>>>=
>>>>>>drive. Plenty=20
>>>>>>of mojo for moderate track counts. </FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>I've testing the *usability* of
>>>>>>working
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>at 32k=20
>>>>>>buffers, 64k buffers and 128k buffers here this morning. I don't have =
>>>>>>the=20
>>>>>>horsepower to record and play back tracks simultaneously at 32k buffers
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>(0.7=20
>>>>>>ms). I did test recording a single track at 0.7 ms without =
>>>>>>any tracks=20
>>>>>>playing back and I can do it, but it sounds a teeny bit phasey to me. =
>>>>>>Not a show=20
>>>>>>stopper but definitely a difference when compared to using ASIO
>>>>>>direct=20
>>>>>>monitoring. I can play back 12 tracks and record 20 tracks =

>>>>>>with up to=20
>>>>>>around 25% of the DSP usage of my UAD-1's on the recorded tracks
>>>>>>without
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>problems and the Cubase DSP meter is around 70% (this is sorta'
>>>>>>nervous=20
>>>>>>territory where you don't want to be mousing around too much). Disable
>>>>>>=
>>>>>>the UAD-1=20
>>>>>>and it drops down to between 50-60%. The audible phasing at 64k (1.5ms
>>>>>>=
>>>>>>latency)=20
>>>>>>is about as noticable as it is at 32k buffers (0.7ms latency). What
>>>>>>is=20
>>>>>>disturbing to me is that I'm hearing audible phasing at all at 32k =
>>>>>>buffers. Even=20
>>>>>>if I had a monster system that was able to stand up on it's hind legs =
>>>>>>and bark=20
>>>>>>at 0.7ms latency, I would be hearing audible phasing. I'm sure this is
>>>>>>=
>>>>>>because=20
>>>>>>I'm not just hearing the latency that the buffer creates, I'm also =
>>>>>>hearing=20
>>>>>>another 1.5 ms latency that is created by the AD/DA conversion. =
>>>>>></FONT><FONT=20
>>>>>>face=3DArial size=3D2>ASIO direct monitoring is much more equivalent to
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>Paris=20
>>>>>>latency (zero audible) because all you're getting is the appx 1.5 ms of
>>>>>
>>>>>=
>>>>>
>>>>>
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>>>>>><DIV><FONT face=3DArial size=3D2>After all this crap I've gone through,
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>I think may=20

>>>>>>just get myself another Furman HRM-16 mixer for my desktop so I can =
>>>>>>monitor the=20
>>>>>>cue mix that is being sent to the rest of the studio via analog and see
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>if I can=20
>>>>>>create some kind of macro to switch all all track outputs to the =
>>>>>>main=20
>>>>>>monitor bus in the CR when everyone comes trooping in from the tracking
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>area to=20
>>>>>>listen in the CR.</FONT></DIV>
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>>>>>>hearing latency in the cans. I won't be able to monitor with FX on pre
>>>>>>=
>>>>>>recorded=20
>>>>>>tracks, but this is just a fact of life with native systems I guess and
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>isn't a=20
>>>>>>deal killer. Looks like even the most powerful DAWs will be subject =
>>>>>>to at=20
>>>>>>least 0.7 ms + 1.5 ms latency and I can clearly hear this.
>>>>>></FONT></DIV>
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>>>>>><DIV><FONT face=3DArial size=3D2>Maybe my ears are just too friggin' =
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>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>though.=20
>>>>>>I'll get Amy on the mic later on today and give this a go at 64k
>>>>>>buffers
>>>>>
>>>>>=
>>>>>
>>>>>

>>>>>>(1.5ms). Her hearing is twice as sensitive as mine. If it doesn't
>>>>>>bother
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>her,=20
>>>>>>then it likely won't bother anyone else....(but me)</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV><FONT face=3DArial size=3D2>;o)</FONT></DIV>
>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>><DIV> </DIV>
>>>>>><DIV>"Brandon" <<A href=3D"mailto:a@a.com">a@a.com</A>> wrote in =
>>>>>>message <A=20
>>>>>>href=3D"news:462d1367@linux">news:462d1367@linux</A>...</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><FONT face=3DArial>so what are you using in place of the=20
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>>>>>><DIV><FONT face=3DArial>I am running 2 10k rpm sata drives...1 OS and
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>>>>>
>>>>>
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>>>>>><DIV><FONT face=3DArial>I am recording at 192k buffer and get clicks =
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>>>>>>when using VST realtime effects while tracking.</FONT></DIV>
>>>>>><DIV><FONT face=3DArial>Cubase SX3.</FONT></DIV>
>>>>>><DIV><FONT face=3DArial></FONT> </DIV>
>>>>>><DIV>
--
Thanks,</DIV>
>>>>>><DIV> </DIV>
>>>>>><DIV>Brandon </DIV>
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>>>>>>   <DIV>"DJ" <<A=20
>>>>>>   =
>>>>>>href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com</A>>=20
>>>>>>   wrote in message <A=20
>>>>>>   =
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>>>>>>=
>>>>>>from=20
>>>>>>   all of my previous posts, it's pretty obvious that I've been=20
>>>>>>
struggling with some issues with my system being able to track
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>lots of=20
>>>>>>   live
inputs while monitoring previously recorded ones at low =
>>>>>>latency=20
>>>>>>   with ASIO
direct monitoring turned off.

I've been doing
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>>some=20
>>>>>>   tweaking here this morning aand I just turned off that
evil =
>>>>>>****'in=20
>>>>>>   SIL SATA raid controller in the BIOS and pulled my Raptors off =
>>>>>>
the=20
>>>>>>   mobo.

Something rather shocking has happened.

I am =
>>>>>>currently=20
>>>>>>   playing back a 12 track project with Drumagog and various =
>>>>>>
UAD-1=20
>>>>>>   plugins instantiated (not a huge load, but enough to accomplish =
>>>>>>some=20
>>>>>>
ear candy which is all what I need here during dub sessions =
>>>>>>before the=20

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mixing begins) while recording 20 live inputs at 64k =
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>>>>>
>>>>>=
>>>>>
>>>>>
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>>>>>> now.....of course, this
will require me not to spend
>>>>>
>>>>>=
>>>>>
>>>>>
>>>>>> $2000.00 on a computer upgrade and that's never =
>>>>>>
good.

;o)=20
>>>>>>

</BLOCKQUOTE>
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I choose Polesoft Lockspam to fight =
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>>>>>> =
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>>>>>></HTML>
>>>>>>
>>>>>>
>
>

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Tue, 24 Apr 2007 03:07:58 GMT
View Forum Message <> Reply to Message

I think it's cute!!!.....in a warty sorta' way.
;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:462d73f6@linux...
> Oh come on now!!! You could build that thing for $20! Get a single space
> blank panel and build one using 4PDT switches... You can rack it that way

> and it would look better than a "desk wart".
>
> David.
>
> DJ wrote:
>
>> http://www.markertek.com/Product.asp?baseItem=COL%2DLS3&
cat=AUDIOEQUIP&subcat=AUDINT&prodClass=AUDCONV&m
fg=Coleman+Audio&search=0&off=
>>
>> Looks like this, and an insert cable from one of the headphone output of
>> the HRM-16 mixer to a pair of the inputs on the back of this thing would
>> allow me to switch to monitoring what is being played back from the
>> tracking busses through my control room monitors with the push of a
>> button. I'm not sure about the levels that would be output from the
>> headphone amp though. I have tried it and it's got enough gain to drive
>> the PVC cleanly. I guess I'd better look into this a bit further when
>> I'm not so tired. It's been a long day. I don't want to fry something by
>> mismatching voltage/ impedance between the headphone output and an input
>> to a power amp driving my monitors..
>>
>>
>> L/R input of the PVC. Furthermore, it's gonna have to boost the voltage
>> to
>> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:462d5945@linux...
>>
>>>OK then.. I was wondering why I was not having any *issues* with this. I
>>>have all mono inputs routed 1:1 to outs and the outs are feeding the mono
>>>or stereo L/R inputs of the HDS-16 with the prerecorded tracks routed to
>>>an analog pair of RME outs being sent to the main mix bus of the HDS-16.
>>>It looks like the Furman HDS-16 is a great thing for this particular
>>>situation. I was hoping to make it obsolete (and subsequently sell it
>>>off) by using the Cubase 4 CR function, but the latency just isn't
>>>acceptable. For tracking sessions I will use one of the HDS-16 mixers in
>>>the CR and route one of the headphone outs to one of my PVC's which are
>>>outputting to a pair of studio monitors. This will save much of the
>>>mousing around during tracking sessions and when I get ready for critical
>>>listening during a mix, I can just bus the recorded tracks as needed,
>>>monitoring off my mains which are digitally routed to the
>>>DAC-1.....QED!!!..errrr.....sorta'.
>>>
>>>Thanks,
>>>;o)
>>>
>>>
>>>"EK Sound" <askme@nospam.com> wrote in message news:462d2e60@linux...
>>>
>>>>Stuff that is already recorded is no problem... you could set the

>>>>buffers to 1056 and everything would be cool. It's the "monitor what you
>>>>are currently recording" thing where latency is an issue. If you have a
>>>>way to monitor the recording signal using direct monitoring (the input
>>>>is usually routed to the same # output... 1 to 1, 2 to 2 etc.) then you
>>>>are good to go. If you are trying to monitor input 1 to output 7 for
>>>>instance, or a *mix* of several inputs to one output, the delay will be
>>>>noticeable. This is really noticable if you try to monitor a stereo and
>>>>mono track to one pair of outputs, as a stereo signal has twice the
>>>>latency of a mono one.
>>>>
>>>>David.
>>>>
>>>>DJ wrote:
>>>>
>>>>>Neil,
>>>>>
>>>>>I have apparently been going at this native thing with some
>>>>>preconceptions about ASIO direct monitoring that aren't at all
>>>>>accurate. I haven't been doing much in the way of tracking (lots of
>>>>>mixing) so I guess that's understandable. I was under the impression
>>>>>that I would not be able to monitor previously recorded tracks with
>>>>>plugins inserted on the channels or sends while tracking unless I
>>>>>disabled ASIO direct monitoring. Obviously this is not the case. I just
>>>>>set my project to 512k buffers. It has 12 tracks already recorded. I
>>>>>enabled ASIO direct monitoring and inserted 9 UAD-1 plugins on various
>>>>>of the pre recorded tracks. I also installed one of my outboard reverbs
>>>>>as a send on a few of them. I have them all (including the outboard
>>>>>reverb) outputing to an analog pair that I'm sending to my Furman
>>>>>HDS-16 system. At the same time, I've got 20 more audio tracks
>>>>>recording. Since I have ADM there is no audible latency but the
>>>>>astounding thing about it is that I'm also hearing all of the
>>>>>prerecorded tracks that are being processed by the UAD-1 plugins during
>>>>>playback. The processing is working and it is very obvious, and there
>>>>>is no latency. I didn't think this was possible to do. My Cubase DSP
>>>>>meter is at about 10%. Hell, man, I could record 20 tracks and play
>>>>>back 50 or 60 with no problem. Is this normal or some kind of happy
>>>>>accident/bug? I shouldn't be able to hear plugins on prerecorded tracks
>>>>>with ADM enabled, should I?
>>>>>
>>>>>At this point, the only inconvenience with a tracking session is having
>>>>>to mouse all of the tracks to the main monitor bus if I want to hear
>>>>>them through my DAC-1. Well, during tracking, I don't necessarily need
>>>>>to use my DAC-1 so I have an easy workaround bypass this to a pair of
>>>>>the RME outs and split them off to the HDS-16 and my NHT PVC
>>>>>simultaneously.
>>>>>
>>>>>Hell man.....this is great!
>>>>>

>>>>>
>>>>>
>>>>>
>>>>>"Neil" <OIUOIU@OIU.com> wrote in message news:462d2549$1@linux...
>>>>>
>>>>>
>>>>>>Deej, I just don't get how you're hearing ANY latency at all,
>>>>>>unless you have "ZLM" (zero-latency monitoring) unchecked in
>>>>>>Totalmix.
>>>>>>
>>>>>>I agree, even a little bit of latency bugs the crap out of me if
>>>>>>I'm tracking... where exactly is your monitor feed coming from?
>>>>>>IMO, you shouldn't hear any latency whatsoever - unless I'm
>>>>>>completely misunderstanding your setup (which is, let's face it,
>>>>>>quite possible).
>>>>>>
>>>>>>Neil
>>>>>>
>>>>>>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>>>
>>>>>>
>>>>>>>I'm just using a standard ATA 133 IDE drive. Plenty of mojo for
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>>>>>>>
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>>>>>>>128k buffers here this morning. I don't have the horsepower to record
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>>>>>>=
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>>>>>>
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>>>>>>>and
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>>>>>>

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>>>>>>>I can do it, but it sounds a teeny bit phasey to me. Not a show
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>>>>>>>any tracks=20
>>>>>>>playing back and I can do it, but it sounds a teeny bit phasey to me.
>>>>>>>=
>>>>>>>Not a show=20
>>>>>>>stopper but definitely a difference when compared to using ASIO
>>>>>>>direct=20
>>>>>>>monitoring. I can play back 12 tracks and record 20 tracks =
>>>>>>>with up to=20
>>>>>>>around 25% of the DSP usage of my UAD-1's on the recorded tracks
>>>>>>>without
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>problems and the Cubase DSP meter is around 70% (this is sorta'
>>>>>>>nervous=20
>>>>>>>territory where you don't want to be mousing around too much).
>>>>>>>Disable =
>>>>>>>the UAD-1=20
>>>>>>>and it drops down to between 50-60%. The audible phasing at 64k
>>>>>>>(1.5ms =
>>>>>>>latency)=20
>>>>>>>is about as noticable as it is at 32k buffers (0.7ms latency). What
>>>>>>>is=20
>>>>>>>disturbing to me is that I'm hearing audible phasing at all at 32k =
>>>>>>>buffers. Even=20
>>>>>>>if I had a monster system that was able to stand up on it's hind legs
>>>>>>>=
>>>>>>>and bark=20
>>>>>>>at 0.7ms latency, I would be hearing audible phasing. I'm sure this
>>>>>>>is =
>>>>>>>because=20
>>>>>>>I'm not just hearing the latency that the buffer creates, I'm also =
>>>>>>>hearing=20
>>>>>>>another 1.5 ms latency that is created by the AD/DA conversion. =
>>>>>>></FONT><FONT=20
>>>>>>>face=3DArial size=3D2>ASIO direct monitoring is much more equivalent
>>>>>>>to
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>Paris=20
>>>>>>>latency (zero audible) because all you're getting is the appx 1.5 ms
>>>>>>>of

>>>>>>
>>>>>>=
>>>>>>
>>>>>>
>>>>>>>the=20
>>>>>>>AD/DA conversion. Once it exceeds that, I can hear it.</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2>After all this crap I've gone
>>>>>>>through,
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>I think may=20
>>>>>>>just get myself another Furman HRM-16 mixer for my desktop so I can =
>>>>>>>monitor the=20
>>>>>>>cue mix that is being sent to the rest of the studio via analog and
>>>>>>>see
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>if I can=20
>>>>>>>create some kind of macro to switch all all track outputs to the =
>>>>>>>main=20
>>>>>>>monitor bus in the CR when everyone comes trooping in from the
>>>>>>>tracking
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>area to=20
>>>>>>>listen in the CR.</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2>A bit more mousing around, but it's
>>>>>>>=
>>>>>>>preferable to=20
>>>>>>>hearing latency in the cans. I won't be able to monitor with FX on
>>>>>>>pre =
>>>>>>>recorded=20
>>>>>>>tracks, but this is just a fact of life with native systems I guess
>>>>>>>and
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>isn't a=20
>>>>>>>deal killer. Looks like even the most powerful DAWs will be subject =

>>>>>>>to at=20
>>>>>>>least 0.7 ms + 1.5 ms latency and I can clearly hear this.
>>>>>>></FONT></DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2>Maybe my ears are just too friggin'
>>>>>>>=
>>>>>>>sensitive and=20
>>>>>>>this teeny bit of latency wouldn't bother someone else. It sure bugs
>>>>>>>me
>>>>>>
>>>>>>=
>>>>>>
>>>>>>
>>>>>>>though.=20
>>>>>>>I'll get Amy on the mic later on today and give this a go at 64k
>>>>>>>buffers
>>>>>>
>>>>>>=
>>>>>>
>>>>>>
>>>>>>>(1.5ms). Her hearing is twice as sensitive as mine. If it doesn't
>>>>>>>bother
>>>>>>
>>>>>>=
>>>>>>
>>>>>>
>>>>>>>her,=20
>>>>>>>then it likely won't bother anyone else....(but me)</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2>;o)</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>><DIV> </DIV>
>>>>>>><DIV>"Brandon" <<A href=3D"mailto:a@a.com">a@a.com</A>> wrote in =
>>>>>>>message <A=20
>>>>>>>href=3D"news:462d1367@linux">news:462d1367@linux</A>...</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><FONT face=3DArial>so what are you using in place of the=20
>>>>>>>raptors?</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial>I am running 2 10k rpm sata drives...1 OS and
>>>>>>
>>>>>>=
>>>>>>
>>>>>>
>>>>>>>1=20
>>>>>>>audio.</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial>I am running a 2.2gig AMD with 2gig ram.=20

>>>>>>>DDR400.</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial>I am recording at 192k buffer and get clicks
>>>>>>>=
>>>>>>>and pops=20
>>>>>>>when using VST realtime effects while tracking.</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial>Cubase SX3.</FONT></DIV>
>>>>>>><DIV><FONT face=3DArial></FONT> </DIV>
>>>>>>><DIV>
--
Thanks,</DIV>
>>>>>>><DIV> </DIV>
>>>>>>><DIV>Brandon </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>"Tom Bruhl" <<A=20
>>>>>>> href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>> =
>>>>>>>wrote in=20
>>>>>>> message <A =
>>>>>>>href=3D"news:462d101f@linux">news:462d101f@linux</A>...</DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2>Deej,</FONT></DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2>I've got that Silicon SATA on my =
>>>>>>>Paris rig and=20
>>>>>>> it blows. Chris L. suggested the same.</FONT></DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2>I have had much better luck with =
>>>>>>></FONT><FONT=20
>>>>>>> face=3DArial size=3D2>standard ide.</FONT></DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2>I'm glad you're not bailing so=20
>>>>>>> quickly!</FONT></DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>>>>> <BLOCKQUOTE=20
>>>>>>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>>>>>   <DIV>"DJ" <<A=20
>>>>>>>   =
>>>>>>>href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com</A>>=20
>>>>>>>   wrote in message <A=20
>>>>>>>   =
>>>>>>>href=3D"news:462d0cdc$1@linux">news:462d0cdc$1@linux</A>...</DIV>Well,
>>>>>>>=
>>>>>>>from=20
>>>>>>>   all of my previous posts, it's pretty obvious that I've been=20
>>>>>>>
struggling with some issues with my system being able to
>>>>>>> track
>>>>>>
>>>>>>=
>>>>>>

>>>>>>
>>>>>>>lots of=20
>>>>>>>   live
inputs while monitoring previously recorded ones at low
>>>>>>> =
>>>>>>>latency=20
>>>>>>>   with ASIO
direct monitoring turned off.

I've been
>>>>>>> doing
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>some=20
>>>>>>>   tweaking here this morning aand I just turned off that
evil =
>>>>>>>****'in=20
>>>>>>>   SIL SATA raid controller in the BIOS and pulled my Raptors off =
>>>>>>>>
the=20
>>>>>>>   mobo.

Something rather shocking has happened.

I am
>>>>>>> =
>>>>>>>currently=20
>>>>>>>   playing back a 12 track project with Drumagog and various =
>>>>>>>>
UAD-1=20
>>>>>>>   plugins instantiated (not a huge load, but enough to accomplish =
>>>>>>>some=20
>>>>>>>
ear candy which is all what I need here during dub sessions =
>>>>>>>before the=20
>>>>>>>   real
mixing begins) while recording 20 live inputs at 64k =
>>>>>>>buffers=20
>>>>>>>   (1.5ms),
punching in and out at will. I can definitely live =
>>>>>>>with 1.5ms=20
>>>>>>>   latency.

The Cubase 4 CPU meter is bouncing along at =
>>>>>>>approximately=20
>>>>>>>   50% usage.

I haven't configured the Control room mode for
>>>>>>> =
>>>>>>>tracking=20
>>>>>>>   just yet, but unless
creating a few busses is a substantial =
>>>>>>>CPU hit, I=20
>>>>>>>   may be able to accomplish
what I need here with what I've got
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>
>>>>>>>right=20
>>>>>>>   now.....of course, this
will require me not to
>>>>>>> spend
>>>>>>>
>>>>>>>=
>>>>>>>
>>>>>>>

>>>>>>> $2000.00 on a computer upgrade and that's never =
>>>>>>>
good.

;o)=20
>>>>>>>

</BLOCKQUOTE>
>>>>>>> <DIV><FONT size=3D2>

I choose Polesoft Lockspam to fight =
>>>>>>>spam, and=20
>>>>>>> you?
<A=20
>>>>>>> =
>>>>>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>>>>>>.html</A> </FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BODY>=
>>>>>>></HTML>
>>>>>>>
>>>>>>>
>>

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by LaMont on Tue, 24 Apr 2007 03:35:48 GMT
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Told you ..he he.. Just straight 1 drive should be more than sufficient these
days.. :)

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>Well, from all of my previous posts, it's pretty obvious that I've been

>struggling with some issues with my system being able to track lots of live

>inputs while monitoring previously recorded ones at low latency with ASIO

>direct monitoring turned off.
>
>I've been doing some tweaking here this morning aand I just turned off that

>evil ****'in SIL SATA raid controller in the BIOS and pulled my Raptors
off
>the mobo.
>
>Something rather shocking has happened.
>
>I am currently playing back a 12 track project with Drumagog and various

>UAD-1 plugins instantiated (not a huge load, but enough to accomplish some

>ear candy which is all what I need here during dub sessions before the real

>mixing begins) while recording 20 live inputs at 64k buffers (1.5ms),
>punching in and out at will. I can definitely live with 1.5ms latency.
>

>The Cubase 4 CPU meter is bouncing along at approximately 50% usage.
>
>I haven't configured the Control room mode for tracking just yet, but unless

>creating a few busses is a substantial CPU hit, I may be able to accomplish

>what I need here with what I've got right now.....of course, this

>will require me not to spend $2000.00 on a computer upgrade and that's never

>good.
>
>;o)
>
>

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by rick on Tue, 24 Apr 2007 09:03:21 GMT
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what are your 20 dubs and what are the 12 original trks? seems like
kind of an unusual way of tracking. just curious.

On Mon, 23 Apr 2007 13:41:38 -0600, "DJ" <www.aarrrrggghhh!!!.com>
wrote:

>Well, from all of my previous posts, it's pretty obvious that I've been
>struggling with some issues with my system being able to track lots of live
>inputs while monitoring previously recorded ones at low latency with ASIO
>direct monitoring turned off.
>
>I've been doing some tweaking here this morning aand I just turned off that
>evil ****'in SIL SATA raid controller in the BIOS and pulled my Raptors off
>the mobo.
>
>Something rather shocking has happened.
>
>I am currently playing back a 12 track project with Drumagog and various
>UAD-1 plugins instantiated (not a huge load, but enough to accomplish some
>ear candy which is all what I need here during dub sessions before the real
>mixing begins) while recording 20 live inputs at 64k buffers (1.5ms),
>punching in and out at will. I can definitely live with 1.5ms latency.
>
>The Cubase 4 CPU meter is bouncing along at approximately 50% usage.
>
>I haven't configured the Control room mode for tracking just yet, but unless
>creating a few busses is a substantial CPU hit, I may be able to accomplish

>what I need here with what I've got right now.....of course, this
>will require me not to spend $2000.00 on a computer upgrade and that's never
>good.
>
>;o)
>

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by neil[1] on Tue, 24 Apr 2007 13:36:09 GMT
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rick <parnell68@hotmail.com> wrote:
>what are your 20 dubs and what are the 12 original trks? seems like
>kind of an unusual way of tracking. just curious.

Well, lesseee... it's Bluegrass, and it's Deej, so I'm thinking
the 12 original tracks are probably something like:

1.) Kick
2.) Snare Top
3.) Snare Bottom
4.) Snare Side
5.) Snare Oblique
6.) HiHat L
7.) HiHat R
8.) Tom
9.) OH L
10.) OH R
11.) Scratch vocal
12.) Scratch everything else

And the overdubs are probably:
1.) Banjo neck
2.) Banjo body
3.) Banjo floor reflections
4.) Banjo chair (contact pickup - gotta get all the creaks)
5.) Banjo room L
6.) Banjo room R
7.) Acoustic Guitar neck
8.) Acoustic Guitar body
9.) Acoustic Guitar direct (piezo)
10.) Acoustic Guitar Overhead behind left shoulder
11.) Acoustic Guitar Overhead behind right shoulder
12.) Acoustic Guitar ambience out by the barn
13.) Fiddle close
14.) Fiddle distant
15.) Contact pickup stuck up the fiddle players' ass

16.) Bass amped
17.) Bass direct
18.) Both bass signals above combined & phase-aligned
19.) Original drum OH tracks re-amped & shot into the barn L
20.) Original drum OH tracks re-amped & shot into the barn R

....which means, of course, that any cowbell would have to come
on the next overdub pass.

:D

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Deej [4] on Tue, 24 Apr 2007 15:25:57 GMT
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ROTFL!!!!!.....

"Neil" <IOUOIU@OIU.com> wrote in message news:462e07c9$1@linux...
>
> rick <parnell68@hotmail.com> wrote:
>>what are your 20 dubs and what are the 12 original trks? seems like
>>kind of an unusual way of tracking. just curious.
>
> Well, lesseee... it's Bluegrass, and it's Deej, so I'm thinking
> the 12 original tracks are probably something like:
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> 4.) Snare Side
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> 10.) OH R
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> 12.) Scratch everything else
>
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> 19.) Original drum OH tracks re-amped & shot into the barn L
> 20.) Original drum OH tracks re-amped & shot into the barn R
>
> ...which means, of course, that any cowbell would have to come
> on the next overdub pass.
>
> :D

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by rick on Tue, 24 Apr 2007 19:02:33 GMT
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plus the l+r lavaliere ear mics...thanks i should have known it was a
simple answer.

On 24 Apr 2007 23:36:09 +1000, "Neil" <IOUOIU@OIU.com> wrote:

>
>rick <parnell68@hotmail.com> wrote:
>>what are your 20 dubs and what are the 12 original trks? seems like
>>kind of an unusual way of tracking. just curious.
>
>Well, lesseee... it's Bluegrass, and it's Deej, so I'm thinking
>the 12 original tracks are probably something like:
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>19.) Original drum OH tracks re-amped & shot into the barn L
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>
>...which means, of course, that any cowbell would have to come
>on the next overdub pass.
>
>:D

Subject: Re: HOLY *****!!!!!!-what a difference!!!
Posted by Martin Harrington on Wed, 25 Apr 2007 00:34:43 GMT
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But....did you notice that he didn't deny it...
--
Martin Harrington
www.lendanear-sound.com
"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:462e226e@linux...
> ROTFL!!!!!.....
>
>
> "Neil" <IOUOIU@OIU.com> wrote in message news:462e07c9$1@linux...
>>
>> rick <parnell68@hotmail.com> wrote:

>>>what are your 20 dubs and what are the 12 original trks? seems like
>>>kind of an unusual way of tracking. just curious.
>>
>> Well, lesseee... it's Bluegrass, and it's Deej, so I'm thinking
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>> 4.) Snare Side
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>> :D
>
>