
Subject: Forte development especially for Paris-feedback please

Posted by [animix](#) on Sat, 14 Oct 2006 19:34:21 GMT

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This is a multi-part message in MIME format.

-----=_NextPart_000_0123_01C6EF95.74BDD000

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

First, I'll review my working method so far:

Basically where we are with this is as follows:

I can stream tracks from Paris *through* Forte, applying UAD-1 and other = VST plugins and it appears that this would be usable in a mix scenario = with Paris automation.

Here are the steps involved if buffers for the native audio card are set = to 512k:

Paris Editor: highlight all Paris tracks and nudge to the left by 10 + 1 = samples to compensate for buffer latency in native DAW

Paris Mixer: External insert in EDS inserts, Sampleslide on native = insert set to 48 samples to achieve sample accuracy with buffer latency.
(this will need to be done for every track in the mix)

Patch the Paris ADAT I/O to the I/O of the native audio interface and = configure inserts to I/O in Paris patchbay-save as template routing.

In Forte, create input and output busses and assign the native I/O that = correlates to the Paris I/O

Add a UAD-1 Delaycomp set to compensate for 5 plugins on each Forte = output bus.

Insert whatever number of UAD-1 plugins after the Delaycomp plugin on = each bus and reduce the number of plugins the Delaycomp is compensating = for by the number of UAD-1 plugins on that bus.

Start playback in Paris. Your track will be processed at very low = latency and you will be able to effectively use the Paris editor = timeline to reference your fader automation moves.

This sounds complicated. It's not, at least for me. It's very easy to = set up and save. I've got a mix template set up in Forte and = patchbay/mixer templates set up in Paris. A few clicks and I'm good. = Forte has been very stable for me so far with 12 mono input busses, 12 = mono output busses and a stereo bus processing 14 Paris tracks across =

EDS cards. At this point, I run out of access to my output points to = create more busses in the Forte menu. Forte is capable of 32 busses and = 32 instruments/plugins, so a few more would be available to me if I = created more stereo.busses, but since the Delaycomp is a plugin and must = be on each bus, the number of busses must always be substantially less = than the number of UAD-1 plugins since applying even one plugin after = each Delaycomp will effectively double the number of plugins that Forte = will need o be capable of handlingthus the dilemma. In order to = work, forte will need to be able to create as many busses as there are = physical I/O and will need to be able to host, in theroy, at least 6 = plugins per bus. On my rig, that would number in the hundreds (in = theory).

Personally, I like mixing in Paris and this is the most viable solution = I've found for using a second computer as a standalone VST processor = rack which is able to reliably interface with Paris in a practical way = at low latency.

I have seen reports that this program can also be interfaced between two = workstations using Wormhole. I haven't tried it so I don't know how well = that would work.=20

The price of this program in it's current incarnation is \$129.95.=20

I have shared a few e-mails with the developer. In one of them I asked = him what it would cost for he and his partner to basically build a = "Paris version" with an unlimited number of plugins and limit the number = of busses only to the available I/O of the audio interface. I explained = to him about how our group here has been looking for viable solutions = for moving this platform a little further along into the 21st century = (well.....I guess from some of the responses I've gotten from other = threads here about my experiments that maybe there aren't as many still = interested in this than there once were, but anyway.....)

He has been very cordial and cooperative. I received a reply from him = this morning. I have edited the name of his partner for now and am = posting the reply, as follows:

How many licenses are we talking about here? I assume this could be = done by guaranteeing a minimum number of licenses for some higher price = to recover the additional development costs. **** and I would need to = size the effort to come up with an acceptable rate.=20
=20

One concern I would have is that the Paris users would need to be = willing to be beta testers for this functionality first. We could do = the work, do a couple of beta drops, and then a final.
=20

Finally, the special features we do would be incorporated into the =

product for all to enjoy, but the Paris users would essentially be =
paying more to fund the development.
=20

Is this close to what you are thinking?

We have talked in the past about paying for upgrades to the Paris =
system. I am still in contact with my friend who programmed the MRI =
software and he is still interested in the delay compensation idea for =
Paris, but we would have to have the source code from ID and that is not =
forthcoming, to my knowledge.

I know that this is yet another workaround and involves a lot of =
outside the box stuff, but what I have done here works.....and works =
better than anything else I've tried. the only other thinkg that I know =
of that *might* be able to pull this off is NI KORE. Though I love their =
B4, Bandstand, etc., KORE does not appear ready for prime time, IMO, and =
for the propuses I envision, is definitely overkill with a big price =
tag.=20

I have also seen on one of the websites associated with Forte that the =
Senderella code was used for their aux bus plugin for this app. I will =
be trying this out later today to see how well it works.

I don't want to yank anyone's chain either here or at Brainspawn. Let me =
know if you are interested in pursuing this and if you would be willing =
to pay for something like this.=20

You can PM me if you want at animix@animas.net or post here.

Thanks,

Deej

=20

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV> </DIV>

<DIV>Deej</DIV>
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<DIV> </DIV></BODY></HTML>

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [audioguy_editout](#) on Sat, 14 Oct 2006 20:38:40 GMT
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Hey DJ,

Quick question on your method... why are you nudging *all* Paris tracks? Seems pointless unless you meant nudge all tracks being used for external inserts only.

Just checking ;-)

David.

DJ wrote:

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> (this will ned to be done for every track in the mix)
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snip

Subject: Re: Forte development especially for Paris-feedback please
Posted by [animix](#) on Sat, 14 Oct 2006 20:53:11 GMT
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Dave,

All tracks are being played back through Paris. The point of this is to have all tracks crossing the editor timeline simultaneously whether they are being processed by a plugin, or not. In order to achieve this, each track has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and whatever else) then returned to Paris. the "nudge" and then the Sampleslide instance in Paris is in order to cover the latency between the two computers caused by the 512k buffer settings of the audio interface on the native platform. without this, there will be flammings of all tracks (I have tested it). Another solution would be to process only certain tracks through Forte and leave others to play back in Paris. this is possible to do, but then you get into nudging "all" tracks in Paris that are *not* being processed in Forte by a measured increment which would be the total latency of 5 x UAD-1 plugins plus the 512K sample buffer. I haven't yet measured it, but I'm going to do so today. I'm thinking this may be well over the latency threshold that would allow a visual reference to the Paris timeline while mixing, plus, those tracks that are being processed in Forte would be nudged a different number of samples from the ones that weren't. This creates a nightmare of a messy mix scenario in my mind. If I wanted to work this way, I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3 wrapper. I want all latency to be consistent so that it can be consistently compensated rather than doing it differently *per track*, otherwise it defeats the purpose to my way of thinking.

Yeah....I'm wayyy to picky, I know.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message news:453148b2\$1@linux...

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Don Nafe](#) on Sat, 14 Oct 2006 21:21:02 GMT
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hence the need for such a large I/O interface?

Don

"DJ" <notachance@net.net> wrote in message news:45314e37@linux...

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [animix](#) on Sat, 14 Oct 2006 21:37:09 GMT
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That's correct. this is what I'm doing in Cubase SX right now. If I track in Paris (which I love for tracking) then render the files, fly them overmy network, batch convert them to .wav format in Wavelab, then import them into a Cubase project to be processed and then set the SX tracks on mono output busses to stream the tracks back over lightpipe to Paris for further processing, panning and summing, then the system is very stable. It takes 30 minutes to an hour per song (24 tracks average) to get this going. It's almost second nature to me now actually, but I'd like to avoid having to jump through the initial hoops of rendering, batch conversion in WL and importing into Cubase. With my Paris tracking template set up with the EDS external inserts and the Sampleslide native insert ready to go and bypassed until mix time, I could just enable the inserts, highlight all Paris tracks and nudge them 10 + 1, click on my mix patchbay setup in Paris, open Forte to the default rack processor template and I'm mixing a 40 track project in 5 minutes with delay compensated UAD-1 plugins and external hardware on inserts and auxes in Paris.

Deej

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [animix](#) on Sat, 14 Oct 2006 21:50:31 GMT
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Paris barely supports VST, much less Rewire.

"Don Nafe" <dnafe@magma.ca> wrote in message news:45315b3f@linux...
> dumb Q - why couldn't you do this with rewire and cubase on the same
> machine as Paris or does Paris not support it?
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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Don Nafe](#) on Sat, 14 Oct 2006 21:57:08 GMT
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Don

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [animix](#) on Sat, 14 Oct 2006 21:58:45 GMT
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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Don Nafe](#) on Sat, 14 Oct 2006 22:05:56 GMT
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Subject: Re: Forte development especially for Paris-feedback please
Posted by [excelav](#) on Sat, 14 Oct 2006 22:21:25 GMT
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Hey DeeJ, would it be possible to use multiple PCs to get all the processing track counts your looking for? The wormhole thing would be really cool if that worked.

James

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Don Nafe](#) on Sat, 14 Oct 2006 22:24:00 GMT
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>> >> > external inserts and the Sampleslide native insert ready to go and
>> >> > bypassed
>> >> > until mix time, I could just enable the inserts, highlight all Paris
>> >> > tracks
>> >> > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
>> > Forte
>> >> > to the default rack processor template and I'm mixing a 40 track
>> >> > project
>> >> > in
>> >> > 5 minutes with delay compensated UAD-1 plugins and external hardware
> on
>> >> > inserts and auxes in Paris.
>> >> >
>> >> > Deej
>> >> >
>> >> >
>> >> > "Don Nafe" <dnafe@magma.ca> wrote in message
>> >> > news:453152c8\$1@linux...
>> >> >> hence the need for such a large I/O interface?
>> >> >>
>> >> >> Don
>> >> >>
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>> >> >> > Dave,
>> >> >> >
>> >> >> > All tracks are being played back through Paris. The point of this
> is
>> > to
>> >> >> > have
>> >> >> > all tracks crossing the editor timeline simultaneously whether
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>> > are
>> >> >> > being processed by a plugin, or not. In order to achieve this,
> each
>> >> > track

>> >> >> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp
 > (and
 >> >> >> > whatever else) then returned to Paris. the "nudge" and then the
 >> >> >> > Sampleslide
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 >> >> >> > computers
 >> >> >> > caused by the 512k buffer settings of the audio interface on the
 >> > native
 >> >> >> > platform. without this, there will be flammings of all tracks (I
 > have
 >> >> >> > tested
 >> >> >> > it). Another solution would be to process only certain tracks
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 >> >> >> > Forte
 >> >> >> > and leave others to play back in Paris. this is possible to do,
 > but
 >> >> >> > then
 >> >> >> > you
 >> >> >> > get into nudging "all" tracks in Paris that are *not* being
 >> >> >> > processed
 >> >> >> > in
 >> >> >> > Forte by a measured increment which would be the total latency of
 > 5
 >> >> >> > x
 >> >> >> > UAD-1
 >> >> >> > plugins plus the 512K sample buffer. I haven't yet measured it,
 > but
 >> > I'm
 >> >> >> > going to do so today. I'm thinking this may be well over the
 > latency
 >> >> >> > threshold that would allow a visual reference to the Paris
 > timeline
 >> >> > while
 >> >> >> > mixing, plus, those tracks that are being processed in Forte
 >> >> >> > would
 >> >> >> > be
 >> >> >> > nudged
 >> >> >> > a different number of samples from the ones that weren't. This
 >> > creates
 >> >> >> > a
 >> >> >> > nightmare of a messy mix scenario in my mind. If I wanted to work
 >> > this
 >> >> >> > way,
 >> >> >> > I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3
 >> >> > wrapper.
 >> >> >> > I
 >> >> >> > want all latency to be consistent so that it can be consistently

>> >> >> > compensated
 >> >> >> > rather than doing it differently *per track*, otherwise it
 >> >> >> > defeats
 >> > the
 >> >> >> > purpose to my way of thinking.
 >> >> >> >
 >> >> >> > Yeah....I'm wayyy to picky, I know.
 >> >> >> >
 >> >> >> > ;o)
 >> >> >> >
 >> >> >> >
 >> >> >> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
 >> >> >> > news:453148b2\$1@linux...
 >> >> >> >> Hey DJ,
 >> >> >> >>
 >> >> >> >> Quick question on your method... why are you nudging *all*
 >> >> >> >> Paris tracks? Seems pointless unless you meant nudge all
 >> >> >> >> tracks being used for external inserts only.
 >> >> >> >>
 >> >> >> >> Just checking ;-)
 >> >> >> >>
 >> >> >> >> David.
 >> >> >> >>
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>> >> >> >> > native
>> >> >> >> > insert set to 48 samples to achieve sample accuracy with
>> >> >> >> > buffer
>> >> >> >> > latency.
>> >> >> >> > (this will ned to be done for every track in the mix)
>> >> >> >> >
>> >> >> >> snip
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>
>

Subject: Re: Forte development especially for Paris-feedback please
Posted by [Rod Lincoln](#) on Sat, 14 Oct 2006 23:00:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey DeeJ...I'd be into it.

Rod

"DJ" <notachance@net.net> wrote:

>

>

>First, I'll review my working method so far:

>

>Basically where we are with this is as follows:

>

>I can stream tracks from Paris *through* Forte, applying UAD-1 and other

=

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 >(this will need to be done for every track in the mix)
 >
 >Patch the Paris ADAT I/O to the I/O of the native audio interface and =
 >configure inserts to I/O in Paris patchbay-save as template routing.
 >
 >In Forte, create input and output busses and assign the native I/O that
 =
 >correlates to the Paris I/O
 >Add a UAD-1 Delaycomp set to compensate for 5 plugins on each Forte =
 >output bus.
 >Insert whatever number of UAD-1 plugins after the Delaycomp plugin on =
 >each bus and reduce the number of plugins the Delaycomp is compensating =
 >for by the number of UAD-1 plugins on that bus.
 >
 >Start playback in Paris. Your track will be processed at very low =
 >latency and you will be able to effectively use the Paris editor =
 >timeline to reference your fader automation moves.
 >
 >This sounds complicated. It's not, at least for me. It's very easy to =
 >set up and save. I've got a mix template set up in Forte and =
 >patchbay/mixer templates set up in Paris. A few clicks and I'm good. =
 >Forte has been very stable for me so far with 12 mono input busses, 12 =
 >mono output busses and a stereo bus processing 14 Paris tracks across =
 >EDS cards. At this point, I run out of access to my output points to =
 >create more busses in the Forte menu. Forte is capable of 32 busses and
 =
 >32 instruments/plugins, so a few more would be available to me if I =
 >created more stereo.busses, but since the Delaycomp is a plugin and must
 =
 >be on each bus, the number of busses must always be substantially less =
 >than the number of UAD-1 plugins since applying even one plugin after =
 >each Delaycomp will effectively double the number of plugins that Forte
 =
 >will need to be capable of handlingthus the dilemma. In order to =
 >work, forte will need to be able to create as many busses as there are =
 >physical I/O and will need to be able to host, in theory, at least 6 =
 >plugins per bus. On my rig, that would number in the hundreds (in =
 >theory).
 >
 >Personally, I like mixing in Paris and this is the most viable solution
 =
 >I've found for using a second computer as a standalone VST processor =
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 >at low latency.
 >
 >I have seen reports that this program can also be interfaced between two

=

>workstations using Wormhole. I haven't tried it so I don't know how well

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>that would work.=20

>

>The price of this program in it's current incarnation is \$129.95.=20

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>"Paris version" with an unlimited number of plugins and limit the number

=

>of busses only to the available I/O of the audio interface. I explained

=

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>for moving this platform a little further along into the 21st century =

>(well.....I guess from some of the responses I've gotten from other =

>threads here about my experiments that maybe there aren't as many still

=

>interested in this than there once were, but anyway.....)

>

>He has been very cordial and cooperative. I received a reply from him =

>this morning. I have edited the name of his partner for now and am =

>posting the reply, as follows:

>

>How many licenses are we talking about here? I assume this could be =

>done by guaranteeing a minimum number of licenses for some higher price

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>to recover the additional development costs. **** and I would need to =

>size the effort to come up with an acceptable rate.=20

>=20

>One concern I would have is that the Paris users would need to be =

>willing to be beta testers for this functionality first. We could do =

>the work, do a couple of beta drops, and then a final.

>=20

>Finally, the special features we do would be incorporated into the =

>product for all to enjoy, but the Paris users would essentially be =

>paying more to fund the development.

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>Is this close to what you are thinking?

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>

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 >B4, Bandstand, etc., KORE does not appear ready for prime time, IMO, and
 =
 >for the pruposes I envision, is definitely overkill with a big price =
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 >be trying this out later today to see how well it works.
 >
 >I don't want to yank anyone's chain either here or at Brainspawn. Let me
 =
 >know if you are interested in pursuing this and if you would be willing
 =
 >to pay for something like this.=20
 >
 >You can PM me if you want at animix@animas.net or post here.
 >
 >Thanks,
 >
 >Deej
 >
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 >=20
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 >
 >
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY>
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>here.</DIV>

><DIV>Thanks,</DIV>

><DIV>Deej</DIV>

>
>

Subject: Re: Forte development especially for Paris-feedback please

Posted by [duncan](#) on Sat, 14 Oct 2006 23:52:09 GMT

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As soon as this gets boiled down enough for me to actually read and comprehend -- I'm in...!

Chas.

(DJ -- you blew the coffee thing man, but I know you know it was really more an offer of moral support. Keep punchin' -- we're all still interested...)

On Sat, 14 Oct 2006 13:34:21 -0600, "DJ" <notachance@net.net> wrote:

>First, I'll review my working method so far:

>

>Basically where we are with this is as follows:

>

>I can stream tracks from Paris *through* Forte, applying UAD-1 and other VST plugins and it appears that this would be usable in a mix scenatio with Paris automation.

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>(this will ned to be done for every track in the mix)

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>You can PM me if you want at animix@animas.net or post here.
>
>Thanks,
>
>Deej
>
>
>
>

Subject: Re: Forte development especially for Paris-feedback please
Posted by [animix](#) on Sun, 15 Oct 2006 00:01:56 GMT
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Actually, it would be possible to do this with three computers, with one of my HDSP soundcards in each one, with the UAD-1 cards distributed between the three computers and all three audio interfaces synced to Paris ADAT sync (the house clock) and three Forte licenses. I actually have two computers ready to go and another one that I'm building right now. I could actually do this if I get desperate enough.

Right now I'm experimenting with mixing a 36 track Cubase Project. It's like slogging uphill through knee deep mud compared to the Paris mix bus. There's no comparison at all.....none.

I'm sure that I would be able to eventually get something I would like, but

it would be just as agonizing as what I'm doing now to get anywhere close. Of course, everything gets easier over time. I'm going to have to change my whole mix mindset to work this way though and right now, I think I'd rather use 4 computers than mix ITB in cubase SX.

Jury is still definitely out and using three computers running Forte is definitely not out of the question..

;o)

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:453162e5\$1@linux...

>

> Hey DeeJ, would it be possible to use multiple PCs to get all the
processing

> track counts your looking for? The wormhole thing would be really cool if
> that worked.

>

> James

>

>

> "DJ" <notachance@net.net> wrote:

> >That's correct. this is what I'm doing in Cubase SX right now. If I track
> in

> >Paris (which I love for tracking) then render the files, fly them over my

> >network, batch convert them to .wav format in Wavelab, then import them
> into

> >a Cubase project to be processed and then set the SX tracks on mono
output

> >busses to stream the tracks back over lightpipe to Paris for further

> >processing, panning and summing, then the system is very stable. It takes
> 30

> >minutes to an hour per song (24 tracks average) to get this going. It's

> >almost second nature to me now actually, but I'd like to avoid having to

> >jump through the initial hoops of rendering, batch conversion in WL and

> >importing into Cubase. With my Paris tracking template set up with the
EDS

> >external inserts and the Sampleslide native insert ready to go and
bypassed

> >until mix time, I could just enable the inserts, highlight all Paris
tracks

> >and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
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> > > Yeah....I'm wayyy to picky, I know.

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> > > news:453148b2\$1@linux...

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> > >> Quick question on your method... why are you nudging *all*

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Kim](#) on Sun, 15 Oct 2006 02:07:26 GMT
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"Martin Harrington" <lendan@bigpond.net.au> wrote:
>I thought Chuck D developed a rewire plugin for Paris...or am I totally
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>idiot, (probably).

I think you're getting confused with the "wires" add-on which was included
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Cheers,
Kim.

>--
>Martin Harrington
>www.lendanear-sound.com
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>> Well I did say it was a dumb question...sheesh!
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>>> "Don Nafe" <dnafe@magma.ca> wrote in message news:45315b3f@linux...
>>>> dumb Q - why couldn't you do this with rewire and cubase on the same
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Subject: Re: Forte development especially for Paris-feedback please

Posted by [Martin Harrington](#) on Sun, 15 Oct 2006 04:54:30 GMT

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That's it...Who's a clever boy then??

--

Martin Harrington

www.lendaneer-sound.com

"Kim" <hidensounds@hotmail.com> wrote in message [news:453197de\\$1@linux...](#)

>

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

>>I thought Chuck D developed a rewire plugin for Paris...or am I totally

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> I think you're getting confused with the "wires" add-on which was included

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>>Martin Harrington

>>www.lendaneer-sound.com

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>>"Don Nafe" <dnafe@magma.ca> wrote in message [news:45315d4f@linux...](#)

>>> Well I did say it was a dumb question...sheesh!

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Kim](#) on Sun, 15 Oct 2006 09:24:27 GMT

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

>That's it...Who's a clever boy then??

Err... I dunno... is it me?

;o)

Cheers,

Kim.

Subject: Re: Forte development especially for Paris-feedback please

Posted by [John \[1\]](#) on Sun, 15 Oct 2006 11:34:46 GMT

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wow, what a pain in the ass !

J wrote:

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Subject: Re: Forte development especially for Paris-feedback please
Posted by [animix](#) on Sun, 15 Oct 2006 15:25:09 GMT
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Well....I could mix in Paris, or in Cubase at this point. I prefer what I'm doing for a reason. I guess you'd best do something else.

"John" <no@no.com> wrote in message news:45321abd@linux...
> wow, what a pain in the ass !
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> J wrote:

> > That's correct. this is what I'm doing in Cubase SX right now. If I track in

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Subject: Re: Forte development especially for Paris-feedback please

Posted by [Don Nafe](#) on Sun, 15 Oct 2006 15:56:24 GMT

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Subject: Re: Forte development especially for Paris-feedback please

Posted by [animix](#) on Sun, 15 Oct 2006 17:29:32 GMT

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Hi Don,

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I've been told that I'm one of those personality types that likes to jump out of perfectly good airplanes....but I sorta' doubt it since I haven't ever done that.

Never a boring moment.

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Subject: Re: Forte development especially for Paris-feedback please

Posted by [neil\[1\]](#) on Sun, 15 Oct 2006 17:59:58 GMT

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"DJ" <notachance@net.net> wrote:

>I've been told that I'm one of those personality types that likes to jump
>out of perfectly good airplanes....but I sorta' doubt it since I haven't
>ever done that.

And if you did, no doubt your rig would consist of five
different types of 'chutes, plus a couple of anvils, just to
make it interesting.

:D

Subject: Re: Forte development especially for Paris-feedback please

Posted by [Don Nafe](#) on Sun, 15 Oct 2006 18:35:13 GMT

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Wow talk about convoluted...you're absolutely right, it is amazing it
works.

Out of curiosity did you give Reaper a shot?

DOn

"DJ" <notachance@net.net> wrote in message news:45327020@linux...

> Hi Don,

>

> I'm just a bit crabby this morning. Apologies to brother John for my
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>> >>>>>> samples to compensate for buffer latency in native DAW
>> >>>>>> Paris Mixer: External insert in EDS inserts, Sampleslide on native
>> >>>>>> insert set to 48 samples to achieve sample accuracy with buffer
>> >>>>>> latency.
>> >>>>>> (this will ned to be done for every track in the mix)
>> >>>>>>
>> >>>>>> snip
>> >>>>
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Subject: Re: Forte development especially for Paris-feedback please
Posted by [Don Nafe](#) on Sun, 15 Oct 2006 18:36:13 GMT
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Funny you mention Pulsar as that was one of the two DAW's we were looking at
way back when, Paris being the other of course.

"DJ" <notachance@net.net> wrote in message news:45327020@linux...
> Hi Don,
>
> I'm just a bit crabby this morning. Apologies to brother John for my
> smartass remark Mixing like this really can be a PITA when you've got as
> many I/O as I do. I'm thinking about moving to a Pulsar rig but more on
> that
> later. As for what's going on here now, the applications themselves are
> very
> stable on their own but there is all sorts of potential for clocking
> errors.
> One of the main reasons for this (I'm almost certain) is because of the
> sample delay between EDS cards. Signals that are routed between the
> digital
> I/O of the RME cards from ADAT modules on MECs attached to Cards B/C/D are

> almost certainly receiving this sample latency. It's a wonder this even
 > works at all. Add to it the fact that the RME cards are all receiving
 > their
 > clock signal from MEC ADAT modules and the modules are on cards A & B,
 > it's
 > almost certain that the RME card that is attached to the MEC on Card B is
 > receiving a clock signal that is not sample accurate with the signal that
 > the other two RME cards are receiving from the ADAT modules on card A.
 > Now,
 > let's throw into this whole equatiion the fact that I've got three
 > outboard
 > modules patched into the three S/Pdif I/O of the RME cards and these
 > devices
 > are receiving their clock signals from the RME cards which are clocked to
 > the Paris ADAT sync and the signals that are routed/being processed
 > through
 > them are routed through auxes on MECs attached to Card C and D (now
 > there's
 > the sample delay between signals routed through these procesors and the 4
 > x
 > EDS cards and the three RME cards.) OK...we're not done yet.....let's
 > throw into the equation that one of these outboard processors, a Quantec
 > Yardstick has AES I/O only and is routed through two format converters.
 > Now
 > let's move on to the fact that the SPdif I/O of Paris cards A, B, C, a
 > Sony
 > DPS, V77, a POD XP Pro, two Mytek converters and the ADAT I/O of one of
 > the
 > HDSP 9652 cards, the Multiface, ADAT #2 of MEC on card C and ADAT #1 of
 > Card
 > D and the Optical input of my Benchmark DAC-1 are all being interpatched
 > through two MAudio Digipatch units which*do not* reclock the signals
 > (although the Benchmark DAC-1 does).....and finally, due to the fact that
 > these outboard devices are spread out in racks in various parts of
 > theroom,
 > many of the S/Pdif cables and lightpipe cables which are carrying (likely
 > inaccurate) clock signals between these different devices are of varying
 > lengths.....some of them over 20' long. It's a miracle that thiseven
 > works,
 > much works and sounds good to boot. I do hold my breath every time I fire
 > it
 > up though and I'm getting kinda tired of that.
 >
 > I've been told that I'm one of those personality types that likes to jump
 > out of perfectly good airplanes....but I sorta' doubt it since I haven't
 > ever done that.
 >
 > Never a boring moment.

>
> ;o)
>
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:45325830@linux...
>> Actually John once you get things setup and create a template in both
>> apps
>> you're good to go. DeeJ walked me through his lastest setup (configured
> to
>> my modules) and we were pretty well done in 15 minutes with an
>> additional
>> 1/2 hour on my part to make sure all components were playing nicely with
>> each other.
>>
>> Funny thing was I was able to use this basic template in two other apps -
>> Saw studio (demo) and Reaper (demo) with no real problems at all.
>>
>> Don
>>
>>
>> "John" <no@no.com> wrote in message news:45321abd@linux...
>> > wow, what a pain in the ass !
>> >
>> > J wrote:
>> >> That's correct. this is what I'm doing in Cubase SX right now. If I
> track
>> >> in
>> >> Paris (which I love for tracking) then render the files, fly them
> overmy
>> >> network, batch convert them to .wav format in Wavelab, then import
>> >> them
>> >> into
>> >> a Cubase project to be processed and then set the SX tracks on mono
>> >> output
>> >> busses to stream the tracks back over lightpipe to Paris for further
>> >> processing, panning and summing, then the system is very stable. It
> takes
>> >> 30
>> >> minutes to an hour per song (24 tracks average) to get this going.
>> >> It's
>> >> almost second nature to me now actually, but I'd like to avoid having
> to
>> >> jump through the initial hoops of rendering, batch conversion in WL
>> >> and
>> >> importing into Cubase. With my Paris tracking template set up with the
>> >> EDS
>> >> external inserts and the Sampleslide native insert ready to go and

>> >> bypassed
>> >> until mix time, I could just enable the inserts, highlight all Paris
>> >> tracks
>> >> and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
>> >> Forte
>> >> to the default rack processor template and I'm mixing a 40 track
> project
>> >> in
>> >> 5 minutes with delay compensated UAD-1 plugins and external hardware
>> >> on
>> >> inserts and auxes in Paris.
>> >>
>> >> Deej
>> >>
>> >>
>> >> "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
>> >>> hence the need for such a large I/O interface?
>> >>>
>> >>> Don
>> >>>
>> >>> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
>> >>>> Dave,
>> >>>>
>> >>>> All tracks are being played back through Paris. The point of this is
> to
>> >>>> have
>> >>>> all tracks crossing the editor timeline simultaneously whether they
> are
>> >>>> being processed by a plugin, or not. In order to achieve this, each
>> >> track
>> >>>> has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
>> >>>> whatever else) then returned to Paris. the "nudge" and then the
>> >>>> Sampleslide
>> >>>> instance in Paris is in order to cover the latency between the two
>> >>>> computers
>> >>>> caused by the 512k buffer settings of the audio interface on the
> native
>> >>>> platform. without this, there will be flammings of all tracks (I have
>> >>>> tested
>> >>>> it). Another solution would be to process only certain tracks
>> >>>> through
>> >>>> Forte
>> >>>> and leave others to play back in Paris. this is possible to do, but
>> >>>> then
>> >>>> you
>> >>>> get into nudging "all" tracks in Paris that are *not* being
>> >>>> processed
>> >>>> in

>> >>>> Forte by a measured increment which would be the total latency of 5
>> >>>> x
>> >>>> UAD-1
>> >>>> plugins plus the 512K sample buffer. I haven't yet measured it, but
> I'm
>> >>>> going to do so today. I'm thinking this may be well over the latency
>> >>>> threshold that would allow a visual reference to the Paris timeline
>> >> while
>> >>>> mixing, plus, those tracks that are being processed in Forte would
>> >>>> be
>> >>>> nudged
>> >>>> a different number of samples from the ones that weren't. This
> creates
>> >>>> a
>> >>>> nightmare of a messy mix scenario in my mind. If I wanted to work
> this
>> >>>> way,
>> >>>> I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3
>> >> wrapper.
>> >>>> I
>> >>>> want all latency to be consistent so that it can be consistently
>> >>>> compensated
>> >>>> rather than doing it differently *per track*, otherwise it defeats
> the
>> >>>> purpose to my way of thinking.
>> >>>>
>> >>>> Yeah....I'm wayyy to picky, I know.
>> >>>>
>> >>>> ;o)
>> >>>>
>> >>>>
>> >>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> >>>> news:453148b2\$1@linux...
>> >>>>> Hey DJ,
>> >>>>>
>> >>>>> Quick question on your method... why are you nudging *all*
>> >>>>> Paris tracks? Seems pointless unless you meant nudge all
>> >>>>> tracks being used for external inserts only.
>> >>>>>
>> >>>>> Just checking ;-)
>> >>>>>
>> >>>>> David.
>> >>>>>
>> >>>>> DJ wrote:
>> >>>>>> First, I'll review my working method so far:
>> >>>>>>
>> >>>>>> Basically where we are with this is as follows:
>> >>>>>>

>> >>>>>> I can stream tracks from Paris *through* Forte, applying UAD-1 and
>> >>>>>> other
>> >>>>>> VST plugins and it appears that this would be usable in a mix
>> >> scenatio
>> >>>>>> with Paris automation.
>> >>>>>>
>> >>>>>> Here are the steps involved if buffers for the native audio card
> are
>> >>>>>> set
>> >>>>>> to 512k:
>> >>>>>>
>> >>>>>> Paris Editor: highlight all Paris tracks and nudge to the left by
> 10
>> >> +
>> >>>>>> 1
>> >>>>>> samples to compensate for buffer latency in native DAW
>> >>>>>> Paris Mixer: External insert in EDS inserts, Sampleslide on native
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Subject: Re: Forte development especially for Paris-feedback please
Posted by [John \[1\]](#) on Sun, 15 Oct 2006 18:44:39 GMT
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unbelievable !!!!!!!
