
Subject: Post about Paris over on GearSlutz
Posted by [Mike CIMike Claytor](#) on Sat, 08 Oct 2005 23:54:01 GMT
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Mike CIMike Claytor](#) on Sat, 08 Oct 2005 23:55:55 GMT
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 02:13:03 GMT
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Mike CIMike Claytor](#) on Sun, 09 Oct 2005 02:48:56 GMT
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POkWEDhiMDcf0qMsjMN20YJ4I74xwaqhWJhHOH2yZ/iEcxt649PX2oUjUT8
1hIxUnbyF5qieWaVxHHuyABgY61yVPJl2Tcs2QqhuKOEkywBIY2yzfxJR90j
/SKZKjdCoTFGYlicEgEdSKvgu2QM0mc8bT04q+5tPhWSRMMSc7eSemKDFt55
5mRCM4VuCRTVGSDo/9k=

---=_linux43488518--thanks for the tip. the monitors are Tannoy NFM-8 II's. each monitor has two bass ports located about 2 inches below the rim of the driver and about 8 inches below the dual-concentric tweeter.

thanks again.

jon

On Sat, 08 Oct 2005 15:32:05 -0600, "Dave(EK Sound)"
<audioguy_nospam_@shaw.ca> wrote:

>If the enclosures are front ported, I would place the ports
>on the outside so the HF does not have to travel through
>port turbulence.

>
>my \$.02

>
>David.

>
>jon chaikin wrote:

>> i'm using a pair of dual-concentric monitors that can be used standing
>> up or on their sides. when using speakers on their sides is it best
>> to have the drivers closest to the middle, or set up with the drivers
>> at the ends? i realize some of this is personal preference, but was
>> wondering what folks thought.

>>
>> thanks much.

>>
>> jonYup... I'm using 3.8 w/ a G4.

Gantt

Eugene B wrote:

> Are any Mac users using uad3.8 with paris 3.0?
> Thanks,Eugene.

>
> Gantt Kushner <gizmo@his.com> wrote:
> >Ow! Thanks for the warning!

> >
> >Gantt

> >
> >Matt wrote:

> >
> >> in article 4342fc5d\$1 @linux, Eugene B at martinlancer@hotmail.com wrote

> on
> >> 10/4/05 3:04 PM:

> >>
> >> >

> >> > Any mac users using uad 3.9 with paris 3.0?
> >> > I'm using uad 3.41 but don't want to run into

> >> > unexpectd problems as i am just finishing up
> >> > a 12 song project in paris.
> >>
> >> 3.9 worked for me until I tried to render to disk with fx, then it crash
> my
> >> system every time. I'm using 3.7 with out any problems.
> >>Just in wavelab record nothing for 1 sec and then copy this for hundreds of
times until you get say a 5 minute file.
then save as paf.
I will take next question :)
Regards,
Dimitrios
"Aaron Allen" <nospam@not_here.dude> wrote in message news:43487b76@linux...
> I made mine by putting Paris in record at the desired sample rate, looping
a
> digital input to a mixer in the patchbay for Paris and feeding it no
audio.
> AA
>
>
> "Cujo" <chris@applemanstudio.com> wrote in message
news:43485317\$1@linux...
> >
> > Hey D,
> > Thanks for the Email.
> > I am going to bombard you wiht questions soon.
> > I need to make a ghost of my sytem first.
> > How do you mak a silent PAF file?
> > Sorry if this is a dumb question.
> >
> > "Dimitrios" <musurgio@otenet.gr> wrote:
> >>He,
> >>Yeah well,
> >>I didn't mean to make any harm to your system....
> >>
> >>EDSTransfer 8,16 is better and more relaxed than 8,8.
> >>I use this for 4-5 months now ,no problem at all.
> >>The 8,8 causes slow disk transfers with many tracks.
> >>
> >>Yes your old UAD1 wraps are 16384 samples long....
> >>Chainer is a way to go.
> >>But download this Spinaudio lite for free to wrap around chainer to
lower
> >>the latency to 4096 samples.
> >>That is 1/4 of your "working" latency.
> >>If you are adventureous inserts the FREE multifixvst inside chainer and
> >>then
> >>load UAD to go down to 2048 samples ! latent around 40ms...

> >>Not bad right ?
> >>Yes you were right about the compensation but at that special time it did
> >>not work for me !!
> >>I guess I did something wrong then.
> >>Now this is a great method of compensating.
> >>Senderella is a great adventure to be taken for Paris.
> >>I hope and someone else will try it too and test it ...
> >>
> >>I will post all that I know about senderella and wrapping and compensating
> >>in one long updated post....
> >>Cheers,
> >>Dimitrios
> >>"cujo" <chris@applemanstudio.com> wrote in message news:4347d7f0@linux...
> >>>
> >>> Yeah this is they way I was thinking you could do it a while ago.
> >>> But I thought Senderella was not wokring unless you did the 8.8 ine in
> >>tghe
> >>> config.
> >>> wasn't that supposed to cause overheating?
> >>> Also I guess we'd want Chainer for more inserts for this.
> >>>
> >>> I need to get my head around these new numbers as I use that old DX
> >>wrapper
> >>> where al do 4x100 to the left then sample slide 1058 or whatever to the
> >>right
> >>> again.
> >>>
> >>> You are an intrepid man D, the idea of messing with my working system
> >>gives
> >>> me nightmares
> >>>
> >>>
> >>> "Dimitrios" <musurgio@otenet.gr> wrote:
> >>> >Now the most obvious trick I missed (well didn't think that would work
> >>>but
> >>> >it does !) was to just to nudge the audio tracks you wanna use with
> >>> >senderella for 100ms to the left and just put in a slot after
> >>> >senderella
> >>> >voxengo (free) sample delay 384 samples to the right.
> >>> >Remember 100ms=4480 samples - 384 = 4096
> >>> >That is if you use Spinaudio wrapper that lowers buffer with a 4096
UAD
> >>> >plugin latency.

> >>> >If you will use multifxvst then use 50ms nudge to the left and 182 to
> > the
> >>> >right (50ms=2240 - 192 = 2048)
> >>> >Regards,
> >>> >Dimitrios
> >>> >
> >>> >
> >>>
> >>
> >>
> >
> >
>

>>Looks like one of Deej's dogs to me...hey Doug, are they at home , safely
locked up?

--

Martin Harrington
www.lendaneer-sound.com

"Mike Claytor" <claytor@nospam.com> wrote in message
news:43488518\$1@linux...

>
> Man, my plate is mucho full. I've got projects a year old that i need to
> finish!
>
> Really, all i've done is take the Royer mod and apply it to different
> mics.
> It's REAL easy if ya know which end of the soldering iron is the hot end.
>
> If yer clueless on this stuff (and if memory serves, you're not!) it's
> still
> an easy project.
>
> Keep the capsule and body and just wire in the Royer circuit, etc.
>
> I've got geetars, pre-amps, mics, landscaping, truck repair, etc. stacked
> up on me and just can't take on any outside stuff at this time.
>
> deadline stress is bad for Mikey!
>
> ...and hey! Texas beat OU and we've got a.....cabrito, although it looks
> like a Doberman to me....on a spit! Dobey tacos and ice cold beer! Yeah
> buddy!!!
>
> life isweird.
>
>
>
> "cujo" <chris@applemanstudio.com> wrote:

>lower
>> >>the latency to 4096 samples.
>> >>That is 1/4 of your "working" latency.
>> >>If you are adventurous inserts the FREE multifxvst inside chainer and
>> >>then
>> >>load UAD to go down to 2048 samples ! latent around 40ms...
>> >>Not bad right ?
>> >>Yes you were right about the compensation but at that special time it
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>> >>not work for me !!
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>> >>
>> >>I will post all that I know about senderella and wrapping and
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 13:35:07 GMT
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use overheating?
>> >>> Also I guess we'd want Chainer for more inserts for this.
>> >>>
>> >>> I need to get my head around these new numbers as I use that old DX
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>> >>> where al do 4x100 to the left then sample slide 1058 or whatever to
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>> >>>
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>> >>>
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>> >>> >Regards,
>> >>> >Dimitrios
>> >>> >
>> >>> >
>> >>>
>> >>
>> >>
>> >
>>
>>
>
>Yes well, I think because that is too easy !
:)
Regards,
Dimitrios
"Rod Lincoln" <rlincoln#64

Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 13:53:34 GMT
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;nospam.kc.rr.com> wrote in message
news:43496148\$1@linux...
>
> why not just record nothing in Paris. That's what I do. I have a :30 file
> like that.
> "Dimitrios" <musurgio@otenet.gr> wrote:
> >Just in wavelab record nothing for 1 sec and then copy this for hundreds
> of

> >times until you get say a 5 minute file.
> >then save as paf.
> >I will take next question :)
> >Regards,
> >Dimitrios
> >"Aaron Allen" <nospam@not_here.dude> wrote in message
news:43487b76@linux...
> >> I made mine by putting Paris in record at the desired sample rate,
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> >a
> >> digital input to a mixer in the patchbay for Paris and feeding it no
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> >> >>That is 1/4 of your &qu

Subject: Re: Post about Paris over on GearSlutz
Posted by [Neil](#) on Sun, 09 Oct 2005 14:43:58 GMT
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>

Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 15:01:43 GMT
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>did
> > >>not work for me !!
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> > >>I hope and someone else will try it too and test it ...
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> > >>> config.
> > >>&g

Subject: Re: Post about Paris over on GearSlutz
Posted by [AlexPlasko](#) on Mon, 10 Oct 2005 00:48:37 GMT
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ering decks
> is still causing complaints about "digital harshness".
>
> I have done orchestras straight to 44.1 / 16 bits that have been
> as smooth and sweet and detailed as anyone could expect and way
> better sounding than any vinyl record could ever be.
>
> 2. It is not a matter of hearing the higher frequencies. We don't.

> What we may hear is the transient response being better. One of the
> things I learned from my power amp design friends is that you need
> frequency response out to 250K or so for the transients to be
> well reproduced. This may be an issue in digital also.

>

> 3. What many people are claiming to hear is not more highs, but
> more detail. I hear more detail at very low levels on classical, where
> you start running out of bits at 16. This is a real issue, but less so

>

> for pop music since with most pop, the waveform is so compressed
> it looks like a solid bar instead of a waveform.

>

> 4. There's always some placebo effect, and there have been a LOT
> of bad sounding boxes sold on their high sample rates while the
> bozo designers simply forgot about things like mic-pre quality,
> component quality, basic circuit design and interface issues.

>

>

> Recording engineers we have to be able to do 4 things well:

>

> Never yell with headphones on

>

> Coil cables properly

>

> Hear where to EQ

>

> Have minimal placebo effect. Yes, this can be learned.

>

>

> In the end, I would rather engineer well, with good gear (and never in
> the Pro Tools mix buss!) at red-book spec than use hi-res stuff
> that has less attention paid to the quality of each piece.

>

> All things being equal, hi-res is better. But less than they say.

>

> BTW, with the amazing popularity of iPods and the like, it seems as
> if hi-res is no longer an issue since we can't even get beyond MP3