
Subject: NForce3 chipsets?...

Posted by [Kim](#) on Sun, 03 Jul 2005 08:37:00 GMT

[View Forum Message](#) <> [Reply to Message](#)

;> >

>>>> >Good to know.

>>>> >Cheers,

>>>> >Tom

>>>>>

Subject: Re: NForce3 chipsets?...

Posted by [Kim](#) on Sun, 03 Jul 2005 08:58:40 GMT

[View Forum Message](#) <> [Reply to Message](#)

ter.

>>>> > \$200 seems pretty cheap if it'll do the job.

>>>> > I'd want to up the ram, add a drive, disable/

>>>> > delete crazy amounts of trial software.

>>>> > The onboard graphics chip may be a limiting

>>>> > factor but for one monitor it seems like it'll do.

>>>> > After reading the specs tell me if you think

Subject: Re: NForce3 chipsets?...

Posted by [Chris Ludwig](#) on Sun, 03 Jul 2005 23:03:15 GMT

[View Forum Message](#) <> [Reply to Message](#)

or am

> I

> >>>about to become a guinea pig...? ;o)

> >>>

> >>>Cheers,

> >>>Kim.

> >>

> >>

> >

> >--

> >Chris Ludwig

> >ADK

> >chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

> >www.adkproaudio.com <http://www.adkproaudio.com/>

> >(859) 635-5762

> >Deej,

for clarification...

you are mixing in PARIS while using SX for UAD-1 plugins and other VST effects correct?

and/or you have the two boxes synced so you can actually play tracks in SX and PARIS at the same time... while processing SX track with UAD-1 and stuff?

There is no question PARIS is unique. Its quite perplexing why NO ONE else has been able to even come close. Granted, logic, DP and the Nuen

Subject: Re: NForce3 chipsets?...

Posted by [Kim](#) on Mon, 04 Jul 2005 00:11:32 GMT

[View Forum Message](#) <> [Reply to Message](#)

DSP/FX

>and PSP plugins. These are plugins I used for years before I built my SXDAW
>and started using lots of UAD-1 cards, and though the mixes sound a little
>bit different, they both sound *really* good.

>

>I think it's one of those things where the SX is turning into more like
>something I have available if I need it, and I'm just not really going to
>need it much.

>

>We've already discussed this stuff to death, but we really do have something
>special here guys. Having a really well loaded native DAW to compare to
>Paris just makes me appreciate Paris all the more.

>

>Go figure.

>

>Jeremy,

This is how I am working.

Cubase SX with 2 x RME HDSP 9652's.

The outputs of the 9652 are routed to the inputs of 6 x ADAT modules in 3 x MECs.

The Cubase SX mix template has 46 mono tracks and two stereo pair.

Stereo SPDIF of the HDSP 9652's are routed to a Quantec Yardstick and Lexicon PCM 90 as outboard processors.

The Cubase SX mix template has 44 mono tracks and two stereo tracks. One of the stereo tracks is for bussing a drum submix to tracks 15 & 16 of Paris submix #1. The other stereo track busses all reverbs, etc (Cubase send FX) to aux #8 of Paris Submix #3.

Each of the outputs in SX has a very flexible and transparent dither plugin on the last insert slot of the channel.

My Paris DAW and SX DAW are networked. Once I'm finished tracking, I render the files across the network to a 250G drive on the SX DAW, open Wavelab and batch process the .paf's to .wav files.

I open my Cubase mix template and import these files to their respective tracks so that the SX Vocal channel,

Subject: Re: NForce3 chipsets?...

Posted by [RZ](#) on Mon, 04 Jul 2005 03:05:52 GMT

[View Forum Message](#) <> [Reply to Message](#)

/>

Mix mode.

After my earlier post, I did a little experiment and recorded some tracks across from Cubase SX to Paris with the dither plugin and then A/B'ed them with the original .paf that had been batch processed to a .wav and then recorded across back into Paris. I had my level in Paris set at unity during the pass so the resulting recorded file was about 2dB lower in amplitude than the original file which was recorded direct to Paris. They were also not phase coherent, probably due to the dither algo.

Once I got the levels matched, I did a very painstaking A/B of these using my ears. One of my clients was here and I got him involved as the blindfolded. Neither one of us could tell any difference between the files so I'm satisfied that this transference between DAWs is not causing a sonic hit.

Mixing in Paris is about as good as I could hope to get. Adding SX to the equation is a two edged sword. It's expensive and complicated, but you have a zero latency DAW with pretty monstrous automation capabilities and the entire Paris gain structure/summing architecture available.

If you want to achieve the ultimate in gnarly, take a track in SX, open up a UAD-1 compressor on it and honk on it a bit, then send it over the lightpipe feed to a Paris channel with the Paris meters set post fader. This controls the *level of phat* that is being generated by the 32bit mix engine in SX and sent to Paris and then the Paris gain structure is still available. It's about as good as it gets for tricking 1's and 0's into thinking they are magnetic particles on plastic tape being carried through electric circuits that are behaving in a non-linear way.....but no matter how hard I try, I just can't get this to sound like Pro Tools.

;o)

"Jeremy Luzier" <j.luzier@comcast.net> wrote in message
news:42c8a93d@linux...

> Deej,

>

> for clarification...

>

> you are mixing in PARIS while using SX for UAD-1 plugins and other VST
> effects correct?

>

> and/or you have the two boxes synced so you can actually play tracks in SX
> and PARIS at the same time... while processing SX track with UAD-1 and
> stuff?

>

> There is no question PARIS is unique. Its quite perplexing why NO ONE
else

> has been able to even come close. Granted, logic, DP and the Nuendo
engine

> are all very good and are sonically acceptable and CAN sound great
depending

> on the

Subject: Re: NForce3 chipsets?...

Posted by [Chris Ludwig](#) on Mon, 04 Jul 2005 06:02:58 GMT

[View Forum Message](#) <> [Reply to Message](#)

ot;color" the tracks, for me

they are some of the best and is using a similar method as UA to simulate
great old analog gear the digital way. UAD-1 sounds a little bit different,
as you're saying, and if it is to a better sound, my ears can't tell me this
at all, just different, as you too are saying.

So I think I will take out the UAD-1 card from the Paris computer and use it
in the Cubase SX2-3 system that I havn't learned a shit of yet after nearly
a couple of years owning. As you're saying here too, I'm not really going to
need SX much either for audio, so why shall I learn a "new" system that I'm
not using? The only thing I'm using with SX is playing VSTi synths and drums
with it into Paris. So much have I learned, but yet, it's just the analog
way;-)

erlilo

"Mr Simplicity" <animix_spamless_@animas.net> skrev i en meddelelse
news:42c86353@linux...

>just go back to using Paris and ditching the rest of this

> monstrosity.....well, I doubt I'll really do that, but I'm wondering

> more and more if I really need it.
>
> It's really cool to be able to run all the UAD-1 plugins and other cool
> toys
> in SX and then use them wioth Paris, but in all honesty, I've been
> comparing
> some rough mixes, using SX and all those nice DSP cards to ITB Paris mixes
> using the native plugins I've got here whioch are cheap and very good
> (BlockFish, Spitfish, etc, Dave Brown, Waves NPPII, PowerTechnology DSP/FX
> and PSP plugins. These are plugins I used for years before I built my
> SXDAW
> and started using lots of UAD-1 cards, and though the mixes sound a little
> bit different, they both sound *really* good.
>
> I think it's one of those things where the SX is turning into more like
> something I have available if I need it, and I'm just not really going to
> need it much.
>
> We've already discussed this stuff to death, but we really do have
> something
> special here guys. Having a really well loaded native DAW to compare to
> Paris just makes me appreciate Paris all the more.
>
> Go figure.
>
> Hey, I just saw that same desk he's got at Staples.. I was going to buy it,
but I picked up this one on sale instead at Staples for \$130 (CDN):
http://store1.yimg.com/l/meritline_1849_145624040

The area under the monitor fits rack gear perfectly, you can fit a full length 2 space item on each side, and 2 1/2 space rack items stacked in the center.. I've got the rest of my rack gear and a Mec underneath, along with 2 computer towers.. damn I feel organized now..

Cheers,

TC

justcro

Subject: Re: NForce3 chipsets?...
Posted by [Kim](#) on Mon, 04 Jul 2005 07:13:15 GMT
[View Forum Message](#) <> [Reply to Message](#)

n wrote:

> <http://www.detnews.com/2005/metro/0507/03/D04-235568.htm>

>

>Kim. I'm about to start building a cubase rig for a friend using the K8NS Ultra 939. I was thinking about trying to load Paris in it to see if it would work. After reading this thread, it sounds like it will either work, or not even boot, but nothing will be damaged. Does this sound correct? I really don't want to do this if there is even a chance of damaging the system.

Rod

"Kim" <hiddeensounds@hotmail.com> wrote:

>

>Chris Ludwig <chrisl@adkproaudio.com> wrote:

>>Hi Kim,

>>EDS cards will work fine with these slots.

>

>According to this:

>

> http://www.lavalink.com/fileadmin/newsletters/link_12_02.pdf

>

>"PCI revision 2.3 removes 5-volt-only cards from the specification, but retains

>the 5-volt-only motherboard connector. "

>

>What the point is of retaining the 5V connector but removing 5V cards from the spec, I have no idea, and has been a source of constant confusion.

>

>That said, I've just learned that PCI 2.1, released in '95, actually included the 3.3 volt spec, hence EDS cards COULD be 3.3 volt, but I have this post by Doug W:

Subject: Re: NForce3 chipsets?...

Posted by [Kim](#) on Mon, 04 Jul 2005 07:26:50 GMT

[View Forum Message](#) <> [Reply to Message](#)

>

> <http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.EMUEnsoniqPARIS&item=164269&utag=>

>

>...which says "you need the 5v slot". Mind you it also talks of the newer specs which wont work "Neither electrically nor physically..." and I'm 98% sure that an EDS card WILL fit in a PCI 2.3 slot.

>

>Gee, much as it would mean I've been on a wild goose chase, I would LOVE to hear that I can use a PCI 2.3 motherboard. :o)

>

>Cheers,

>Kim. Everyone knows about the Ball mic, and probably lots of people

know about the condensor 8-Ball by now, but for anyone who's not been keeping up, they now have a "Kickball", specially designed for kick drums (and yes, it comes in the familiar subdued red color so well-known to us from when we were kids); and now they have a new one coming out called the "Snowball" - from what I understand, this is a dual-element mic, which has switchable settings... one more tailored to vocals, and one more tailored to instruments... AND, it comes with a USB interface! Based on the switchability & USB deal, it appears to be targeted specifically at low-budget home recordists.

Just thought I'd share... I just happen to think these guys are pretty innovative.

Subject: Re: NForce3 chipsets?...

Posted by [Rod Lincoln](#) on Mon, 04 Jul 2005 14:52:36 GMT

[View Forum Message](#) <> [Reply to Message](#)

>e them with Paris, but in all honesty, I've been comparing
>some rough mixes, using SX and all those nice DSP cards to ITB Paris mixes
>using the native plugins I've got here which are cheap and very good
>(BlockFish, Spitfish, etc, Dave Brown, Waves NPPII, PowerTechnology DSP/FX
>and PSP plugins. These are plugins I used for years before I built my SXDAW
>and started using lots of UAD-1 cards, and though the mixes sound a little
>bit different, they both sound *really* good.

>
>I think it's one of those things where the SX is turning into more like
>something I have available if I need it, and I'm just not really going to
>need it much.

>
>We've already discussed this stuff to death, but we really do have something
>special here guys. Having a really well loaded native DAW to compare to
>Paris just makes me appreciate Paris all the more.

>
>Go figure.

>
>"Mr Simplicity" <animix_spamless_@animas.net> wrote:

>Neil,

>
>I didn't see any reference to the *snowball* (but I haven't had my coffee
>yet). Just a thought about this.....USB? So there is an A/D converter
in

>the mic housing that is sending data via USB?

It's just listed near the top of the page on the BLUE site - they don't have any product info yet... here's a write up, though:

<http://remixmag.com/transmissions/blue-snowball-041405/Wow>. That was some funny shit. With chops like that, you could easily write irreverant ad copy or get a job writing jokes for a sit-com or comedian. That's all it takes, besides connections and pavement-pounding, I guess.

Jimmy

"Neil" <IOUOIU@OIU.com> wrote in message news:42c95932\$1@linux...

>
>
> Everyone knows about the Ba

Subject: Re: NForce3 chipsets?...
Posted by [Deej \[3\]](#) on Mon, 04 Jul 2005 16:40:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

m/fileadmin/newsletters/link_12_02.pdf" target="_blank">
http://www.lavalink.com/fileadmin/newsletters/link_12_02.pdf
>>
>>"PCI revision 2.3 removes 5-volt-only cards from the specification, but
>retains
>>the 5-volt-only motherboard connector. "
>>
>>What the point is of retaining the 5V connector but removing 5V cards from
>>the spec, I have no idea, and has been a source of constant confusion.
>>
>>That said, I've just learned that PCI 2.1, released in '95, actually included
>>the 3.3 volt spec, hence EDS cards COULD be 3.3 volt, but I have this post
>>by Doug W:
>>
>> [http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&
amp;group=IDEA.EMUEnsoniqPARIS&item=164269&utag=
>>
>>...which says "you need the 5v slot". Mind you it also talks of the newer
>>specs which wont work "Neither electrically nor physically..." and I'm
98%
>>sure that an EDS card WILL fit in a PCI 2.3 slot.
>>
>>Gee, much as it would mean I've been on a wild goose chase, I would LOVE
>>to hear that I can use a PCI 2.3 motherboard. :o\)
>>
>>Cheers,
>>Kim.
>Yeah, withen the next couple of weeks. I have everything except the case,
which has been crunched 2 times \(2 different cases\) by UPS so far. sheesh
Rod](http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.EMUEnsoniqPARIS&item=164269&utag=)

"Kim" <hiddensounds@hotmail.com> wrote:

>
>
>Well, I can't make an absolute guarantee, but I've been doing a lot of reading
>on PCI standards, and nothing I've read or been told indicates that an EDS
>card would be damaged by placing them in the PCI 2.3 slots. I'm pretty sure
>they would just work or not.

>
>Were you thinking of doing this pretty soon? This sounds like it might be
>a chance for us to get a test on this board without anybody having to actually
>dive in, so to speak.

>
>Cheers,

>Kim.

>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>>
>>Kim. I'm about to start building a cubase rig for a friend using the K8NS
>>Ultra 939. I was thinking about trying to load Paris in it to see if it
>would
>>work. After reading this thread, it

Subject: Re: NForce3 chipsets?...

Posted by [Kim](#) on Mon, 04 Jul 2005 22:07:50 GMT

[View Forum Message](#) <> [Reply to Message](#)

gt; Cubase SX with 2 x RME HDSP 9652's.

>
> The outputs of the 9652 are routed to the inputs of 6 x ADAT modules in 3
> X
> MECs.

>
> The Cubase SX mix template has 46 mono tracks and two stereo pair.

>
> Stereo SPDIF of the HDSP 9652's are routed to a Quantec Yardstick and
> Lexicon PCM 90 as outboard processors.

>
> The Cubase SX mix template has 44 mono tracks and two stereo tracks. One
> of
> the stereo tracks is for bussing a drum submix to tracks 15 & 16 of Paris
> submix #1. The other stereo track busses all reverbs, etc (Cubase send FX)
> to aux #8 of Paris Submix #3.

>
> Each of the outputs in SX has a very flexible and transparent dither
> plugin
> on the last insert slot of the channel.

>

> My Paris DAW and SX DAW are networked. Once I'm finished tracking, I render
> the files across the network to a 250G drive on the SX DAW, open Wavelab and
> batch process the .paf's to .wav files.
>
> I open my Cubase mix template and import these files to their respective
> tracks so that the SX Vocal channel, etc. is being played back through the
> respective Paris vocal channel in a Paris mix template which has no tracks
> and is set to Live Mix mode.
>
> I then duplicate whatever drum tracks I want to squash and set them to
> output through the stereo drum bus. the rest of the tracks are being
played
> back straight across the lightpipe connection to Paris.
>
> I have a 9 pin serial cable running from one of my ADAT modules to the
ADAT
> sync input of my master HDSP card and have this card set to sync to ADAT
> timecode.
>
> I record enable the Paris tracks and then the Paris transport controls the
> start/stop of SX.
>
> All panning must be done in Paris because mono channels in Sx cannot pan
> unless they are bussed to a stereo bus.
>
> All fader moves are done in SX because the live reverb scenario between SX
> and Paris creates a pre-fader send scenario if levels are controlled in
> Paris. Thus, if you lower level of a track that has a reverb processor in
SX
> the track level goes down, but the reverb level doesn't. The only way
around
> this if you want to use Paris for fader levels is to apply reverb as a
> plugin on the SX tracks, so I'm doing my fader automation in SX and
> plugin/EQ automation as well.
>
> Also, when mixing this way, in order to automate pans in Paris, Paris must
> be the master and have a moving timeline or there is no way to automate
pans
> in Paris so in this scenario, the DAWs must be timeline locked with Paris
as
> the master because as I said before, cubase can only pan if the channel is
> sent t

Subject: Re: NForce3 chipsets?...

Posted by [Rod Lincoln](#) on Mon, 04 Jul 2005 22:22:24 GMT

[View Forum Message](#) <> [Reply to Message](#)

> o a stereo bus and all tracks are being bussed mono out of Cubase.

>

> I can also still use external and EDS inserts and aux FX in in Paris in Live

> Mix mode.

>

> After my earlier post, I did a little experiment and recorded some tracks
> across from Cubase SX to Paris with the dither plugin and then A/B'ed them
> with the original .paf that had been batch processed to a .wav and then
> recorded across back into Paris. I had my level in Paris set at unity
> during the pass so the resulting recorded file was about 2dB lower in
> amplitude than the original file which was recorded direct to Paris. They
> were also not phase coherent, probably due to the dither algo.

>

> Once I got the levels matched, I did a very painstaking A/B of these using
> my ears. One of my clients was here and I got him involved as the
> blindfolded. Neither one of us could tell any difference between the files
> so I'm satisfied that this transference between DAWs is not causing a
sonic

> hit.

>

> Mixing in Paris is about as good as I could hope to get. Adding SX to the
> equation is a two edged sword. It's expensive and complicated, but you
have

> a zero latency DAW with pretty monstrous automation capabilities and the
> entire Paris gain structure/summing architecture available.

>

> If you want to achieve the ultimate in gnarly, take a track in SX, open up
a

> UAD-1 compressor on it and honk on it a bit, then send it over the
lightpipe

> feed to a Paris channel with the Paris meters set post fader. This
controls

> the *level of phat* that is being generated by the 32bit mix engine in SX
> and sent to Paris and then the Paris gain structure is still available.

> It's about as good as it gets for tricking 1's and 0's into thinking they
> are magnetic particles on plastic tape being carried through electric
> circuits that are behaving in a non-linear way.....but no matter
how

> hard I try, I just can't get this to sound like Pro Tools.

>

> ;o)

>

>

> "Jeremy Luzier" <j.luzier@comcast.net> wrote in message

> news:42c8a93d@linux...

> > Deej,
> >
> > for clarification...
> >
> > you are mixing in PARIS while using SX for UAD-1 plugins and other VST
> > effects correct?
> >
> > and/or you have the two boxes synced so you can actually play tracks in
SX
> > and PARIS at the same time... while processing SX track with UAD-1 and
> > stuff?
> >
> > There is no question PARIS is unique. Its quite perplexing why NO ONE
> else
> > has been able to even come close. Granted, logic, DP and the Nuendo
> engine
> > are all very good and are sonically acceptable and CAN sound great
> depending
> > on the material and who is twisting the knobs. But NONE have the PARIS
> > intangibles.
> >
> > I have wanted to try this and i am wondering if anyone using another DAW
> > with PARIS has compared these 2 scenarios using the same final mix....
> >
> > Scenario

Subject: Re: NForce3 chipsets?...
Posted by [Kim](#) on Mon, 04 Jul 2005 22:45:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

#1.
> > Mix in other DAW (lets say Nuendo, DP, whatever)... lightpipe to
PARIS
> > in live mode where you bounce the final stereo mix.
> >
> > Scenario #2.
> > Mix in other DAW.... lightpipe to PARIS where you record all of the
> > seperate busses... say 12 stereo busses or 24 tracks.... which
include...
> > vocals buss, bass, gu

Subject: Re: NForce3 chipsets?...
Posted by [Kim](#) on Mon, 04 Jul 2005 23:50:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

itar buss, drums buss, loops buss, keys buss, fx
> buss.
> > etc. THEN play those files in PARIS and bounce to disk.
> >
> > A/B to first scenario.
> >
> > Anyone done that?
> >
> > Jeremy
> >
> >
> >
> > "Mr Simplicity" <animix_spamless_@animas.net> wrote in message
> > news:42c86353@linux...
> > >just go back to using Paris and ditching the rest of this
> > > monstrosity.....well, I doubt I'll really do that, but I'm
> wondering
> > > more and more if I really need it.
> > >
> > > It's really cool to be able to run all the UAD-1 plugins and other
cool
> > toys
> > > in SX and then use them wioth Paris, but in all honesty, I've been
> > comparing
> > > some rough mixes, using SX and all those nice DSP cards to ITB Paris
> mixes
> &g
