## Subject: Cubase control room.....
Posted by Deej [5] on Sun, 23 Mar 2008 02:52:18 GMT

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------=_NextPart_000_0016_01C88C5E.9E03E910--

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## Subject: Re: Cubase control room.....
Posted by Deej [5] on Sun, 23 Mar 2008 02:57:20 GMT
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------=_NextPart_000_0025_01C88C5F.52A9F170
Content-Type: text/plain;
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  Well, anyway........back to the lab....


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Posted by Deej [5] on Sun, 23 Mar 2008 06:00:14 GMT
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------=_NextPart_000_000A_01C88C78.DF52F860
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Posted by John [1] on Sun, 23 Mar 2008 12:29:27 GMT
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## Subject: Re: Cubase control room.....
Posted by rick on Sun, 23 Mar 2008 20:52:49 GMT

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manual are evil only used by the weak to learn something they don't
already know....bridges for sale...

On Sun, 23 Mar 2008 07:29:27 -0500, John <no@no.com> wrote:

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Subject: Re: Cubase control room.....
Posted by Bill L on Sun, 23 Mar 2008 22:40:01 GMT
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One day we shall reach the promised land of true low latency. At least we know Cubase Control Room will be ready when we get there. Maybe that new hardware will interface with Control Room in some creative way.

BTW that new MOTU 828 has essentially a 32 channel mixer with effects in it. I have had pretty OK experiences with the old 828. It ain't top drawer but their stuff works OK.

Mr. Simplicity wrote:
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> HDS16 system.
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> I'm thinking that until 32k buffers become commonplace, I'll be sticking
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>
> ;)

---

## Subject: Re: Cubase control room.....
Posted by Deej [5] on Sun, 23 Mar 2008 23:02:06 GMT
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I checked this out and I've never seen so many bad user reviews. Looks like poison to me.


"Bill L" <bill@billlorentzen.com> wrote in message news:47e6df40$1@linux...
> One day we shall reach the promised land of true low latency. At least we
> know Cubase Control Room will be ready when we get there. Maybe that new
> hardware will interface with Control Room in some creative way.
>
> BTW that new MOTU 828 has essentially a 32 channel mixer with effects in
> it. I have had pretty OK experiences with the old 828. It ain't top drawer
> but their stuff works OK.
>
> Mr. Simplicity wrote:
>> Well,
>>  I got it working. 3ms latency (128k) buffers is possible with large
>> track counts but I'm just not comfortable with the flanging at this
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## Subject: Re: Cubase control room.....
Posted by Deej [5] on Mon, 24 Mar 2008 02:30:40 GMT
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This is a multi-part message in MIME format.

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## Subject: Re: Cubase control room.....
Posted by Deej [5] on Mon, 24 Mar 2008 04:12:42 GMT
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This is a multi-part message in MIME format.

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I really didn't expect that I'd like this control room function nearly =
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exclusively from now on.

What's really interesting is that the RME ADI 8-DS line outputs are so =
hot at +4/unity that I can just plug  one of these:

 http://www.amazon.com/HOSA-STEREO-PHONE-1-TIP-1-RING/dp/B000 068O5D/ref=3D=
 sr_1_8?ie=3DUTF8&s=3Delectronics&qid=3D1206331353&am p;sr=3D1-8

into a stereo pair of outputs and plug a set cans into it (even older =
AKG 240 600 ohm cans) and there is plenty of drive to get a nice =
headphone mix without a dedicated headphone amp if there's no loud =
source in the tracking area. Of course, once I get a drum kit involved, =
I might need one, but if I use 24 ohm Sony MDR-V900 cans, I might not.

Anyone recommend a high quality headphone amp with 4 outputs?

Deej

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## Subject: Re: Cubase control room.....
Posted by erlilo on Mon, 24 Mar 2008 07:45:09 GMT

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This is a multi-part message in MIME format.

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If it's high quality or just ready to burn up, I'm not sure but this =
little one is doing the job for me mobile and I believe also Martin H.

http://www.behringer.com/AMP800/index.cfm?lang=3DENG

You have also this: http://www.behringer.com/HA4700/index.cfm?lang=3DENG =
 that must be real pro.=20

I still have their first yet, stationary in my home: =
http://www.behringer.com/HA4400/index.cfm?lang=3DENG

and the 8channel: http://www.behringer.com/HA8000/index.cfm?lang=3DENG =
if 4 channels isn't enough.

All cheap enough to be ready to be fired up in a way or another;-)

Erling

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## Subject: Re: Cubase control room.....
Posted by rick on Mon, 24 Mar 2008 09:07:09 GMT
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i have no idea with cubase but with logic if you have any plugs on the
mains then there is latency.  muting or removing them resolves the
issue.

On Sun, 23 Mar 2008 22:12:42 -0600, "Mr. Simplicity" <noway@jose.net>
wrote:

>Ok I got the deal with adding FX to a cue mix using the control room function. You add the FX
channel, then right above it you enable it for the control room, then add it as a send for whatever
channels as you normally would. Works great. I can still hear a tiny it of latency at 3ms (128k
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constrained to 3ms and this is working just fine. I really didn't expect that I'd like this control room

function nearly as much as I do. I've got a feeling that I'm going to be using it exclusively from now on.
>
>What's really interesting is that the RME ADI 8-DS line outputs are so hot at +4/unity that I can just plug  one of these:
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> http://www.amazon.com/HOSA-STEREO-PHONE-1-TIP-1-RING/dp/B000 068O5D/ref=sr_1_8?ie=UTF8&s=electronics&qid=12063313 53&sr=1-8
>
>into a stereo pair of outputs and plug a set cans into it (even older AKG 240 600 ohm cans) and there is plenty of drive to get a nice headphone mix without a dedicated headphone amp if there's no loud source in the tracking area. Of course, once I get a drum kit involved, I might need one, but if I use 24 ohm Sony MDR-V900 cans, I might not.
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>Anyone recommend a high quality headphone amp with 4 outputs?
>
>Deej
>
>"Mr. Simplicity" <noway@jose.net> wrote in message news:47e5c8dd$1@linux...
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>  I'll tell you what........if I can get this CR function going and it's working nicely, and if you can find the mobo I use, this will be a very powerful, UAD-1/Powercore w/ Magma DSP friendly and economic DAW to build for a native system. I'm slamming the PCI bus with 9 devices ( 4 x UAD-1's, 2 POCO's and 3 RME HDSP cards) during mixdown cramming enough bandwidth through the bus to choke an elephant and the NForce chipset just shrugs it off. I can playback 40 tracks with a 90% UAD-1 DSP usage, a 90% POCO usage on two cards and a respectable number of native plugins at 1024 buffers when I'm mixing with no dropouts.
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>  If I can satisfy myself that this will work reliably, I'll post up my specs in detail here in case someone wants to build a relatively inexpensive native DAW with lots of potential.
>
>  ;)

Subject: Re: Cubase control room.....
Posted by John [1] on Mon, 24 Mar 2008 12:14:28 GMT
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http://www.rane.com/procat.html#headphone

I have the 6 out model and love it.

http://www.rane.com/hc6s.html

Subject: Re: Cubase control room.....
Posted by John [1] on Mon, 24 Mar 2008 12:15:18 GMT
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Friends don't let friends buy Behringer

Subject: Re: Cubase control room.....
Posted by erlilo on Mon, 24 Mar 2008 13:47:28 GMT
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Hmm...with good advices, taking care about burning problems etc., it's no
problems at all;-)
By the way, I think I have more than 20 different Behringers and have only
had one problem with a bass stomp box that didn't work. Got a new one at
once.

Erling

"John" <no@no.com> skrev i en meddelelse news:47e78d46$1@linux...
>
> Friends don't let friends buy Behringer

Subject: Re: Cubase control room.....
Posted by Bill L on Mon, 24 Mar 2008 18:47:51 GMT
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I recommend going the old fashioned route and use a regular small power
amp with headphone boxes. I've used ProCo HJ4Ps for years with an old
Crown and an old Hafler amp and they work great. String 'em up with mic
cables or make XLR speaker cables. OTOH don't use power amps with those
crappy Sony cans (8 pairs, all blew).

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> Anyone recommend a high quality headphone amp with 4 outputs?
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> Deej
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---

## Subject: Re: Cubase control room.....
Posted by Aaron Allen on Tue, 25 Mar 2008 02:40:24 GMT
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Hate to admit it, but the most robust cans I have owned have all been
Koss/rebadged (IE Radio Shack) Koss.
AA


"Bill L" <bill@billlorentzen.com> wrote in message news:47e7fa2f$1@linux...
>I recommend going the old fashioned route and use a regular small power amp
>with headphone boxes. I've used ProCo HJ4Ps for years with an old Crown and
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Subject: Re: Cubase control room.....
Posted by EK Sound on Tue, 25 Mar 2008 17:22:37 GMT
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As Bill mentioned, standard small power amps work really well (we use
Crown D40, 60, 70 and 150 here).  I would however add a 100 Ohm, 50W
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the cans.  This will also allow you to load more cans on one line.  If
you want a stand-alone multi-channel HP amp, I just picked up a Presonus
HP-60 for the location rig that seems to work pretty well. It is good
sounding and has some nice features.

http://www.presonus.com/products/Detail.aspx?ProductId=6

The only caviet for this unit ( and many others ) is the stated 60 Ohm
minimum.  The output at 600 Ohms is OK, but not much headroom left.

I would go the amp route myself...

David.

Mr. Simplicity wrote:
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---

## Subject: Re: Cubase control room.....
Posted by Deej [5] on Tue, 25 Mar 2008 17:46:38 GMT
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"EK Sound" <ask_me@nospam.net> wrote in message news:47e9374e@linux...

> As Bill mentioned, standard small power amps work really well (we use
> Crown D40, 60, 70 and 150 here).  I would however add a 100 Ohm, 50W
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> The only caviet for this unit ( and many others ) is the stated 60 Ohm
> minimum.  The output at 600 Ohms is OK, but not much headroom left.
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> I would go the amp route myself...
>
> David.
>

Dave,

I'm currently using a Furman HDS-16 system with 5 x HRM-16 remote mixers.
Each HRM 16 mixer has an outboard reverb unit so the talent can control
their own levels. This is a very capable cue system when used with RME
totalmix but I often find that the client will get frustrated and a bit put
off when offered the ability to create their own headphone mix. As cool as
the concept is, I usually have to go out and plug a second set of cans into
their HRM-16 and dial in their mix for them while they're playing until they
give me the green light. They don't want to be the engineer and that's
understandable. I could do this for them faster and with a better result
using an analog mixer and my high-end hardware reverbs when all is said and
done.

Also, there are some things about using RME Totalmix that stick in my craw.
I have been experimenting with the Cubase Control room functionality in
Cubase 4.3x.  I hear a very tiny bit of phasing at 3ms latency but it's my
critical listening and when I switch between ASIO direct monitoring and the
control room function in Cubase I don't hear anything overwhelmingly
negative....just  a difference. Once I route the cue mix to one of my
outboard reverbs and add just a touch when tracking the problem is solved
anyway. The Quantec seems to be the reverb of choice for vocalists to hear
in their cans when tracking and due to it's AES I/O only, it's a PITA to use
with the Furman system anyway.

If I'm in the initial tracking stages of a project and am just tracking a
few performers without a heavy playback load, my system is capable of
working efficiently at 64k buffers (1.5) ms and there is really no audible
latency at all to my ears. And I could always bounce a mix to stereo and
import it to a new project for final critical vocal OD's if I needed to dub

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core moose of a computer and this wouldn't be as much of an issue anyway.

I'm liking the options that Cubase control room has made available. The
functionalities would eliminate a lot of the hardware I have here for
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that, as nice as it is and as big a "wow" factor as it provides, it's a lot
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I have found that the RME ADI 8-DS D/A converters have adequate drive at
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I was surprised that the fidelity was comprable to the HRM-16 if the unit
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Adding one of these to each of the four studio channel cue outputs would
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;o)
Deej

---

Subject: Re: Cubase control room.....
Posted by EK Sound on Tue, 25 Mar 2008 18:15:47 GMT
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Dude, you SO need a console... :-)

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Subject: Re: Cubase control room.....
Posted by Bill L on Tue, 25 Mar 2008 18:43:17 GMT
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That Furman unit sounds super cool but I can understand people not
knowing how to dial in their own mix. I think you should train your wife
up and have her run a Midas monitor board from stage right, er, the

kitchen.

Funny, Les Paul had a setup with his wife Mary Ford for her to do vocal
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Mr. Simplicity wrote:
> "EK Sound" <ask_me@nospam.net> wrote in message news:47e9374e@linux...
>> As Bill mentioned, standard small power amps work really well (we use
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> off when offered the ability to create their own headphone mix. As cool as
> the concept is, I usually have to go out and plug a second set of cans into
> their HRM-16 and dial in their mix for them while they're playing until they
> give me the green light. They don't want to be the engineer and that's
> understandable. I could do this for them faster and with a better result
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> done.
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> Also, there are some things about using RME Totalmix that stick in my craw.
> I have been experimenting with the Cubase Control room functionality in
> Cubase 4.3x.  I hear a very tiny bit of phasing at 3ms latency but it's my
> critical listening and when I switch between ASIO direct monitoring and the
> control room function in Cubase I don't hear anything overwhelmingly
> negative....just  a difference. Once I route the cue mix to one of my
> outboard reverbs and add just a touch when tracking the problem is solved
> anyway. The Quantec seems to be the reverb of choice for vocalists to hear
> in their cans when tracking and due to it's AES I/O only, it's a PITA to use

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> If I'm in the initial tracking stages of a project and am just tracking a
> few performers without a heavy playback load, my system is capable of
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>
>
> ;o)
> Deej
>
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Subject: Re: Cubase control room.....

Posted by Deej [5] on Tue, 25 Mar 2008 19:25:19 GMT

"Bill L" <bill@billlorentzen.com> wrote in message news:47e94a98@linux...
> That Furman unit sounds super cool but I can understand people not knowing
> how to dial in their own mix.

My wife was the first one to complain about this years ago. she doesn't want
mix, she wants to play her guitar and sing. I spend around $2k to put
together a system that allows the performers to enginer themselves and they
don't appreciate it?????.........WTF is that all about?

;o)


I think you should train your wife
> up and have her run a Midas monitor board from stage right, er, the
> kitchen.
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