Subject: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Jon Jiles on Sun, 29 Jan 2006 19:22:34 GMT
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Okay, so I took Deej's advice and for syncing purposes replaced my Dakota with the RME 9652, gave up on my great Tracktion 2 "frontend to PARIS" experiment and picked up Cubase SX3.

I've moved my UAD-1 into m Cubase box for latency purposes and Cubase is syncing nicely to PARIS.

Right now I'm planning to use the Cubase box as more of a glorified scratchpad , the place I hash out any midi stuff and drum tracks, etc and then finish the whole project in Paris. But maybe (or more likely, certainly) I'm not seeing a better approach. In fact, I'm not certain what I want the process to be or what process takes the most advantage of the Cubase/PARIS hybrid setup.

I have 3 EDS cards in my PARIS box (have a 4th if I need).

I don't do any major live tracking of drums, etc. Just vocals, guitars, keys, etc.

So I thought I'd ask a few questions o those who know:

1)Is anyone else taking this approach?
2)What approaches are you guys taking with your hybrid setups?
3)What is the meaning of existence? (You can skip this one if you want.)

As always, thanks for the help!
Cheers,
Jon

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Sun, 29 Jan 2006 19:46:06 GMT
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what approaches???.....humm.....well....here it is in a nutshell.....;oP

A typical session is usually tracked and mixed as follows:

All tracking is usually done in Paris using a Furman HDS 16 cue system with 3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz. Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the performer can dial in exactly the amount of ambience in the cans to achieve a comfortable cuemix.

I have a number of tracking templates set up in Paris and Cubase SX to utilize my RME Multiface converters with any of the three Paris submixes via lightpipe. Since two om my MECS have an A8iT and A8oT and the third one only has ADAT, if I need 16 x I/O on either of the two MECS that have only 1 x Paris I/O module on them during a tracking session, I can open up the Cubase-to-Paris tracking template on both machines nd then just patch in my preamps to the Multiface I/O and it's routed digitally to the respective channels of the Paris mixer.

Once project is tracked, basic editing done using the Paris editor.

Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio Files) with starting points at 00:00:00. to a folder in the Paris song project file.

Batch converion of the the rendered .paf's to .wavs is done in Wavelab via LAN to DAW running Wavelab and Cubase SX and the converted .wav files are saved to a Cubase SX song project.

The .wavs are imported into a Cubase SX project template for the song which has a routing matrix bussing certain tracks to certain busses and then bussing the tracks back to Paris for summing as follows:
(NOTE: the use of the word MEC /IF2 below refers to various Paris I/O interfaces which correlate to 16 track submixes. The system here has 3 x 16 track submix units comprising a total of 48 tracks with a total of 72 digital I/O and 32 analog I/O for various routing configurations)

Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx DAW using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned to Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each assigned to channels 1-14 outputs.

Cubase SX channels 1-14 (the drums) are duplicated and the duplicated drum submix is panned to taste, EQ'ed, individual tracks are processed and (usually) bussed to a UAD-1 Fairchild or other UAD compressor then returned to Paris submix 1 through the Cubase SX drum submix group- (stereo audio channel 15 which is using RME ADAT I/O 15 & 16)

The original mono drum tracks are also fed to insert FX (UAD-1 compressors, EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in submix #1 where the panning of the drum tracks in the SX drum submix is mirrored in Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital only) and Paris aux FX are then applied to the individual drum tracks. Any outboard processing to the individual drum tracks is being done through the RME multiface I/O to retain phase coherence and care must be taken at this point when processing in Paris to use only digital FX externally (1 x sample latency with digital I/O loop in Paris) and care must also be taken with the

lookahead when using the Paris onboard DSP compressors to avoid phase issues (flamming).

It is possible to achieve a monster drum sound by using both Paris and Cubase SX when processing parallel drum submixes sample accurately on both platforms.

Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and RME 2 ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to RME outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being processed in both platforms.

Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14 channels playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O #2 and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT channels 47 and 48 are set up as a stereo FX bus for all send FX being applied to tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1 interfacing with Paris ADAT I/O #15 and 16.

The mix template routing between the two work stations is as follows:

Paris Submix 1-Drums (usually)

Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2

Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16

Paris Submix #2

Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4

Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16

Paris Submix #3

Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16

Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick, Lexicon PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital patchbay for routing to different Paris submixes as needed.

POD XT Pro is patched directly to the spdif I/O of one of the RME HDSP 9652's and set up as an external insert effect or send effect as needed in Cubase SX.

Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the other RME HDSP 9652's and set up as an insert or send effect as needed.

Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the RME Multiface and either set up as external insert effect or send effect as

needed.

RME Multiface analog I/O are set up as external insert busses for processing tracks with up to 8 x various analog compressors and EQ's with ADC being applied in Cubase SX to keep them phase coherent..

4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the tracks using the stereo drum bus and center panned stereo and mono reverb to individual mono tracks (the UAD-1 EMT 140 is often requested on lead VOX tracks-UA hit a home run with this emulation) along with track EQ and the LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they are streamed back into Paris for summing.

Paris MEC I/O in submixes one, two and three as well as IF2's on MECs 2 and 3 are set up to route analog FX processors in Paris from the Lexi PC 90, Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT if needed.

All panning of tracks and reverbs, delays etc. are done in Paris since all Cubase SX tracks with the exception of the stereo drum mix are mono and being lightpiped directly to Paris rather than being sent to stereo busses in Cubase SX. (without being assigned to a stereo bus in Cubase, the mono tracks in SX cannot be panned)

All of this is clocked through a Mytek ADC 24/96 which is feeding a Lucid GenX6 module set to distribute word clock (at 10 picoseconds) which is then feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface and the Lexicon Studio Core 32 outboard reverb.

All of the routing scenarios are saved in mix templates on the two audio DAWs and the digital patchbay control panel in the DAW running standalone FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the Paris transport controls both systems, sample accurate, timeline locked. All it really takes is a few mouse clicks and this entire scenario is working.....Simple huh?

"Jon Jiles" <nope@nono.com> wrote in message news:43dd07ea$1@linux...
>
> Okay, so I took Deej's advice and for syncing purposes replaced my Dakota
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> 1)Is anyone else taking this approach?
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>
> As always, thanks for the help!
> Cheers,
> Jon
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Sun, 29 Jan 2006 21:39:02 GMT
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Yes.....I know. It's not my fault. I learned this stuff right here. Had
I never found this place, I might be a normal person, but now it's too late.

"Rod Lincoln" <rlincoil@nospam.kc.rr.com> wrote in message
news:43dd35a8$1@linux...
>
> Your just sick.
> 8op
> rod
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >what approaches???.....humm.....well....here it is in a
> >nutshell.....;oP
> >
> >A typical session is usually tracked and mixed as follows:

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> >3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
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> >Paris I/O module on them during a tracking session, I can open up the
> >Cubase-to-Paris tracking template on both machines nd then just patch in
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> > Once project is tracked, basic editing done using the Paris editor.
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> >has a routing matrix bussing certain tracks to certain busses and then
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> >track submix units comprising a total of 48 tracks with a total of 72
> >digital I/O and 32 analog I/O for various routing configurations)
> >
> >Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx
> DAW
> >using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned
> to

> >Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
> >assigned to channels 1-14 outputs.
> >
> >Cubase SX channels 1-14 (the drums) are duplicated and the duplicated
drum
> >submix is panned to taste, EQ'ed, individual tracks are processed and
> >(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
returned
> >to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
> >channel 15 which is using RME ADAT I/O 15 & 16)
> >
> >The original mono drum tracks are also fed to insert FX (UAD-1
compressors,
> >EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in
submix
> >#1 where the panning of the drum tracks in the SX drum submix is mirrored
> in
> >Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital
only)
> >and Paris aux FX are then applied to the individual drum tracks. Any
> >outboard processing to the individual drum tracks is being done through
> the
> >RME multiface I/O to retain phase coherence and care must be taken at
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> >point when processing in Paris to use only digital FX externally (1 x
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> >latency with digital I/O loop in Paris) and care must also be taken with
> the
> >lookahead when using the Paris onboard DSP compressors to avoid phase
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> >(flamming).
> >
> >It is possible to achieve a monster drum sound by using both Paris and
> >Cubase SX when processing parallel drum submixes sample accurately on
both
> >platforms.
> >
> >Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and
RME
> 2
> >ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
> RME
> >outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
> >processed in both platforms.
> >
> >Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
channels
> >playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O

> #2
> >and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
channels
> >47 and 48 are set up as a stereo FX bus for all send FX being applied to
> >tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1
> >interfacing with Paris ADAT I/O #15 and 16.
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> >
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> >
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> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
> >
> >Paris Submix #2
> >
> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
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> >Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
> >Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
> >
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Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Jon Jiles on Sun, 29 Jan 2006 22:11:41 GMT
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Thanks Deej -

As soon as I get over my Adult Attention Deficit Disorder seizure, I'm going to give it a try. :)

Cheers,

Jon

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43dd3720@linux...
> Yes.....I know. It's not my fault. I learned this stuff right here.
> Had
> I never found this place, I might be a normal person, but now it's too
> late.
>
>
> "Rod Lincoln" <rlincoil@nospam.kc.rr.com> wrote in message
> news:43dd35a8$1@linux...
>>
>> Your just sick.
>> 8op
>> rod
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >what approaches???.....humm.....well....here it is in a
>> >nutshell.....;oP
>> >
>> >A typical session is usually tracked and mixed as follows:
>> >
>> >All tracking is usually done in Paris using a Furman HDS 16 cue system
> with
>> >3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
>> >Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the
>> >performer can dial in exactly the amount of ambience in the cans to
> achieve
>> >a comfortable cuemix.
>> >
>> >I have a number of tracking templates set up in Paris and Cubase SX to
>> >utilize my RME Multiface converters with any of the three Paris submixes
>> via
>> >lightpipe. Since two om my MECS have an A8iT and A8oT and the third one
>> only
>> >has ADAT, if I need 16 x I/O on either of the two MECS that have only 1
>> x
>> >Paris I/O module on them during a tracking session, I can open up the
>> >Cubase-to-Paris tracking template on both machines nd then just patch in
>> my
>> >preamps to the Multiface I/O and it's routed digitally to the respective
>> >channels of the Paris mixer.
>> >
>> > Once project is tracked, basic editing done using the Paris editor.
>> >
>> >Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio

> Files)
>> >with starting points at 00:00:00. to a folder in the Paris song project
>> >file.
>> >
>> >Batch converion of the the rendered .paf's to .wavs is done in Wavelab
> via
>> >LAN to DAW running Wavelab and Cubase SX and the converted .wav files
>> >are
>> >saved to a Cubase SX song project.
>> >
>> >The .wavs are imported into a Cubase SX project template for the song
> which
>> >has a routing matrix bussing certain tracks to certain busses and then
>> >bussing the tracks back to Paris for summing as follows:
>> > (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
>> >interfaces which correlate to 16 track submixes. The system here has 3 x
>> 16
>> >track submix units comprising a total of 48 tracks with a total of 72
>> >digital I/O and 32 analog I/O for various routing configurations)
>> >
>> >Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx
>> DAW
>> >using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
>> >assigned
>> to
>> >Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
>> >assigned to channels 1-14 outputs.
>> >
>> >Cubase SX channels 1-14 (the drums) are duplicated and the duplicated
> drum
>> >submix is panned to taste, EQ'ed, individual tracks are processed and
>> >(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
> returned
>> >to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
>> >channel 15 which is using RME ADAT I/O 15 & 16)
>> >
>> >The original mono drum tracks are also fed to insert FX (UAD-1
> compressors,
>> >EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in
> submix
>> >#1 where the panning of the drum tracks in the SX drum submix is
>> >mirrored
>> in
>> >Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital
> only)
>> >and Paris aux FX are then applied to the individual drum tracks. Any
>> >outboard processing to the individual drum tracks is being done through
>> the

>> >RME multiface I/O to retain phase coherence and care must be taken at
> this
>> >point when processing in Paris to use only digital FX externally (1 x
> sample
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>> the
>> >lookahead when using the Paris onboard DSP compressors to avoid phase
> issues
>> >(flamming).
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>> >It is possible to achieve a monster drum sound by using both Paris and
>> >Cubase SX when processing parallel drum submixes sample accurately on
> both
>> >platforms.
>> >
>> >Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and
> RME
>> 2
>> >ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
>> RME
>> >outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
>> >processed in both platforms.
>> >
>> >Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
> channels
>> >playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O
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>> >and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
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>> >47 and 48 are set up as a stereo FX bus for all send FX being applied to
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>> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9

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>> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
>> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
>> >
>> >Paris Submix #2
>> >
>> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
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>> >Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
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>> >Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
>> >Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16

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>> >Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
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>> >Cubase SX tracks with the exception of the stereo drum mix are mono and
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>> >tracks in SX cannot be panned)

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>> >All of this is clocked through a Mytek ADC 24/96 which is feeding a
>> >Lucid
>> >GenX6 module set to distribute word clock (at 10 picoseconds) which is
>> then
>> >feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface and
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>> >Lexicon Studio Core 32 outboard reverb.
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>> >All of the routing scenarios are saved in mix templates on the two audio
>> >DAWs and the digital patchbay control panel in the DAW running
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> Dakota
>> >> with the RME 9652, gave up on my great Tracktion 2 "frontend to PARIS"
>> >experiment
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>> >> I've moved my UAD-1 into m Cubase box for latency purposes and Cubase
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>> >> syncing nicely to PARIS.
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>> >> Right now I'm planning to use the Cubase box as more of a glorified
>> >scratchpad
>> >> , the place I hash out any midi stuff and drum tracks, etc and then
> finish
>> >> the whole project in Paris. But maybe (or more likely, certainly) I'm
>> not
>> >> seeing a better approach. In fact, I'm not certain what I want the
> process
>> >> to be or what process takes the most advantage of the Cubase/PARIS
> hybrid
>> >> setup.
>> >>
>> >> I have 3 EDS cards in my PARIS box (have a 4th if I need).
>> >>

>> >> I don't do any major live tracking of drums, etc. Just vocals,
>> >> guitars,
>> >keys,
>> >> etc.
>> >>
>> >> So I thought I'd ask a few questions o those who know:
>> >>
>> >> 1)Is anyone else taking this approach?
>> >> 2)What approaches are you guys taking with your hybrid setups?
>> >> 3)What is the meaning of existence? (You can skip this one if you
> want.)
>> >>
>> >> As always, thanks for the help!
>> >> Cheers,
>> >> Jon
>> >>
>> >>
>> >
>> >
>>
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Sun, 29 Jan 2006 22:17:05 GMT
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hehehe!!!!!!!.....well OK.....ya got me there, but I can assure
you that I wouldn't hang out here if I didn't feel like I was among
like-minded individuals

;o)

"steve the artguy" <artguy@svnsillyme.net> wrote in message
news:43dd3eb4$1@linux...
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Yes.....I know. It's not my fault. I learned this stuff right here.
> Had
> >I never found this place, I might be a normal person, but now it's too
late.
> >
>
> HAHAHAHAHAHAHAHA! dream on, crazy man!
>
> How about we just ask Amy about this...?
>

> -steve

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Rod Lincoln on Sun, 29 Jan 2006 22:37:44 GMT
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8op
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> (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
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>track submix units comprising a total of 48 tracks with a total of 72
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>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
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>channel 15 which is using RME ADAT I/O 15 & 16)
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>The original mono drum tracks are also fed to insert FX (UAD-1 compressors,
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>It is possible to achieve a monster drum sound by using both Paris and
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>platforms.
>
>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and RME
2
>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
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>outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
>processed in both platforms.
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#2

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>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
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>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
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>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
>
>Paris Submix #2
>
>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
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>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>
>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>
>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
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>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
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>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15

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>> to be or what process takes the most advantage of the Cubase/PARIS hybrid
>> setup.
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>> I have 3 EDS cards in my PARIS box (have a 4th if I need).
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>> I don't do any major live tracking of drums, etc. Just vocals, guitars,
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>> etc.
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>> So I thought I'd ask a few questions o those who know:
>>
>> 1)Is anyone else taking this approach?
>> 2)What approaches are you guys taking with your hybrid setups?
>> 3)What is the meaning of existence? (You can skip this one if you want.)
>>
>> As always, thanks for the help!
>> Cheers,
>> Jon
>>
>>
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by steve the artguy on Sun, 29 Jan 2006 23:16:20 GMT
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"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Yes.....I know. It's not my fault. I learned this stuff right here.
Had
>I never found this place, I might be a normal person, but now it's too late.
>

HAHAHAHAHAHAHAHA! dream on, crazy man!

How about we just ask Amy about this...?

-steve

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by TCB on Mon, 30 Jan 2006 01:44:36 GMT
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You really need to get some help Deej. Before someone gets hurt.

Speaking of needing help (me) and getting hurt (them), the greatest television show in the history of America is on Monday nights on A&E. That would be Rollergirls. All girl punk rock roller derby from Austin, Texas. 60 Minutes, Twin Peaks, McNeil/Lehrer, Gilligan's Island, NYPD Blue, and Northern Exposure can bite me. Punky Bruiser and Venis Envy show them all up. There's not much left about America for an old school patriot like me to love--Jefferson would have quite seriously called for the assassination of both Clinton and GW--but if we have Rollergirls maybe there's still a chance we can stop the terrorists.

http://www.aetv.com/rollergirls/index.jsp

But you still need help Deej,

TCB

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>what approaches???.....humm.....well....here it is in a
>nutshell.....;oP
>
>A typical session is usually tracked and mixed as follows:
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>All tracking is usually done in Paris using a Furman HDS 16 cue system with
>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the
>performer can dial in exactly the amount of ambience in the cans to achieve
>a comfortable cuemix.
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>I have a number of tracking templates set up in Paris and Cubase SX to
>utilize my RME Multiface converters with any of the three Paris submixes
via
>lightpipe. Since two om my MECS have an A8iT and A8oT and the third one
only
>has ADAT, if I need 16 x I/O on either of the two MECS that have only 1
x
>Paris I/O module on them during a tracking session, I can open up the
>Cubase-to-Paris tracking template on both machines nd then just patch in
my
>preamps to the Multiface I/O and it's routed digitally to the respective
>channels of the Paris mixer.
>
> Once project is tracked, basic editing done using the Paris editor.
>
>Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio Files)
>with starting points at 00:00:00. to a folder in the Paris song project
>file.
>
>Batch converion of the the rendered .paf's to .wavs is done in Wavelab via

>LAN to DAW running Wavelab and Cubase SX and the converted .wav files are
>saved to a Cubase SX song project.
>
>The .wavs are imported into a Cubase SX project template for the song which
>has a routing matrix bussing certain tracks to certain busses and then
>bussing the tracks back to Paris for summing as follows:
> (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
>interfaces which correlate to 16 track submixes. The system here has 3 x
16
>track submix units comprising a total of 48 tracks with a total of 72
>digital I/O and 32 analog I/O for various routing configurations)
>
>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx
DAW
>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned
to
>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
>assigned to channels 1-14 outputs.
>
>Cubase SX channels 1-14 (the drums) are duplicated and the duplicated drum
>submix is panned to taste, EQ'ed, individual tracks are processed and
>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then returned
>to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
>channel 15 which is using RME ADAT I/O 15 & 16)
>
>The original mono drum tracks are also fed to insert FX (UAD-1 compressors,
>EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in submix
>#1 where the panning of the drum tracks in the SX drum submix is mirrored
in
>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital only)
>and Paris aux FX are then applied to the individual drum tracks. Any
>outboard processing to the individual drum tracks is being done through
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>RME multiface I/O to retain phase coherence and care must be taken at this
>point when processing in Paris to use only digital FX externally (1 x sample
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>lookahead when using the Paris onboard DSP compressors to avoid phase issues
>(flamming).
>
>It is possible to achieve a monster drum sound by using both Paris and
>Cubase SX when processing parallel drum submixes sample accurately on both
>platforms.
>
>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and RME
2
>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
RME

>outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
>processed in both platforms.
>
>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14 channels
>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O
#2
>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT channels
>47 and 48 are set up as a stereo FX bus for all send FX being applied to
>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1
>interfacing with Paris ADAT I/O #15 and 16.
>
>The mix template routing between the two work stations is as follows:
>
>Paris Submix 1-Drums (usually)
>
>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>
>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
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>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
>
>Paris Submix #2
>
>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
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>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>
>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>
>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9

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>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
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>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16
>
>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick, Lexicon
>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital patchbay
>for routing to different Paris submixes as needed.
>
>POD XT Pro is patched directly to the spdif I/O of one of the RME HDSP
>9652's and set up as an external insert effect or send effect as needed
in
>Cubase SX.
>
>Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the
>other RME HDSP 9652's and set up as an insert or send effect as needed.
>
>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the
RME
>Multiface and either set up as external insert effect or send effect as
>needed.
>
>RME Multiface analog I/O are set up as external insert busses for processing
>tracks with up to 8 x various analog compressors and EQ's with ADC being
>applied in Cubase SX to keep them phase coherent..
>

>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the tracks
>using the stereo drum bus and center panned stereo and mono reverb to
>individual mono tracks (the UAD-1 EMT 140 is often requested on lead VOX
>tracks-UA hit a home run with this emulation) along with track EQ and the
>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they are
>streamed back into Paris for summing.
>
>Paris MEC I/O in submixes one, two and three as well as IF2's on MECs 2
and
>3 are set up to route analog FX processors in Paris from the Lexi PC 90,
>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT if
>needed.
>
>All panning of tracks and reverbs, delays etc. are done in Paris since all
>Cubase SX tracks with the exception of the stereo drum mix are mono and
>being lightpiped directly to Paris rather than being sent to stereo busses
>in Cubase SX. (without being assigned to a stereo bus in Cubase, the mono
>tracks in SX cannot be panned)
>
>All of this is clocked through a Mytek ADC 24/96 which is feeding a Lucid
>GenX6 module set to distribute word clock (at 10 picoseconds) which is
then
>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface and the
>Lexicon Studio Core 32 outboard reverb.
>
>All of the routing scenarios are saved in mix templates on the two audio
>DAWs and the digital patchbay control panel in the DAW running standalone
>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the Paris
>transport controls both systems, sample accurate, timeline locked. All
it
>really takes is a few mouse clicks and this entire scenario is
>working.....Simple huh?
>
>
>
>
>
>"Jon Jiles" <nope@nono.com> wrote in message news:43dd07ea$1@linux...
>>
>> Okay, so I took Deej's advice and for syncing purposes replaced my Dakota
>> with the RME 9652, gave up on my great Tracktion 2 "frontend to PARIS"
>experiment
>> and picked up Cubase SX3.
>>
>> I've moved my UAD-1 into m Cubase box for latency purposes and Cubase
is
>> syncing nicely to PARIS.
>>

>> Right now I'm planning to use the Cubase box as more of a glorified
>scratchpad
>> , the place I hash out any midi stuff and drum tracks, etc and then finish
>> the whole project in Paris. But maybe (or more likely, certainly) I'm
not
>> seeing a better approach. In fact, I'm not certain what I want the process
>> to be or what process takes the most advantage of the Cubase/PARIS hybrid
>> setup.
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>> I have 3 EDS cards in my PARIS box (have a 4th if I need).
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Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Mon, 30 Jan 2006 01:59:11 GMT
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Sister Mary Jane looks exactly like one of my friends granddaughters
(man,.....am I that old now?)

I'm going back into the lab now. I'm bet testing something that will
eventually make some of you guys very happy. Unfortunately, it's not Paris
based, but it is working very well within the simple context that I
described in my working methodology post above.

;o)

"TCB" <nobody@ishere.com> wrote in message news:43dd6174$1@linux...
>
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>
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> #2
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> >Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> >Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> >Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6

> >Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> >Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> >Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> >Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
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> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
> >
> >Paris Submix #2
> >
> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
> >Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
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> >Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
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> >
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> >
> >Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
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> >Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
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> >Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
> >
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> >in Cubase SX. (without being assigned to a stereo bus in Cubase, the mono
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> >
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> >> As always, thanks for the help!
> >> Cheers,
> >> Jon
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> >>
> >
> >
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by duncan on Mon, 30 Jan 2006 02:08:34 GMT
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On 30 Jan 2006 05:22:34 +1000, "Jon Jiles" <nope@nono.com> wrote:

(snippage>
>Right now I'm planning to use the Cubase box as more of a glorified scratchpad
>, the place I hash out any midi stuff and drum tracks, etc and then finish
>the whole project in Paris.

This describes exactly what I do around here: SX is the playpen where
all manner of sounds and tracks originate, Paris is the
tape-and-console combo where it all comes together...

>I have 3 EDS cards in my PARIS box (have a 4th if I need).

Me too.
>
>I don't do any major live tracking of drums, etc. Just vocals, guitars, keys,
>etc.

Same here.
>
>So I thought I'd ask a few questions o those who know:
>
>1)Is anyone else taking this approach?

See above.

>2)What approaches are you guys taking with your hybrid setups?

Like you.

>3)What is the meaning of existence? (You can skip this one if you want.)

Not sure, but I think it's somehow related to "Never give a sucker an
even break."

>>As always, thanks for the help!
>Cheers,
>Jon
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by LaMont on Mon, 30 Jan 2006 04:05:16 GMT
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DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster Sound,
Killer i/o routing for your stand alones.. All under one roof. Do the $$math$$$

:)

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>what approaches???.....humm.....well....here it is in a
>nutshell.....;oP
>
>A typical session is usually tracked and mixed as follows:
>
>All tracking is usually done in Paris using a Furman HDS 16 cue system with
>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the
>performer can dial in exactly the amount of ambience in the cans to achieve
>a comfortable cuemix.
>
>I have a number of tracking templates set up in Paris and Cubase SX to
>utilize my RME Multiface converters with any of the three Paris submixes
via
>lightpipe. Since two om my MECS have an A8iT and A8oT and the third one
only
>has ADAT, if I need 16 x I/O on either of the two MECS that have only 1
x
>Paris I/O module on them during a tracking session, I can open up the
>Cubase-to-Paris tracking template on both machines nd then just patch in
my

>preamps to the Multiface I/O and it's routed digitally to the respective
>channels of the Paris mixer.
>
> Once project is tracked, basic editing done using the Paris editor.
>
>Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio Files)
>with starting points at 00:00:00. to a folder in the Paris song project
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>
>Batch converion of the the rendered .paf's to .wavs is done in Wavelab via
>LAN to DAW running Wavelab and Cubase SX and the converted .wav files are
>saved to a Cubase SX song project.
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>The .wavs are imported into a Cubase SX project template for the song which
>has a routing matrix bussing certain tracks to certain busses and then
>bussing the tracks back to Paris for summing as follows:
> (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
>interfaces which correlate to 16 track submixes. The system here has 3 x
16
>track submix units comprising a total of 48 tracks with a total of 72
>digital I/O and 32 analog I/O for various routing configurations)
>
>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx
DAW
>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned
to
>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
>assigned to channels 1-14 outputs.
>
>Cubase SX channels 1-14 (the drums) are duplicated and the duplicated drum
>submix is panned to taste, EQ'ed, individual tracks are processed and
>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then returned
>to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
>channel 15 which is using RME ADAT I/O 15 & 16)
>
>The original mono drum tracks are also fed to insert FX (UAD-1 compressors,
>EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in submix
>#1 where the panning of the drum tracks in the SX drum submix is mirrored
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>point when processing in Paris to use only digital FX externally (1 x sample
>latency with digital I/O loop in Paris) and care must also be taken with
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>(flamming).
>
>It is possible to achieve a monster drum sound by using both Paris and
>Cubase SX when processing parallel drum submixes sample accurately on both
>platforms.
>
>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and RME
2
>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
RME
>outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
>processed in both platforms.
>
>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14 channels
>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O
#2
>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT channels
>47 and 48 are set up as a stereo FX bus for all send FX being applied to
>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1
>interfacing with Paris ADAT I/O #15 and 16.
>
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>
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>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
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>
>Paris Submix #2
>
>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
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>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
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>
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>
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>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16
>
>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick, Lexicon
>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital patchbay
>for routing to different Paris submixes as needed.
>
>POD XT Pro is patched directly to the spdif I/O of one of the RME HDSP
>9652's and set up as an external insert effect or send effect as needed
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>Cubase SX.
>
>Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the
>other RME HDSP 9652's and set up as an insert or send effect as needed.

>
>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the
RME
>Multiface and either set up as external insert effect or send effect as
>needed.
>
>RME Multiface analog I/O are set up as external insert busses for processing
>tracks with up to 8 x various analog compressors and EQ's with ADC being
>applied in Cubase SX to keep them phase coherent..
>
>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the tracks
>using the stereo drum bus and center panned stereo and mono reverb to
>individual mono tracks (the UAD-1 EMT 140 is often requested on lead VOX
>tracks-UA hit a home run with this emulation) along with track EQ and the
>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they are
>streamed back into Paris for summing.
>
>Paris MEC I/O in submixes one, two and three as well as IF2's on MECs 2
and
>3 are set up to route analog FX processors in Paris from the Lexi PC 90,
>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT if
>needed.
>
>All panning of tracks and reverbs, delays etc. are done in Paris since all
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>>
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Mon, 30 Jan 2006 04:19:47 GMT
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Not nearly complicated enough ;o)

Seriously, I have thought about it.....a lot.

Deej

"LaMont" <jjdpro@ameritech.net> wrote in message news:43dd826c$1@linux...
>
> DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
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> >Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> >Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> >Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> >Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
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> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
> >

> >Paris Submix #2
> >
> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
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> >Cubase SX.
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> >Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the
> >other RME HDSP 9652's and set up as an insert or send effect as needed.
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> >Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the
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> >tracks with up to 8 x various analog compressors and EQ's with ADC being
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> >using the stereo drum bus and center panned stereo and mono reverb to
> >individual mono tracks (the UAD-1 EMT 140 is often requested on lead VOX
> >tracks-UA hit a home run with this emulation) along with track EQ and the
> >LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they are
> >streamed back into Paris for summing.
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> >Paris MEC I/O in submixes one, two and three as well as IF2's on MECs 2
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> >3 are set up to route analog FX processors in Paris from the Lexi PC 90,
> >Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT if
> >needed.
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> >All panning of tracks and reverbs, delays etc. are done in Paris since
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> >Cubase SX tracks with the exception of the stereo drum mix are mono and
> >being lightpiped directly to Paris rather than being sent to stereo
busses
> >in Cubase SX. (without being assigned to a stereo bus in Cubase, the mono
> >tracks in SX cannot be panned)
> >
> >All of this is clocked through a Mytek ADC 24/96 which is feeding a Lucid
> >GenX6 module set to distribute word clock (at 10 picoseconds) which is
> then
> >feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface and the
> >Lexicon Studio Core 32 outboard reverb.
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> >All of the routing scenarios are saved in mix templates on the two audio
> >DAWs and the digital patchbay control panel in the DAW running
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> >> Okay, so I took Deej's advice and for syncing purposes replaced my
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> >> with the RME 9652, gave up on my great Tracktion 2 "frontend to PARIS"
> >experiment
> >> and picked up Cubase SX3.
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> >> I've moved my UAD-1 into m Cubase box for latency purposes and Cubase
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> >> syncing nicely to PARIS.
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> >> Right now I'm planning to use the Cubase box as more of a glorified
> >scratchpad
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> >> the whole project in Paris. But maybe (or more likely, certainly) I'm
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> >> seeing a better approach. In fact, I'm not certain what I want the
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> >> to be or what process takes the most advantage of the Cubase/PARIS
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> >> setup.
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> >> I have 3 EDS cards in my PARIS box (have a 4th if I need).
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> >> I don't do any major live tracking of drums, etc. Just vocals, guitars,
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> >> etc.
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> >> 1)Is anyone else taking this approach?
> >> 2)What approaches are you guys taking with your hybrid setups?
> >> 3)What is the meaning of existence? (You can skip this one if you
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> >> As always, thanks for the help!
> >> Cheers,

> >> Jon
> >>
> >>
> >
> >
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Mon, 30 Jan 2006 06:37:50 GMT
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So what would PT system with 32 A/D and D/A converters, 96 I/O and the processing power of 4 x UAD-1 cards cost? I'm thinking around $30k. Now add a G5 to that.. Now add a control surface. $40k to achieve what I've already got here?

Now lersee, I might be able to get 7k out of my current hybrid rig if I was lucky, soooo.....that leaves me a little short. Yeah, It would be nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at least for me. If I was in a situation where it would bring enough business for it to pay for itself, then maybe I could see it. Right now, I'm the alternative to Pro Tools in this town. That is starting to bring me business actually. People are curious about this crazy engineer with the Rube Goldberg machine.

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>
> LOL!!
> I know that most of us thru out the years have beeen cold on PT, but I have
> admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic editing-but
> fast once you know it. It's I/O patchbay routing is on another level. That's
> all i can say. They sound is as good withthe Digi converters, but, inserting
> a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas and
> or the AD/DA16x, really make you think your back in PAris Land.. Due to the
> Apogees ability to run inthe read, with it's on-board soft-limit.. AND, if
> you runn HD on a PC, beter for you becuase you can run a whole lot of Rtas
> plugins.. But, if you only have a old G4, so-what, you're still gonna get
> taht stated track/DSP count...very smothly indeed.. No more bashing Digi
> for me.. I've seen the light..
>
> LaMont

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Not nearly complicated enough ;o)
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> >> DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
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> >> Killer i/o routing for your stand alones.. All under one roof. Do the
> >$$math$$$
> >>
> >> :)
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> >> >All tracking is usually done in Paris using a Furman HDS 16 cue system
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> >> >utilize my RME Multiface converters with any of the three Paris
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> >> >Cubase-to-Paris tracking template on both machines nd then just patch
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> >> >Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
> >Files)
> >> >with starting points at 00:00:00. to a folder in the Paris song
project
> >> >file.
> >> >
> >> >Batch converion of the the rendered .paf's to .wavs is done in Wavelab
> >via
> >> >LAN to DAW running Wavelab and Cubase SX and the converted .wav files
> are
> >> >saved to a Cubase SX song project.
> >> >
> >> >The .wavs are imported into a Cubase SX project template for the song
> >which
> >> >has a routing matrix bussing certain tracks to certain busses and then
> >> >bussing the tracks back to Paris for summing as follows:
> >> > (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
> >> >interfaces which correlate to 16 track submixes. The system here has
> 3 x
> >> 16
> >> >track submix units comprising a total of 48 tracks with a total of 72
> >> >digital I/O and 32 analog I/O for various routing configurations)
> >> >
> >> >Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
> Sx
> >> DAW
> >> >using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
assigned
> >> to
> >> >Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
> >> >assigned to channels 1-14 outputs.
> >> >
> >> >Cubase SX channels 1-14 (the drums) are duplicated and the duplicated
> >drum
> >> >submix is panned to taste, EQ'ed, individual tracks are processed and
> >> >(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
> >returned
> >> >to Paris submix 1 through the Cubase SX drum submix group- (stereo
audio
> >> >channel 15 which is using RME ADAT I/O 15 & 16)
> >> >
> >> >The original mono drum tracks are also fed to insert FX (UAD-1

> >compressors,
> >> >EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in
> >submix
> >> >#1 where the panning of the drum tracks in the SX drum submix is
mirrored
> >> in
> >> >Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital
> >only)
> >> >and Paris aux FX are then applied to the individual drum tracks. Any
> >> >outboard processing to the individual drum tracks is being done
through
> >> the
> >> >RME multiface I/O to retain phase coherence and care must be taken at
> >this
> >> >point when processing in Paris to use only digital FX externally (1 x
> >sample
> >> >latency with digital I/O loop in Paris) and care must also be taken
with
> >> the
> >> >lookahead when using the Paris onboard DSP compressors to avoid phase
> >issues
> >> >(flamming).
> >> >
> >> >It is possible to achieve a monster drum sound by using both Paris and
> >> >Cubase SX when processing parallel drum submixes sample accurately on
> >both
> >> >platforms.
> >> >
> >> >Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and
> >RME
> >> 2
> >> >ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
> to
> >> RME
> >> >outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
being
> >> >processed in both platforms.
> >> >
> >> >Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
> >channels
> >> >playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
!/O
> >> #2
> >> >and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
> >channels
> >> >47 and 48 are set up as a stereo FX bus for all send FX being applied
> to
> >> >tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1

> >> >interfacing with Paris ADAT I/O #15 and 16.
> >> >
> >> >The mix template routing between the two work stations is as follows:
> >> >
> >> >Paris Submix 1-Drums (usually)
> >> >
> >> >Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
> >> >
> >> >Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
> >> >Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
> >> >Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
> >> >Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> >> >Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> >> >Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
> >> >Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> >> >Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> >> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> >> >Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> >> >Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
> >> >Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
> >> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> >> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> >> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
> >> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
> >> >
> >> >Paris Submix #2
> >> >
> >> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> >> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
> >> >Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
> >> >Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
> >> >Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
> >> >Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
> >> >Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
> >> >Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
> >> >
> >> >Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
> >> >
> >> >Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
> >> >Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
> >> >Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
> >> >Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
> >> >Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
> >> >Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
> >> >Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
> >> >Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
> >> >
> >> >Paris Submix #3

> >> >
> >> >Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
> >> >Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
> >> >Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
> >> >Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
> >> >Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
> >> >Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
> >> >Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
> >> >Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
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> >> >Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
> >> >Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
> >> >Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16
> >> >
> >> >Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
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> >> >PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
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> >> >for routing to different Paris submixes as needed.
> >> >
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Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Mon, 30 Jan 2006 06:39:52 GMT
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.....errr.....that should have been 96 digital I/O. guess I
wouldn't be needing that though with the PT rig, would I? Also, I'm going to
need all new software so throw that into the equation for another $5k at
least for good TDM plugins.

(sigh)

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> > >> >LAN to DAW running Wavelab and Cubase SX and the converted .wav
files
> > are

> > >> >saved to a Cubase SX song project.
> > >> >
> > >> >The .wavs are imported into a Cubase SX project template for the
song
> > >which
> > >> >has a routing matrix bussing certain tracks to certain busses and
then
> > >> >bussing the tracks back to Paris for summing as follows:
> > >> > (NOTE: the use of the word MEC /IF2 below refers to various Paris
I/O
> > >> >interfaces which correlate to 16 track submixes. The system here has
> > 3 x
> > >> 16
> > >> >track submix units comprising a total of 48 tracks with a total of
72
> > >> >digital I/O and 32 analog I/O for various routing configurations)
> > >> >
> > >> >Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
> > Sx
> > >> DAW
> > >> >using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
> assigned
> > >> to
> > >> >Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
> > >> >assigned to channels 1-14 outputs.
> > >> >
> > >> >Cubase SX channels 1-14 (the drums) are duplicated and the
duplicated
> > >drum
> > >> >submix is panned to taste, EQ'ed, individual tracks are processed
and
> > >> >(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
> > >returned
> > >> >to Paris submix 1 through the Cubase SX drum submix group- (stereo
> audio
> > >> >channel 15 which is using RME ADAT I/O 15 & 16)
> > >> >
> > >> >The original mono drum tracks are also fed to insert FX (UAD-1
> > >compressors,
> > >> >EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14
in
> > >submix
> > >> >#1 where the panning of the drum tracks in the SX drum submix is
> mirrored
> > >> in
> > >> >Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
(digital
> > >only)

> > >> >and Paris aux FX are then applied to the individual drum tracks.
Any
> > >> >outboard processing to the individual drum tracks is being done
> through
> > >> the
> > >> >RME multiface I/O to retain phase coherence and care must be taken
at
> > >this
> > >> >point when processing in Paris to use only digital FX externally (1
x
> > >sample
> > >> >latency with digital I/O loop in Paris) and care must also be taken
> with
> > >> the
> > >> >lookahead when using the Paris onboard DSP compressors to avoid
phase
> > >issues
> > >> >(flamming).
> > >> >
> > >> >It is possible to achieve a monster drum sound by using both Paris
and
> > >> >Cubase SX when processing parallel drum submixes sample accurately
on
> > >both
> > >> >platforms.
> > >> >
> > >> >Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3
and
> > >RME
> > >> 2
> > >> >ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
> > to
> > >> RME
> > >> >outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
> being
> > >> >processed in both platforms.
> > >> >
> > >> >Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
> > >channels
> > >> >playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
> !/O
> > >> #2
> > >> >and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
> > >channels
> > >> >47 and 48 are set up as a stereo FX bus for all send FX being
applied
> > to
> > >> >tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1

> > >> >interfacing with Paris ADAT I/O #15 and 16.
> > >> >
> > >> >The mix template routing between the two work stations is as
follows:
> > >> >
> > >> >Paris Submix 1-Drums (usually)
> > >> >
> > >> >Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
> > >> >
> > >> >Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
> > >> >Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
> > >> >Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
> > >> >Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> > >> >Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> > >> >Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
> > >> >Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> > >> >Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> > >> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> > >> >Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> > >> >Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
> > >> >Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
> > >> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> > >> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> > >> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH
15
> > >> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH
16
> > >> >
> > >> >Paris Submix #2
> > >> >
> > >> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> > >> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
> > >> >Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
> > >> >Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
> > >> >Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
> > >> >Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
> > >> >Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
> > >> >Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
> > >> >
> > >> >Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
> > >> >
> > >> >Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
> > >> >Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
> > >> >Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
> > >> >Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
> > >> >Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
> > >> >Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
> > >> >Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15

> > >> >Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
> > >> >
> > >> >Paris Submix #3
> > >> >
> > >> >Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
> > >> >Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
> > >> >Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
> > >> >Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
> > >> >Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
> > >> >Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
> > >> >Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
> > >> >Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
> > >> >Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
> > >> >Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
> > >> >Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
> > >> >Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
> > >> >Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
> > >> >Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
> > >> >Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH
15
> > >> >Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH
16
> > >> >
> > >> >Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
> > >Lexicon
> > >> >PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
> > >patchbay
> > >> >for routing to different Paris submixes as needed.
> > >> >
> > >> >POD XT Pro is patched directly to the spdif I/O of one of the RME
HDSP
> > >> >9652's and set up as an external insert effect or send effect as
> needed
> > >> in
> > >> >Cubase SX.
> > >> >
> > >> >Power Technology DSP/FX card is patched to the S/PDIF I/O of one of
> the
> > >> >other RME HDSP 9652's and set up as an insert or send effect as
> needed.
> > >> >
> > >> >Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of
> the
> > >> RME
> > >> >Multiface and either set up as external insert effect or send effect
> > > as
> > >> >needed.
> > >> >

> > >> >RME Multiface analog I/O are set up as external insert busses for
> > >processing
> > >> >tracks with up to 8 x various analog compressors and EQ's with ADC
> being
> > >> >applied in Cubase SX to keep them phase coherent..
> > >> >
> > >> >4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
> tracks
> > >> >using the stereo drum bus and center panned stereo and mono reverb
to
> > >> >individual mono tracks (the UAD-1 EMT 140 is often requested on lead
> > VOX
> > >> >tracks-UA hit a home run with this emulation) along with track EQ
and
> > the
> > >> >LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they
> are
> > >> >streamed back into Paris for summing.
> > >> >
> > >> >Paris MEC I/O in submixes one, two and three as well as IF2's on
MECs
> > 2
> > >> and
> > >> >3 are set up to route analog FX processors in Paris from the Lexi PC
> > 90,
> > >> >Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT
if
> > >> >needed.
> > >> >
> > >> >All panning of tracks and reverbs, delays etc. are done in Paris
since
> > >all
> > >> >Cubase SX tracks with the exception of the stereo drum mix are mono
> and
> > >> >being lightpiped directly to Paris rather than being sent to stereo
> > >busses
> > >> >in Cubase SX. (without being assigned to a stereo bus in Cubase, the
> > mono
> > >> >tracks in SX cannot be panned)
> > >> >
> > >> >All of this is clocked through a Mytek ADC 24/96 which is feeding a
> Lucid
> > >> >GenX6 module set to distribute word clock (at 10 picoseconds) which
> > is
> > >> then
> > >> >feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
and
> > the

> > >> >Lexicon Studio Core 32 outboard reverb.
> > >> >
> > >> >All of the routing scenarios are saved in mix templates on the two
> audio
> > >> >DAWs and the digital patchbay control panel in the DAW running
> > >standalone
> > >> >FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
> Paris
> > >> >transport controls both systems, sample accurate, timeline locked.
> All
> > >> it
> > >> >really takes is a few mouse clicks and this entire scenario is
> > >> >working.....Simple huh?
> > >> >
> > >> >
> > >> >
> > >> >
> > >> >
> > >> >"Jon Jiles" <nope@nono.com> wrote in message
news:43dd07ea$1@linux...
> > >> >>
> > >> >> Okay, so I took Deej's advice and for syncing purposes replaced my
> > >Dakota
> > >> >> with the RME 9652, gave up on my great Tracktion 2 "frontend to
> PARIS"
> > >> >experiment
> > >> >> and picked up Cubase SX3.
> > >> >>
> > >> >> I've moved my UAD-1 into m Cubase box for latency purposes and
> Cubase
> > >> is
> > >> >> syncing nicely to PARIS.
> > >> >>
> > >> >> Right now I'm planning to use the Cubase box as more of a
glorified
> > >> >scratchpad
> > >> >> , the place I hash out any midi stuff and drum tracks, etc and
then
> > >finish
> > >> >> the whole project in Paris. But maybe (or more likely, certainly)
> I'm
> > >> not
> > >> >> seeing a better approach. In fact, I'm not certain what I want the
> > >process
> > >> >> to be or what process takes the most advantage of the Cubase/PARIS
> > >hybrid
> > >> >> setup.
> > >> >>

> > >> >> I have 3 EDS cards in my PARIS box (have a 4th if I need).
> > >> >>
> > >> >> I don't do any major live tracking of drums, etc. Just vocals,
> guitars,
> > >> >keys,
> > >> >> etc.
> > >> >>
> > >> >> So I thought I'd ask a few questions o those who know:
> > >> >>
> > >> >> 1)Is anyone else taking this approach?
> > >> >> 2)What approaches are you guys taking with your hybrid setups?
> > >> >> 3)What is the meaning of existence? (You can skip this one if you
> > >want.)
> > >> >>
> > >> >> As always, thanks for the help!
> > >> >> Cheers,
> > >> >> Jon
> > >> >>
> > >> >>
> > >> >
> > >> >
> > >>
> > >
> > >
> >
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by LaMont on Mon, 30 Jan 2006 07:10:18 GMT
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LOL!!
I know that most of us thru out the years have beeen cold on PT, but I have admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic editing-but fast once you know it. It's I/O patchbay routing is on another level. That's all i can say. They sound is as good withthe Digi converters, but, inserting a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas and or the AD/DA16x, really make you think your back in PAris Land.. Due to the Apogees ability to run inthe read, with it's on-board soft-limit.. AND, if you runn HD on a PC, beter for you becuase you can run a whole lot of Rtas plugins.. But, if you only have a old G4, so-what, you're still gonna get taht stated track/DSP count...very smothly indeed.. No more bashing Digi for me.. I've seen the light..

LaMont
"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>Not nearly complicated enough ;o)
>
>Seriously, I have thought about it.....a lot.
>
>Deej
>
>"LaMont" <jjdpro@ameritech.net> wrote in message news:43dd826c$1@linux...
>>
>> DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
>Sound,
>> Killer i/o routing for your stand alones.. All under one roof. Do the
>$$math$$$
>>
>> :)
>>
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >what approaches???.....humm.....well....here it is in a
>> >nutshell.....;oP
>> >
>> >A typical session is usually tracked and mixed as follows:
>> >
>> >All tracking is usually done in Paris using a Furman HDS 16 cue system
>with
>> >3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
>> >Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the
>> >performer can dial in exactly the amount of ambience in the cans to
>achieve
>> >a comfortable cuemix.
>> >
>> >I have a number of tracking templates set up in Paris and Cubase SX to
>> >utilize my RME Multiface converters with any of the three Paris submixes
>> via
>> >lightpipe. Since two om my MECS have an A8iT and A8oT and the third one
>> only
>> >has ADAT, if I need 16 x I/O on either of the two MECS that have only
1
>> x
>> >Paris I/O module on them during a tracking session, I can open up the
>> >Cubase-to-Paris tracking template on both machines nd then just patch
in
>> my
>> >preamps to the Multiface I/O and it's routed digitally to the respective
>> >channels of the Paris mixer.
>> >
>> > Once project is tracked, basic editing done using the Paris editor.
>> >

>> >Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
>Files)
>> >with starting points at 00:00:00. to a folder in the Paris song project
>> >file.
>> >
>> >Batch converion of the the rendered .paf's to .wavs is done in Wavelab
>via
>> >LAN to DAW running Wavelab and Cubase SX and the converted .wav files
are
>> >saved to a Cubase SX song project.
>> >
>> >The .wavs are imported into a Cubase SX project template for the song
>which
>> >has a routing matrix bussing certain tracks to certain busses and then
>> >bussing the tracks back to Paris for summing as follows:
>> > (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
>> >interfaces which correlate to 16 track submixes. The system here has
3 x
>> 16
>> >track submix units comprising a total of 48 tracks with a total of 72
>> >digital I/O and 32 analog I/O for various routing configurations)
>> >
>> >Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
Sx
>> DAW
>> >using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned
>> to
>> >Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
>> >assigned to channels 1-14 outputs.
>> >
>> >Cubase SX channels 1-14 (the drums) are duplicated and the duplicated
>drum
>> >submix is panned to taste, EQ'ed, individual tracks are processed and
>> >(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>returned
>> >to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
>> >channel 15 which is using RME ADAT I/O 15 & 16)
>> >
>> >The original mono drum tracks are also fed to insert FX (UAD-1
>compressors,
>> >EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in
>submix
>> >#1 where the panning of the drum tracks in the SX drum submix is mirrored
>> in
>> >Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital
>only)
>> >and Paris aux FX are then applied to the individual drum tracks. Any
>> >outboard processing to the individual drum tracks is being done through

>> the
>> >RME multiface I/O to retain phase coherence and care must be taken at
>this
>> >point when processing in Paris to use only digital FX externally (1 x
>sample
>> >latency with digital I/O loop in Paris) and care must also be taken with
>> the
>> >lookahead when using the Paris onboard DSP compressors to avoid phase
>issues
>> >(flamming).
>> >
>> >It is possible to achieve a monster drum sound by using both Paris and
>> >Cubase SX when processing parallel drum submixes sample accurately on
>both
>> >platforms.
>> >
>> >Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and
>RME
>> 2
>> >ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
to
>> RME
>> >outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
>> >processed in both platforms.
>> >
>> >Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
>channels
>> >playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O
>> #2
>> >and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>channels
>> >47 and 48 are set up as a stereo FX bus for all send FX being applied
to
>> >tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1
>> >interfacing with Paris ADAT I/O #15 and 16.
>> >
>> >The mix template routing between the two work stations is as follows:
>> >
>> >Paris Submix 1-Drums (usually)
>> >
>> >Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>> >
>> >Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>> >Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>> >Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>> >Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>> >Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>> >Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6

>> >Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>> >Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>> >Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>> >Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>> >Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
>> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
>> >
>> >Paris Submix #2
>> >
>> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>> >Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>> >Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>> >Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>> >Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>> >Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>> >Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>> >
>> >Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>> >
>> >Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>> >Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>> >Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>> >Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>> >Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>> >Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>> >Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>> >Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>> >
>> >Paris Submix #3
>> >
>> >Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>> >Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>> >Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
>> >Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>> >Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>> >Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
>> >Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>> >Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>> >Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>> >Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
>> >Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>> >Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>> >Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13

>> >Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>> >Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
>> >Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16
>> >
>> >Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>Lexicon
>> >PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>patchbay
>> >for routing to different Paris submixes as needed.
>> >
>> >POD XT Pro is patched directly to the spdif I/O of one of the RME HDSP
>> >9652's and set up as an external insert effect or send effect as needed
>> in
>> >Cubase SX.
>> >
>> >Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the
>> >other RME HDSP 9652's and set up as an insert or send effect as needed.
>> >
>> >Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the
>> RME
>> >Multiface and either set up as external insert effect or send effect
as
>> >needed.
>> >
>> >RME Multiface analog I/O are set up as external insert busses for
>processing
>> >tracks with up to 8 x various analog compressors and EQ's with ADC being
>> >applied in Cubase SX to keep them phase coherent..
>> >
>> >4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the tracks
>> >using the stereo drum bus and center panned stereo and mono reverb to
>> >individual mono tracks (the UAD-1 EMT 140 is often requested on lead
VOX
>> >tracks-UA hit a home run with this emulation) along with track EQ and
the
>> >LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they are
>> >streamed back into Paris for summing.
>> >
>> >Paris MEC I/O in submixes one, two and three as well as IF2's on MECs
2
>> and
>> >3 are set up to route analog FX processors in Paris from the Lexi PC
90,
>> >Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT if
>> >needed.
>> >
>> >All panning of tracks and reverbs, delays etc. are done in Paris since
>all

>> >Cubase SX tracks with the exception of the stereo drum mix are mono and
>> >being lightpiped directly to Paris rather than being sent to stereo
>busses
>> >in Cubase SX. (without being assigned to a stereo bus in Cubase, the
mono
>> >tracks in SX cannot be panned)
>> >
>> >All of this is clocked through a Mytek ADC 24/96 which is feeding a Lucid
>> >GenX6 module set to distribute word clock (at 10 picoseconds) which
is
>> then
>> >feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface and
the
>> >Lexicon Studio Core 32 outboard reverb.
>> >
>> >All of the routing scenarios are saved in mix templates on the two audio
>> >DAWs and the digital patchbay control panel in the DAW running
>standalone
>> >FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the Paris
>> >transport controls both systems, sample accurate, timeline locked. All
>> it
>> >really takes is a few mouse clicks and this entire scenario is
>> >working.....Simple huh?
>> >
>> >
>> >
>> >
>> >
>> >"Jon Jiles" <nope@nono.com> wrote in message news:43dd07ea$1@linux...
>> >>
>> >> Okay, so I took Deej's advice and for syncing purposes replaced my
>Dakota
>> >> with the RME 9652, gave up on my great Tracktion 2 "frontend to PARIS"
>> >experiment
>> >> and picked up Cubase SX3.
>> >>
>> >> I've moved my UAD-1 into m Cubase box for latency purposes and Cubase
>> is
>> >> syncing nicely to PARIS.
>> >>
>> >> Right now I'm planning to use the Cubase box as more of a glorified
>> >scratchpad
>> >> , the place I hash out any midi stuff and drum tracks, etc and then
>finish
>> >> the whole project in Paris. But maybe (or more likely, certainly) I'm
>> not
>> >> seeing a better approach. In fact, I'm not certain what I want the
>process

>> >> to be or what process takes the most advantage of the Cubase/PARIS
>hybrid
>> >> setup.
>> >>
>> >> I have 3 EDS cards in my PARIS box (have a 4th if I need).
>> >>
>> >> I don't do any major live tracking of drums, etc. Just vocals, guitars,
>> >keys,
>> >> etc.
>> >>
>> >> So I thought I'd ask a few questions o those who know:
>> >>
>> >> 1)Is anyone else taking this approach?
>> >> 2)What approaches are you guys taking with your hybrid setups?
>> >> 3)What is the meaning of existence? (You can skip this one if you
>want.)
>> >>
>> >> As always, thanks for the help!
>> >> Cheers,
>> >> Jon
>> >>
>> >>
>> >
>> >
>>
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by erlilo on Mon, 30 Jan 2006 08:27:38 GMT
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Me????individual???....No way... I'm too old to be like-minded and don't understand a "dam shit" of your Second Centuries "Edison" experiments. If it had been in the last Century, maybe I could have followed you a little bit...;-o)...

"DJ" <animix_spam-this-ahole_@animas.net> skrev i melding
news:43dd400b@linux...
> hehehe!!!!!!.....well OK.....ya got me there, but I can assure
> you that I wouldn't hang out here if I didn't feel like I was among
> like-minded individuals
>
> ;o)
>
> "steve the artguy" <artguy@svnsillyme.net> wrote in message
> news:43dd3eb4$1@linux...

>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >Yes.....I know. It's not my fault. I learned this stuff right here.
>> Had
>> >I never found this place, I might be a normal person, but now it's too
> late.
>> >
>>
>> HAHAHAHAHAHAHAHA! dream on, crazy man!
>>
>> How about we just ask Amy about this...?
>>
>> -steve
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Don Nafe on Mon, 30 Jan 2006 13:04:08 GMT
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Ya know if the Grand Canyon was a hybrid Paris/Cubase rig, I betcha Deej
would start a pissing match with it...

....and hold his own quite handily I might add

;-)

Don

ps. ignore the unintentional puns

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43dd1cd4@linux...
> what approaches???.....humm.....well....here it is in a
> nutshell.....;oP
>
> A typical session is usually tracked and mixed as follows:
>
> All tracking is usually done in Paris using a Furman HDS 16 cue system
> with
> 3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
> Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the
> performer can dial in exactly the amount of ambience in the cans to
> achieve
> a comfortable cuemix.

>
> I have a number of tracking templates set up in Paris and Cubase SX to
> utilize my RME Multiface converters with any of the three Paris submixes
> via
> lightpipe. Since two om my MECS have an A8iT and A8oT and the third one
> only
> has ADAT, if I need 16 x I/O on either of the two MECS that have only 1 x
> Paris I/O module on them during a tracking session, I can open up the
> Cubase-to-Paris tracking template on both machines nd then just patch in
> my
> preamps to the Multiface I/O and it's routed digitally to the respective
> channels of the Paris mixer.
>
> Once project is tracked, basic editing done using the Paris editor.
>
> Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
> Files)
> with starting points at 00:00:00. to a folder in the Paris song project
> file.
>
> Batch converion of the the rendered .paf's to .wavs is done in Wavelab via
> LAN to DAW running Wavelab and Cubase SX and the converted .wav files are
> saved to a Cubase SX song project.
>
> The .wavs are imported into a Cubase SX project template for the song
> which
> has a routing matrix bussing certain tracks to certain busses and then
> bussing the tracks back to Paris for summing as follows:
> (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
> interfaces which correlate to 16 track submixes. The system here has 3 x
> 16
> track submix units comprising a total of 48 tracks with a total of 72
> digital I/O and 32 analog I/O for various routing configurations)
>
> Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx
> DAW
> using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned
> to
> Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
> assigned to channels 1-14 outputs.
>
> Cubase SX channels 1-14 (the drums) are duplicated and the duplicated drum
> submix is panned to taste, EQ'ed, individual tracks are processed and
> (usually) bussed to a UAD-1 Fairchild or other UAD compressor then
> returned
> to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
> channel 15 which is using RME ADAT I/O 15 & 16)
>

> The original mono drum tracks are also fed to insert FX (UAD-1
> compressors,
> EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in
> submix
> #1 where the panning of the drum tracks in the SX drum submix is mirrored
> in
> Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital
> only)
> and Paris aux FX are then applied to the individual drum tracks. Any
> outboard processing to the individual drum tracks is being done through
> the
> RME multiface I/O to retain phase coherence and care must be taken at this
> point when processing in Paris to use only digital FX externally (1 x
> sample
> latency with digital I/O loop in Paris) and care must also be taken with
> the
> lookahead when using the Paris onboard DSP compressors to avoid phase
> issues
> (flamming).
>
> It is possible to achieve a monster drum sound by using both Paris and
> Cubase SX when processing parallel drum submixes sample accurately on
> both
> platforms.
>
> Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and RME
> 2
> ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
> RME
> outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
> processed in both platforms.
>
> Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14 channels
> playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O #2
> and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
> channels
> 47 and 48 are set up as a stereo FX bus for all send FX being applied to
> tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1
> interfacing with Paris ADAT I/O #15 and 16.
>
> The mix template routing between the two work stations is as follows:
>
> Paris Submix 1-Drums (usually)
>
> Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>
> Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
> Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2

> Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
> Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
> Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
> Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
> Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
> Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
>
> Paris Submix #2
>
> Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
> Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
> Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
> Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
> Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
> Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
> Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>
> Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>
> Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
> Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
> Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
> Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
> Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
> Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
> Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
> Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>
> Paris Submix #3
>
> Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
> Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
> Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
> Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
> Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
> Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
> Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
> Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
> Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9

> Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
> Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
> Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
> Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
> Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
> Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
> Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16
>
> Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
> Lexicon
> PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
> patchbay
> for routing to different Paris submixes as needed.
>
> POD XT Pro is patched directly to the spdif I/O of one of the RME HDSP
> 9652's and set up as an external insert effect or send effect as needed in
> Cubase SX.
>
> Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the
> other RME HDSP 9652's and set up as an insert or send effect as needed.
>
> Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the
> RME
> Multiface and either set up as external insert effect or send effect as
> needed.
>
> RME Multiface analog I/O are set up as external insert busses for
> processing
> tracks with up to 8 x various analog compressors and EQ's with ADC being
> applied in Cubase SX to keep them phase coherent..
>
> 4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the tracks
> using the stereo drum bus and center panned stereo and mono reverb to
> individual mono tracks (the UAD-1 EMT 140 is often requested on lead VOX
> tracks-UA hit a home run with this emulation) along with track EQ and the
> LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they are
> streamed back into Paris for summing.
>
> Paris MEC I/O in submixes one, two and three as well as IF2's on MECs 2
> and
> 3 are set up to route analog FX processors in Paris from the Lexi PC 90,
> Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro XT if
> needed.
>
> All panning of tracks and reverbs, delays etc. are done in Paris since all
> Cubase SX tracks with the exception of the stereo drum mix are mono and
> being lightpiped directly to Paris rather than being sent to stereo busses
> in Cubase SX. (without being assigned to a stereo bus in Cubase, the mono

> tracks in SX cannot be panned)
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> All of the routing scenarios are saved in mix templates on the two audio
> DAWs and the digital patchbay control panel in the DAW running standalone
> FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the Paris
> transport controls both systems, sample accurate, timeline locked. All it
> really takes is a few mouse clicks and this entire scenario is
> working.....Simple huh?
>
>
>
>
>
> "Jon Jiles" <nope@nono.com> wrote in message news:43dd07ea$1@linux...
>>
>> Okay, so I took Deej's advice and for syncing purposes replaced my Dakota
>> with the RME 9652, gave up on my great Tracktion 2 "frontend to PARIS"
> experiment
>> and picked up Cubase SX3.
>>
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>> to be or what process takes the most advantage of the Cubase/PARIS hybrid
>> setup.
>>
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>>
>> I don't do any major live tracking of drums, etc. Just vocals, guitars,
> keys,
>> etc.
>>
>> So I thought I'd ask a few questions o those who know:
>>
>> 1)Is anyone else taking this approach?

>> 2)What approaches are you guys taking with your hybrid setups?
>> 3)What is the meaning of existence? (You can skip this one if you want.)
>>
>> As always, thanks for the help!
>> Cheers,
>> Jon
>>
>>
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Mon, 30 Jan 2006 15:58:17 GMT
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I think that maybe I need to somehow use horses for the PSU, or maybe a V6 gasoline engine.....that would be very analog.

;o)

"erlilo" <erlilo@online.no> wrote in message news:43ddcf41@linux...
> Me????individual???....No way... I'm too old to be like-minded and don't
> understand a "dam shit" of your Second Centuries "Edison" experiments. If
it
> had been in the last Century, maybe I could have followed you a little
> bit...;-o)...
>
> "DJ" <animix_spam-this-ahole_@animas.net> skrev i melding
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> > like-minded individuals
> >
> > ;o)
> >
> > "steve the artguy" <artguy@svnsillyme.net> wrote in message
> > news:43dd3eb4$1@linux...
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >Yes.....I know. It's not my fault. I learned this stuff right
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> >> Had
> >> >I never found this place, I might be a normal person, but now it's too
> > late.
> >> >
> >>

> >> HAHAHAHAHAHAHAHA! dream on, crazy man!
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> >> How about we just ask Amy about this...?
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> >> -steve
> >
> >
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by EK Sound on Mon, 30 Jan 2006 16:17:00 GMT
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The MADI cards will set you back almost as much as the desk itself! We
went the optical route here... WAY cheaper.

David.

LaMont wrote:

> You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at least
> $3,500.00 in software plugins. Maybe more, but I do knwo that it's at least
> $3500.00
>
> I dont think you need 96 I/o channels, but hey !! you never know :)
> PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1 cards.
> Being that you can run the uad plugs on the HD cards, or run Fx expansion
> vst/Rtas converter app..
>
> I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24 mix
> controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(Not
> including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but not
> a necessity. I have access to a Dual 877 G4 or I might buld a nice PC to
> run it on. For those how have not seen PT-HD?LE run on a PC, they are in
> for a real shock. The speed difference is Amazing!!!
>
> I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the
> first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
> ???????
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>
>>.....errr.....that should have been 96 digital I/O. guess I
>>wouldn't be needing that though with the PT rig, would I? Also, I'm going
>

> to
>
>>need all new software so throw that into the equation for another $5k at
>>least for good TDM plugins.
>>
>>(sigh)
>>
>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>news:43ddb571@linux...
>>
>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and the
>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k. Now
>>
>>add
>>
>>>a G5 to that.. Now add a control surface. $40k to achieve what I've
>>
>>already
>>
>>>got here?
>>>
>>>Now lersee, I might be able to get 7k out of my current hybrid rig if
>
> I
>
>>was
>>
>>>lucky, soooo.....that leaves me a little short. Yeah, It would
>
> be
>
>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>>
>>least
>>
>>>for me. If I was in a situation where it would bring enough business for
>>
>>it
>>
>>>to pay for itself, then maybe I could see it. Right now, I'm the
>>
>>alternative
>>
>>>to Pro Tools in this town. That is starting to bring me business actually.
>>>People are curious about this crazy engineer with the Rube Goldberg
>>
>>machine.
>>

>>>;o)
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>>>
>>>>LOL!!
>>>>I know that most of us thru out the years have beeen cold on PT, but
>
> I
>
>>>have
>>>
>>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>>>
>>>editing-but
>>>
>>>>fast once you know it. It's I/O patchbay routing is on another level.
>>>
>>>That's
>>>
>>>>all i can say. They sound is as good withthe Digi converters, but,
>>>
>>>inserting
>>>
>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>>
>>and
>>
>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
>
> to
>
>>>the
>>>
>>>>Apogees ability to run inthe read, with it's on-board soft-limit.. AND,
>>
>>if
>>
>>>>you runn HD on a PC, beter for you becuase you can run a whole lot of
>>
>>Rtas
>>
>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
>>
>>get
>>
>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
>
> Digi

>
>>>>for me.. I've seen the light..
>>>>
>>>>LaMont
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>
>>>>>Not nearly complicated enough ;o)
>>>>>
>>>>>Seriously, I have thought about it.....a lot.
>>>>>
>>>>>Deej
>>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message
>>
>>news:43dd826c$1@linux...
>>
>>>>>>DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
>>>>>
>>>>>Sound,
>>>>>
>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do
>
> the
>
>>>>>$$math$$$
>>>>>
>>>>>>:)
>>>>>>
>>>>>>
>>>>>>
>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
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>>>
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>>>>in
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>>>>Files)
>>>>>
>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
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>>>project
>>>
>>>>>>>file.
>>>>>>>
>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
>>
>>Wavelab
>>
>>>>>via
>>>>>
>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
>>
>>files
>>
>>>>are
>>>>
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>>>>>>>
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>>
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>
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>
>>72
>>
>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
>>>>>>>
>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>>>>
>>>>Sx
>>>>
>>>>>>DAW
>>>>>>
>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
>>>
>>>assigned
>>>
>>>>>to
>>>>>>
>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
>
> each
>
>>>>>>>assigned to channels 1-14 outputs.
>>>>>>>
>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
>>
>>duplicated
>>
>>>>>drum
>>>>>
>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
>>
>>and
>>
>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then

>>>>>
>>>>>returned
>>>>>
>>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
>>>
>>>audio
>>>
>>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
>>>>>>>
>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
>>>>>
>>>>>compressors,
>>>>>
>>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
>
> 14
>
>>in
>>
>>>>>submix
>>>>>
>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
>>>
>>>mirrored
>>>
>>>>>in
>>>>>>
>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>>
>>(digital
>>
>>>>>only)
>>>>>
>>>>>>>and Paris aux FX are then applied to the individual drum tracks.
>>
>>Any
>>
>>>>>>>outboard processing to the individual drum tracks is being done
>>>
>>>through
>>>
>>>>>the
>>>>>>
>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
>>
>>at
>>
>>>>>this

>>>>>
>>>>>>>point when processing in Paris to use only digital FX externally
>
> (1
>
>>x
>>
>>>>>sample
>>>>>
>>>>>>>latency with digital I/O loop in Paris) and care must also be taken
>>>
>>>with
>>>
>>>>>the
>>>>>>
>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
>>
>>phase
>>
>>>>>issues
>>>>>
>>>>>>>(flamming).
>>>>>>>
>>>>>>>It is possible to achieve a monster drum sound by using both Paris
>>
>>and
>>
>>>>>>>Cubase SX when processing parallel drum submixes sample accurately
>>
>>on
>>
>>>>>both
>>>>>
>>>>>>>platforms.
>>>>>>>
>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
>
> #3
>
>>and
>>
>>>>>RME
>>>>>
>>>>>>2
>>>>>>
>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
>>>>
>>>>to

>>>>
>>>>>>RME
>>>>>>
>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>>>
>>>being
>>>
>>>>>>>processed in both platforms.
>>>>>>>
>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
>>>>>
>>>>>channels
>>>>>
>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
>>>
>>>!/O
>>>
>>>>>>#2
>>>>>>
>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>>>>>
>>>>>channels
>>>>>
>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
>>
>>applied
>>
>>>>to
>>>>
>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
>
> 1
>
>>>>>>>interfacing with Paris ADAT I/O #15 and 16.
>>>>>>>
>>>>>>>The mix template routing between the two work stations is as
>>
>>follows:
>>
>>>>>>>Paris Submix 1-Drums (usually)
>>>>>>>
>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>>>>>>>
>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5

>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
>
> CH
>
>>15
>>
>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
>
> CH
>
>>16
>>
>>>>>>>Paris Submix #2
>>>>>>>
>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>>>>>>>
>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>>>>>>>
>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>>>>>>>
>>>>>>>Paris Submix #3
>>>>>>>
>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3

>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
>
> CH
>
>>15
>>
>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
>
> CH
>
>>16
>>
>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>>>>>
>>>>>Lexicon
>>>>>
>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>>>>>
>>>>>patchbay
>>>>>
>>>>>>>for routing to different Paris submixes as needed.
>>>>>>>
>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
>>
>>HDSP
>>
>>>>>>>9652's and set up as an external insert effect or send effect as
>>>
>>>needed
>>>
>>>>>>in
>>>>>>
>>>>>>>Cubase SX.
>>>>>>>
>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
>
> of

>
>>>the
>>>
>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
>>>
>>>needed.
>>>
>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
>
> of
>
>>>the
>>>
>>>>>RME
>>>>>
>>>>>>Multiface and either set up as external insert effect or send effect
>>>>
>>>>as
>>>>
>>>>>>needed.
>>>>>>
>>>>>>RME Multiface analog I/O are set up as external insert busses for
>>>>>
>>>>processing
>>>>>
>>>>>>tracks with up to 8 x various analog compressors and EQ's with
>
> ADC
>
>>>being
>>>
>>>>>>applied in Cubase SX to keep them phase coherent..
>>>>>>
>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
>>>
>>>tracks
>>>
>>>>>>using the stereo drum bus and center panned stereo and mono reverb
>>
>>to
>>
>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
>
> lead
>
>>>>VOX
>>>>
>>>>>>tracks-UA hit a home run with this emulation) along with track EQ

>>
>>and
>>
>>>>the
>>>>
>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they
>>>
>>>are
>>>
>>>>>>>streamed back into Paris for summing.
>>>>>>>
>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
>>
>>MECs
>>
>>>>2
>>>>
>>>>>>and
>>>>>>
>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
>
> PC
>
>>>>90,
>>>>
>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
>
> XT
>
>>if
>>
>>>>>>needed.
>>>>>>>
>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
>>
>>since
>>
>>>>>all
>>>>>
>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are mono
>>>
>>>and
>>>
>>>>>>>being lightpiped directly to Paris rather than being sent to stereo
>>>>>
>>>>>busses
>>>>>
>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,

>
> the
>
>>>>mono
>>>>
>>>>>>>tracks in SX cannot be panned)
>>>>>>>
>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
>
> a
>
>>>Lucid
>>>
>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds) which
>>>>
>>>>is
>>>>
>>>>>>then
>>>>>>
>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>>
>>and
>>
>>>>the
>>>>
>>>>>>>Lexicon Studio Core 32 outboard reverb.
>>>>>>>
>>>>>>>All of the routing scenarios are saved in mix templates on the two
>>>
>>>audio
>>>
>>>>>>>DAWs and the digital patchbay control panel in the DAW running
>>>>>
>>>>>standalone
>>>>>
>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>>>
>>>Paris
>>>
>>>>>>>transport controls both systems, sample accurate, timeline locked.
>>>
>>>All
>>>
>>>>>>it
>>>>>>
>>>>>>>really takes is a few mouse clicks and this entire scenario is
>>>>>>>working.....Simple huh?
>>>>>>>

>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
>>
>>news:43dd07ea$1@linux...
>>
>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
>
> my
>
>>>>>Dakota
>>>>>
>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
>>>
>>>PARIS"
>>>
>>>>>>>experiment
>>>>>>>
>>>>>>>>and picked up Cubase SX3.
>>>>>>>>
>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
>>>
>>>Cubase
>>>
>>>>>>is
>>>>>>
>>>>>>>>syncing nicely to PARIS.
>>>>>>>>
>>>>>>>>Right now I'm planning to use the Cubase box as more of a
>>
>>glorified
>>
>>>>>>>scratchpad
>>>>>>>
>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and
>>
>>then
>>
>>>>>finish
>>>>>
>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
>>>
>>>I'm
>>>
>>>>>>not
>>>>>>

>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
>
> the
>
>>>>>process
>>>>>
>>>>>>>>to be or what process takes the most advantage of the Cubase/PARIS
>>>>>
>>>>>hybrid
>>>>>
>>>>>>>>setup.
>>>>>>>>
>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
>>>>>>>>
>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
>>>
>>>guitars,
>>>
>>>>>>>keys,
>>>>>>>
>>>>>>>>etc.
>>>>>>>>
>>>>>>>>So I thought I'd ask a few questions o those who know:
>>>>>>>>
>>>>>>>>1)Is anyone else taking this approach?
>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
>>>>>>>>3)What is the meaning of existence? (You can skip this one if
>
> you
>
>>>>>want.)
>>>>>
>>>>>>>>As always, thanks for the help!
>>>>>>>>Cheers,
>>>>>>>>Jon
>>>>>>>>
>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>
>>>
>>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by LaMont on Mon, 30 Jan 2006 17:12:39 GMT

You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at least $3,500.00 in software plugins. Maybe more, but I do knwo that it's at least $3500.00

I dont think you need 96 I/o channels, but hey !! you never know :)
PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1 cards. Being that you can run the uad plugs on the HD cards, or run Fx expansion vst/Rtas converter app..

I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24 mix controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(Not including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but not a necessity. I have access to a Dual 877 G4 or I might buld a nice PC to run it on. For those how have not seen PT-HD?LE run on a PC, they are in for a real shock. The speed difference is Amazing!!!

I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
???????

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>.....errr.....that should have been 96 digital I/O. guess I
>wouldn't be needing that though with the PT rig, would I? Also, I'm going
to
>need all new software so throw that into the equation for another $5k at
>least for good TDM plugins.
>
>(sigh)
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:43ddb571@linux...
>> So what would PT system with 32 A/D and D/A converters, 96 I/O and the
>> processing power of 4 x UAD-1 cards cost? I'm thinking around $30k. Now
>add
>> a G5 to that.. Now add a control surface. $40k to achieve what I've
>already
>> got here?
>>
>> Now lersee, I might be able to get 7k out of my current hybrid rig if
I
>was
>> lucky, soooo.....that leaves me a little short. Yeah, It would
be
>> nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>least
>> for me. If I was in a situation where it would bring enough business for

>it
>> to pay for itself, then maybe I could see it. Right now, I'm the
>alternative
>> to Pro Tools in this town. That is starting to bring me business actually.
>> People are curious about this crazy engineer with the Rube Goldberg
>machine.
>>
>> ;o)
>>
>> "LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>> >
>> > LOL!!
>> > I know that most of us thru out the years have beeen cold on PT, but
I
>> have
>> > admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>> editing-but
>> > fast once you know it. It's I/O patchbay routing is on another level.
>> That's
>> > all i can say. They sound is as good withthe Digi converters, but,
>> inserting
>> > a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>and
>> > or the AD/DA16x, really make you think your back in PAris Land.. Due
to
>> the
>> > Apogees ability to run inthe read, with it's on-board soft-limit.. AND,
>if
>> > you runn HD on a PC, beter for you becuase you can run a whole lot of
>Rtas
>> > plugins.. But, if you only have a old G4, so-what, you're still gonna
>get
>> > taht stated track/DSP count...very smothly indeed.. No more bashing
Digi
>> > for me.. I've seen the light..
>> >
>> > LaMont
>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> > >Not nearly complicated enough ;o)
>> > >
>> > >Seriously, I have thought about it.....a lot.
>> > >
>> > >Deej
>> > >
>> > >"LaMont" <jjdpro@ameritech.net> wrote in message
>news:43dd826c$1@linux...
>> > >>
>> > >> DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster

>> > >Sound,
>> > >> Killer i/o routing for your stand alones.. All under one roof. Do
the
>> > >$$math$$$
>> > >>
>> > >> :)
>> > >>
>> > >>
>> > >>
>> > >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> > >> >what approaches???.....humm.....well....here it is in
a
>> > >> >nutshell.....;oP
>> > >> >
>> > >> >A typical session is usually tracked and mixed as follows:
>> > >> >
>> > >> >All tracking is usually done in Paris using a Furman HDS 16 cue
>system
>> > >with
>> > >> >3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at
>> 48kHz.
>> > >> >Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that
>> the
>> > >> >performer can dial in exactly the amount of ambience in the cans
to
>> > >achieve
>> > >> >a comfortable cuemix.
>> > >> >
>> > >> >I have a number of tracking templates set up in Paris and Cubase
SX
>to
>> > >> >utilize my RME Multiface converters with any of the three Paris
>> submixes
>> > >> via
>> > >> >lightpipe. Since two om my MECS have an A8iT and A8oT and the third
>> one
>> > >> only
>> > >> >has ADAT, if I need 16 x I/O on either of the two MECS that have
>only
>> > 1
>> > >> x
>> > >> >Paris I/O module on them during a tracking session, I can open up
>the
>> > >> >Cubase-to-Paris tracking template on both machines nd then just
>patch
>> > in
>> > >> my
>> > >> >preamps to the Multiface I/O and it's routed digitally to the

>> respective
>> > >> >channels of the Paris mixer.
>> > >> >
>> > >> > Once project is tracked, basic editing done using the Paris editor.
>> > >> >
>> > >> >Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
>> > >Files)
>> > >> >with starting points at 00:00:00. to a folder in the Paris song
>> project
>> > >> >file.
>> > >> >
>> > >> >Batch converion of the the rendered .paf's to .wavs is done in
>Wavelab
>> > >via
>> > >> >LAN to DAW running Wavelab and Cubase SX and the converted .wav
>files
>> > are
>> > >> >saved to a Cubase SX song project.
>> > >> >
>> > >> >The .wavs are imported into a Cubase SX project template for the
>song
>> > >which
>> > >> >has a routing matrix bussing certain tracks to certain busses and
>then
>> > >> >bussing the tracks back to Paris for summing as follows:
>> > >> > (NOTE: the use of the word MEC /IF2 below refers to various Paris
>I/O
>> > >> >interfaces which correlate to 16 track submixes. The system here
has
>> > 3 x
>> > >> 16
>> > >> >track submix units comprising a total of 48 tracks with a total
of
>72
>> > >> >digital I/O and 32 analog I/O for various routing configurations)
>> > >> >
>> > >> >Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>> > Sx
>> > >> DAW
>> > >> >using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
>> assigned
>> > >> to
>> > >> >Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
each
>> > >> >assigned to channels 1-14 outputs.
>> > >> >
>> > >> >Cubase SX channels 1-14 (the drums) are duplicated and the
>duplicated

>> > >drum
>> > >> >submix is panned to taste, EQ'ed, individual tracks are processed
>and
>> > >> >(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>> > >returned
>> > >> >to Paris submix 1 through the Cubase SX drum submix group- (stereo
>> audio
>> > >> >channel 15 which is using RME ADAT I/O 15 & 16)
>> > >> >
>> > >> >The original mono drum tracks are also fed to insert FX (UAD-1
>> > >compressors,
>> > >> >EQ's, etc) and bussed via lightpipe to Paris channels 1 through
14
>in
>> > >submix
>> > >> >#1 where the panning of the drum tracks in the SX drum submix is
>> mirrored
>> > >> in
>> > >> >Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>(digital
>> > >only)
>> > >> >and Paris aux FX are then applied to the individual drum tracks.
>Any
>> > >> >outboard processing to the individual drum tracks is being done
>> through
>> > >> the
>> > >> >RME multiface I/O to retain phase coherence and care must be taken
>at
>> > >this
>> > >> >point when processing in Paris to use only digital FX externally
(1
>x
>> > >sample
>> > >> >latency with digital I/O loop in Paris) and care must also be taken
>> with
>> > >> the
>> > >> >lookahead when using the Paris onboard DSP compressors to avoid
>phase
>> > >issues
>> > >> >(flamming).
>> > >> >
>> > >> >It is possible to achieve a monster drum sound by using both Paris
>and
>> > >> >Cubase SX when processing parallel drum submixes sample accurately
>on
>> > >both
>> > >> >platforms.
>> > >> >

>> > >> >Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
#3
>and
>> > >RME
>> > >> 2
>> > >> >ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
>> > to
>> > >> RME
>> > >> >outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>> being
>> > >> >processed in both platforms.
>> > >> >
>> > >> >Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
>> > >channels
>> > >> >playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
>> !/O
>> > >> #2
>> > >> >and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>> > >channels
>> > >> >47 and 48 are set up as a stereo FX bus for all send FX being
>applied
>> > to
>> > >> >tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
1
>> > >> >interfacing with Paris ADAT I/O #15 and 16.
>> > >> >
>> > >> >The mix template routing between the two work stations is as
>follows:
>> > >> >
>> > >> >Paris Submix 1-Drums (usually)
>> > >> >
>> > >> >Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>> > >> >
>> > >> >Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>> > >> >Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>> > >> >Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>> > >> >Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>> > >> >Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>> > >> >Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>> > >> >Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>> > >> >Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>> > >> >Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>> > >> >Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>> > >> >Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>> > >> >Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>> > >> >Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>> > >> >Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>> > >> >Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris

CH
>15
>> > >> >Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
CH
>16
>> > >> >
>> > >> >Paris Submix #2
>> > >> >
>> > >> >Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>> > >> >Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>> > >> >Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>> > >> >Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>> > >> >Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>> > >> >Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>> > >> >Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>> > >> >Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>> > >> >
>> > >> >Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>> > >> >
>> > >> >Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>> > >> >Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>> > >> >Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>> > >> >Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>> > >> >Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>> > >> >Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>> > >> >Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>> > >> >Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
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>> > >> >Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>> > >> >Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>> > >> >Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
CH
>15
>> > >> >Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris

CH
>16
>> > >> >
>> > >> >Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>> > >Lexicon
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>> > >> >
>> > >> >Power Technology DSP/FX card is patched to the S/PDIF I/O of one
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>> the
>> > >> >other RME HDSP 9652's and set up as an insert or send effect as
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>> > >busses
>> > >> >in Cubase SX. (without being assigned to a stereo bus in Cubase,
the
>> > mono
>> > >> >tracks in SX cannot be panned)
>> > >> >
>> > >> >All of this is clocked through a Mytek ADC 24/96 which is feeding
a
>> Lucid
>> > >> >GenX6 module set to distribute word clock (at 10 picoseconds) which
>> > is
>> > >> then
>> > >> >feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>and
>> > the
>> > >> >Lexicon Studio Core 32 outboard reverb.
>> > >> >
>> > >> >All of the routing scenarios are saved in mix templates on the two
>> audio
>> > >> >DAWs and the digital patchbay control panel in the DAW running
>> > >standalone
>> > >> >FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>> Paris
>> > >> >transport controls both systems, sample accurate, timeline locked.
>> All
>> > >> it
>> > >> >really takes is a few mouse clicks and this entire scenario is

>> > >> >working.....Simple huh?
>> > >> >
>> > >> >
>> > >> >
>> > >> >
>> > >> >
>> > >> >"Jon Jiles" <nope@nono.com> wrote in message
>news:43dd07ea$1@linux...
>> > >> >>
>> > >> >> Okay, so I took Deej's advice and for syncing purposes replaced
my
>> > >Dakota
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>> PARIS"
>> > >> >experiment
>> > >> >> and picked up Cubase SX3.
>> > >> >>
>> > >> >> I've moved my UAD-1 into m Cubase box for latency purposes and
>> Cubase
>> > >> is
>> > >> >> syncing nicely to PARIS.
>> > >> >>
>> > >> >> Right now I'm planning to use the Cubase box as more of a
>glorified
>> > >> >scratchpad
>> > >> >> , the place I hash out any midi stuff and drum tracks, etc and
>then
>> > >finish
>> > >> >> the whole project in Paris. But maybe (or more likely, certainly)
>> I'm
>> > >> not
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>> > >> >> to be or what process takes the most advantage of the Cubase/PARIS
>> > >hybrid
>> > >> >> setup.
>> > >> >>
>> > >> >> I have 3 EDS cards in my PARIS box (have a 4th if I need).
>> > >> >>
>> > >> >> I don't do any major live tracking of drums, etc. Just vocals,
>> guitars,
>> > >> >keys,
>> > >> >> etc.
>> > >> >>
>> > >> >> So I thought I'd ask a few questions o those who know:
>> > >> >>
>> > >> >> 1)Is anyone else taking this approach?

>> > >> >> 2)What approaches are you guys taking with your hybrid setups?
>> > >> >> 3)What is the meaning of existence? (You can skip this one if
you
>> > >want.)
>> > >> >>
>> > >> >> As always, thanks for the help!
>> > >> >> Cheers,
>> > >> >> Jon
>> > >> >>
>> > >> >>
>> > >> > >
>> > >> > >
>> > >> >>
>> > > >
>> > > >
>> > >
>> >
>>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by emarenot on Mon, 30 Jan 2006 17:34:22 GMT
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Symphonic in scope man. Like 10 part harmony?
I don't understand past the first paragraph. Its a recording system, sure,
but its more like an invention.
Kick a** Deej.
MR

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43dd1cd4@linux...
> what approaches???.....humm.....well....here it is in a
> nutshell.....;oP
>
> A typical session is usually tracked and mixed as follows:
>
> All tracking is usually done in Paris using a Furman HDS 16 cue system
with
> 3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at 48kHz.
> Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that the
> performer can dial in exactly the amount of ambience in the cans to
achieve
> a comfortable cuemix.
>

> I have a number of tracking templates set up in Paris and Cubase SX to
> utilize my RME Multiface converters with any of the three Paris submixes
via
> lightpipe. Since two om my MECS have an A8iT and A8oT and the third one
only
> has ADAT, if I need 16 x I/O on either of the two MECS that have only 1 x
> Paris I/O module on them during a tracking session, I can open up the
> Cubase-to-Paris tracking template on both machines nd then just patch in
my
> preamps to the Multiface I/O and it's routed digitally to the respective
> channels of the Paris mixer.
>
> Once project is tracked, basic editing done using the Paris editor.
>
> Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
Files)
> with starting points at 00:00:00. to a folder in the Paris song project
> file.
>
> Batch converion of the the rendered .paf's to .wavs is done in Wavelab via
> LAN to DAW running Wavelab and Cubase SX and the converted .wav files are
> saved to a Cubase SX song project.
>
> The .wavs are imported into a Cubase SX project template for the song
which
> has a routing matrix bussing certain tracks to certain busses and then
> bussing the tracks back to Paris for summing as follows:
> (NOTE: the use of the word MEC /IF2 below refers to various Paris I/O
> interfaces which correlate to 16 track submixes. The system here has 3 x
16
> track submix units comprising a total of 48 tracks with a total of 72
> digital I/O and 32 analog I/O for various routing configurations)
>
> Paris MEC 1 mixer channels are set to receive lightpipe from Cubase Sx
DAW
> using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2 assigned
to
> Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14 each
> assigned to channels 1-14 outputs.
>
> Cubase SX channels 1-14 (the drums) are duplicated and the duplicated drum
> submix is panned to taste, EQ'ed, individual tracks are processed and
> (usually) bussed to a UAD-1 Fairchild or other UAD compressor then
returned
> to Paris submix 1 through the Cubase SX drum submix group- (stereo audio
> channel 15 which is using RME ADAT I/O 15 & 16)
>
> The original mono drum tracks are also fed to insert FX (UAD-1

compressors,
> EQ's, etc) and bussed via lightpipe to Paris channels 1 through 14 in
submix
> #1 where the panning of the drum tracks in the SX drum submix is mirrored
in
> Paris. FX such as Paris EQ/ insert DSP and outboard reverbs (digital
only)
> and Paris aux FX are then applied to the individual drum tracks. Any
> outboard processing to the individual drum tracks is being done through
the
> RME multiface I/O to retain phase coherence and care must be taken at this
> point when processing in Paris to use only digital FX externally (1 x
sample
> latency with digital I/O loop in Paris) and care must also be taken with
the
> lookahead when using the Paris onboard DSP compressors to avoid phase
issues
> (flamming).
>
> It is possible to achieve a monster drum sound by using both Paris and
> Cubase SX when processing parallel drum submixes sample accurately on
both
> platforms.
>
> Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O #3 and RME
2
> ADAT #1 I/O assigned to audio channels 17-32 and the channels routed to
RME
> outputs 17-32. and 16 audio tracks are streamed from SX to Paris, being
> processed in both platforms.
>
> Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14 channels
> playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT !/O #2
> and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
channels
> 47 and 48 are set up as a stereo FX bus for all send FX being applied to
> tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux 1
> interfacing with Paris ADAT I/O #15 and 16.
>
> The mix template routing between the two work stations is as follows:
>
> Paris Submix 1-Drums (usually)
>
> Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>
> Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
> Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
> Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3

> Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
> Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
> Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
> Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
> Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16
>
> Paris Submix #2
>
> Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
> Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
> Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
> Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
> Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
> Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
> Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>
> Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>
> Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
> Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
> Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
> Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
> Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
> Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
> Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
> Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>
> Paris Submix #3
>
> Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
> Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
> Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
> Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
> Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
> Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
> Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
> Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
> Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
> Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10

> Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
> Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
> Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
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>
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> for routing to different Paris submixes as needed.
>
> POD XT Pro is patched directly to the spdif I/O of one of the RME HDSP
> 9652's and set up as an external insert effect or send effect as needed in
> Cubase SX.
>
> Power Technology DSP/FX card is patched to the S/PDIF I/O of one of the
> other RME HDSP 9652's and set up as an insert or send effect as needed.
>
> Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O of the
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> Cubase SX tracks with the exception of the stereo drum mix are mono and
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> tracks in SX cannot be panned)

>
> All of this is clocked through a Mytek ADC 24/96 which is feeding a Lucid
> GenX6 module set to distribute word clock (at 10 picoseconds) which is
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>
>
>
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> > As always, thanks for the help!
> > Cheers,
> > Jon
> >
> >
>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by EK Sound on Mon, 30 Jan 2006 17:46:04 GMT
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OK, now price out the MADI YG card for the DM2K...

http://www.audio-service.com/AS/Artikel.nsf/show/22680D624BF
52D3EC1256C310055CF90?OpenDocument&URL=AS/Artikel.nsf/Ar
tNav?OpenNavigator&Art=XMADI;

You would need two of these as well...

David.

LaMont wrote:
> Well, the RME-Madi card(s) price don't look too bad for the 64 channels per
> card. I want to be able to stream 96 channel from the yamaha DM-2000.. So,the
> Optical way would cost, 4- 9652(s) is almost the same. $2400(9652) vs $2600.00(Madi)
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
>
>>The MADI cards will set you back almost as much as the desk itself! We
>>went the optical route here... WAY cheaper.
>>
>>David.
>>
>>LaMont wrote:
>>
>>
>>>You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at
>
> least
>
>>>$3,500.00 in software plugins. Maybe more, but I do knwo that it's at

>
> least
>
>>>$3500.00
>>>
>>>I dont think you need 96 I/o channels, but hey !! you never know :)
>>>PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1
>
> cards.
>
>>>Being that you can run the uad plugs on the HD cards, or run Fx expansion
>>>vst/Rtas converter app..
>>>
>>>I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24
>
> mix
>
>>>controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(Not
>>>including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but
>
> not
>
>>>a necessity. I have access to a Dual 877 G4 or I might buld a nice PC
>
> to
>
>>>run it on. For those how have not seen PT-HD?LE run on a PC, they are
>
> in
>
>>>for a real shock. The speed difference is Amazing!!!
>>>
>>>I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the
>>>first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
>>>???????
>>>
>>>
>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>
>>>
>>>>.....errr.....that should have been 96 digital I/O. guess I
>>>>wouldn't be needing that though with the PT rig, would I? Also, I'm going
>>>
>>>to
>>>
>>>
>>>>need all new software so throw that into the equation for another $5k
>

> at
>
>>>>least for good TDM plugins.
>>>>
>>>>(sigh)
>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>news:43ddb571@linux...
>>>>
>>>>
>>>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and the
>>>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k. Now
>>>>
>>>>add
>>>>
>>>>
>>>>>a G5 to that.. Now add a control surface. $40k to achieve what I've
>>>>
>>>>already
>>>>
>>>>
>>>>>got here?
>>>>>
>>>>>Now lersee, I might be able to get 7k out of my current hybrid rig if
>>>
>>>I
>>>
>>>
>>>>was
>>>>
>>>>
>>>>>lucky, soooo.....that leaves me a little short. Yeah, It would
>>>
>>>be
>>>
>>>
>>>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>>>>
>>>>least
>>>>
>>>>
>>>>>for me. If I was in a situation where it would bring enough business
>
> for
>
>>>>it
>>>>
>>>>

>>>>>to pay for itself, then maybe I could see it. Right now, I'm the
>>>>
>>>>alternative
>>>>
>>>>
>>>>>to Pro Tools in this town. That is starting to bring me business actually.
>>>>>People are curious about this crazy engineer with the Rube Goldberg
>>>>
>>>>machine.
>>>>
>>>>
>>>>>;o)
>>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>>>>>
>>>>>
>>>>>>LOL!!
>>>>>>I know that most of us thru out the years have beeen cold on PT, but
>>>
>>>I
>>>
>>>
>>>>have
>>>>>
>>>>>
>>>>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>>>>>
>>>>>editing-but
>>>>>
>>>>>
>>>>>>fast once you know it. It's I/O patchbay routing is on another level.
>>>>>
>>>>>That's
>>>>>
>>>>>
>>>>>>all i can say. They sound is as good withthe Digi converters, but,
>>>>>
>>>>>inserting
>>>>>
>>>>>
>>>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>>>>
>>>>and
>>>>
>>>>
>>>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
>>>
>>>to

>>>
>>>
>>>>>the
>>>>>
>>>>>
>>>>>>Apogees ability to run inthe read, with it's on-board soft-limit.. AND,
>>>>
>>>>if
>>>>
>>>>
>>>>>>you runn HD on a PC, beter for you becuase you can run a whole lot of
>>>>
>>>>Rtas
>>>>
>>>>
>>>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
>>>>
>>>>get
>>>>
>>>>
>>>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
>>>
>>>Digi
>>>
>>>
>>>>>>for me.. I've seen the light..
>>>>>>
>>>>>>LaMont
>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>
>>>>>>
>>>>>>>Not nearly complicated enough ;o)
>>>>>>>
>>>>>>>Seriously, I have thought about it.....a lot.
>>>>>>>
>>>>>>>Deej
>>>>>>>
>>>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message
>>>>
>>>>news:43dd826c$1@linux...
>>>>
>>>>
>>>>>>>>DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
>>>>>>>
>>>>>>>Sound,
>>>>>>>
>>>>>>>
>>>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do

>>>
>>>the
>>>
>>>
>>>>>>>$$math$$$
>>>>>>>
>>>>>>>
>>>>>>>>:)
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>>what approaches???.....humm.....well....here it is in
>>>
>>>a
>>>
>>>
>>>>>>>>>nutshell.....;oP
>>>>>>>>>
>>>>>>>>>A typical session is usually tracked and mixed as follows:
>>>>>>>>>
>>>>>>>>>All tracking is usually done in Paris using a Furman HDS 16 cue
>>>>
>>>>system
>>>>
>>>>
>>>>>>>>>with
>>>>>>>>
>>>>>>>>
>>>>>>>>>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at
>>>>>
>>>>>48kHz.
>>>>>
>>>>>
>>>>>>>>>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that
>>>>>
>>>>>the
>>>>>
>>>>>
>>>>>>>>>performer can dial in exactly the amount of ambience in the cans
>>>
>>>to
>>>
>>>
>>>>>>>>>achieve
>>>>>>>>

>>>>>>>
>>>>>>>>>a comfortable cuemix.
>>>>>>>>>
>>>>>>>>>I have a number of tracking templates set up in Paris and Cubase
>>>
>>>SX
>>>
>>>
>>>>to
>>>>
>>>>
>>>>>>>>>utilize my RME Multiface converters with any of the three Paris
>>>>>
>>>>>submixes
>>>>>
>>>>>
>>>>>>>>>via
>>>>>>>>
>>>>>>>>
>>>>>>>>>lightpipe. Since two om my MECS have an A8iT and A8oT and the third
>>>>>
>>>>>one
>>>>>
>>>>>
>>>>>>>>>only
>>>>>>>>
>>>>>>>>
>>>>>>>>>has ADAT, if I need 16 x I/O on either of the two MECS that have
>>>>
>>>>only
>>>>
>>>>
>>>>>>1
>>>>>>
>>>>>>
>>>>>>>>>x
>>>>>>>>
>>>>>>>>
>>>>>>>>>Paris I/O module on them during a tracking session, I can open up
>>>>
>>>>the
>>>>
>>>>
>>>>>>>>>Cubase-to-Paris tracking template on both machines nd then just
>>>>
>>>>patch
>>>>
>>>>

>>>>>>in
>>>>>>
>>>>>>
>>>>>>>>my
>>>>>>>>
>>>>>>>>
>>>>>>>>>preamps to the Multiface I/O and it's routed digitally to the
>>>>>
>>>>>respective
>>>>>
>>>>>
>>>>>>>>>channels of the Paris mixer.
>>>>>>>>>
>>>>>>>>>Once project is tracked, basic editing done using the Paris editor.
>>>>>>>>>
>>>>>>>>>Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
>>>>>>>
>>>>>>>Files)
>>>>>>>
>>>>>>>
>>>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
>>>>>
>>>>>project
>>>>>
>>>>>
>>>>>>>>>file.
>>>>>>>>>
>>>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
>>>>
>>>>Wavelab
>>>>
>>>>
>>>>>>>via
>>>>>>>
>>>>>>>
>>>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
>>>>
>>>>files
>>>>
>>>>
>>>>>>are
>>>>>>
>>>>>>
>>>>>>>>>saved to a Cubase SX song project.
>>>>>>>>>
>>>>>>>>>The .wavs are imported into a Cubase SX project template for the
>>>>
>>>>song

>>>>
>>>>
>>>>>>>which
>>>>>>>
>>>>>>>
>>>>>>>>>has a routing matrix bussing certain tracks to certain busses and
>>>>
>>>>then
>>>>
>>>>
>>>>>>>>>bussing the tracks back to Paris for summing as follows:
>>>>>>>>>(NOTE: the use of the word MEC /IF2 below refers to various Paris
>>>>
>>>>I/O
>>>>
>>>>
>>>>>>>>>interfaces which correlate to 16 track submixes. The system here
>>>
>>>has
>>>
>>>
>>>>>>3 x
>>>>>>
>>>>>>
>>>>>>>>>16
>>>>>>>>
>>>>>>>>
>>>>>>>>>track submix units comprising a total of 48 tracks with a total
>>>
>>>of
>>>
>>>
>>>>72
>>>>
>>>>
>>>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
>>>>>>>>>
>>>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>>>>>>
>>>>>>Sx
>>>>>>
>>>>>>
>>>>>>>>DAW
>>>>>>>>
>>>>>>>>
>>>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
>>>>>
>>>>>assigned

>>>>>
>>>>>
>>>>>>>>to
>>>>>>>>
>>>>>>>>
>>>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
>>>
>>>each
>>>
>>>
>>>>>>>>>assigned to channels 1-14 outputs.
>>>>>>>>>
>>>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
>>>>
>>>>duplicated
>>>>
>>>>
>>>>>>>drum
>>>>>>>
>>>>>>>
>>>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
>>>>
>>>>and
>>>>
>>>>
>>>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>>>>>>>
>>>>>>>returned
>>>>>>>
>>>>>>>
>>>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
>>>>>
>>>>>audio
>>>>>
>>>>>
>>>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
>>>>>>>>>
>>>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
>>>>>>>
>>>>>>>compressors,
>>>>>>>
>>>>>>>
>>>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
>>>
>>>14
>>>
>>>
>>>>in

>>>>
>>>>
>>>>>>>submix
>>>>>>>
>>>>>>>
>>>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
>>>>>
>>>>>mirrored
>>>>>
>>>>>
>>>>>>>>>in
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>>>>
>>>>(digital
>>>>
>>>>
>>>>>>>>only)
>>>>>>>
>>>>>>>
>>>>>>>>>>and Paris aux FX are then applied to the individual drum tracks.
>>>>
>>>>Any
>>>>
>>>>
>>>>>>>>>>outboard processing to the individual drum tracks is being done
>>>>>
>>>>>through
>>>>>
>>>>>
>>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
>>>>
>>>>at
>>>>
>>>>
>>>>>>>>this
>>>>>>>>
>>>>>>>>
>>>>>>>>>>point when processing in Paris to use only digital FX externally
>>>
>>>(1
>>>
>>>
>>>>x

>>>>
>>>>
>>>>>>>sample
>>>>>>>
>>>>>>>
>>>>>>>>>latency with digital I/O loop in Paris) and care must also be taken
>>>>>
>>>>>with
>>>>>
>>>>>
>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
>>>>
>>>>phase
>>>>
>>>>
>>>>>>>issues
>>>>>>>
>>>>>>>
>>>>>>>>>(flamming).
>>>>>>>>>
>>>>>>>>>It is possible to achieve a monster drum sound by using both Paris
>>>>
>>>>and
>>>>
>>>>
>>>>>>>>>Cubase SX when processing parallel drum submixes sample accurately
>>>>
>>>>on
>>>>
>>>>
>>>>>>>both
>>>>>>>
>>>>>>>
>>>>>>>>>platforms.
>>>>>>>>>
>>>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
>>>
>>>#3
>>>
>>>
>>>>and
>>>>
>>>>
>>>>>>>RME
>>>>>>>

>>>>>>>
>>>>>>>>2
>>>>>>>>
>>>>>>>>
>>>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
>>>>>>
>>>>>>to
>>>>>>
>>>>>>
>>>>>>>>RME
>>>>>>>>
>>>>>>>>
>>>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>>>>>
>>>>>being
>>>>>
>>>>>
>>>>>>>>>processed in both platforms.
>>>>>>>>>
>>>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
>>>>>>>
>>>>>>>channels
>>>>>>>
>>>>>>>
>>>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
>>>>>
>>>>>!/O
>>>>>
>>>>>
>>>>>>>>>#2
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>>>>>>>
>>>>>>>channels
>>>>>>>
>>>>>>>
>>>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
>>>>
>>>>applied
>>>>
>>>>
>>>>>>to
>>>>>>
>>>>>>
>>>>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
>>>
>>>1

>>>
>>>
>>>>>>>>>interfacing with Paris ADAT I/O #15 and 16.
>>>>>>>>>
>>>>>>>>>The mix template routing between the two work stations is as
>>>>
>>>>follows:
>>>>
>>>>
>>>>>>>>>Paris Submix 1-Drums (usually)
>>>>>>>>>
>>>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>>>>>>>>>
>>>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>>>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>>>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>>>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>>>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>>>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>>>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>>>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
>>>
>>>CH
>>>
>>>
>>>>15
>>>>
>>>>
>>>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
>>>
>>>CH
>>>
>>>
>>>>16
>>>>
>>>>
>>>>>>>>>Paris Submix #2
>>>>>>>>>
>>>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>>>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>>>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3

>>>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>>>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>>>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>>>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>>>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>>>>>>>>>
>>>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>>>>>>>>>
>>>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>>>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>>>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>>>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>>>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>>>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>>>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>>>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>>>>>>>>>
>>>>>>>>>Paris Submix #3
>>>>>>>>>
>>>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>>>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>>>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
>>>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>>>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>>>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
>>>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>>>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>>>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>>>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
>>>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>>>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>>>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>>>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>>>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
>>>
>>>CH
>>>
>>>
>>>>15
>>>>
>>>>
>>>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
>>>
>>>CH
>>>
>>>
>>>>16
>>>>

>>>>
>>>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>>>>>>>
>>>>>>>Lexicon
>>>>>>>
>>>>>>>
>>>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>>>>>>>
>>>>>>>patchbay
>>>>>>>
>>>>>>>
>>>>>>>>>for routing to different Paris submixes as needed.
>>>>>>>>>
>>>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
>>>>
>>>>HDSP
>>>>
>>>>
>>>>>>>>>9652's and set up as an external insert effect or send effect as
>>>>>
>>>>>needed
>>>>>
>>>>>
>>>>>>>>>in
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>Cubase SX.
>>>>>>>>>
>>>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
>>>
>>>of
>>>
>>>
>>>>>the
>>>>>
>>>>>
>>>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
>>>>>
>>>>>needed.
>>>>>
>>>>>
>>>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
>>>
>>>of
>>>
>>>
>>>>>the
>>>>>

>>>>>
>>>>>>>>RME
>>>>>>>>
>>>>>>>>
>>>>>>>>>Multiface and either set up as external insert effect or send effect
>>>>>>
>>>>>>as
>>>>>>
>>>>>>
>>>>>>>>>needed.
>>>>>>>>>
>>>>>>>>>RME Multiface analog I/O are set up as external insert busses for
>>>>>>>
>>>>>>>processing
>>>>>>>
>>>>>>>
>>>>>>>>>tracks with up to 8 x various analog compressors and EQ's with
>>>
>>>ADC
>>>
>>>
>>>>>being
>>>>>
>>>>>
>>>>>>>>>applied in Cubase SX to keep them phase coherent..
>>>>>>>>>
>>>>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
>>>>>
>>>>>tracks
>>>>>
>>>>>
>>>>>>>>>using the stereo drum bus and center panned stereo and mono reverb
>>>>
>>>>to
>>>>
>>>>
>>>>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
>>>
>>>lead
>>>
>>>
>>>>>VOX
>>>>>>
>>>>>>
>>>>>>>>>tracks-UA hit a home run with this emulation) along with track EQ
>>>>
>>>>and
>>>>

>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they
>>>>>
>>>>>are
>>>>>
>>>>>
>>>>>>>>>>streamed back into Paris for summing.
>>>>>>>>>>
>>>>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
>>>>
>>>>MECs
>>>>
>>>>
>>>>>>2
>>>>>>
>>>>>>
>>>>>>>>>and
>>>>>>>>
>>>>>>>>
>>>>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
>>>
>>>PC
>>>
>>>
>>>>>>90,
>>>>>>
>>>>>>
>>>>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
>>>
>>>XT
>>>
>>>
>>>>if
>>>>
>>>>
>>>>>>>>>>needed.
>>>>>>>>>>
>>>>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
>>>>
>>>>since
>>>>
>>>>
>>>>>>>all
>>>>>>>>
>>>>>>>>

>>>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are mono
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>>>>being lightpiped directly to Paris rather than being sent to stereo
>>>>>>>
>>>>>>>busses
>>>>>>>
>>>>>>>
>>>>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,
>>>
>>>the
>>>
>>>
>>>>>mono
>>>>>>
>>>>>>
>>>>>>>>>>tracks in SX cannot be panned)
>>>>>>>>>>
>>>>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
>>>
>>>a
>>>
>>>
>>>>>Lucid
>>>>>
>>>>>
>>>>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds) which
>>>>>>
>>>>>>is
>>>>>>
>>>>>>
>>>>>>>>>then
>>>>>>>>
>>>>>>>>
>>>>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>>>>
>>>>and
>>>>
>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>>Lexicon Studio Core 32 outboard reverb.
>>>>>>>>>>
>>>>>>>>>>All of the routing scenarios are saved in mix templates on the two
>>>>>

>>>>>audio
>>>>>
>>>>>
>>>>>>>>>DAWs and the digital patchbay control panel in the DAW running
>>>>>>>
>>>>>>>standalone
>>>>>>>
>>>>>>>
>>>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>>>>>
>>>>>Paris
>>>>>
>>>>>
>>>>>>>>>transport controls both systems, sample accurate, timeline locked.
>>>>>
>>>>>All
>>>>>
>>>>>
>>>>>>>>>it
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>really takes is a few mouse clicks and this entire scenario is
>>>>>>>>>working.....Simple huh?
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
>>>>
>>>>news:43dd07ea$1@linux...
>>>>
>>>>
>>>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
>>>
>>>my
>>>
>>>
>>>>>>>>Dakota
>>>>>>>>
>>>>>>>>
>>>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
>>>>>
>>>>>PARIS"
>>>>>
>>>>>
>>>>>>>>>experiment
>>>>>>>>>

>>>>>>>>>
>>>>>>>>>>and picked up Cubase SX3.
>>>>>>>>>>
>>>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
>>>>>
>>>>>Cubase
>>>>>
>>>>>
>>>>>>>>>is
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>syncing nicely to PARIS.
>>>>>>>>>>
>>>>>>>>>>Right now I'm planning to use the Cubase box as more of a
>>>>
>>>>glorified
>>>>
>>>>
>>>>>>>>>scratchpad
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and
>>>>
>>>>then
>>>>
>>>>
>>>>>>>>finish
>>>>>>>>
>>>>>>>>
>>>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
>>>>>
>>>>>I'm
>>>>>
>>>>>
>>>>>>>>>not
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
>>>
>>>the
>>>
>>>
>>>>>>>>process
>>>>>>>>
>>>>>>>>
>>>>>>>>>>to be or what process takes the most advantage of the Cubase/PARIS
>>>>>>>>
>>>>>>>>hybrid

>>>>>>>
>>>>>>>
>>>>>>>>>>setup.
>>>>>>>>>>
>>>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
>>>>>>>>>>
>>>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
>>>>>
>>>>>guitars,
>>>>>
>>>>>
>>>>>>>>>>keys,
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>etc.
>>>>>>>>>>
>>>>>>>>>>So I thought I'd ask a few questions o those who know:
>>>>>>>>>>
>>>>>>>>>>1)Is anyone else taking this approach?
>>>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
>>>>>>>>>>3)What is the meaning of existence? (You can skip this one if
>>>
>>>you
>>>
>>>
>>>>>>>>want.)
>>>>>>>>
>>>>>>>>
>>>>>>>>>>As always, thanks for the help!
>>>>>>>>>>Cheers,
>>>>>>>>>>Jon
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by LaMont on Mon, 30 Jan 2006 18:27:58 GMT
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Well, the RME-Madi card(s) price don't look too bad for the 64 channels per
card. I want to be able to stream 96 channel from the yamaha DM-2000.. So,the
Optical way would cost, 4- 9652(s) is almost the same. $2400(9652) vs $2600.00(Madi)

EK Sound <spamnot.info@eksoundNO.com> wrote:
>The MADI cards will set you back almost as much as the desk itself! We

>went the optical route here... WAY cheaper.
>
>David.
>
>LaMont wrote:
>
>> You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at
least
>> $3,500.00 in software plugins. Maybe more, but I do knwo that it's at
least
>> $3500.00
>>
>> I dont think you need 96 I/o channels, but hey !! you never know :)
>> PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1
cards.
>> Being that you can run the uad plugs on the HD cards, or run Fx expansion
>> vst/Rtas converter app..
>>
>> I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24
mix
>> controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(Not
>> including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but
not
>> a necessity. I have access to a Dual 877 G4 or I might buld a nice PC
to
>> run it on. For those how have not seen PT-HD?LE run on a PC, they are
in
>> for a real shock. The speed difference is Amazing!!!
>>
>> I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the
>> first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
>> ???????
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>
>>>.....errr.....that should have been 96 digital I/O. guess I
>>>wouldn't be needing that though with the PT rig, would I? Also, I'm going
>>
>> to
>>
>>>need all new software so throw that into the equation for another $5k
at
>>>least for good TDM plugins.
>>>
>>>(sigh)
>>>
>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message

>>>news:43ddb571@linux...
>>>
>>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and the
>>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k. Now
>>>
>>>add
>>>
>>>>a G5 to that.. Now add a control surface. $40k to achieve what I've
>>>
>>>already
>>>
>>>>got here?
>>>>
>>>>Now lersee, I might be able to get 7k out of my current hybrid rig if
>>
>> I
>>
>>>was
>>>
>>>>lucky, soooo.....that leaves me a little short. Yeah, It would
>>
>> be
>>
>>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>>>
>>>least
>>>
>>>>for me. If I was in a situation where it would bring enough business
for
>>>
>>>it
>>>
>>>>to pay for itself, then maybe I could see it. Right now, I'm the
>>>
>>>alternative
>>>
>>>>to Pro Tools in this town. That is starting to bring me business actually.
>>>>People are curious about this crazy engineer with the Rube Goldberg
>>>
>>>machine.
>>>
>>>>;o)
>>>>
>>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>>>>
>>>>>LOL!!
>>>>>I know that most of us thru out the years have beeen cold on PT, but
>>

>> I
>>
>>>>have
>>>>
>>>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>>>>
>>>>editing-but
>>>>
>>>>>fast once you know it. It's I/O patchbay routing is on another level.
>>>>
>>>>That's
>>>>
>>>>>all i can say. They sound is as good withthe Digi converters, but,
>>>>
>>>>inserting
>>>>
>>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>>>
>>>and
>>>
>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
>>
>> to
>>
>>>>the
>>>>
>>>>>Apogees ability to run inthe read, with it's on-board soft-limit.. AND,
>>>
>>>if
>>>
>>>>you runn HD on a PC, beter for you becuase you can run a whole lot of
>>>
>>>Rtas
>>>
>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
>>>
>>>get
>>>
>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
>>
>> Digi
>>
>>>>for me.. I've seen the light..
>>>>
>>>>LaMont
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>
>>>>>Not nearly complicated enough ;o)

>>>>>>
>>>>>>Seriously, I have thought about it.....a lot.
>>>>>>
>>>>>>Deej
>>>>>>
>>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message
>>>
>>>news:43dd826c$1@linux...
>>>
>>>>>>>>DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
>>>>>>
>>>>>>Sound,
>>>>>>
>>>>>>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do
>>
>> the
>>
>>>>>>$$math$$$
>>>>>>
>>>>>>>>>>:)
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>>
>>>>>>>>>>>>>what approaches???.....humm.....well....here it is in
>>
>> a
>>
>>>>>>>>>nutshell.....;oP
>>>>>>>>>
>>>>>>>>>>>>>A typical session is usually tracked and mixed as follows:
>>>>>>>>>
>>>>>>>>>>>>>All tracking is usually done in Paris using a Furman HDS 16 cue
>>>
>>>system
>>>
>>>>>>with
>>>>>>
>>>>>>>>>>>>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at
>>>>
>>>>48kHz.
>>>>
>>>>>>>>>>>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so that
>>>>
>>>>the
>>>>
>>>>>>>>>>>performer can dial in exactly the amount of ambience in the cans

>>
>> to
>>
>>>>>>achieve
>>>>>>
>>>>>>>>a comfortable cuemix.
>>>>>>>>
>>>>>>>>I have a number of tracking templates set up in Paris and Cubase
>>
>> SX
>>
>>>to
>>>
>>>>>>>>>utilize my RME Multiface converters with any of the three Paris
>>>>
>>>>submixes
>>>>
>>>>>>>via
>>>>>>>
>>>>>>>>lightpipe. Since two om my MECS have an A8iT and A8oT and the third
>>>>
>>>>one
>>>>
>>>>>>>only
>>>>>>>
>>>>>>>>has ADAT, if I need 16 x I/O on either of the two MECS that have
>>>
>>>only
>>>
>>>>1
>>>>>
>>>>>>>x
>>>>>>>
>>>>>>>>Paris I/O module on them during a tracking session, I can open up
>>>
>>>the
>>>
>>>>>>>>Cubase-to-Paris tracking template on both machines nd then just
>>>
>>>patch
>>>
>>>>in
>>>>>
>>>>>>>my
>>>>>>>
>>>>>>>>preamps to the Multiface I/O and it's routed digitally to the
>>>>
>>>>respective

>>>>
>>>>>>>>channels of the Paris mixer.
>>>>>>>>
>>>>>>>>Once project is tracked, basic editing done using the Paris editor.
>>>>>>>>
>>>>>>>>Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
>>>>>>
>>>>>>Files)
>>>>>>
>>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
>>>>
>>>>project
>>>>
>>>>>>>>file.
>>>>>>>>
>>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
>>>
>>>Wavelab
>>>
>>>>>>via
>>>>>>
>>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
>>>
>>>files
>>>
>>>>>are
>>>>>
>>>>>>>>saved to a Cubase SX song project.
>>>>>>>>
>>>>>>>>The .wavs are imported into a Cubase SX project template for the
>>>
>>>song
>>>
>>>>>which
>>>>>>
>>>>>>>>has a routing matrix bussing certain tracks to certain busses and
>>>
>>>then
>>>
>>>>>>>>bussing the tracks back to Paris for summing as follows:
>>>>>>>>(NOTE: the use of the word MEC /IF2 below refers to various Paris
>>>
>>>I/O
>>>
>>>>>>>>interfaces which correlate to 16 track submixes. The system here
>>
>> has
>>

>>>>>3 x
>>>>>
>>>>>>>16
>>>>>>>
>>>>>>>>track submix units comprising a total of 48 tracks with a total
>>
>> of
>>
>>>72
>>>
>>>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
>>>>>>>>>
>>>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>>>>>
>>>>>Sx
>>>>>
>>>>>>>DAW
>>>>>>>
>>>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
>>>>
>>>>assigned
>>>>
>>>>>>>to
>>>>>>>
>>>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
>>
>> each
>>
>>>>>>>>>assigned to channels 1-14 outputs.
>>>>>>>>>
>>>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
>>>
>>>duplicated
>>>
>>>>>drum
>>>>>>
>>>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
>>>
>>>and
>>>
>>>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>>>>>>
>>>>>>returned
>>>>>>
>>>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
>>>>
>>>>audio
>>>>

>>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
>>>>>>>>
>>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
>>>>>>
>>>>>>compressors,
>>>>>>
>>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
>>
>> 14
>>
>>>in
>>>
>>>>>submix
>>>>>>
>>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
>>>>
>>>>mirrored
>>>>
>>>>>>>in
>>>>>>>
>>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>>>
>>>(digital
>>>
>>>>>only)
>>>>>>
>>>>>>>>and Paris aux FX are then applied to the individual drum tracks.
>>>
>>>Any
>>>
>>>>>>>>outboard processing to the individual drum tracks is being done
>>>>
>>>>through
>>>>
>>>>>>>the
>>>>>>>
>>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
>>>
>>>at
>>>
>>>>>this
>>>>>>
>>>>>>>>point when processing in Paris to use only digital FX externally
>>
>> (1
>>
>>>x
>>>

>>>>>>sample
>>>>>>
>>>>>>>>latency with digital I/O loop in Paris) and care must also be taken
>>>>
>>>>with
>>>>
>>>>>>>the
>>>>>>>
>>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
>>>
>>>phase
>>>
>>>>>issues
>>>>>>
>>>>>>>>(flamming).
>>>>>>>>
>>>>>>>>It is possible to achieve a monster drum sound by using both Paris
>>>
>>>and
>>>
>>>>>>>>Cubase SX when processing parallel drum submixes sample accurately
>>>
>>>on
>>>
>>>>>both
>>>>>>
>>>>>>>>platforms.
>>>>>>>>
>>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
>>
>> #3
>>
>>>and
>>>
>>>>>RME
>>>>>>
>>>>>>>2
>>>>>>>
>>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
>>>>>
>>>>to
>>>>>
>>>>>>>RME
>>>>>>>
>>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>>>>
>>>>being
>>>>

>>>>>>>>processed in both platforms.
>>>>>>>>
>>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
>>>>>>
>>>>>>channels
>>>>>>
>>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
>>>>
>>>>!/O
>>>>
>>>>>>>#2
>>>>>>>
>>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>>>>>>
>>>>>>channels
>>>>>>
>>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
>>>
>>>applied
>>>
>>>>to
>>>>
>>>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
>>
>> 1
>>
>>>>>>>>interfacing with Paris ADAT I/O #15 and 16.
>>>>>>>>
>>>>>>>>The mix template routing between the two work stations is as
>>>
>>>follows:
>>>
>>>>>>>>Paris Submix 1-Drums (usually)
>>>>>>>>
>>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>>>>>>>>
>>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12

>>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
>>
>> CH
>>
>>>15
>>>
>>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
>>
>> CH
>>
>>>16
>>>
>>>>>>>>Paris Submix #2
>>>>>>>>
>>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>>>>>>>>
>>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>>>>>>>>
>>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>>>>>>>>
>>>>>>>>Paris Submix #3
>>>>>>>>
>>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
>>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
>>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10

>>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
>>
>> CH
>>
>>>15
>>>
>>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
>>
>> CH
>>
>>>16
>>>
>>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>>>>>>
>>>>>>Lexicon
>>>>>>
>>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>>>>>>
>>>>>>patchbay
>>>>>>
>>>>>>>>for routing to different Paris submixes as needed.
>>>>>>>>
>>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
>>>
>>>HDSP
>>>
>>>>>>>>9652's and set up as an external insert effect or send effect as
>>>>
>>>>needed
>>>>
>>>>>>>>in
>>>>>>>>
>>>>>>>>Cubase SX.
>>>>>>>>
>>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
>>
>> of
>>
>>>>the
>>>>
>>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
>>>>
>>>>needed.
>>>>

>>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
>>
>> of
>>
>>>>the
>>>>
>>>>>>>RME
>>>>>>>
>>>>>>>>Multiface and either set up as external insert effect or send effect
>>>>>
>>>>>as
>>>>>
>>>>>>>>needed.
>>>>>>>>
>>>>>>>>RME Multiface analog I/O are set up as external insert busses for
>>>>>>
>>>>>>processing
>>>>>>
>>>>>>>>tracks with up to 8 x various analog compressors and EQ's with
>>
>> ADC
>>
>>>>being
>>>>
>>>>>>>>applied in Cubase SX to keep them phase coherent..
>>>>>>>>
>>>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
>>>>
>>>>tracks
>>>>
>>>>>>>>using the stereo drum bus and center panned stereo and mono reverb
>>>
>>>to
>>>
>>>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
>>
>> lead
>>
>>>>>VOX
>>>>>
>>>>>>>>tracks-UA hit a home run with this emulation) along with track EQ
>>>
>>>and
>>>
>>>>>the
>>>>>
>>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they
>>>>

>>>>are
>>>>
>>>>>>>>>streamed back into Paris for summing.
>>>>>>>>>
>>>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
>>>
>>>MECs
>>>
>>>>>2
>>>>>
>>>>>>>and
>>>>>>>
>>>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
>>
>> PC
>>
>>>>>90,
>>>>>
>>>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
>>
>> XT
>>
>>>if
>>>
>>>>>>>>>needed.
>>>>>>>>>
>>>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
>>>
>>>since
>>>
>>>>>>all
>>>>>>
>>>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are mono
>>>>
>>>>and
>>>>
>>>>>>>>>being lightpiped directly to Paris rather than being sent to stereo
>>>>>>
>>>>>>busses
>>>>>>
>>>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,
>>
>> the
>>
>>>>>mono
>>>>>
>>>>>>>>>tracks in SX cannot be panned)
>>>>>>>>>

>>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
>>
>> a
>>
>>>>Lucid
>>>>
>>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds) which
>>>>>
>>>>>is
>>>>>
>>>>>>>then
>>>>>>>
>>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>>>
>>>and
>>>
>>>>>the
>>>>>
>>>>>>>>Lexicon Studio Core 32 outboard reverb.
>>>>>>>>
>>>>>>>>All of the routing scenarios are saved in mix templates on the two
>>>>
>>>>audio
>>>>
>>>>>>>>DAWs and the digital patchbay control panel in the DAW running
>>>>>>
>>>>>>standalone
>>>>>>
>>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>>>>
>>>>Paris
>>>>
>>>>>>>>transport controls both systems, sample accurate, timeline locked.
>>>>
>>>>All
>>>>
>>>>>>>it
>>>>>>>
>>>>>>>>really takes is a few mouse clicks and this entire scenario is
>>>>>>>>working.....Simple huh?
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
>>>
>>>news:43dd07ea$1@linux...

>>>
>>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
>>
>> my
>>
>>>>>>Dakota
>>>>>>
>>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
>>>>
>>>>PARIS"
>>>>
>>>>>>>>experiment
>>>>>>>>
>>>>>>>>>and picked up Cubase SX3.
>>>>>>>>>
>>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
>>>>
>>>>Cubase
>>>>
>>>>>>>is
>>>>>>>
>>>>>>>>>syncing nicely to PARIS.
>>>>>>>>>
>>>>>>>>>Right now I'm planning to use the Cubase box as more of a
>>>
>>>glorified
>>>
>>>>>>>>scratchpad
>>>>>>>>
>>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and
>>>
>>>then
>>>
>>>>>>finish
>>>>>>
>>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
>>>>
>>>>I'm
>>>>
>>>>>>>not
>>>>>>>
>>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
>>
>> the
>>
>>>>>>process
>>>>>>
>>>>>>>>>to be or what process takes the most advantage of the Cubase/PARIS

>>>>>>
>>>>>>hybrid
>>>>>>
>>>>>>>>>setup.
>>>>>>>>>
>>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
>>>>>>>>>
>>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
>>>>
>>>>guitars,
>>>>
>>>>>>>>>keys,
>>>>>>>>>
>>>>>>>>>etc.
>>>>>>>>>
>>>>>>>>>So I thought I'd ask a few questions o those who know:
>>>>>>>>>
>>>>>>>>>1)Is anyone else taking this approach?
>>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
>>>>>>>>>3)What is the meaning of existence? (You can skip this one if
>>
>> you
>>
>>>>>>want.)
>>>>>>
>>>>>>>>>As always, thanks for the help!
>>>>>>>>>Cheers,
>>>>>>>>>Jon
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>
>>>>
>>>
>>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by EK Sound on Mon, 30 Jan 2006 19:06:42 GMT
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Here is a wrinkle to this equation.. you said you want to stream 96 channels from the DM2K... ok, no problem. The limitation is that you would be able to do this at 96K only with the MADI cards. The standard 96K MY cards are 8 chanels only... this gives you 48 channels of I/O at 96K fully loaded with AES cards. If you want all 96 channels of I/O you are stuck at 48KHz using adat/TDIF/AES cards.

Just another $.02 on the pile :-)

David.

LaMont wrote:

> Well, the RME-Madi card(s) price don't look too bad for the 64 channels per
> card. I want to be able to stream 96 channel from the yamaha DM-2000.. So,the
> Optical way would cost, 4- 9652(s) is almost the same. $2400(9652) vs $2600.00(Madi)
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
>
>>The MADI cards will set you back almost as much as the desk itself! We
>>went the optical route here... WAY cheaper.
>>
>>David.
>>
>>LaMont wrote:
>>
>>
>>>You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at
>
> least
>
>>>$3,500.00 in software plugins. Maybe more, but I do knwo that it's at
>
> least
>
>>>$3500.00
>>>
>>>I dont think you need 96 I/o channels, but hey !! you never know :)
>>>PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1
>
> cards.
>
>>>Being that you can run the uad plugs on the HD cards, or run Fx expansion
>>>vst/Rtas converter app..
>>>
>>>I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24
>
> mix
>
>>>controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(Not
>>>including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but
>
> not
>

>>>a necessity. I have access to a Dual 877 G4 or I might buld a nice PC
>
> to
>
>>>run it on. For those how have not seen PT-HD?LE run on a PC, they are
>
> in
>
>>>for a real shock. The speed difference is Amazing!!!
>>>
>>>I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the
>>>first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
>>>???????
>>>
>>>
>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>
>>>
>>>>.....errr.....that should have been 96 digital I/O. guess I
>>>>wouldn't be needing that though with the PT rig, would I? Also, I'm going
>>>
>>>to
>>>
>>>
>>>>need all new software so throw that into the equation for another $5k
>
> at
>
>>>>least for good TDM plugins.
>>>>
>>>>(sigh)
>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>news:43ddb571@linux...
>>>>
>>>>
>>>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and the
>>>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k. Now
>>>>
>>>>add
>>>>
>>>>
>>>>>a G5 to that.. Now add a control surface. $40k to achieve what I've
>>>>
>>>>already
>>>>
>>>>
>>>>>got here?

>>>>>
>>>>>Now lersee, I might be able to get 7k out of my current hybrid rig if
>>>
>>>I
>>>
>>>
>>>>was
>>>>
>>>>
>>>>>lucky, soooo.....that leaves me a little short. Yeah, It would
>>>
>>>be
>>>
>>>
>>>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>>>>
>>>>least
>>>>
>>>>
>>>>>for me. If I was in a situation where it would bring enough business
>
> for
>
>>>>it
>>>>
>>>>
>>>>>to pay for itself, then maybe I could see it. Right now, I'm the
>>>>
>>>>alternative
>>>>
>>>>
>>>>>to Pro Tools in this town. That is starting to bring me business actually.
>>>>>People are curious about this crazy engineer with the Rube Goldberg
>>>>
>>>>machine.
>>>>
>>>>
>>>>>;o)
>>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>>>>>
>>>>>
>>>>>>LOL!!
>>>>>>I know that most of us thru out the years have beeen cold on PT, but
>>>
>>>I
>>>
>>>

>>>>>have
>>>>>
>>>>>
>>>>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>>>>>
>>>>>editing-but
>>>>>
>>>>>
>>>>>>fast once you know it. It's I/O patchbay routing is on another level.
>>>>>
>>>>>That's
>>>>>
>>>>>
>>>>>>all i can say. They sound is as good withthe Digi converters, but,
>>>>>
>>>>>inserting
>>>>>
>>>>>
>>>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>>>>
>>>>and
>>>>
>>>>
>>>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
>>>
>>>to
>>>
>>>
>>>>>the
>>>>>
>>>>>
>>>>>>Apogees ability to run inthe read, with it's on-board soft-limit.. AND,
>>>>
>>>>if
>>>>
>>>>
>>>>>>you runn HD on a PC, beter for you becuase you can run a whole lot of
>>>>
>>>>Rtas
>>>>
>>>>
>>>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
>>>>
>>>>get
>>>>
>>>>
>>>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
>>>

>>>Digi
>>>
>>>
>>>>>>for me.. I've seen the light..
>>>>>>
>>>>>>LaMont
>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
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>>>>>>>
>>>>>>>>>>Sound,
>>>>>>>
>>>>>>>
>>>>>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do
>>>
>>>the
>>>
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>>>>>>>>>>$$math$$$
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>>>>>>>
>>>>>>>>>>:)
>>>>>>>>>
>>>>>>>>>
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>>>>
>>>>>>>with
>>>>>>>
>>>>>>>
>>>>>>>>>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at
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>>>>>
>>>>>
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>>>>>
>>>>>the
>>>>>
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>>>
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>>>>>>>>>I have a number of tracking templates set up in Paris and Cubase
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>>>>
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>>>>>>>>>utilize my RME Multiface converters with any of the three Paris
>>>>>
>>>>>submixes
>>>>>
>>>>>
>>>>>>>>>via
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>lightpipe. Since two om my MECS have an A8iT and A8oT and the third
>>>>>
>>>>>one

>>>>>
>>>>>
>>>>>>>>only
>>>>>>>>
>>>>>>>>
>>>>>>>>>has ADAT, if I need 16 x I/O on either of the two MECS that have
>>>>
>>>>only
>>>>
>>>>
>>>>>>1
>>>>>>
>>>>>>
>>>>>>>>x
>>>>>>>>
>>>>>>>>
>>>>>>>>>Paris I/O module on them during a tracking session, I can open up
>>>>
>>>>the
>>>>
>>>>
>>>>>>>>>Cubase-to-Paris tracking template on both machines nd then just
>>>>
>>>>patch
>>>>
>>>>
>>>>>>in
>>>>>>
>>>>>>
>>>>>>>>my
>>>>>>>>
>>>>>>>>
>>>>>>>>>preamps to the Multiface I/O and it's routed digitally to the
>>>>>
>>>>respective
>>>>>
>>>>>
>>>>>>>>>channels of the Paris mixer.
>>>>>>>>>
>>>>>>>>>Once project is tracked, basic editing done using the Paris editor.
>>>>>>>>>
>>>>>>>>>Audio tracks are then rendered as contiguous 24 bit.paf (Paris Audio
>>>>>>>
>>>>>>>Files)
>>>>>>>
>>>>>>>
>>>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
>>>>>

>>>>>project
>>>>>
>>>>>
>>>>>>>>>file.
>>>>>>>>>
>>>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
>>>>
>>>>Wavelab
>>>>
>>>>
>>>>>>>via
>>>>>>>
>>>>>>>
>>>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
>>>>
>>>>files
>>>>
>>>>
>>>>>>are
>>>>>>
>>>>>>
>>>>>>>>>saved to a Cubase SX song project.
>>>>>>>>>
>>>>>>>>>The .wavs are imported into a Cubase SX project template for the
>>>>
>>>>song
>>>>
>>>>
>>>>>>>which
>>>>>>>
>>>>>>>
>>>>>>>>>has a routing matrix bussing certain tracks to certain busses and
>>>>
>>>>then
>>>>
>>>>
>>>>>>>>>bussing the tracks back to Paris for summing as follows:
>>>>>>>>>(NOTE: the use of the word MEC /IF2 below refers to various Paris
>>>>
>>>>I/O
>>>>
>>>>
>>>>>>>>>interfaces which correlate to 16 track submixes. The system here
>>>
>>>has
>>>
>>>
>>>>>>3 x

>>>>>>
>>>>>>
>>>>>>>>16
>>>>>>>>
>>>>>>>>
>>>>>>>>>track submix units comprising a total of 48 tracks with a total
>>>
>>>of
>>>
>>>
>>>>72
>>>>
>>>>
>>>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
>>>>>>>>>
>>>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>>>>>>
>>>>>>Sx
>>>>>>
>>>>>>
>>>>>>>>DAW
>>>>>>>>
>>>>>>>>
>>>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
>>>>>
>>>>>assigned
>>>>>
>>>>>
>>>>>>>>to
>>>>>>>>
>>>>>>>>
>>>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
>>>
>>>each
>>>
>>>
>>>>>>>>>assigned to channels 1-14 outputs.
>>>>>>>>>
>>>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
>>>>
>>>>duplicated
>>>>
>>>>
>>>>>>>drum
>>>>>>>
>>>>>>>
>>>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
>>>>

>>>>and
>>>>
>>>>
>>>>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>>>>>>>
>>>>>>>returned
>>>>>>>
>>>>>>>
>>>>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
>>>>>
>>>>>audio
>>>>>
>>>>>
>>>>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
>>>>>>>>>>
>>>>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
>>>>>>>
>>>>>>>compressors,
>>>>>>>
>>>>>>>
>>>>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
>>>
>>>14
>>>
>>>
>>>>in
>>>>
>>>>
>>>>>>>submix
>>>>>>>
>>>>>>>
>>>>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
>>>>>
>>>>>mirrored
>>>>>
>>>>>
>>>>>>>>>>in
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>>>>
>>>>(digital
>>>>
>>>>
>>>>>>>only)
>>>>>>>
>>>>>>>
>>>>>>>>>>and Paris aux FX are then applied to the individual drum tracks.

>>>>
>>>>Any
>>>>
>>>>
>>>>>>>>>outboard processing to the individual drum tracks is being done
>>>>>
>>>>>through
>>>>>
>>>>>
>>>>>>>>>the
>>>>>>>>
>>>>>>>>
>>>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
>>>>
>>>>at
>>>>
>>>>
>>>>>>>this
>>>>>>>
>>>>>>>
>>>>>>>>>point when processing in Paris to use only digital FX externally
>>>
>>>(1
>>>
>>>
>>>>x
>>>>
>>>>
>>>>>>>sample
>>>>>>>
>>>>>>>
>>>>>>>>>latency with digital I/O loop in Paris) and care must also be taken
>>>>>
>>>>>with
>>>>>
>>>>>
>>>>>>>>>the
>>>>>>>>
>>>>>>>>
>>>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
>>>>
>>>>phase
>>>>
>>>>
>>>>>>>issues
>>>>>>>
>>>>>>>
>>>>>>>>>(flamming).

>>>>>>>>>
>>>>>>>>>It is possible to achieve a monster drum sound by using both Paris
>>>>
>>>>and
>>>>
>>>>
>>>>>>>>>Cubase SX when processing parallel drum submixes sample accurately
>>>>
>>>>on
>>>>
>>>>
>>>>>>>>both
>>>>>>>
>>>>>>>
>>>>>>>>>platforms.
>>>>>>>>>
>>>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
>>>
>>>#3
>>>
>>>
>>>>and
>>>>
>>>>
>>>>>>>RME
>>>>>>>
>>>>>>>
>>>>>>>>2
>>>>>>>>
>>>>>>>>
>>>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
>>>>>>
>>>>>>to
>>>>>>
>>>>>>
>>>>>>>>RME
>>>>>>>>
>>>>>>>>
>>>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>>>>>
>>>>>being
>>>>>
>>>>>
>>>>>>>>>processed in both platforms.
>>>>>>>>>
>>>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
>>>>>>>
>>>>>>>channels

>>>>>>>
>>>>>>>
>>>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2 ADAT
>>>>>
>>>>>!/O
>>>>>
>>>>>
>>>>>>>>>#2
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>>>>>>>
>>>>>>>channels
>>>>>>>
>>>>>>>
>>>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
>>>>
>>>>applied
>>>>
>>>>
>>>>>>to
>>>>>>
>>>>>>
>>>>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
>>>
>>>1
>>>
>>>
>>>>>>>>>interfacing with Paris ADAT I/O #15 and 16.
>>>>>>>>>
>>>>>>>>>The mix template routing between the two work stations is as
>>>>
>>>>follows:
>>>>
>>>>
>>>>>>>>>Paris Submix 1-Drums (usually)
>>>>>>>>>
>>>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>>>>>>>>>
>>>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>>>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9

>>>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>>>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>>>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>>>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>>>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>>>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
>>>
>>>CH
>>>
>>>
>>>>15
>>>>
>>>>
>>>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
>>>
>>>CH
>>>
>>>
>>>>16
>>>>
>>>>
>>>>>>>>>Paris Submix #2
>>>>>>>>>
>>>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>>>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>>>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>>>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>>>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>>>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>>>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>>>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>>>>>>>>>
>>>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>>>>>>>>>
>>>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>>>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>>>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>>>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>>>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>>>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>>>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>>>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>>>>>>>>>
>>>>>>>>>Paris Submix #3
>>>>>>>>>
>>>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>>>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>>>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3

>>>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>>>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>>>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
>>>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>>>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>>>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>>>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
>>>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>>>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>>>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>>>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>>>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
>>>
>>>CH
>>>
>>>
>>>>15
>>>>
>>>>
>>>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
>>>
>>>CH
>>>
>>>
>>>>16
>>>>
>>>>
>>>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>>>>>>>
>>>>>>>Lexicon
>>>>>>>
>>>>>>>
>>>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>>>>>>>
>>>>>>>patchbay
>>>>>>>
>>>>>>>
>>>>>>>>>for routing to different Paris submixes as needed.
>>>>>>>>>
>>>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
>>>>
>>>>HDSP
>>>>
>>>>
>>>>>>>>>9652's and set up as an external insert effect or send effect as
>>>>>
>>>>>needed
>>>>>

>>>>>
>>>>>>>>in
>>>>>>>>
>>>>>>>>
>>>>>>>>>Cubase SX.
>>>>>>>>>
>>>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
>>>
>>>of
>>>
>>>
>>>>the
>>>>>
>>>>>
>>>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
>>>>>
>>>>needed.
>>>>>
>>>>>
>>>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
>>>
>>>of
>>>
>>>
>>>>the
>>>>>
>>>>>
>>>>>>>>>RME
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>Multiface and either set up as external insert effect or send effect
>>>>>>
>>>>>>as
>>>>>>
>>>>>>
>>>>>>>>>needed.
>>>>>>>>>
>>>>>>>>>RME Multiface analog I/O are set up as external insert busses for
>>>>>>>
>>>>>>>processing
>>>>>>>
>>>>>>>
>>>>>>>>>tracks with up to 8 x various analog compressors and EQ's with
>>>
>>>ADC
>>>
>>>
>>>>being

>>>>>
>>>>>
>>>>>>>>>applied in Cubase SX to keep them phase coherent..
>>>>>>>>>
>>>>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
>>>>>
>>>>>tracks
>>>>>
>>>>>
>>>>>>>>>using the stereo drum bus and center panned stereo and mono reverb
>>>>
>>>>to
>>>>
>>>>
>>>>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
>>>
>>>lead
>>>
>>>
>>>>>VOX
>>>>>>
>>>>>>
>>>>>>>>>tracks-UA hit a home run with this emulation) along with track EQ
>>>>
>>>>and
>>>>
>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before they
>>>>>
>>>>>are
>>>>>
>>>>>
>>>>>>>>>streamed back into Paris for summing.
>>>>>>>>>
>>>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
>>>>
>>>>MECs
>>>>
>>>>
>>>>>>2
>>>>>>
>>>>>>
>>>>>>>>>and
>>>>>>>>>
>>>>>>>>>

>>>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
>>>
>>>PC
>>>
>>>
>>>>>>90,
>>>>>>
>>>>>>
>>>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
>>>
>>>XT
>>>
>>>
>>>>if
>>>>
>>>>
>>>>>>>>>needed.
>>>>>>>>>
>>>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
>>>>
>>>>since
>>>>
>>>>
>>>>>>>>all
>>>>>>>
>>>>>>>
>>>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are mono
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>>>being lightpiped directly to Paris rather than being sent to stereo
>>>>>>>
>>>>>>>busses
>>>>>>>
>>>>>>>
>>>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,
>>>
>>>the
>>>
>>>
>>>>>>mono
>>>>>>
>>>>>>
>>>>>>>>>tracks in SX cannot be panned)
>>>>>>>>>
>>>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
>>>

>>>a
>>>
>>>
>>>>>Lucid
>>>>>
>>>>>
>>>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds) which
>>>>>>
>>>>>>is
>>>>>>
>>>>>>
>>>>>>>>>then
>>>>>>>>
>>>>>>>>
>>>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>>>>
>>>>and
>>>>
>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>Lexicon Studio Core 32 outboard reverb.
>>>>>>>>>
>>>>>>>>>All of the routing scenarios are saved in mix templates on the two
>>>>>
>>>>>audio
>>>>>
>>>>>
>>>>>>>>>DAWs and the digital patchbay control panel in the DAW running
>>>>>>>
>>>>>>>standalone
>>>>>>>
>>>>>>>
>>>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>>>>>
>>>>>Paris
>>>>>
>>>>>
>>>>>>>>>transport controls both systems, sample accurate, timeline locked.
>>>>>
>>>>>All
>>>>>
>>>>>
>>>>>>>>>it
>>>>>>>>
>>>>>>>>
>>>>>>>>>really takes is a few mouse clicks and this entire scenario is

>>>>>>>>>working.....Simple huh?
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
>>>>
>>>>news:43dd07ea$1@linux...
>>>>
>>>>
>>>>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
>>>
>>>my
>>>
>>>
>>>>>>>>Dakota
>>>>>>>>
>>>>>>>>
>>>>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
>>>>>
>>>>>PARIS"
>>>>>
>>>>>
>>>>>>>>>>>experiment
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>and picked up Cubase SX3.
>>>>>>>>>>>
>>>>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
>>>>>
>>>>>Cubase
>>>>>
>>>>>
>>>>>>>>>is
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>syncing nicely to PARIS.
>>>>>>>>>>>
>>>>>>>>>>>Right now I'm planning to use the Cubase box as more of a
>>>>
>>>>glorified
>>>>
>>>>
>>>>>>>>>scratchpad
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and

>>>>
>>>>then
>>>>
>>>>
>>>>>>>finish
>>>>>>>
>>>>>>>
>>>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
>>>>>
>>>>>I'm
>>>>>
>>>>>
>>>>>>>>>not
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
>>>
>>>the
>>>
>>>
>>>>>>>process
>>>>>>>
>>>>>>>
>>>>>>>>>>to be or what process takes the most advantage of the Cubase/PARIS
>>>>>>>
>>>>>>>hybrid
>>>>>>>
>>>>>>>
>>>>>>>>>>setup.
>>>>>>>>>>
>>>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
>>>>>>>>>>
>>>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
>>>>>
>>>>>guitars,
>>>>>
>>>>>
>>>>>>>>>keys,
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>etc.
>>>>>>>>>>
>>>>>>>>>>So I thought I'd ask a few questions o those who know:
>>>>>>>>>>
>>>>>>>>>>1)Is anyone else taking this approach?
>>>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
>>>>>>>>>>3)What is the meaning of existence? (You can skip this one if
>>>

>>>you
>>>
>>>
>>>>>>>want.)
>>>>>>>
>>>>>>>
>>>>>>>>>>As always, thanks for the help!
>>>>>>>>>>Cheers,
>>>>>>>>>>Jon
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Deej [1] on Mon, 30 Jan 2006 19:57:27 GMT
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RME drivers only support 3 x HDPS 9652's. If you want more than 64 channels,
you got to go with the MADI setup anyway.

"LaMont" <jjdpro@ameritech.net> wrote in message news:43de4c9e$1@linux...
>
> Well, the RME-Madi card(s) price don't look too bad for the 64 channels
per
> card. I want to be able to stream 96 channel from the yamaha DM-2000..
So,the
> Optical way would cost, 4- 9652(s) is almost the same. $2400(9652) vs
$2600.00(Madi)
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
> >The MADI cards will set you back almost as much as the desk itself! We
> >went the optical route here... WAY cheaper.
> >
> >David.
> >
> >LaMont wrote:
> >
> >> You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at
> least
> >> $3,500.00 in software plugins. Maybe more, but I do knwo that it's at
> least
> >> $3500.00
> >>
> >> I dont think you need 96 I/o channels, but hey !! you never know :)
> >> PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1

> cards.
> >> Being that you can run the uad plugs on the HD cards, or run Fx
expansion
> >> vst/Rtas converter app..
> >>
> >> I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24
> mix
> >> controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(
Not
> >> including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but
> not
> >> a necessity. I have access to a Dual 877 G4 or I might buld a nice PC
> to
> >> run it on. For those how have not seen PT-HD?LE run on a PC, they are
> in
> >> for a real shock. The speed difference is Amazing!!!
> >>
> >> I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2)
scenario..the
> >> first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
> >> ???????
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>
> >>>.....errr.....that should have been 96 digital I/O. guess I
> >>>wouldn't be needing that though with the PT rig, would I? Also, I'm
going
> >>
> >> to
> >>
> >>>need all new software so throw that into the equation for another $5k
> at
> >>>least for good TDM plugins.
> >>>
> >>>(sigh)
> >>>
> >>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >>>news:43ddb571@linux...
> >>>
> >>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and the
> >>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k.
Now
> >>>
> >>>add
> >>>
> >>>>a G5 to that.. Now add a control surface. $40k to achieve what I've
> >>>

> >>>already
> >>>
> >>>>got here?
> >>>>
> >>>>Now lersee, I might be able to get 7k out of my current hybrid rig if
> >>
> >> I
> >>
> >>>was
> >>>
> >>>>lucky, soooo.....that leaves me a little short. Yeah, It would
> >>
> >> be
> >>
> >>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
> >>>
> >>>least
> >>>
> >>>>for me. If I was in a situation where it would bring enough business
> for
> >>>
> >>>it
> >>>
> >>>>to pay for itself, then maybe I could see it. Right now, I'm the
> >>>
> >>>alternative
> >>>
> >>>>to Pro Tools in this town. That is starting to bring me business
actually.
> >>>>People are curious about this crazy engineer with the Rube Goldberg
> >>>
> >>>machine.
> >>>
> >>>>;o)
> >>>>
> >>>>"LaMont" <jjdpro@ameritech.net> wrote in message
news:43ddadca$1@linux...
> >>>>
> >>>>LOL!!
> >>>>I know that most of us thru out the years have beeen cold on PT, but
> >>
> >> I
> >>
> >>>>have
> >>>>
> >>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
> >>>>
> >>>>editing-but

> >>>>
> >>>>>fast once you know it. It's I/O patchbay routing is on another level.
> >>>>
> >>>>That's
> >>>>
> >>>>>all i can say. They sound is as good withthe Digi converters, but,
> >>>>
> >>>>inserting
> >>>>
> >>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
> >>>
> >>>and
> >>>
> >>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
> >>
> >> to
> >>
> >>>>the
> >>>>
> >>>>>Apogees ability to run inthe read, with it's on-board soft-limit..
AND,
> >>>
> >>>if
> >>>
> >>>>>you runn HD on a PC, beter for you becuase you can run a whole lot of
> >>>
> >>>Rtas
> >>>
> >>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
> >>>
> >>>get
> >>>
> >>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
> >>
> >> Digi
> >>
> >>>>>for me.. I've seen the light..
> >>>>>
> >>>>>LaMont
> >>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>>>>
> >>>>>>Not nearly complicated enough ;o)
> >>>>>>
> >>>>>>Seriously, I have thought about it.....a lot.
> >>>>>>
> >>>>>>Deej
> >>>>>>
> >>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message

> >>>
> >>>news:43dd826c$1@linux...
> >>>
> >>>>>>DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2)
converters..Monster
> >>>>>>
> >>>>>>Sound,
> >>>>>>
> >>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do
> >>
> >> the
> >>
> >>>>>>$$math$$$
> >>>>>>
> >>>>>>>:)
> >>>>>>>
> >>>>>>>
> >>>>>>>
> >>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>>>>>>
> >>>>>>>>what approaches???.....humm.....well....here it is in
> >>
> >> a
> >>
> >>>>>>>>nutshell.....;oP
> >>>>>>>>
> >>>>>>>>A typical session is usually tracked and mixed as follows:
> >>>>>>>>
> >>>>>>>>All tracking is usually done in Paris using a Furman HDS 16 cue
> >>>
> >>>system
> >>>
> >>>>>>with
> >>>>>>
> >>>>>>>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms at
> >>>>
> >>>>48kHz.
> >>>>
> >>>>>>>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so
that
> >>>>
> >>>>the
> >>>>
> >>>>>>>performer can dial in exactly the amount of ambience in the cans
> >>
> >> to
> >>
> >>>>>>achieve

> >>>>>>
> >>>>>>>>a comfortable cuemix.
> >>>>>>>>
> >>>>>>>>I have a number of tracking templates set up in Paris and Cubase
> >>
> >> SX
> >>
> >>>to
> >>>
> >>>>>>>>utilize my RME Multiface converters with any of the three Paris
> >>>>
> >>>>submixes
> >>>>
> >>>>>>>>via
> >>>>>>>>
> >>>>>>>>lightpipe. Since two om my MECS have an A8iT and A8oT and the
third
> >>>>
> >>>>one
> >>>>
> >>>>>>>>only
> >>>>>>>>
> >>>>>>>>has ADAT, if I need 16 x I/O on either of the two MECS that have
> >>>
> >>>only
> >>>
> >>>>>1
> >>>>>
> >>>>>>>>x
> >>>>>>>>
> >>>>>>>>Paris I/O module on them during a tracking session, I can open up
> >>>
> >>>the
> >>>
> >>>>>>>>Cubase-to-Paris tracking template on both machines nd then just
> >>>
> >>>patch
> >>>
> >>>>>in
> >>>>>
> >>>>>>>>my
> >>>>>>>>
> >>>>>>>>preamps to the Multiface I/O and it's routed digitally to the
> >>>>
> >>>>respective
> >>>>
> >>>>>>>>channels of the Paris mixer.
> >>>>>>>>

> >>>>>>>>Once project is tracked, basic editing done using the Paris
editor.
> >>>>>>>>
> >>>>>>>>Audio tracks are then rendered as contiguous 24 bit.paf (Paris
Audio
> >>>>>>
> >>>>>>Files)
> >>>>>>
> >>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
> >>>>
> >>>>project
> >>>>
> >>>>>>>>file.
> >>>>>>>>
> >>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
> >>>
> >>>Wavelab
> >>>
> >>>>>>via
> >>>>>>
> >>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
> >>>
> >>>files
> >>>
> >>>>>are
> >>>>>
> >>>>>>>>saved to a Cubase SX song project.
> >>>>>>>>
> >>>>>>>>The .wavs are imported into a Cubase SX project template for the
> >>>
> >>>song
> >>>
> >>>>>which
> >>>>>>
> >>>>>>>>has a routing matrix bussing certain tracks to certain busses and
> >>>
> >>>then
> >>>
> >>>>>>>>bussing the tracks back to Paris for summing as follows:
> >>>>>>>>(NOTE: the use of the word MEC /IF2 below refers to various Paris
> >>>
> >>>I/O
> >>>
> >>>>>>>>interfaces which correlate to 16 track submixes. The system here
> >>
> >> has
> >>
> >>>>>3 x

> >>>>>
> >>>>>>>16
> >>>>>>>
> >>>>>>>>track submix units comprising a total of 48 tracks with a total
> >>
> >> of
> >>
> >>>72
> >>>
> >>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
> >>>>>>>>
> >>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from
Cubase
> >>>>>
> >>>>>Sx
> >>>>>
> >>>>>>>DAW
> >>>>>>>
> >>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 & 2
> >>>>
> >>>>assigned
> >>>>
> >>>>>>>to
> >>>>>>>
> >>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
> >>
> >> each
> >>
> >>>>>>>>assigned to channels 1-14 outputs.
> >>>>>>>>
> >>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
> >>>
> >>>duplicated
> >>>
> >>>>>drum
> >>>>>
> >>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
> >>>
> >>>and
> >>>
> >>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
> >>>>>
> >>>>>returned
> >>>>>
> >>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
> >>>>
> >>>>audio
> >>>>

> >>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
> >>>>>>>>
> >>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
> >>>>>>
> >>>>>>compressors,
> >>>>>>
> >>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
> >>
> >> 14
> >>
> >>>in
> >>>
> >>>>>submix
> >>>>>>
> >>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
> >>>>
> >>>>mirrored
> >>>>
> >>>>>>>in
> >>>>>>>
> >>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
> >>>
> >>>(digital
> >>>
> >>>>>only)
> >>>>>>
> >>>>>>>>and Paris aux FX are then applied to the individual drum tracks.
> >>>
> >>>Any
> >>>
> >>>>>>>>outboard processing to the individual drum tracks is being done
> >>>>
> >>>>through
> >>>>
> >>>>>>>the
> >>>>>>>
> >>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
> >>>
> >>>at
> >>>
> >>>>>this
> >>>>>>
> >>>>>>>>point when processing in Paris to use only digital FX externally
> >>
> >> (1
> >>
> >>>x
> >>>

> >>>>>>sample
> >>>>>>
> >>>>>>>>latency with digital I/O loop in Paris) and care must also be
taken
> >>>>
> >>>>with
> >>>>
> >>>>>>>the
> >>>>>>>
> >>>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
> >>>
> >>>phase
> >>>
> >>>>>issues
> >>>>>>
> >>>>>>>>>(flamming).
> >>>>>>>>>
> >>>>>>>>>It is possible to achieve a monster drum sound by using both Paris
> >>>
> >>>and
> >>>
> >>>>>>>>>Cubase SX when processing parallel drum submixes sample
accurately
> >>>
> >>>on
> >>>
> >>>>>>both
> >>>>>>
> >>>>>>>>>platforms.
> >>>>>>>>>
> >>>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
> >>
> >> #3
> >>
> >>>and
> >>>
> >>>>>RME
> >>>>>>
> >>>>>>>2
> >>>>>>>
> >>>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels
routed
> >>>>>
> >>>>>to
> >>>>>
> >>>>>>>RME
> >>>>>>>
> >>>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,

> >>>>
> >>>>being
> >>>>
> >>>>>>>>processed in both platforms.
> >>>>>>>>
> >>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from 14
> >>>>>>
> >>>>>>channels
> >>>>>>
> >>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2
ADAT
> >>>>
> >>>>!/O
> >>>>
> >>>>>>>>#2
> >>>>>>>>
> >>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
> >>>>>>
> >>>>>>channels
> >>>>>>
> >>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
> >>>
> >>>applied
> >>>
> >>>>to
> >>>>
> >>>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
> >>
> >> 1
> >>
> >>>>>>>>interfacing with Paris ADAT I/O #15 and 16.
> >>>>>>>>
> >>>>>>>>The mix template routing between the two work stations is as
> >>>
> >>>follows:
> >>>
> >>>>>>>>Paris Submix 1-Drums (usually)
> >>>>>>>>
> >>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
> >>>>>>>>
> >>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
> >>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
> >>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
> >>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> >>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> >>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
> >>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> >>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8

> >>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
> >>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
> >>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
> >>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
> >>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
> >>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
> >>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
> >>
> >> CH
> >>
> >>>15
> >>>
> >>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
> >>
> >> CH
> >>
> >>>16
> >>>
> >>>>>>>>Paris Submix #2
> >>>>>>>>
> >>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
> >>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
> >>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
> >>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
> >>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
> >>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
> >>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
> >>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
> >>>>>>>>
> >>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
> >>>>>>>>
> >>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
> >>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
> >>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
> >>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
> >>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
> >>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
> >>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
> >>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
> >>>>>>>>
> >>>>>>>>Paris Submix #3
> >>>>>>>>
> >>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
> >>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
> >>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
> >>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
> >>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
> >>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6

> >>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
> >>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
> >>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
> >>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
> >>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
> >>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
> >>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
> >>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
> >>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
> >>
> >> CH
> >>
> >>>15
> >>>
> >>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
> >>
> >> CH
> >>
> >>>16
> >>>
> >>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec
Yardstick,
> >>>>>>
> >>>>>>Lexicon
> >>>>>>
> >>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a
digital
> >>>>>>
> >>>>>>patchbay
> >>>>>>
> >>>>>>>>for routing to different Paris submixes as needed.
> >>>>>>>>
> >>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
> >>>
> >>>HDSP
> >>>
> >>>>>>>>9652's and set up as an external insert effect or send effect as
> >>>>
> >>>>needed
> >>>>
> >>>>>>>>in
> >>>>>>>>
> >>>>>>>>Cubase SX.
> >>>>>>>>
> >>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
> >>
> >> of
> >>

> >>>>the
> >>>>
> >>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
> >>>>
> >>>>needed.
> >>>>
> >>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
> >>
> >> of
> >>
> >>>>the
> >>>>
> >>>>>>>RME
> >>>>>>>
> >>>>>>>>Multiface and either set up as external insert effect or send
effect
> >>>>>
> >>>>as
> >>>>>
> >>>>>>>>needed.
> >>>>>>>
> >>>>>>>>RME Multiface analog I/O are set up as external insert busses for
> >>>>>>
> >>>>>processing
> >>>>>>
> >>>>>>>>tracks with up to 8 x various analog compressors and EQ's with
> >>
> >> ADC
> >>
> >>>>being
> >>>>
> >>>>>>>>applied in Cubase SX to keep them phase coherent..
> >>>>>>>>
> >>>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
> >>>>
> >>>>tracks
> >>>>
> >>>>>>>>using the stereo drum bus and center panned stereo and mono reverb
> >>>
> >>>to
> >>>
> >>>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
> >>
> >> lead
> >>
> >>>>>VOX
> >>>>>
> >>>>>>>>tracks-UA hit a home run with this emulation) along with track EQ

> >>>
> >>>and
> >>>
> >>>>>the
> >>>>>
> >>>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before
they
> >>>>
> >>>>are
> >>>>
> >>>>>>>>>streamed back into Paris for summing.
> >>>>>>>>>
> >>>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
> >>>
> >>>MECs
> >>>
> >>>>>2
> >>>>>
> >>>>>>>and
> >>>>>>>
> >>>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
> >>
> >> PC
> >>
> >>>>>90,
> >>>>>
> >>>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
> >>
> >> XT
> >>
> >>>if
> >>>
> >>>>>>>>>needed.
> >>>>>>>>>
> >>>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
> >>>
> >>>since
> >>>
> >>>>>>all
> >>>>>>
> >>>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are
mono
> >>>>
> >>>>and
> >>>>
> >>>>>>>>>being lightpiped directly to Paris rather than being sent to
stereo
> >>>>>>

> >>>>>>busses
> >>>>>>
> >>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,
> >>
> >> the
> >>
> >>>>>mono
> >>>>>
> >>>>>>>>tracks in SX cannot be panned)
> >>>>>>>>
> >>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
> >>
> >> a
> >>
> >>>>Lucid
> >>>>
> >>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds)
which
> >>>>>
> >>>>is
> >>>>>
> >>>>>>>then
> >>>>>>>
> >>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
> >>>
> >>>and
> >>>
> >>>>the
> >>>>>
> >>>>>>>>Lexicon Studio Core 32 outboard reverb.
> >>>>>>>>
> >>>>>>>>All of the routing scenarios are saved in mix templates on the two
> >>>>
> >>>>audio
> >>>>
> >>>>>>>>DAWs and the digital patchbay control panel in the DAW running
> >>>>>>
> >>>>>>standalone
> >>>>>>
> >>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
> >>>>
> >>>>Paris
> >>>>
> >>>>>>>>transport controls both systems, sample accurate, timeline locked.
> >>>>
> >>>>All
> >>>>
> >>>>>>>it

> >>>>>>>
> >>>>>>>>really takes is a few mouse clicks and this entire scenario is
> >>>>>>>>working.....Simple huh?
> >>>>>>>>
> >>>>>>>>
> >>>>>>>>
> >>>>>>>>
> >>>>>>>>
> >>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
> >>>
> >>>news:43dd07ea$1@linux...
> >>>
> >>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
> >>
> >> my
> >>
> >>>>>>Dakota
> >>>>>>
> >>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
> >>>>
> >>>>PARIS"
> >>>>
> >>>>>>>>>experiment
> >>>>>>>>>
> >>>>>>>>>and picked up Cubase SX3.
> >>>>>>>>>
> >>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
> >>>>
> >>>>Cubase
> >>>>
> >>>>>>>>is
> >>>>>>>>
> >>>>>>>>>syncing nicely to PARIS.
> >>>>>>>>>
> >>>>>>>>>Right now I'm planning to use the Cubase box as more of a
> >>>
> >>>glorified
> >>>
> >>>>>>>>>scratchpad
> >>>>>>>>>
> >>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and
> >>>
> >>>then
> >>>
> >>>>>>finish
> >>>>>>
> >>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
> >>>>

> >>>>I'm
> >>>>
> >>>>>>>not
> >>>>>>>
> >>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
> >>
> >> the
> >>
> >>>>>>process
> >>>>>>
> >>>>>>>>>to be or what process takes the most advantage of the
Cubase/PARIS
> >>>>>>
> >>>>>>hybrid
> >>>>>>
> >>>>>>>>>setup.
> >>>>>>>>>
> >>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
> >>>>>>>>>
> >>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
> >>>>
> >>>>guitars,
> >>>>
> >>>>>>>>keys,
> >>>>>>>>
> >>>>>>>>>etc.
> >>>>>>>>>
> >>>>>>>>>So I thought I'd ask a few questions o those who know:
> >>>>>>>>>
> >>>>>>>>>1)Is anyone else taking this approach?
> >>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
> >>>>>>>>>3)What is the meaning of existence? (You can skip this one if
> >>
> >> you
> >>
> >>>>>>want.)
> >>>>>>
> >>>>>>>>>As always, thanks for the help!
> >>>>>>>>>Cheers,
> >>>>>>>>>Jon
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>
> >>>>>>>>
> >>>>>>
> >>>>
> >>>
> >>

>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by EK Sound on Mon, 30 Jan 2006 20:50:53 GMT
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In that case, go the adat I/O route... works really good! :-)

David.

LaMont wrote:
> I'm not going to use 96k recording.. :) No, I'm a 24 bit/44.1k guy. I'm not
> sold on the 96k sound.
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
>
>>Here is a wrinkle to this equation.. you said you want to stream 96
>>channels from the DM2K... ok, no problem. The limitation is that you
>>would be able to do this at 96K only with the MADI cards. The
>>standard 96K MY cards are 8 chanels only... this gives you 48 channels
>>of I/O at 96K fully loaded with AES cards. If you want all 96
>>channels of I/O you are stuck at 48KHz using adat/TDIF/AES cards.
>>
>>Just another $.02 on the pile :-)
>>
>>David.
>>
>>LaMont wrote:
>>
>>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by LaMont on Mon, 30 Jan 2006 21:31:08 GMT
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I'm not going to use 96k recording.. :) No, I'm a 24 bit/44.1k guy. I'm not
sold on the 96k sound.

EK Sound <spamnot.info@eksoundNO.com> wrote:
>Here is a wrinkle to this equation.. you said you want to stream 96
>channels from the DM2K... ok, no problem. The limitation is that you
>would be able to do this at 96K only with the MADI cards. The
>standard 96K MY cards are 8 chanels only... this gives you 48 channels
>of I/O at 96K fully loaded with AES cards. If you want all 96
>channels of I/O you are stuck at 48KHz using adat/TDIF/AES cards.

>
>Just another $.02 on the pile :-)
>
>David.
>
>LaMont wrote:
>
>> Well, the RME-Madi card(s) price don't look too bad for the 64 channels
per
>> card. I want to be able to stream 96 channel from the yamaha DM-2000..
So,the
>> Optical way would cost, 4- 9652(s) is almost the same. $2400(9652) vs
$2600.00(Madi)
>>
>> EK Sound <spamnot.info@eksoundNO.com> wrote:
>>
>>>The MADI cards will set you back almost as much as the desk itself! We

>>>went the optical route here... WAY cheaper.
>>>
>>>David.
>>>
>>>LaMont wrote:
>>>
>>>
>>>>You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at
>>
>> least
>>
>>>>$3,500.00 in software plugins. Maybe more, but I do knwo that it's at
>>
>> least
>>
>>>>$3500.00
>>>>
>>>>I dont think you need 96 I/o channels, but hey !! you never know :)
>>>>PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1
>>
>> cards.
>>
>>>>Being that you can run the uad plugs on the HD cards, or run Fx expansion
>>>>vst/Rtas converter app..
>>>>
>>>>I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24
>>
>> mix
>>
>>>>controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(

Not
>>>>including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but
>>
>> not
>>
>>>>a necessity. I have access to a Dual 877 G4 or I might buld a nice PC
>>
>> to
>>
>>>>run it on. For those how have not seen PT-HD?LE run on a PC, they are
>>
>> in
>>
>>>>for a real shock. The speed difference is Amazing!!!
>>>>
>>>>I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the
>>>>first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)

>>>>???????
>>>>
>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>
>>>>
>>>>.....errr.....that should have been 96 digital I/O. guess I
>>>>wouldn't be needing that though with the PT rig, would I? Also, I'm
going
>>>>
>>>>to
>>>>
>>>>
>>>>need all new software so throw that into the equation for another $5k
>>
>> at
>>
>>>>least for good TDM plugins.
>>>>>
>>>>(sigh)
>>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>news:43ddb571@linux...
>>>>>
>>>>>
>>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and
the
>>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k.
Now
>>>>>

>>>>>add
>>>>>
>>>>>
>>>>>>a G5 to that.. Now add a control surface. $40k to achieve what I've
>>>>>
>>>>>already
>>>>>
>>>>>
>>>>>>got here?
>>>>>>
>>>>>>Now lersee, I might be able to get 7k out of my current hybrid rig
if
>>>>
>>>>I
>>>>
>>>>
>>>>>was
>>>>>
>>>>>
>>>>>>lucky, soooo.....that leaves me a little short. Yeah, It would
>>>>
>>>>be
>>>>
>>>>
>>>>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>>>>>
>>>>>least
>>>>>
>>>>>
>>>>>>for me. If I was in a situation where it would bring enough business
>>
>> for
>>
>>>>>it
>>>>>
>>>>>
>>>>>>to pay for itself, then maybe I could see it. Right now, I'm the
>>>>>
>>>>>alternative
>>>>>
>>>>>
>>>>>>to Pro Tools in this town. That is starting to bring me business actually.
>>>>>>People are curious about this crazy engineer with the Rube Goldberg
>>>>>
>>>>>machine.
>>>>>
>>>>>
>>>>>>;o)

>>>>>>
>>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>>>>>>
>>>>>>
>>>>>>>LOL!!
>>>>>>>I know that most of us thru out the years have beeen cold on PT, but
>>>>
>>>>I
>>>>
>>>>
>>>>>>have
>>>>>>
>>>>>>
>>>>>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>>>>>>
>>>>>>editing-but
>>>>>>
>>>>>>
>>>>>>>fast once you know it. It's I/O patchbay routing is on another level.
>>>>>>
>>>>>>That's
>>>>>>
>>>>>>
>>>>>>>all i can say. They sound is as good withthe Digi converters, but,
>>>>>>
>>>>>>inserting
>>>>>>
>>>>>>
>>>>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
>>>>
>>>>to
>>>>
>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>Apogees ability to run inthe read, with it's on-board soft-limit..
AND,
>>>>>
>>>>>if
>>>>>
>>>>>
>>>>>>>you runn HD on a PC, beter for you becuase you can run a whole lot

of
>>>>>
>>>>>Rtas
>>>>>
>>>>>
>>>>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
>>>>>
>>>>>get
>>>>>
>>>>>
>>>>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
>>>>
>>>>Digi
>>>>
>>>>
>>>>>>>for me.. I've seen the light..
>>>>>>>
>>>>>>>LaMont
>>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>>
>>>>>>>
>>>>>>>>Not nearly complicated enough ;o)
>>>>>>>>
>>>>>>>>Seriously, I have thought about it.....a lot.
>>>>>>>>
>>>>>>>>Deej
>>>>>>>>
>>>>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message
>>>>>
>>>>>news:43dd826c$1@linux...
>>>>>
>>>>>
>>>>>>>DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
>>>>>>>
>>>>>>>Sound,
>>>>>>>
>>>>>>>
>>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do
>>>>
>>>>the
>>>>
>>>>
>>>>>>>$$math$$$
>>>>>>>
>>>>>>>
>>>>>>>:)
>>>>>>>
>>>>>>>

>>>>>>>>>
>>>>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>what approaches???.....humm.....well....here it is in
>>>>
>>>>a
>>>>
>>>>
>>>>>>>>>>nutshell.....;oP
>>>>>>>>>>
>>>>>>>>>>A typical session is usually tracked and mixed as follows:
>>>>>>>>>>
>>>>>>>>>>All tracking is usually done in Paris using a Furman HDS 16 cue
>>>>>
>>>>>system
>>>>>
>>>>>
>>>>>>>>>>with
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms
at
>>>>>>
>>>>>>48kHz.
>>>>>>
>>>>>>
>>>>>>>>>>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so
that
>>>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>>performer can dial in exactly the amount of ambience in the cans
>>>>
>>>>to
>>>>
>>>>
>>>>>>>>>>achieve
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>a comfortable cuemix.
>>>>>>>>>>
>>>>>>>>>>I have a number of tracking templates set up in Paris and Cubase
>>>>
>>>>SX
>>>>
>>>>

>>>>>to
>>>>>
>>>>>
>>>>>>>>>>utilize my RME Multiface converters with any of the three Paris
>>>>>>
>>>>>>submixes
>>>>>>
>>>>>>
>>>>>>>>>via
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>lightpipe. Since two om my MECS have an A8iT and A8oT and the third
>>>>>>
>>>>>>one
>>>>>>
>>>>>>
>>>>>>>>>only
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>has ADAT, if I need 16 x I/O on either of the two MECS that have
>>>>>
>>>>>only
>>>>>
>>>>>
>>>>>>>1
>>>>>>>
>>>>>>>
>>>>>>>>>x
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>Paris I/O module on them during a tracking session, I can open
up
>>>>>
>>>>>the
>>>>>
>>>>>
>>>>>>>>>>Cubase-to-Paris tracking template on both machines nd then just
>>>>>
>>>>>patch
>>>>>
>>>>>
>>>>>>>>in
>>>>>>>>
>>>>>>>>
>>>>>>>>>my
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>preamps to the Multiface I/O and it's routed digitally to the

>>>>>>
>>>>>>respective
>>>>>>
>>>>>>
>>>>>>>>>>channels of the Paris mixer.
>>>>>>>>>>
>>>>>>>>>>Once project is tracked, basic editing done using the Paris editor.
>>>>>>>>>>
>>>>>>>>>>Audio tracks are then rendered as contiguous 24 bit.paf (Paris
Audio
>>>>>>>>
>>>>>>>>Files)
>>>>>>>>
>>>>>>>>
>>>>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
>>>>>>
>>>>>>project
>>>>>>
>>>>>>
>>>>>>>>>>file.
>>>>>>>>>>
>>>>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
>>>>>
>>>>>Wavelab
>>>>>
>>>>>
>>>>>>>>>via
>>>>>>>>
>>>>>>>>
>>>>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
>>>>>
>>>>>files
>>>>>
>>>>>
>>>>>>>>are
>>>>>>>
>>>>>>>
>>>>>>>>>>saved to a Cubase SX song project.
>>>>>>>>>>
>>>>>>>>>>The .wavs are imported into a Cubase SX project template for the
>>>>>
>>>>>song
>>>>>
>>>>>
>>>>>>>>>which
>>>>>>>>
>>>>>>>>
>>>>>>>>>>has a routing matrix bussing certain tracks to certain busses and

>>>>>
>>>>>then
>>>>>
>>>>>
>>>>>>>>>>bussing the tracks back to Paris for summing as follows:
>>>>>>>>>>(NOTE: the use of the word MEC /IF2 below refers to various Paris
>>>>>
>>>>>I/O
>>>>>
>>>>>
>>>>>>>>>>interfaces which correlate to 16 track submixes. The system here
>>>>
>>>>has
>>>>
>>>>
>>>>>>>>3 x
>>>>>>>
>>>>>>>
>>>>>>>>>16
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>track submix units comprising a total of 48 tracks with a total
>>>>
>>>>of
>>>>
>>>>
>>>>>72
>>>>>
>>>>>
>>>>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
>>>>>>>>>>
>>>>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>>>>>>>
>>>>>>>Sx
>>>>>>>
>>>>>>>
>>>>>>>>>DAW
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 &
2
>>>>>>
>>>>>>assigned
>>>>>>
>>>>>>
>>>>>>>>>to
>>>>>>>>>
>>>>>>>>>

>>>>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
>>>>
>>>>each
>>>>
>>>>
>>>>>>>>>>assigned to channels 1-14 outputs.
>>>>>>>>>>
>>>>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
>>>>>
>>>>>duplicated
>>>>>
>>>>>
>>>>>>>>>>drum
>>>>>>>>
>>>>>>>>
>>>>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>>>>>>>>
>>>>>>>>>returned
>>>>>>>>
>>>>>>>>
>>>>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
>>>>>>
>>>>>>audio
>>>>>>
>>>>>>
>>>>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
>>>>>>>>>>
>>>>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
>>>>>>>>
>>>>>>>>>compressors,
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
>>>>
>>>>14
>>>>
>>>>
>>>>>in
>>>>>
>>>>>
>>>>>>>>>submix
>>>>>>>>>
>>>>>>>>>

>>>>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
>>>>>>
>>>>>>mirrored
>>>>>>
>>>>>>
>>>>>>>>>in
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>>>>>
>>>>>(digital
>>>>>
>>>>>
>>>>>>>>only)
>>>>>>>>
>>>>>>>>
>>>>>>>>>>and Paris aux FX are then applied to the individual drum tracks.
>>>>>
>>>>>Any
>>>>>
>>>>>
>>>>>>>>>>outboard processing to the individual drum tracks is being done
>>>>>>
>>>>>>through
>>>>>>
>>>>>>
>>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
>>>>>
>>>>>at
>>>>>
>>>>>
>>>>>>>>this
>>>>>>>>
>>>>>>>>
>>>>>>>>>>point when processing in Paris to use only digital FX externally
>>>>
>>>>(1
>>>>
>>>>
>>>>>x
>>>>>
>>>>>
>>>>>>>>sample
>>>>>>>>
>>>>>>>>

>>>>>>>>>>latency with digital I/O loop in Paris) and care must also be taken
>>>>>>
>>>>>>with
>>>>>>
>>>>>>
>>>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
>>>>>
>>>>>phase
>>>>>
>>>>>
>>>>>>>>>issues
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>(flamming).
>>>>>>>>>>
>>>>>>>>>>It is possible to achieve a monster drum sound by using both Paris
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>>>>Cubase SX when processing parallel drum submixes sample accurately
>>>>>
>>>>>on
>>>>>
>>>>>
>>>>>>>>>both
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>platforms.
>>>>>>>>>>
>>>>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
>>>>
>>>>#3
>>>>
>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>>>RME
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>2
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed

>>>>>>>
>>>>>>>to
>>>>>>>
>>>>>>>
>>>>>>>>>RME
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>>>>>>
>>>>>>being
>>>>>>
>>>>>>
>>>>>>>>>>processed in both platforms.
>>>>>>>>>>
>>>>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from
14
>>>>>>>>
>>>>>>>>channels
>>>>>>>>
>>>>>>>>
>>>>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2
ADAT
>>>>>>
>>>>>>!/O
>>>>>>
>>>>>>
>>>>>>>>>#2
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>>>>>>>>
>>>>>>>>channels
>>>>>>>>
>>>>>>>>
>>>>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
>>>>>
>>>>>applied
>>>>>
>>>>>
>>>>>>>>to
>>>>>>>>
>>>>>>>>
>>>>>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
>>>>
>>>>1
>>>>
>>>>
>>>>>>>>>>interfacing with Paris ADAT I/O #15 and 16.

>>>>>>>>>>
>>>>>>>>>>The mix template routing between the two work stations is as
>>>>>
>>>>>follows:
>>>>>
>>>>>
>>>>>>>>>>>Paris Submix 1-Drums (usually)
>>>>>>>>>>
>>>>>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>>>>>>>>>>
>>>>>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>>>>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>>>>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>>>>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>>>>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>>>>>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>>>>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>>>>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>>>>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>>>>>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>>>>>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>>>>>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>>>>>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>>>>>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>>>>>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
>>>>
>>>>CH
>>>>
>>>>
>>>>>15
>>>>>
>>>>>
>>>>>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
>>>>
>>>>CH
>>>>
>>>>
>>>>>16
>>>>>
>>>>>
>>>>>>>>>>>Paris Submix #2
>>>>>>>>>>
>>>>>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>>>>>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>>>>>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>>>>>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>>>>>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>>>>>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6

>>>>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>>>>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>>>>>>>>>>
>>>>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>>>>>>>>>>
>>>>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>>>>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>>>>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>>>>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>>>>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>>>>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>>>>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>>>>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>>>>>>>>>>
>>>>>>>>>>Paris Submix #3
>>>>>>>>>>
>>>>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>>>>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>>>>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
>>>>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>>>>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>>>>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
>>>>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>>>>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>>>>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>>>>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
>>>>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>>>>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>>>>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>>>>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>>>>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
>>>>
>>>>CH
>>>>
>>>>
>>>>>15
>>>>>
>>>>>
>>>>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
>>>>
>>>>CH
>>>>
>>>>
>>>>>16
>>>>>
>>>>>
>>>>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>>>>>>>>

>>>>>>>>Lexicon
>>>>>>>>
>>>>>>>>
>>>>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>>>>>>>>
>>>>>>>>patchbay
>>>>>>>>
>>>>>>>>
>>>>>>>>>>for routing to different Paris submixes as needed.
>>>>>>>>>>
>>>>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
>>>>>
>>>>>HDSP
>>>>>
>>>>>
>>>>>>>>>>9652's and set up as an external insert effect or send effect as
>>>>>>
>>>>>>needed
>>>>>>
>>>>>>
>>>>>>>>>>in
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>Cubase SX.
>>>>>>>>>>
>>>>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
>>>>
>>>>of
>>>>
>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
>>>>>>
>>>>>>needed.
>>>>>>
>>>>>>
>>>>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
>>>>
>>>>of
>>>>
>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>>>>>RME
>>>>>>>>>

>>>>>>>>>
>>>>>>>>>>Multiface and either set up as external insert effect or send effect
>>>>>>>
>>>>>>>as
>>>>>>>
>>>>>>>
>>>>>>>>>>needed.
>>>>>>>>>>
>>>>>>>>>>RME Multiface analog I/O are set up as external insert busses for
>>>>>>>>>
>>>>>>>>>processing
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>tracks with up to 8 x various analog compressors and EQ's with
>>>>
>>>>ADC
>>>>
>>>>
>>>>>>being
>>>>>>
>>>>>>
>>>>>>>>>>applied in Cubase SX to keep them phase coherent..
>>>>>>>>>>
>>>>>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
>>>>>>
>>>>>>tracks
>>>>>>
>>>>>>
>>>>>>>>>>using the stereo drum bus and center panned stereo and mono reverb
>>>>>
>>>>>to
>>>>>
>>>>>
>>>>>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
>>>>
>>>>lead
>>>>
>>>>
>>>>>>>>VOX
>>>>>>>>
>>>>>>>>
>>>>>>>>>>tracks-UA hit a home run with this emulation) along with track
EQ
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>>the

>>>>>>>
>>>>>>>
>>>>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before
they
>>>>>>
>>>>>>are
>>>>>>
>>>>>>
>>>>>>>>>>streamed back into Paris for summing.
>>>>>>>>>>
>>>>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
>>>>>
>>>>>MECs
>>>>>
>>>>>
>>>>>>>>2
>>>>>>>
>>>>>>>
>>>>>>>>>and
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
>>>>
>>>>PC
>>>>
>>>>
>>>>>>>90,
>>>>>>>
>>>>>>>
>>>>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
>>>>
>>>>XT
>>>>
>>>>
>>>>>if
>>>>>
>>>>>
>>>>>>>>>>needed.
>>>>>>>>>>
>>>>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
>>>>>
>>>>>since
>>>>>
>>>>>
>>>>>>>>all
>>>>>>>>
>>>>>>>>
>>>>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are

mono
>>>>>>
>>>>>>and
>>>>>>
>>>>>>
>>>>>>>>>>being lightpiped directly to Paris rather than being sent to stereo
>>>>>>>>
>>>>>>>>busses
>>>>>>>>
>>>>>>>>
>>>>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,
>>>>
>>>>the
>>>>
>>>>
>>>>>>>>mono
>>>>>>>
>>>>>>>
>>>>>>>>>>tracks in SX cannot be panned)
>>>>>>>>>>
>>>>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
>>>>
>>>>a
>>>>
>>>>
>>>>>>Lucid
>>>>>>
>>>>>>
>>>>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds)
which
>>>>>>>
>>>>>>>is
>>>>>>>
>>>>>>>
>>>>>>>>>then
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>>>>>
>>>>>and
>>>>>
>>>>>
>>>>>>>the
>>>>>>>
>>>>>>>
>>>>>>>>>>Lexicon Studio Core 32 outboard reverb.
>>>>>>>>>>
>>>>>>>>>>All of the routing scenarios are saved in mix templates on the

two
>>>>>>
>>>>>>audio
>>>>>>
>>>>>>
>>>>>>>>>>DAWs and the digital patchbay control panel in the DAW running
>>>>>>>>
>>>>>>>>standalone
>>>>>>>>
>>>>>>>>
>>>>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>>>>>>
>>>>>>Paris
>>>>>>
>>>>>>
>>>>>>>>>>transport controls both systems, sample accurate, timeline locked.
>>>>>>
>>>>>>All
>>>>>>
>>>>>>
>>>>>>>>>>it
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>really takes is a few mouse clicks and this entire scenario is
>>>>>>>>>>working.....Simple huh?
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
>>>>>
>>>>>news:43dd07ea$1@linux...
>>>>>
>>>>>
>>>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
>>>>
>>>>my
>>>>
>>>>
>>>>>>>>>Dakota
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
>>>>>>
>>>>>>PARIS"
>>>>>>
>>>>>>

>>>>>>>>>>experiment
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>and picked up Cubase SX3.
>>>>>>>>>>>
>>>>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
>>>>>>
>>>>>>Cubase
>>>>>>
>>>>>>
>>>>>>>>>is
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>syncing nicely to PARIS.
>>>>>>>>>>>
>>>>>>>>>>>Right now I'm planning to use the Cubase box as more of a
>>>>>
>>>>>glorified
>>>>>
>>>>>
>>>>>>>>>>scratchpad
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and
>>>>>
>>>>>then
>>>>>
>>>>>
>>>>>>>>>finish
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
>>>>>>
>>>>>>I'm
>>>>>>
>>>>>>
>>>>>>>>>>not
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
>>>>
>>>>the
>>>>
>>>>
>>>>>>>>>process
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>to be or what process takes the most advantage of the Cubase/PARIS

>>>>>>>>
>>>>>>>>hybrid
>>>>>>>>
>>>>>>>>
>>>>>>>>>>setup.
>>>>>>>>>>
>>>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
>>>>>>>>>>
>>>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
>>>>>>
>>>>>>guitars,
>>>>>>
>>>>>>
>>>>>>>>>keys,
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>etc.
>>>>>>>>>>
>>>>>>>>>>So I thought I'd ask a few questions o those who know:
>>>>>>>>>>
>>>>>>>>>>1)Is anyone else taking this approach?
>>>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
>>>>>>>>>>3)What is the meaning of existence? (You can skip this one if
>>>>
>>>>you
>>>>
>>>>
>>>>>>>>>want.)
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>As always, thanks for the help!
>>>>>>>>>>Cheers,
>>>>>>>>>>Jon
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by EK Sound on Mon, 30 Jan 2006 22:22:37 GMT
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I know what you mean... I am tracking at 24/44 in Nuendo and it sounds really good. Did a piano thing the other day using the Focusrite 428 on a pair of C460's and a U47FET underneath. Noise floor is so low, I can hear the felt dampers going in and out of the strings!! :-) Scary

actually... I know I don't need any more resolution than that!

David.

LaMont wrote:
> I'm not going to use 96k recording.. :) No, I'm a 24 bit/44.1k guy. I'm not
> sold on the 96k sound.
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
>
>>Here is a wrinkle to this equation.. you said you want to stream 96
>>channels from the DM2K... ok, no problem. The limitation is that you
>>would be able to do this at 96K only with the MADI cards. The
>>standard 96K MY cards are 8 chanels only... this gives you 48 channels
>>of I/O at 96K fully loaded with AES cards. If you want all 96
>>channels of I/O you are stuck at 48KHz using adat/TDIF/AES cards.
>>
>>Just another $.02 on the pile :-)
>>
>>David.
>>
>>LaMont wrote:
>>
>>
>>>Well, the RME-Madi card(s) price don't look too bad for the 64 channels
>
> per
>
>>>card. I want to be able to stream 96 channel from the yamaha DM-2000..
>
> So,the
>
>>>Optical way would cost, 4- 9652(s) is almost the same. $2400(9652) vs
>
> $2600.00(Madi)
>
>>>EK Sound <spamnot.info@eksoundNO.com> wrote:
>>>
>>>
>>>>The MADI cards will set you back almost as much as the desk itself! We
>
>
>>>>went the optical route here... WAY cheaper.
>>>>
>>>>David.
>>>>
>>>>LaMont wrote:
>>>>

>>>>
>>>>
>>>>>You're right $$$ Cha-ching!!! :) But, Digi is giving new customers at
>>>
>>>least
>>>
>>>
>>>>>$3,500.00 in software plugins. Maybe more, but I do knwo that it's at
>>>
>>>least
>>>
>>>
>>>>>$3500.00
>>>>>
>>>>>I dont think you need 96 I/o channels, but hey !! you never know :)
>>>>>PTHD-3(Axcel) had all the processing power one needs to replace 4 UAD1
>>>
>>>cards.
>>>
>>>
>>>>>Being that you can run the uad plugs on the HD cards, or run Fx expansion
>>>>>vst/Rtas converter app..
>>>>>
>>>>>I just got a great quote from sweetwater for PTHD2-Axcel) with Contol24
>>>
>>>mix
>>>
>>>
>>>>>controller, Apogee AD/DA16x..Slew of Plugin (free) from Digi..20K..(
>
> Not
>
>>>>>including the Mac.) You don't need a G5 to run PT-HD/TDM.. You can, but
>>>
>>>not
>>>
>>>
>>>>>a necessity. I have access to a Dual 877 G4 or I might buld a nice PC
>>>
>>>to
>>>
>>>
>>>>>run it on. For those how have not seen PT-HD?LE run on a PC, they are
>>>
>>>in
>>>
>>>
>>>>>for a real shock. The speed difference is Amazing!!!

>>>>>
>>>>>I've been weighing the Yammy 02r96/DM-2000,Nuendo,RME MADI(2) scenario..the
>>>>>first coming to 9k for the 02Rm, 18k for the DM2000..Decisions.. :)
>
>
>>>>>???????
>>>>>
>>>>>
>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>
>>>>>
>>>>>
>>>>>>.....errr.....that should have been 96 digital I/O. guess I
>>>>>>wouldn't be needing that though with the PT rig, would I? Also, I'm
>
> going
>
>>>>>to
>>>>>
>>>>>
>>>>>
>>>>>>need all new software so throw that into the equation for another $5k
>>>
>>>at
>>>
>>>
>>>>>>least for good TDM plugins.
>>>>>>
>>>>>>(sigh)
>>>>>>
>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>>>news:43ddb571@linux...
>>>>>>
>>>>>>
>>>>>>
>>>>>>>So what would PT system with 32 A/D and D/A converters, 96 I/O and
>
> the
>
>>>>>>processing power of 4 x UAD-1 cards cost? I'm thinking around $30k.
>
> Now
>
>>>>>>add
>>>>>>
>>>>>>
>>>>>>
>>>>>>>a G5 to that.. Now add a control surface. $40k to achieve what I've

>>>>>>
>>>>>>already
>>>>>>
>>>>>>
>>>>>>
>>>>>>>got here?
>>>>>>>
>>>>>>>Now lersee, I might be able to get 7k out of my current hybrid rig
>
> if
>
>>>>>I
>>>>>
>>>>>
>>>>>
>>>>>>was
>>>>>>
>>>>>>
>>>>>>
>>>>>>>lucky, soooo.....that leaves me a little short. Yeah, It would
>>>>>
>>>>>be
>>>>>
>>>>>
>>>>>
>>>>>>>nice, but it's not realistic. PT HD is still wayyyyy overpriced.....at
>>>>>>
>>>>>>least
>>>>>>
>>>>>>
>>>>>>
>>>>>>>for me. If I was in a situation where it would bring enough business
>>>
>>>for
>>>
>>>
>>>>>>it
>>>>>>
>>>>>>
>>>>>>
>>>>>>>to pay for itself, then maybe I could see it. Right now, I'm the
>>>>>>
>>>>>>alternative
>>>>>>
>>>>>>
>>>>>>
>>>>>>>to Pro Tools in this town. That is starting to bring me business actually.
>>>>>>>People are curious about this crazy engineer with the Rube Goldberg

>>>>>>
>>>>>>machine.
>>>>>>
>>>>>>
>>>>>>
>>>>>>>;o)
>>>>>>>
>>>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:43ddadca$1@linux...
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>LOL!!
>>>>>>>>I know that most of us thru out the years have beeen cold on PT, but
>>>>>
>>>>>I
>>>>>
>>>>>
>>>>>
>>>>>>>have
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>admit, that DAW(PT-HD) is one nice sounding, smooth running, cryptic
>>>>>>>
>>>>>>>editing-but
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>fast once you know it. It's I/O patchbay routing is on another level.
>>>>>>>
>>>>>>>That's
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>all i can say. They sound is as good withthe Digi converters, but,
>>>>>>>
>>>>>>>inserting
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>a Lucid gen 96 or 192, tightens the sound up.. Using Apogees Rosettas
>>>>>>
>>>>>>and
>>>>>>
>>>>>>
>>>>>>
>>>>>>>or the AD/DA16x, really make you think your back in PAris Land.. Due
>>>>>

>>>>>to
>>>>>
>>>>>
>>>>>
>>>>>>>the
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>Apogees ability to run inthe read, with it's on-board soft-limit..
>
> AND,
>
>>>>>>if
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>you runn HD on a PC, beter for you becuase you can run a whole lot
>
> of
>
>>>>>>Rtas
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>plugins.. But, if you only have a old G4, so-what, you're still gonna
>>>>>>
>>>>>>get
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>taht stated track/DSP count...very smothly indeed.. No more bashing
>>>>>
>>>>>Digi
>>>>>
>>>>>
>>>>>
>>>>>>>>for me.. I've seen the light..
>>>>>>>>
>>>>>>>>LaMont
>>>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>Not nearly complicated enough ;o)
>>>>>>>>>
>>>>>>>>>>Seriously, I have thought about it.....a lot.
>>>>>>>>>
>>>>>>>>>>Deej

>>>>>>>>>
>>>>>>>>>"LaMont" <jjdpro@ameritech.net> wrote in message
>>>>>>
>>>>>>news:43dd826c$1@linux...
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>DJ... Pro Tools HD2/3, with apogee AD/DA 16xs(2) converters..Monster
>>>>>>>>>
>>>>>>>>>Sound,
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>Killer i/o routing for your stand alones.. All under one roof. Do
>>>>>
>>>>>the
>>>>>
>>>>>
>>>>>
>>>>>>>>>$$math$$$
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>:)
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>what approaches???.....humm.....well....here it is in
>>>>>
>>>>>a
>>>>>
>>>>>
>>>>>
>>>>>>>>>>nutshell.....;oP
>>>>>>>>>>
>>>>>>>>>>A typical session is usually tracked and mixed as follows:
>>>>>>>>>>
>>>>>>>>>>All tracking is usually done in Paris using a Furman HDS 16 cue
>>>>>>
>>>>>>system
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>with

>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>3 x HRM 16 remotes. Paris latency is 1.25 ms at 44.1kHz, 1.5ms
>
> at
>
>>>>>>>48kHz.
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>Each HRM-16 unit is paired with an Alesis Wedge reverb unit so
>
> that
>
>>>>>>>the
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>performer can dial in exactly the amount of ambience in the cans
>>>>>
>>>>>to
>>>>>
>>>>>
>>>>>
>>>>>>>>>>achieve
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>a comfortable cuemix.
>>>>>>>>>>
>>>>>>>>>>I have a number of tracking templates set up in Paris and Cubase
>>>>>
>>>>>SX
>>>>>
>>>>>
>>>>>
>>>>>>>>>to
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>utilize my RME Multiface converters with any of the three Paris
>>>>>>>>>
>>>>>>>>>submixes
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>via

>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>lightpipe. Since two om my MECS have an A8iT and A8oT and the third
>>>>>>>
>>>>>>>one
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>only
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>has ADAT, if I need 16 x I/O on either of the two MECS that have
>>>>>>
>>>>>>only
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>1
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>x
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>Paris I/O module on them during a tracking session, I can open
>
> up
>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>Cubase-to-Paris tracking template on both machines nd then just
>>>>>>
>>>>>>patch
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>in
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>my
>>>>>>>>>>
>>>>>>>>>>

>>>>>>>>>>
>>>>>>>>>>preamps to the Multiface I/O and it's routed digitally to the
>>>>>>>
>>>>>>>respective
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>channels of the Paris mixer.
>>>>>>>>>>
>>>>>>>>>>Once project is tracked, basic editing done using the Paris editor.
>>>>>>>>>>
>>>>>>>>>>Audio tracks are then rendered as contiguous 24 bit.paf (Paris
>
> Audio
>
>>>>>>>>>Files)
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>with starting points at 00:00:00. to a folder in the Paris song
>>>>>>>>
>>>>>>>>project
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>file.
>>>>>>>>>>
>>>>>>>>>>Batch converion of the the rendered .paf's to .wavs is done in
>>>>>>
>>>>>>Wavelab
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>via
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>LAN to DAW running Wavelab and Cubase SX and the converted .wav
>>>>>>
>>>>>>files
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>are
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>saved to a Cubase SX song project.

>>>>>>>>>>>
>>>>>>>>>>>The .wavs are imported into a Cubase SX project template for the
>>>>>>
>>>>>>song
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>which
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>has a routing matrix bussing certain tracks to certain busses and
>>>>>>
>>>>>>then
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>bussing the tracks back to Paris for summing as follows:
>>>>>>>>>>>(NOTE: the use of the word MEC /IF2 below refers to various Paris
>>>>>>
>>>>>>I/O
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>interfaces which correlate to 16 track submixes. The system here
>>>>>
>>>>>has
>>>>>
>>>>>
>>>>>
>>>>>>>>>>3 x
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>16
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>track submix units comprising a total of 48 tracks with a total
>>>>>
>>>>>of
>>>>>
>>>>>
>>>>>
>>>>>>72
>>>>>>
>>>>>>
>>>>>>

>>>>>>>>>>digital I/O and 32 analog I/O for various routing configurations)
>>>>>>>>>>
>>>>>>>>>>Paris MEC 1 mixer channels are set to receive lightpipe from Cubase
>>>>>>>>
>>>>>>>>Sx
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>DAW
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>using ADAT channels 1-14 bussed from RME 9652 #1 ADAT I/O 1 &
>
> 2
>
>>>>>>>assigned
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>to
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>Cubase SX audio channels 1-16 and Cubase SX audio channels 1-14
>>>>>
>>>>>each
>>>>>
>>>>>
>>>>>
>>>>>>>>>>>assigned to channels 1-14 outputs.
>>>>>>>>>>>
>>>>>>>>>>>Cubase SX channels 1-14 (the drums) are duplicated and the
>>>>>>
>>>>>>duplicated
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>drum
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>submix is panned to taste, EQ'ed, individual tracks are processed
>>>>>>
>>>>>>and
>>>>>>
>>>>>>
>>>>>>

>>>>>>>>>>>(usually) bussed to a UAD-1 Fairchild or other UAD compressor then
>>>>>>>>>
>>>>>>>>>returned
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>to Paris submix 1 through the Cubase SX drum submix group- (stereo
>>>>>>>
>>>>>>>audio
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>>channel 15 which is using RME ADAT I/O 15 & 16)
>>>>>>>>>>>
>>>>>>>>>>>The original mono drum tracks are also fed to insert FX (UAD-1
>>>>>>>>>
>>>>>>>>>compressors,
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>EQ's, etc) and bussed via lightpipe to Paris channels 1 through
>>>>>
>>>>>14
>>>>>
>>>>>
>>>>>
>>>>>>in
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>submix
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>#1 where the panning of the drum tracks in the SX drum submix is
>>>>>>>
>>>>>>>mirrored
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>in
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>Paris. FX such as Paris EQ/ insert DSP and outboard reverbs
>>>>>>
>>>>>>(digital
>>>>>>

>>>>>>
>>>>>>
>>>>>>>>>only)
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>and Paris aux FX are then applied to the individual drum tracks.
>>>>>>
>>>>>>Any
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>outboard processing to the individual drum tracks is being done
>>>>>>>
>>>>>>>through
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>the
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>RME multiface I/O to retain phase coherence and care must be taken
>>>>>>
>>>>>>at
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>this
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>point when processing in Paris to use only digital FX externally
>>>>>
>>>>>(1
>>>>>
>>>>>
>>>>>
>>>>>>x
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>sample
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>latency with digital I/O loop in Paris) and care must also be taken
>>>>>>>

>>>>>>>with
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>the
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>lookahead when using the Paris onboard DSP compressors to avoid
>>>>>>
>>>>>>phase
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>issues
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>(flamming).
>>>>>>>>>>>
>>>>>>>>>>>It is possible to achieve a monster drum sound by using both Paris
>>>>>>
>>>>>>and
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>Cubase SX when processing parallel drum submixes sample accurately
>>>>>>
>>>>>>on
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>both
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>platforms.
>>>>>>>>>>>
>>>>>>>>>>>Paris MEC 2 mixer channels are bussed from RME 9652 #1 ADAT I/O
>>>>>
>>>>>#3
>>>>>
>>>>>
>>>>>
>>>>>>and
>>>>>>
>>>>>>
>>>>>>

>>>>>>>>>RME
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>2
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>ADAT #1 I/O assigned to audio channels 17-32 and the channels routed
>>>>>>>>>
>>>>>>>>>to
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>RME
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>outputs 17-32. and 16 audio tracks are streamed from SX to Paris,
>>>>>>>>
>>>>>>>>being
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>processed in both platforms.
>>>>>>>>>>
>>>>>>>>>>>Paris MEC 3 mixer channels 1 thru 14 set to bus lightpipe from
>
> 14
>
>>>>>>>>>channels
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>playing back in SX on ADAT channels 1-14 routed to RME 9652 #2
>
> ADAT
>
>>>>>>>>!/O
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>#2
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>and RME #2 ADAT I/O #3 assigned to audio channels 33-46.. RME ADAT
>>>>>>>>>

>>>>>>>>>channels
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>47 and 48 are set up as a stereo FX bus for all send FX being
>>>>>>
>>>>>>applied
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>to
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>tracks in Cubase SX.which is bussing to/from Paris Submix 3, Aux
>>>>>
>>>>>1
>>>>>
>>>>>
>>>>>
>>>>>>>>>>interfacing with Paris ADAT I/O #15 and 16.
>>>>>>>>>>
>>>>>>>>>>The mix template routing between the two work stations is as
>>>>>>
>>>>>>follows:
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>Paris Submix 1-Drums (usually)
>>>>>>>>>>
>>>>>>>>>>Using RME HDSP 9652 Card #1 bussing to Paris Submix 1 and 2
>>>>>>>>>>
>>>>>>>>>>Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>>>>>>>>>Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>>>>>>>>>Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>>>>>>>>>Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>>>>>>>>>Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>>>>>>>>>>Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>>>>>>>>>Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>>>>>>>>>Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>>>>>>>>>Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
>>>>>>>>>>Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
>>>>>>>>>>Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
>>>>>>>>>>Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
>>>>>>>>>>Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
>>>>>>>>>>Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
>>>>>>>>>>Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris
>>>>>

>>>>>CH
>>>>>
>>>>>
>>>>>
>>>>>>15
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris
>>>>>
>>>>>CH
>>>>>
>>>>>
>>>>>
>>>>>>16
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>Paris Submix #2
>>>>>>>>>>>
>>>>>>>>>>>Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
>>>>>>>>>>>Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
>>>>>>>>>>>Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
>>>>>>>>>>>Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
>>>>>>>>>>>Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
>>>>>>>>>>>Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
>>>>>>>>>>>Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
>>>>>>>>>>>Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8
>>>>>>>>>>>
>>>>>>>>>>>Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3
>>>>>>>>>>>
>>>>>>>>>>>Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
>>>>>>>>>>>Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
>>>>>>>>>>>Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
>>>>>>>>>>>Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
>>>>>>>>>>>Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
>>>>>>>>>>>Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
>>>>>>>>>>>Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
>>>>>>>>>>>Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16
>>>>>>>>>>>
>>>>>>>>>>>Paris Submix #3
>>>>>>>>>>>
>>>>>>>>>>>Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
>>>>>>>>>>>Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
>>>>>>>>>>>Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
>>>>>>>>>>>Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
>>>>>>>>>>>Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
>>>>>>>>>>>Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6

>>>>>>>>>>>Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
>>>>>>>>>>>Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
>>>>>>>>>>>Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
>>>>>>>>>>>Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
>>>>>>>>>>>Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
>>>>>>>>>>>Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
>>>>>>>>>>>Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
>>>>>>>>>>>Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
>>>>>>>>>>>Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris
>>>>>
>>>>>CH
>>>>>
>>>>>
>>>>>
>>>>>>15
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris
>>>>>
>>>>>CH
>>>>>
>>>>>
>>>>>
>>>>>>16
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>Paris S/PDIF I/O for MECs 1, 2 and 3, Sony V77, Quantec Yardstick,
>>>>>>>>>
>>>>>>>>>Lexicon
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>PC90 (Core 32 system coaxial spdif I/O) are all bussed to a digital
>>>>>>>>>
>>>>>>>>>patchbay
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>for routing to different Paris submixes as needed.
>>>>>>>>>>>
>>>>>>>>>>>POD XT Pro is patched directly to the spdif I/O of one of the RME
>>>>>>
>>>>>>HDSP
>>>>>>
>>>>>>
>>>>>>

>>>>>>>>>>>9652's and set up as an external insert effect or send effect as
>>>>>>>
>>>>>>>needed
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>in
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>Cubase SX.
>>>>>>>>>>>
>>>>>>>>>>>>Power Technology DSP/FX card is patched to the S/PDIF I/O of one
>>>>>
>>>>>of
>>>>>
>>>>>
>>>>>
>>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>>other RME HDSP 9652's and set up as an insert or send effect as
>>>>>>>>>
>>>>>>>>>needed.
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>>Lexicon PC90 (Core 32 system ADAT I/O) is routed to the ADAT I/O
>>>>>
>>>>>of
>>>>>
>>>>>
>>>>>
>>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>>RME
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>Multiface and either set up as external insert effect or send effect
>>>>>>>>>
>>>>>>>>>as
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>

>>>>>>>>>>>needed.
>>>>>>>>>>>
>>>>>>>>>>>RME Multiface analog I/O are set up as external insert busses for
>>>>>>>>>
>>>>>>>>>processing
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>tracks with up to 8 x various analog compressors and EQ's with
>>>>>
>>>>>ADC
>>>>>
>>>>>
>>>>>
>>>>>>>being
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>>applied in Cubase SX to keep them phase coherent..
>>>>>>>>>>>
>>>>>>>>>>>4 x UAD-1 cards in the Cubase SX DAW provide stereo reverb to the
>>>>>>>
>>>>>>>tracks
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>>using the stereo drum bus and center panned stereo and mono reverb
>>>>>>
>>>>>>to
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>individual mono tracks (the UAD-1 EMT 140 is often requested on
>>>>>
>>>>>lead
>>>>>
>>>>>
>>>>>
>>>>>>>>>VOX
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>tracks-UA hit a home run with this emulation) along with track
>
> EQ
>
>>>>>>and
>>>>>>

>>>>>>
>>>>>>
>>>>>>>>the
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>LA-2A, 1176, Fairchild etc. compressiors on mono tracks before
>
> they
>
>>>>>>>are
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>streamed back into Paris for summing.
>>>>>>>>>>
>>>>>>>>>>Paris MEC I/O in submixes one, two and three as well as IF2's on
>>>>>>
>>>>>>MECs
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>2
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>and
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>3 are set up to route analog FX processors in Paris from the Lexi
>>>>>
>>>>>PC
>>>>>
>>>>>
>>>>>
>>>>>>>90,
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>Power Technology DSP/FX card, Sony V77, Sony MU-R201 and POD Pro
>>>>>
>>>>>XT
>>>>>
>>>>>
>>>>>
>>>>>>if
>>>>>>

>>>>>>
>>>>>>
>>>>>>>>>>>needed.
>>>>>>>>>>>
>>>>>>>>>>>All panning of tracks and reverbs, delays etc. are done in Paris
>>>>>>
>>>>>>since
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>all
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>Cubase SX tracks with the exception of the stereo drum mix are
>
> mono
>
>>>>>>>and
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>>being lightpiped directly to Paris rather than being sent to stereo
>>>>>>>>>
>>>>>>>>>busses
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>in Cubase SX. (without being assigned to a stereo bus in Cubase,
>>>>>
>>>>>the
>>>>>
>>>>>
>>>>>
>>>>>>>>>mono
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>tracks in SX cannot be panned)
>>>>>>>>>>>
>>>>>>>>>>>All of this is clocked through a Mytek ADC 24/96 which is feeding
>>>>>
>>>>>a
>>>>>
>>>>>
>>>>>
>>>>>>>>>Lucid
>>>>>>>>>

>>>>>>>
>>>>>>>
>>>>>>>>>>GenX6 module set to distribute word clock (at 10 picoseconds)
>
> which
>
>>>>>>>>is
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>then
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>feeding the 3 x Paris MECs, 2 x HDSP 9652's and the RME Multiface
>>>>>>
>>>>>>and
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>the
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>Lexicon Studio Core 32 outboard reverb.
>>>>>>>>>>
>>>>>>>>>>>All of the routing scenarios are saved in mix templates on the
>
> two
>
>>>>>>>audio
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>DAWs and the digital patchbay control panel in the DAW running
>>>>>>>>>
>>>>>>>>>standalone
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>FX. The Cubase DAW is slaved to the Paris DAW by ADAT sync so the
>>>>>>>
>>>>>>>Paris
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>transport controls both systems, sample accurate, timeline locked.
>>>>>>>

>>>>>>>All
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>it
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>really takes is a few mouse clicks and this entire scenario is
>>>>>>>>>>>working.....Simple huh?
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>"Jon Jiles" <nope@nono.com> wrote in message
>>>>>>
>>>>>>news:43dd07ea$1@linux...
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>>>Okay, so I took Deej's advice and for syncing purposes replaced
>>>>>
>>>>>my
>>>>>
>>>>>
>>>>>
>>>>>>>>>>>Dakota
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>with the RME 9652, gave up on my great Tracktion 2 "frontend to
>>>>>>>>
>>>>>>>>PARIS"
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>>experiment
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>>and picked up Cubase SX3.
>>>>>>>>>>>>
>>>>>>>>>>>>I've moved my UAD-1 into m Cubase box for latency purposes and
>>>>>>>>
>>>>>>>>Cubase
>>>>>>>>
>>>>>>>>

>>>>>>>
>>>>>>>>>>is
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>syncing nicely to PARIS.
>>>>>>>>>>>>
>>>>>>>>>>>>Right now I'm planning to use the Cubase box as more of a
>>>>>>
>>>>>>glorified
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>>scratchpad
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>, the place I hash out any midi stuff and drum tracks, etc and
>>>>>>
>>>>>>then
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>finish
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>>the whole project in Paris. But maybe (or more likely, certainly)
>>>>>>>>
>>>>>>>>I'm
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>>not
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>seeing a better approach. In fact, I'm not certain what I want
>>>>>>>>>
>>>>>>>>the
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>process
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>to be or what process takes the most advantage of the Cubase/PARIS

>>>>>>>>>
>>>>>>>>>hybrid
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>setup.
>>>>>>>>>>>
>>>>>>>>>>>I have 3 EDS cards in my PARIS box (have a 4th if I need).
>>>>>>>>>>>
>>>>>>>>>>>I don't do any major live tracking of drums, etc. Just vocals,
>>>>>>>
>>>>>>>guitars,
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>>keys,
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>etc.
>>>>>>>>>>>
>>>>>>>>>>>So I thought I'd ask a few questions o those who know:
>>>>>>>>>>>
>>>>>>>>>>>1)Is anyone else taking this approach?
>>>>>>>>>>>2)What approaches are you guys taking with your hybrid setups?
>>>>>>>>>>>3)What is the meaning of existence? (You can skip this one if
>>>>>
>>>>>you
>>>>>
>>>>>
>>>>>
>>>>>>>>>>want.)
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>As always, thanks for the help!
>>>>>>>>>>>Cheers,
>>>>>>>>>>>Jon
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by EK Sound on Mon, 30 Jan 2006 23:33:19 GMT

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Can't wait to pick up the dig card... on the REALLY short list! :-) I have a chance to get a RED3 at a smokin' price... still a lot for a comp though. I am thinking about using the RED3 on two of the 428 channels...

David.

Neil wrote:

> EK Sound <spamnot.info@eksoundNO.com> wrote:
>
>>I know what you mean... I am tracking at 24/44 in Nuendo and it sounds
>>really good. Did a piano thing the other day using the Focusrite 428
>>on a pair of C460's and a U47FET underneath. Noise floor is so low, I
>>can hear the felt dampers going in and out of the strings!! :-) Scary
>>actually... I know I don't need any more resolution than that!
>
>
>
> Isn't that 428 a heck of a nice pre for ~400 bucks per channel?
>
> Neil

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Nil on Tue, 31 Jan 2006 00:08:02 GMT
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EK Sound <spamnot.info@eksoundNO.com> wrote:
>I know what you mean... I am tracking at 24/44 in Nuendo and it sounds
>really good. Did a piano thing the other day using the Focusrite 428
>on a pair of C460's and a U47FET underneath. Noise floor is so low, I
>can hear the felt dampers going in and out of the strings!! :-) Scary
>actually... I know I don't need any more resolution than that!

Isn't that 428 a heck of a nice pre for ~400 bucks per channel?

Neil

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by LaMont on Tue, 31 Jan 2006 00:10:15 GMT
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Yes, that's how my buddy runs his DM2000 & Pro Tools HDusing optical interface

and it runs all too well..

EK Sound <spamnot.info@eksoundNO.com> wrote:
>In that case, go the adat I/O route... works really good! :-)
>
>David.
>
>LaMont wrote:
>> I'm not going to use 96k recording.. :) No, I'm a 24 bit/44.1k guy. I'm
not
>> sold on the 96k sound.
>>
>> EK Sound <spamnot.info@eksoundNO.com> wrote:
>>
>>>Here is a wrinkle to this equation.. you said you want to stream 96
>>>channels from the DM2K... ok, no problem. The limitation is that you

>>>would be able to do this at 96K only with the MADI cards. The
>>>standard 96K MY cards are 8 chanels only... this gives you 48 channels

>>>of I/O at 96K fully loaded with AES cards. If you want all 96
>>>channels of I/O you are stuck at 48KHz using adat/TDIF/AES cards.
>>>
>>>Just another $.02 on the pile :-)
>>>
>>>David.
>>>
>>>LaMont wrote:
>>>
>>>

Subject: Re: CubaseSX3>Paris Peeps - What's your modus operandi?
Posted by Neil on Tue, 31 Jan 2006 02:36:29 GMT
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EK Sound <spamnot.info@eksoundNO.com> wrote:
>Can't wait to pick up the dig card... on the REALLY short list! :-)

Do it, I think you'll like the converters! And, then you can
record that same piano at 88.2k through digi outs to get rid
of the FIR filter ringing, and then let me know how it
sounds :)

Neil
