
Subject: Grammy nod

Posted by [Tyrone Corbett](#) on Sun, 23 Oct 2005 17:54:09 GMT

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add me first on =
that=20

list...
>So please show in this forum that we wanna keep Paris =
alive=20

spending some
>extra little money (a few Pizzas less for a =
coupl e of=20

weekends) starting
>with=20

wormhole...
>Regards,
>Dimitrios
>
>ps: If =
someone=20

else too has already bought Paris ,my humble apologies =
to
>him, but l=20

will need his name to add it on the list I will send to=20
wormhole
>author&l

Subject: Re: Grammy nod

Posted by [Rob Arsenault](#) on Sun, 23 Oct 2005 18:07:12 GMT

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bum "Christmas Love and You"

> Best Traditional R&B vocal "Christmas Love and You"

> Best R&B vocal performance "All I Want for Christmas is You"

>

> Obviously, it is early on in the running, but good news none the less.

>

> TyroneI've been mixing with NoLimit across the Global bus.

Deej

"Eugene B" <martinlancer@hotmail.com> wrote in message
news:435bf479\$1@linux...

>

> Do most users prefer to mix in paris with or without

> the eds stereo comp across the mix buss?What type os setting do you use?

I can;t seem to trust Nolimit on the Mix bus as it always gives me a very
flat looking WAV.

"DJ" <[animix_spam-this-ah](#)>

Subject: Re: Grammy nod

Posted by [JeffH](#) on Sun, 23 Oct 2005 18:31:36 GMT

ole_@animas.net> wrote:

>I've been mixing with NoLimit across the Global bus.

>

>Deej

>

>"Eugene B" <martinlancer@hotmail.com> wrote in message

>news:435bf479\$1@linux...

>>

>> Do most users prefer to mix in paris with or without

>> the eds stereo comp across the mix buss?

>

>Just curious how many of you fellow Parisians approach compression while recording in to paris. For instance, does anyone compress Snares and Kicks or Overheads to get a hotter level without too much red. What about vocals?

Do you record em uncompressed and then add when mixing? Or do you like the

Subject: Re: Grammy nod

Posted by [Rod Lincoln](#) on Sun, 23 Oct 2005 19:07:36 GMT

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r />

effect of compressing while tracking and then again while mixing?

Also I'd love to know what some of our fav hardware compressors are and why. I use the regular compressor, sometime 2 of them in series but not till I've got the Mix like it.

Rod

"Eugene B" <martinlancer@hotmail.com> wrote:

>

>Do most users prefer to mix in paris with or without

>the eds stereo comp across the mix buss?enjoy the ride.

On Sat, 22 Oct 2005 15:53:51 -0600, "DJ"

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

>I'm getting set up for a guitar overdub session tomorrow. The guitarist is

>a major, nationally recognized picker. I haven't really been gi

Subject: Re: Grammy nod

Posted by [Rod Lincoln](#) on Sun, 23 Oct 2005 19:09:31 GMT

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ven the green

>light to name names right now. The tracks will be included in a mix of a

>project that I've been working on here.

>
>Anyway, I'm going to be doing a quick test of a number of mics for this
>session. Since the room sounds good and I'm not worried about overbleed, I'm
>considering X/Y pairs of SDC's and also mono tracking of the guitar using
>LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm
>including them in the audition.
>
>Here are the mics and preamps:
>1. Stephen Paul U87-(Sytek)
>2. AT 4050 (Sytek)
>3. SE Titan (Sytek)
>4. SE Titan-different voicing from standard issue (Sytek)
>5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)
>6. SE Gemini (Great River MP2-MH)
>7. Neumann KM184's in X/Y (Forssell JMP-6)
>8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)
>9. SE 3 in X/Y (Forssell JMP-6)
>
>These preamps are all somewhat similar, being clean/straight wire with gain
>kinda pre's and they were selected for reasons if consistency and expediency

Subject: Re: Grammy nod

Posted by [Tom Bruhl](#) on Sun, 23 Oct 2005 19:24:58 GMT

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>in getting this test done within the remaining time I have available in
>2005.
>
>If it's OK with eve3ryone involved, I'll make some sound clips available.
>
>Deej
>
>
>
>not to get hotter levels but just to smooth things out if the talent
hasn't a efin clue. if you want hotter, do it post.

On 24 Oct 2005 07:20:57 +1000, "Cujo" <chris@nospamapplemanstudio.com>
wrote:

>
>Just curious how many of you fellow Parisians approach compression while recording
>in to paris. For instance, does anyone compress Snares and Kicks or Overheads
>to get a hotter level without too much red. What about vocals?
>Do you record em uncompressed and then add when mixing? Or do you like the
>effect of compressing while tracking and then again while mixing?

>Also I'd love to know what some of our fav hardware compressors are and why.DUDE...feel the light...

On 24 Oct 2005 03:54:09 +1000, "Tyrone Corbett"
<tyronecorbett@comcast.net> wrote:

>
>Guy's, I just received notice that a song I co-wrote with Will Downing and
>Travis Milliner, "All I Want for Christmas is You" has been nominated in
>several categories for awards:
>
>Song of the Year "All I Want for Christmas is You"
>Record of the Year "Christmas Love and You"
>Best R&B Album "Christmas Love and You"
>Best Traditional R&B vocal "Christmas Love and You"
>Best R&B vocal performance "All I Want for Christmas is You"
>
>Obviously, it is early on in the running, but good news none the less.
>
>TyroneTerrific news. Congratulations!

DC

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>Guy's, I just received notice that a song I co-wrote with Will Downing and
>Travis Milliner, "All I Want for Christmas is You" has been nominated in
>several categories for awards:
>
>Song of the Year "All I Want for Christmas is You"
>Record of the Year "Christmas Love and You"
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>Best Traditional R&B vocal "Christmas Love and You"
>Best R&B vocal performance "All I Want for Christmas is You"
>
>Obviously, it is early on in the running, but good news none the less.
>
>TyroneGreat news. Congratulations. I will keep my fingers crossed for the big event.
Gene

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>Guy's, I just received notice that a song I co-wrote with Will Downing and
>Travis Milliner, "All I Want for Christmas is You" has been nominated in
>several categories for awards:
>
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>Best Traditional R&B vocal "Christmas Love and You"
>Best R&B vocal performance "All I Want for Christmas is You"
>
>Obviously, it is early on in the running, but good news none the less.
>
>TyroneWell, sometimes compression casn make a really great performer sound even better.
When I mean hotter levels I should clarify, Say a snare into an API which has only input control, but the pres sounds great pushed, however at the best level, you get a few "overs" ..or even use somehting like an RNC to be able to step down the output of the pre

rick <parnell68@hotmail.com> wrote:

>not to get hotter levels but just to smooth things out if the talent
>hasn't a efin clue. if you want hotter, do it post.
>
>On 24 Oct 2005 07:20:57 +1000, "Cujo" <chris@nospamapplemanstudio.com>
>wrote:
>
>>
>>Just curious how many of you fellow Parisians approach compression while recording
>>in to paris. For instance, does anyone compress Snares and Kicks or Overheads
>>to get a hotter level without too much red. What about vocals?
>>Do you record em uncompressed and then add when mixing? Or do you like the
>>effect of compressing while tracking and then again while mixing?
>>Also I'd love to know what some of our fav hardware compressors are and why.
>What is the bestest wrapper you guys are using for PARIS.

Thanks.But then I have to upgrade to V5... don't need surround editing. :-)

David.

DJ wrote:

> Dave,
>
> WL 5 has no problems with UAD plugins nowadays. I can tweak UAD parameters
> on the fly with nary a BSOD.
>
> ;o)
>
>

> "EK Sound" &l

Subject: Re: Grammy nod

Posted by [Don Nafe](#) on Sun, 23 Oct 2005 20:42:32 GMT

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> wrote in message

> news:433b6415\$1@linux...

>

>>UAD and Wavelab don't like each other much... but they will work. You

>>just have to make sure not to adjust any plug perimeters while playing

>>audio, and close the plug window before playing. PITA, but it works.

>> I use WL4 here like that all the time. The main difference between

>>WL4/5 and Essential is that there are only two lanes in the montage

>>window in Essential. I generally render the montage to a solid wave

>>first then add plugs and markers.

>>

>>David.

>>"Cujo" <chris@nospamapplemanstudio.com> wrote:

>

>Just curious how many of you fellow Parisians approach compression while recording

>in to paris. For instance, does any

Subject: Re: Grammy nod

Posted by [rick](#) on Sun, 23 Oct 2005 21:27:57 GMT

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g I co-wrote with Will Downing and

>Travis Milliner, "All I Want for Christmas is You" has been nominated in

>several categories for awards:

>

>Song of the Year "All I Want for Christmas is You"

>Record of the Year "Christmas Love and You"

>Best R&B Album "Christmas Love and You"

>Best Traditional R&B vocal "Christmas Love and You"

>Best R&B vocal performance "All I Want for Christmas is You"

>

>Obviously, it is early on in the running, but good news none the less.

>

>Tyrone

Congrats! That's way cool.

pabGene makes some great points here. I use compression like crazy (haha!) when

mixing, but I really don't like to comp anything on the way in - especially drums. You can really kill the drum track's versatility (fo

Subject: Re: Grammy nod

Posted by [DC](#) on Sun, 23 Oct 2005 21:46:58 GMT

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r mixing) with an
un-doable compression on the way in. I do, however, sometimes do some light
compression on vocals on the way in. Just depends on who's singing, and
what.

rock on,
-Carl Amburn

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:435c4237\$1@linux...

>

> "Cujo" <chris@nospamapplemanstudio.com> wrote:

> >

> >Just curious how many of you fellow Parisians approach compression while
> recording

> >in to paris. For instance, does anyone compress Snares and Kicks or
Overheads

> >to get a hotter level without too much red. What about vocal

Subject: Re: Grammy nod

Posted by [gene lennon](#) on Sun, 23 Oct 2005 22:16:19 GMT

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s?

> >Do you record em uncompressed and then add when mixing? Or do you like
the

> >effect of compressing while tracking and then again while mixing?

> >Also I'd love to know what some of our fav hardware compressors are and
> why.

>

> As usual, this is just my opinion, but I say:

> For vocals, a resounding yes. I have four reasons.

>

> 1. Hardware still sounds better to me but I don't like the extra D/A, A/D
> conversions needed to use hardware during mixdown, so I like to get as
close

> to my final sound as I can during tracking. Then if I need a hint of extra

> compressing I may use a software plug like the 1176 or LA2a from the

UAD-1.

> I feel the same way about eq. (I actually do use a fair amount of outboard
> during important mixes, but for critical tracks like the lead vocal I like
> av

Subject: Re: Grammy nod

Posted by [steve the artguy](#) on Mon, 24 Oct 2005 02:09:07 GMT

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mp;B vocal performance "All I Want for Christmas is You"

>

>Obviously, it is early on in the running, but good news none the less.

>

>TyroneNot knowing what the guy's guitar sounds like, or the context
of the music, I would say - just for the helluvit, start with:

a.) The SP-87 at about a 45 degree angle back from the bridge,
and...

b.) One of the KM-184's or C460B's aimed straight-on at the
12th fret.

Try the Great River or the Forsell on the "12th fret" mic, and
you have an Avalon 737, dontcha? Use that on one the SP-87 with
just a teensy bit of compression & lo-end rolloff.

It ain't gonna suck, I'll tell you that much!

Neil

"DJ" <

Subject: Re: Grammy nod

Posted by [Paul Braun](#) on Mon, 24 Oct 2005 02:39:49 GMT

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le_@animas.net" target="_blank">animix_spam-this-ahole_@animas.net> wrote:

>I'm gett6ing set up for a guitar overdub session tomorrow. The guitarist
is

>a major, nationally recognized picker. I haven't really been given the green
>light to name names right now. The tracks will be included in a mix of a

>project that I've been working on here.
>
>Anyway, I'm going to be doing a quick test of a number of mics for this
>session. Since the room sounds good and I'm not worried about overbleed,
I'm
>considering X/Y pairs of SDC's and also mono tracking of the guitar using
>LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm
>including them in the audition.
>
>Here are the mics and preamps:
>1. Stephen Paul U87-(Sytek)
>2. AT 4050 (Sytek)
>3. SE Titan (Sytek)
>4. SE Titan-di

Subject: Re: Grammy nod
Posted by [Carl Amburn](#) on Mon, 24 Oct 2005 02:46:10 GMT
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ng,
personally.
Now then, no limit on a bass/floor tom/kick track... that's another thang...

AA

"Eugene B" <martinlancer@hotmail.com> wrote in message
news:435bf479\$1@linux...

>
> Do most users prefer to mix in paris with or without
> the eds stereo comp across the mix buss?Rod, I'm fairly sure you'll have to send the transport
commands via midi/
MTC and the sample sync commands via adat card... at least I've always had
to on external sync'd transports.

AA

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

>
> DeeJ, I've look for some old post I thought I saved from when you went
> through
> this, but I can't find t

Subject: Re: Grammy nod

Posted by [excelav](#) on Mon, 24 Oct 2005 04:27:22 GMT

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hem, so, please forgive, but I need your help. I

> finally installed the RME 9652 and Cubase SX3. I can't get them to sync up
> at all. Cubase just sits there when I press play on Paris (I have the adat
> sync hooked up) I have tried everything I can think of, changing settings
> in the 9652 control panel to recieve adat sync, set cubase to recieve
> sync,
> etc. I'm just talking transport sync so far...havn't even tried audio yet.
> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with
> Paris
> using a Frontier Dakota.
> etc(but it's late so I may be missing something) Do you have any tips?????
> RodGood on ya dude.

AA

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:435bce41\$

Subject: Re: Grammy nod

Posted by [Neil](#) on Mon, 24 Oct 2005 04:57:04 GMT

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href="mailto:1@linux..." target="_blank">1@linux...

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>
> Song of the Year "All I Want for Christmas is You"
> Record of thh Year "Christmas Love and You"
> Best R&B Album "Christmas Love and You"
> Best Traditional R&B vocal "Christmas Love and You"
> Best R&B vocal perfomance "All I Want for Christmas is You"
>
> Obviously, it is early on in the running, but good news none the less.
>
> Tyronei didn't mean not to use them but use them wisely. personally i love
the distressor on vocals and bass

On 24 Oct 2005 08:44:38 +1000, "Cujo&q

Subject: Re: Grammy nod

Posted by [Dimitrios](#) on Mon, 24 Oct 2005 06:44:49 GMT

> wrote:

>

>With the Cubase 1.06 and dakota card, everything was taken care of with the

>adat 9 pin sync. And it was pretty simple also.

>I was really hoping the SX 3/ RME would be as easy.

>Rod

>"Aaron Allen" <nosпам@not_here.dude> wrote:

>>Rod, I'm fairly sure you'll have to send the transport commands via midi/

>

>>MTC and the sample sync commands via adat card... at least I've always had

>

>>to on external sync'd transports.

>>

>>AA

>>

>>

>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

>>>

>>> DeeJ, I've look for some old post I thought I saved from when you went

>

>>> through

>>> this, but I can't find them, so, please forgive, but I need your help.

>I

>>> finally installed the RME 9652 an

Subject: Re: Grammy nod

Posted by [Aaron Allen](#) on Mon, 24 Oct 2005 07:43:25 GMT

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e.dude> wrote:

> >>Rod, I'm fairly sure you'll have to send the transport commands via midi/

> >

> >>MTC and the sample sync commands via adat card... at least I've always

> had

> >

> >>to on external sync'd transports.

> >>

> >>AA

> >>

> >>

> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

> >>>
> >>> DeeJ, I've look for some old post I thought I saved from when you went
> >
> >>> through
> >>> this, but I can't find them, so, please forgive, but I need your help.
> >I
> >>> finally installed the RME 9652 and Cubase SX3. I can't get them to

Subject: Re: Grammy nod
Posted by [John \[1\]](#) on Mon, 24 Oct 2005 11:20:00 GMT
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nning, but good news none the less.

>
> TyroneLooks like you could modify a popper stopper ring to do this. I may give it
a try. My doggies would start getting the frisbee vibe going PDQ once they
saw it though and if it was covered in lamb's fleece it would be even more
in jeopardy (one of the drawbacks of having large goofy carnivores in the
studio, I guess)

;o)

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:435c7f70\$1@linux...

>
> I'm sure some of you guys are hip to this, but I thought I would put this
> out there.
>
> <http://www.josephson.com/tn5.html>
>
> JamesBuild one here:

<http://www.maltedmedia.com/people/bathory/jecklin.html>

Buy one here:

Subject: Re: Grammy nod
Posted by [emarenod](#) on Mon, 24 Oct 2005 13:51:47 GMT
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target="_blank">chris@nospamapplemanstudio.com> wrote:

>
>Just curious how many of you fellow Parisians approach compression while
recording
>in to paris. For instance, does anyone compress Snares and Kicks or Overheads

>to get a hotter level without too much red. What about vocals?
>Do you record em uncompressed and then add when mixing? Or do you like the
>effect of compressing while tracking and then again while mixing?
>Also I'd love to know what some of our fav hardware compressors are and
why.

I use compression when tracking a number of things, including vocals. I think that, like a good electric guitar amp's tone, it can have a huge influence on the performance. A singer, hearing compression in the cans, can start to sing in such a way as to "play" the compression. Just my experience. And this does not give you a block

Subject: Re: Grammy nod
Posted by [Deej \[1\]](#) on Mon, 24 Oct 2005 14:50:55 GMT
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> using a Frontier Dakota.
>> >>> etc(but it's late so I may be missing something) Do you have any
>tips????
>> >>> Rod
>> >>
>> >>
>> >
>>
>
>Well, how does it *look* ---- or how does it *sound*??? I mix for the sound
thingy.

-Carl Amburn

"cujo" <chris@applemanstudio.com> wrote in message news:435d0c5b\$1@linux...
>
>
> And this does not give you a block wave form?
>
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I'm mixing with the channel faders fairly hot, the submix faders down to
> >where the submix isn't quite h

Subject: Re: Grammy nod
Posted by [Tyrone Corbett](#) on Mon, 24 Oct 2005 20:09:08 GMT
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serious error" during

- > the beggining of installing cubase, so I re-ghosted to the previous know
 - > good config and started over...all seemed fine after that.
 - >
 - > 6. side note...I got a "Windows needs to be re'authorized within
 - > 3 days be cause of the amount of hardware changes on this computer" I don't
 - > think this has anything to do with the other problem, but thought I'd mention
 - > it as it just happened.
 - >
 - > Any idea's? MOBO Windows? Power? Removable Tray's?
 - >
 - > I'm probably going out to buy some more drives (errrrr....)
 - > tonight as it makes me real ner
-

Subject: Re: Grammy nod

Posted by [gene lennon](#) on Mon, 24 Oct 2005 21:11:42 GMT

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>435d3040@linux...

- > Thanks Kim for the suggestions...how do you "bypass" PACE ? (I have
- > anti-pace software that I have never tried to use)...
- > "Kim" <hiddensounds@hotmail.com> wrote in message news:435a0c1e\$1@linux...
- >>
- >> > Pace never actually caused me any trouble, though I do bypass it now
- > just
- >> to be sure. ;o)
- >>
- >
- >OY!!!!!! You're kiddin'.....right? I've got all drives in both my
- comps formatted FAT 32 so that I can network using XP on my Cubase rig and
- Win ME on my Pairs rig. Am I going to die?

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:435d614e@linux...

- > XP CAN corrupt FAT32 drives. Try not to use FAT32 with XP. 98/ME
 - > systems will still read the drive after XP has messed it up... but for
 - > how long, who knows.
 - >
 - > David.
 - >
 - > Rod Lincoln wrote:
 - > > I've got a wierd thing happe
-

Subject: Re: Grammy nod

Posted by [Tyrone Corbett](#) on Mon, 24 Oct 2005 22:36:44 GMT

> Not disagreeing, just wondering.
>
>
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>What I've found is

Subject: Re: Grammy nod
Posted by [Craig Mitchell](#) on Tue, 25 Oct 2005 03:30:06 GMT
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gt;good config and started over...all seemed fine after that.
>>>
>>>6. side note...I got a "Windows needs to be re'authorized within
>>>3 days be cause of the amount of hardware changes on this computer" I
>>>don't
>>>think this has anything to do with the other problem, but thought I'd
>>>mention
>>>it as it just happened.
>>>
>>>Any idea's? MOBO Windows? Power? Removable Tray's?
>>>
>>>I'm probably going out to buy some more drives (errrrr....)
>>>tonight as it makes me real nervous to only have one instance of some of
>>>these files, as some are client files.
>>>Rod
>>>
>>>
>>>
>>>
>>>
>
>Well, I got a couple of WD 160's formatted them NTFS and am currently backing
up mu "backup" as it's now my audio, since my audio's toast. I havn'e tried
ME yet to see if it can read the screwed drives. I have a ME sys drive so
it will be no prob to try, but I wanted to at least get all the data to exist
in at least 2 locations first. It's still very wierd to me. If anyone wants
to read my original post and come up with their own theory, I'd appreciate
it. EK...thanks for the info. I'm taking your advice and going the NTFS route.

Rod

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:
>:
