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Subject: Multi-channel mic pres ... on a budget

Posted by [dan b\[1\]](#) on Wed, 20 Jul 2005 17:07:22 GMT

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uot;Dan B" <daniel\_burne@yahooNOSPAM.com> wrote in message  
>news:42de84ca\$1@linux...

>>

>> Hi,

>>

>> In short - comments on \$400-700 multichannel mic pre's - e.g.

>> Focusrite Octopre

>> Focusrite Octopre LE

>> Presonus Digimax LT

>> Presonus MP20

>> Presonus Bluetube

>> Presonus Firepod

>> M-Audio Octane

>> dbx 386

>>

>>

>> In long... Mic pre wise at the moment I have only a Focusrite Platinum

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>> \$600 ish, but may be able to stretch). Ideally it would have 8 channels,

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>> and using the desk for the rest. That way acoustic guitar could be

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>> with 3 mics through decent pres. I'd only need to use the

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Subject: Re: Multi-channel mic pres ... on a budget

Posted by [Chris Ludwig](#) on Wed, 20 Jul 2005 17:19:13 GMT

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desk pres for

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>> drum mics beyond the 3 channels (each instrument tracked individually).

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>> C418s  
>> on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a  
  
>> Rode  
>> NTK (valve) for vocals / acoustic guitar.  
>  
>I'm redesigning my Paris default ppj and sorting my fx library and was wondering  
if anyone would be kind enough to e-mail a ppj file or two to see if there  
are any interesting tips to pick up on, fx presets, for inspiration, etc.  
... It'd also be interesting to see how others are working. If there's already  
a

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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Deej \[1\]](#) on Wed, 20 Jul 2005 21:38:42 GMT  
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quot;Aaron Allen" <nospam@not\_here.dude> wrote:  
>>I have worked with the 386, the firepod, the bluetube and digimaxLT ..  
>>can't  
>  
>>recommend any of those, honestly. They all seemed to suffer from either  
> QC  
>>problems or just plainly didn't sound good. I'd be more inclined to steer  
>  
>>you towards a Grace set, less of them but better quality per buck, because  
>  
>>you already have generic pres in the console.  
>>As to the console, are you routing the mix through it or through paris?  
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>>AA  
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>>> \$600 ish, but may be able to stretch).

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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Aaron Allen](#) on Wed, 20 Jul 2005 23:29:36 GMT  
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>  
>>> Rode  
>>> NTK (valve) for vocals / acoustic guitar.  
>>  
>>  
>http://www.voxengo.com/product/r8brain/

it's great, it's free. They also make a Pro version, but I've never used it. Anyone have any comments on the difference between the two.

rod

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

>Is Wavelab gonna destroy files going from 48k to 44k?

>

>Doesn't Voxengo make a free sample rate convertor?

>  
>What would be considered high end sample rate conversion.... hardware? or  
>software?

>  
>hmmmm.

>  
>Jeremy

>  
>  
>The PreSonus M80 is Just like the M20..except it has 8 pre's instead of 2.  
You can get them in the 1300-1500 range..maybe cheaper on ebay. I've got  
one and it's pretty good. I've also got some api, vintech, and focusrite  
ISA modules , and the presonus isn't that far behind.

rod

"Dan B" <daniel\_burne@yahoo.com> wrote:

>  
>Thanks for the comments. I've just added the SPL Gold Mic Pre to the short  
>list. I'm tempted to get the Octopre LE; or the Octopre LE with the SPL

as

>well (not so good for the budget); kust the SPL or possibly the Sytek (alone).

>The second option would give me 10 pres, with the option of tubes on two  
>of them.

>  
>I guess the only worry with not buying an 8 pre unit is tracking drums without  
>decent pres (ap

---

Subject: Re: Multi-channel mic pres ... on a budget

Posted by [db](#) on Thu, 21 Jul 2005 00:17:32 GMT

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aight into the paris ins, and then mix

solely

>in Paris).

>  
>Dan

>  
>"Aaron Allen" <nospam@not\_here.dude> wrote:

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>  
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>>> NTK (valve) for vocals / acoustic guitar.  
>>  
>>  
>That's the one all right.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message  
news:42defb80\$1@linux...

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

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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Aaron Allen](#) on Thu, 21 Jul 2005 01:18:45 GMT  
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> >  
> >hmmmm.  
> >  
> >Jeremy  
> >  
> >  
> >  
> >  
>"Miguel Vigil" <nospam@nospam.com> wrote:  
>Kim,  
>  
>Don't you use a MEC i/o or 442?

Indeed... both in fact, hence for Paris I could use these for my SPDIF I/O.  
The soundcard's digital I/O would be more for Wavelab, and/or for whatever  
else I use the box for. I plan for the machine to have multiple boots, and  
under one of them it may end up as my jukebox/media centre, hence a digital  
output would allow me to run an external DAC in the future for my casual  
listening... ..of course a quality DAC is kinda wasted on MP3's, but  
still. ;o)

Cheers,  
Kim.Howdy all.

Thought I might put my 2 cents in...

I feel you will be let down going for 8 more budget channels. I dont think you will hear a significant quality change in relation to the spirit. A couple of years ago, i bought a whole heap of focusrite platinum things, (Penta, voice master, tracmaster, ect), and was quite upset when i didnt notice a decent sonic change from my eurodesk M5000. I was trying to convince myself that is was better.. It wasnt until i bought some more pricey solid state class-a transformer based pres, that i noticed a better quality coming through.

I feel you should buy one or two pre's with that money, or save up for something better. Thats a more rewarding experience.

"Dan B" <daniel\_burne@yahooNOSPAM.com> wrote:

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digimax sounds bad. I mixed a tune that another guy recorded  
using these and every thing was harsh thin and grainy. Of course I was not  
there so it could have been some other issue. (pro tools?) I have a 16 channel  
spirit folio rac pac. I used to use it only as extra pres for snare bottom  
and as a talk back and things like that. I have since discovered that it  
sounds really nice. I had to trac a scratch acoustic while working paris  
thinking I'd replace it..no way, it is sweet and musical. Since then I use  
it on snare top and toms too ( I like the eq pre paris) I would not say it  
is going to give you slammin Neve sound or whatever..but honestly, I am sorta  
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"Aaron Allen" <nospam@not\_here.dude> wrote:

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>recommend any of those, honestly. They all seemed to suffer from either

Q

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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Rod Lincoln](#) on Thu, 21 Jul 2005 01:46:50 GMT  
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>> Focusrite Octopre LE  
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>> Rode  
>> NTK (valve) for vocals / acoustic guitar.  
>  
>Better than doing it in a wave editor such as CEP?

rick <parnell68@hotmail.com> wrote:

>yell at them til they agree with you.....or threaten them with vicious dogs

"rick" <parnell68@hotmail.com> wrote in message  
news:taqud11vhfl2b087cd7cav9olqubifvcoe@4ax.com...

> yell at them til they agree with you.rick wrote:

> yell at them til they agree with you.

Heh. You crack me up, Rick.

Cheers,

-Jamie K

<http://www.JamieKrutz.com>Hi All

Please pardon the DUH factor

I'm tekking a conference and making some idea notes on a mix I have to do  
and I want to use a stereo effect but have never done it before so...

How does one apply stereo EDS & Native FX?

I'm assuming you double the track and pan left and right then use two instances of the plugin

Correct?

DonCopy the mono track to the next track over and apply the plugin in stereo on the right?? track (select the stereo check box in the plugin window). Make sure you use the time lock tool to copy the track. Right click and drag will copy.

David.

Don Nafe wrote:

> Hi All

>

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> I'm assuming you double the track and pan left and right then use two  
> instances of the plugin

>

> Correct?

>

> Don

>

>

>you mean with mr. 3 legs himself. they'd prolly convert to a mac  
format just to spite him.

On Thu, 21 Jul 2005 07:23:14 -0600, "DJ"

<animix\_spam-this-ahole\_@animas.net> wrote:

>.....or threaten them with vicious dogs

>

>"rick" <parnell68@hotmail.com> wrote in message

>new

---

Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [dave Parkin](#) on Thu, 21 Jul 2005 08:54:40 GMT  
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>>AA

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---

---

Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [cujo](#) on Thu, 21 Jul 2005 12:38:16 GMT  
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hrase she  
uses on me when i try to...well you know...err...get some...sigh.

On Thu, 21 Jul 2005 07:44:57 -0700, Jamie K <Meta@Dimensional.com>  
wrote:

>rick wrote:  
>> yell at them til they agree with you.  
>  
>Heh. You crack me up, Rick.  
>  
>Cheers,  
> -Jamie K  
> <http://www.JamieKruz.com>Hi Cujo,

That's reassuring. The Spirit stuff definitely has suprisingly sweet eq for the price. Presumably the same pres in the Racpac as the SX (ultramic). I find them a bit noisy, especially when turned up. That said, for drums you rarely need a lot of gain. What kind of eq are you tracking with (especially on toms)? I'm usually track with no effects or eq, but my toms often sound a bit weak with the C418s clip on mics... Advice appreciated.

I figure that most listeners won't notice the difference between the spirit pres and a platinum focusrite... except possibly on guitars and vocals. So I may supplement my mono Focusrite Voicemaster with a SPL Gold Mic stereo

channel (c.\$550) for overheads, acoustic guitar and vocals (and to amplify my Redeye passive di for guitar).

Thanks for all the advice.

Dan

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

>  
>I must agree tht the digimax sounds bad. I mixed a tune that another guy recorded  
>using these and every thing was harsh thin and grainy. Of course I was not  
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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [John \[1\]](#) on Thu, 21 Jul 2005 15:25:54 GMT  
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---

eo..but it works just fine, or use the aux section with a prefade assign.

Rod

EK Sound <spamnot.info@eksoundNO.com> wrote:

>Copy the mono track to the next track over and apply the plugin in  
>stereo on the right?? track (select the stereo check box in the plugin  
>window). Make sure you use the time lock tool to copy the track.  
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>Don Nafe wrote:

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>> I'm assuming you double the track and pan left and right then use two

>> instances of the plugin

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>> Correct?

>>

>> Don

>>

>>

>><http://www.obleek.com/iraq/index.html>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>If you can live with 4 channels, the Sytek is the ticket, IMHO.

>

>Deej

I agree completely. In my journey from Mackie to Symmetrix 202 to Sytek to GML, the biggest quality jump was from the 202 to the Sytek. Good stuff.I've got a project coming up here that was tracked to an Akai DR 16. they are just sending the whole unit up here and I'm probably going to want to transfer the tracks a pair at a time from the digital outputs into a Paris submix.

It's a recording of a live gig and there's no reference track to refer to so

it's going to be a matter of manual timeline alignment (oh joy!!)

I see a 9 pin sync port on the back called an \*expansion\* socket which is for integrating with thge Akai MT8 or a remote contol. I wonder if it would lock to ADAT sync.

Anyone ever tried this?

TIA,

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>lock to ADAT sync.

>

>Anyone ever tried this?

If I remmerb right, (I had a DR-16 before I got a Paris system)  
it IS a kind of ADAT sync thang, but I don't know at all if it  
will lock to Paris properly. The DR-16 CAN sync to SMPTE,  
though, and also MMC... do you have anything that you could use  
as a master clock to lock either of those modes together &  
thereby make your job a whole shitload easier?

Deej, this might be a job for Cubase.

Neill've got no problem working with Cubase. The DR 16 doesn't have a smpte card  
though. I would think that the 9 pin port would be a receiver since it's for  
a remote control. lcf it doesn't lock to Paris, I'll try it with Cubase and  
one of my RME cards. Can't think of any other way to do it. The (127) page  
manual will be shipped with it so after an RTFM interlude, maybe I can get  
my head around this. It lo

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Subject: Re: Multi-channel mic pres ... on a budget

Posted by [db](#) on Thu, 21 Jul 2005 22:08:52 GMT

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>manual will be shipped with it so after an RTFM interlude, maybe I can get

>my head around this. It looks like a pretty cool recording device.

Ahh.. the SMPTE card was an option on that, IIRC - the one I owned had one.

As far as a recording device, it's pretty handy for certain things, but I didn't like the convertors, personally.

Let me know if I can help - if you're hacing trouble, maybe

send me a .jpg shot of the back panel & it could refresh my

memory as to the connections, etc... does that particular unit

have the BNC connections, do you know?

Neillf you cannot time sync it, do yourself a HUGE favor and put in a two pop at the very very top of the tracks across all the tracks at the same time in a dead space before you start transferring, then again at the end.

AA



<neil OIUOIU.OIU.com> wrote in message news:42e068e9@linux...  
>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>I've got no problem working with Cubase. The DR 16 doesn't have a smpte  
> card  
>>though. I would think that the 9 pin port would be a receiver since it's  
> for  
>>a remote control. lcf it doesn't lock to Paris, I'll try it with Cubase  
> and  
>>one of my RME cards. Can't think of any other way to do it. The (127) page  
>>manual will be shipped with it so after an RTFM interlude, maybe I can get  
>>my head around this. It looks like a pretty cool recording device.  
>  
> Ahh.. the SMPTE card was an option on that, IIRC - the one I  
> owned had one.  
> As far as a recording device, it's pretty handy for certain  
> things, but I didn't like the convertors, personally.  
> Let me know if I can help - if you're hacing trouble, maybe  
> send me a .jpg shot of the back panel & it could refresh my  
> memory as to the connections, etc... does that particular unit  
> have the BNC connections, do you know?  
>  
> NeilAsus motherboards with an AMD cpu are a safe bet with Paris.  
"Sanbar" <sanbar@wi.rr.com> wrote in message news:42de8877@linux...  
> I've decided to break down and get a new computer for the Paris. I've got  
a  
> 2 card and 1 UAD-1 setup running 3.0 on XP.  
>  
> I'm basically looking for the least expensive way that will still do the  
> job. Any recommendations for motherboard, memory, processor, etc.  
>  
> I'm thinking about something along the lines of a motherboard with 5 PCI  
> slots and 800 fsb, Pentium 2.6 processor and 1 gb ram. Suggestions would  
be  
> greatly appreciated. I don't use midi or any other linked machines such as  
> cubase etc.  
>  
> Thanks  
>  
> Barry  
>  
>I've seen someone mention that adding an

---

Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Gary Flanigan](#) on Fri, 22 Jul 2005 02:07:03 GMT

be replacing the ECC82 tubes to original  
Telefunken ones.

Change some caps inside (not radical changes here) and you have a very  
good preamp.

I tried changing all or some of the opas too but found the stock ones  
sound the best.

You know they use same chips as RME uses and most others.

It is the tubes that make all the difference.

The best mic from the cheap model

---

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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Dimitrios](#) on Fri, 22 Jul 2005 06:08:14 GMT

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4;linux...

> >

> > "Miguel Vigil" <nospam@nospam.com> wrote:

> > >Kim,

> > >

> > >Don't you use a MEC i/o or 442?

> >

> > Indeed... both in fact, hence for Paris I could use these for my SPDIF  
> I/O.

> > The soundcard's digital I/O would be more for Wavelab, and/or for  
whatever

> > else I use the box for. I plan for the machine to have multiple boots,  
and

> > under one of them it may end up as my jukebox/media centre, hence a  
> digital

> > output would allow me to run an external DAC in the future for my casual

> > listening... ...of course a quality DAC is kinda wasted on MP3's, but

> > still. ;o)

> >

> > Cheers,

> > Kim.

>

>Pretty much leaves no doubt who's paying the highest price to bring freedom  
to Iraq. Oh shit, now I've done it! ;>)

Tony

"erlilo" <erlilo@online.no> wrote in message news:42e0a49a@linux...

> Why? Should it been in General?-)

>

> erlilo  
>  
>  
> "justcron" <justcron@hydrerecords.compound> skrev i en meddelelse  
> news:42e051eb@linux...  
>> <http://www.obleek.com/iraq/index.html>  
>>  
>  
>Just spent two days working in Digital Performer and I have only this to say:

I LOVE PARIS!

GanttIn all fairness to DP, it was a classical piano piece w/ a lot of rubato and retards, so we didn't use a click. The client wanted to be able to change the key and she wasn't sure what key she needed, so I needed to record MIDI.

Sequencing without a time reference is probably not a strong point for any sequencing program...

Gantt

Gantt Kushner wrote:

> Just spent two days working in Digital Performer and I have only this to say:  
>  
> I LOVE PARIS!  
>  
> GanttI've been using DP for about six months for midi and VSTi stuff, then transferring the files over to PARIS. I'm sure some of it's just that I'm not used to DP, but I can edit and mix at least 10 times faster in PARIS. It's just so intuitive. At least for me. Plus, she sounds better IMHO. The old gal won't be retiring any time soon.

Tony

"Gantt Kushner" <gizmo@his.com> wrote in message news:42E1464C.98E76879@his.com...

> In all fairness to DP, it was a classical piano piece w/ a lot of rubato  
> and  
> retards, so we didn't use a click. The client wanted to be able to change  
> the key and she wasn't sure what key she needed, so I needed to record  
> MIDI.  
>

> Sequencing without a time reference is probably not a strong point for any  
> sequencing program...  
>  
> Gantt  
>  
> Gantt Kushner wrote:  
>  
>> Just spent two days working in Digital Performer and I have only this t

---

---

Subject: Re: Multi-channel mic pres ... on a budget

Posted by [cujo](#) on Sat, 23 Jul 2005 00:31:44 GMT

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>>Focusrite Octopre  
>>>Focusrite Octopre LE  
>>>Presonus Digimax LT  
>>>Presonus MP20  
>>>Presonus Bluetube  
>>>Presonus Firepod  
>>>M-Audio Octane  
>>>dbx 386  
>>>  
>>>  
>>>In long... Mic pre wise at the moment I have only a Focusrite Platinum  
Voicemaster  
>>>and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link  
>>  
>> in  
>>  
>>>my studio, and so am after some replacement pres. The budget's limited  
(ideally  
>>>\$600 ish, but may be able to stretch). Ideally it would have 8 channels,  
>>>but some have suggested I'd be better buying a decent 2 (or 4) channel  
unit,  
>>>and using the desk for the rest. That way acoustic guitar could be recorded  
>>>with 3 mics through decent pres. I'd only need to use the desk pres for  
>>  
>> extra  
>>  
>>>drum mics beyond the 3 channels (each instrument tracked individually).  
>>  
>> It'd  
>>  
>>>only be worth investing the money in an 8 channel pre if they're going  
to  
>>>be a fairly significantly better than those in the desk.  
>>>

>>>Many thanks for any advice / suggestions.

>>>

>>>BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar, C418s

>>>on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a Rode

>>>NTK (valve) for vocals / acoustic guitar.

>>

>>Hey, he asked about 8 channels for under \$700.... not \*80\* channels for under \$700!! ;-)

David.

Mike Audet wrote:

> Ok, I'm going to stick my neck out on this, but the Behringer ADA8000 sounds  
> really good and works perfectly with the ADAT card.

>

>

snip

>

> Mike

>

> Dimitrios <musurgio@otenet.gr> wrote:

>

>>Hi,

>>I don't agree about the 386 and the 376 as a matter of fact from DBX.

>>With some upgrade they sound very very good, very sweet almost remind me

>

>

>>the analog tape recording thing.

>>The only major upgrade should be replacing the ECC82 tubes to original

>>Telefunken ones.

>>Change some caps inside (not radical changes here) and you have a very  
>>good preamp.

>>I tried changing all or some of the opa's too but found the stock ones

>>sound the best.

>>You know they use same chips as RME uses and most others.

>>It is the tubes that make all the difference.

>>The best mic from the cheap models (not chinese) that compliments

>>perfectly the 3xx line of preamps is AT4033.

>>This combination was preferred from a client instead of AT 4066 using

>>Avalon M5 preamp.

>>It makes you sound sweet warm with no hint of harshness at all and

>>balance !

>>Regards,

>>Dimitrios

>>  
>>Dave Parkin wrote:  
>>  
>>>Howdy all.  
>>>  
>>> Thought I might put my 2 cents in...  
>>>  
>>> I feel you will be let down going for 8 more budget channels. I dont  
>  
> think  
>  
>>>you will hear a significant quality change in relation to the spirit.  
>  
> A couple  
>  
>>>of years ago, i bought a whole heap of focusrite platinum things, (Penta,  
>>>voice master, tracmaster, ect), and was quite upset when i didnt notice  
>  
> a  
>  
>>>decent sonic change from my eurodesk M5000. I was trying to convince  
>  
> myself  
>  
>>>that is was better.. It wasnt until i bought some more pricey solid state  
>>>class-a transformer based pres, that i noticed a better quality coming  
>  
> through.  
>  
>>> I feel you should buy one or two pre's with that money, or save up  
>  
> for  
>  
>>>something better. Thats a more rewarding experience.  
>>>  
>>>  
>>>  
>>>  
>>>  
>>>"Dan B" <daniel\_burne@yahooNOSPAM.com> wrote:  
>>>  
>>>  
>>>>Hi,  
>>>>  
>>>>In short - comments on \$400-700 multichannel mic pre's - e.g.  
>>>>Focusrite Octopre  
>>>>Focusrite Octopre LE  
>>>>Presonus Digimax LT

>>>>Preonus MP20  
>>>>Preonus Bluetube  
>>>>Preonus Firepod  
>>>>M-Audio Octane  
>>>>dbx 386  
>>>>  
>>>>  
>>>>In long... Mic pre wise at the moment I have only a Focusrite Platinum  
>  
> Voicemaster  
>  
>>>>and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link  
>>>  
>>>in  
>>>  
>>>  
>>>>my studio, and so am after some replacement pres. The budget's limited  
>  
> (ideally  
>  
>>>>\$600 ish, but may be able to stretch). Ideally it

---

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Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Mike Audet](#) on Sat, 23 Jul 2005 01:50:12 GMT  
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---

ore room to be objective since advertising money isn't a pressure point (though some online/catalog retailers obviously do publish significant ads).

The manufacturers obviously want a good review, because sales often hinge on it. And to some degree fairness becomes a two-sided perspective for retailers, and reviewers. As users we can bash gear anytime we want (except in front of clients of course), as we only use it, not sell it. We often judge based on a desire to always have, or at least like the best, and never be caught liking gear that would call our professional ears into question.

So, knowing that a lot of how we judge gear is in fact opinion, during the process of digging into a product with the target user/market in mind, the brash knuckles come off (pun intended) and objectivity becomes more fact finding than picky comparison shopping with an unlimited budget.

I try to be fair - if someone can use a product, it's worth giving them and the manufacturer an appropriately positive viewpoint on it's intended use and market, but I won't sacrifice objectivity for more discerning users that want an honest assessment (i.e. you won't see me drooling over a \$100 cheap mic when put up against a Lawson, Blue, etc, but I doubt many users with a

\$50,000 mic closet really care about a review of a \$100 mic - a hobbyist might though). In either case though, most users can, and should read through an influenced review. So as long as whoever I review for supports objectivity, I'll keep writing reviews.

If you think I'm not being objective where I should be, please let me know. I see no point in hyped ad-copy reviews, or in opinionated negativity. That's what ads, and respectively, other forums are for. ;-) If someone asks me to write a marketing/ad "review", I'll be charging an appropriate ad copywriting or marketing consulting rate. There are reviewers I trust from time to time, but a review is still only one person's opinion, however objective. That's why I come here when I want an honest perspective from other users on gear.

Just my .02 on trying to keep it real for other users like me (and probably pretty much everyone here) that don't have an unlimited budget, and don't expect miracles from peanuts or diamonds for free.

Regards,  
DT

On 7/22/05 6:37 PM, in article 42e1915b\$1@linux, "cujo"  
<chris@nospamapplemanstudio.com> wrote:

> OH another tape op comment..I am starting to really bum out about the gear  
> reviews.  
> The AH review of the SE mic smacked of an endorsment trade..Then in one  
> article  
> about Peter Gabriel's studio..  
>  
> I quote froma page 42:" We've go a bit of a deal with focusrite. We've written  
> some reviews of their gear, so they've been kind enough to give us some gear  
> in exchange"  
>  
> I'm not saying they gave bad gear a good review for trade, but it certainly  
> raises more suspicians eh?  
>well you missed my birthday but xmas is coming up...;o)

On Fri, 22 Jul 2005 23:33:29 -0600, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

>I recently picked up two units, a Sony MU-R201 and a V77.  
>  
>So should you.  
>  
>;o)  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>I recently picked up two units, a Sony MU-R201 and a V77.



>  
>So should you.  
>  
>;o)  
>

Love my V77 and my V55 (which can be found very cheap on eBay and has some great stereo in, quad out reverbs and effects.)

Gene>Hey Tyrone,

>Man I'm sorry I missed you guys when you were in Motown. I was out of town  
>that week. But, I heard the show was on point.

>  
>Maybe when you guys get back here, we can hook up..

>LaMOnt

>  
Lamont, I'm sorry I missed you as well. It was my intention to contact you prior to getting into town, but I dropped the ball. I'll definitely let you know if we will be coming back into your neck of the woods.

Will is about to release his new record (August, I thi

---

Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [audioguy\\_nospam\\_](#) on Sat, 23 Jul 2005 04:30:30 GMT  
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nk) and there will  
be a promotional tour, but I'm not certain I will be doing that hit. Let's catch up when you have an available minute.

Tyronel have a peanut here that looks like a cross between the virgin Mary and David Copperfield.....and I've been waiting and waiting.....so now you're telling me that I'm wasting my time?????????!!!!!!!

"DT" <dterry@no\_spamkeyofd.net> wrote in message  
news:BF0744E5.329D%dterry@no\_spamkeyofd.net...

> I can't speak for TapeOp, but most magazines are under the gun to keep  
> advertising money coming in. I review for AudioMidi dot com, and we/I  
seem

> to have more room to be objective since advertising money isn't a pressure  
> point (though some online/catalog retailers obviously do publish  
significant  
> ads).

>  
> The manufacturers obviously want a good review, because sales often hinge  
on  
> it. And to some degree fairness becomes a two-sided perspective for

> retailers, and reviewers. As users we can bash gear anytime we want (except  
> in front of clients of course), as we only use it, not sell it. We often  
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> be caught liking gear that would call our professional ears into question.  
>  
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> process of digging into a product with the target user/market in mind, the  
> brash knuckles come off (pun intended) and objectivity becomes more fact  
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>  
> I try to be fair - if someone can use a product, it's worth giving them  
and  
> the manufacturer an appropriately positive viewpoint on it's intended use  
> and market, but I won't sacrifice objectivity for more discerning users  
that  
> want an honest assessment (i.e. you won't see me drooling over a \$100  
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> mic when put up against a Lawson, Blue, etc, but I doubt many users with a  
> \$50,000 mic closet really care about a review of a \$100 mic - a hobbyist  
> might though). In either case though, most users can, and should read  
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> other users on gear.  
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> Just my .02 on trying to keep it real for other users like me (and  
probably  
> pretty much everyone here) that don't have an unlimited budget, and don't  
> expect miracles from peanuts or diamonds for free.  
>  
> Regards,  
> DT  
>  
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> <chris@nospamapplemanstudio.com> wrote:  
>

> > OH another tape op comment..I am starting to really bum out about the gear  
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> > The AH review of the SE mic smacked of an endorsment trade..Then in one  
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> > about Peter Gabriel's studio..  
> >  
> > I quote froma page 42:" We've go a bit of a deal with focusrite. We've written  
> > some reviews of their gear, so they've been kind enough to give us some gear  
> > in exchange"  
> >  
> > I'm not saying they gave bad gear a good review for trade, but it certainly  
> > raises more suspicians eh?  
> >  
> I was referring to standard unsalted, un-shelled peanuts. YMMV with other varieties. I hate to admit it, but I am always on the lookout for free diamonds lying around in my yard. So far no luck (although I once found a MatchBox car, but I think that belongs to my son). The ones in those fancy stores always seem to have price tags on them.

Dedric

On 7/23/05 9:29 AM, in article 42e2626d@linux, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

> I have a peanut here that looks like a cross between the virgin Mary and  
> David Copperfield.....and I've been waiting and waiting.....so  
> now you're telling me

---

Subject: Re: Multi-channel mic pres ... on a budget  
Posted by [Dan](#) on Sun, 24 Jul 2005 18:07:04 GMT  
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also provide me the capability of doing  
>limited  
>> > (10 tracks simultaneously) tracking sessions at 96kHz - gotta' be able  
>to  
>> > advertize this. I'm one of two studios that can't do hi rez and I feel  
>like  
>> > I need the capability, if for no other reason than to just say that  
>I  
>can.  
>> > I've also got DVD authoring capabilities in Wavelab 5.0. I'm real  
>curious to

>> > know if it's really \*that much better\* than Paris at 44.1, both in a  
>> > scenario where I am tracking 96kHz and then doing a SRC to 44.1 and  
> comparing  
>> > this to Paris and also just comparing a small mix of a number of  
> acoustic  
>> > instruments at 96kHz in SX vs the same bunch of instruments in Paris  
at  
>> > 44.1.  
>> >  
>> > The Multiface should be here mid week and I'm sure I'll have to do a  
bit  
> of  
>> > IRQ chasing to get my DAW happy with this and the existing pair of HDSP  
>> > 9652's.  
>> >  
>> > I'll keep the group posted about this and if someone else has done/is  
> doing  
>> > this already, I'd be really interested in hearing your impressions of  
> the  
>> > comparisons.  
>> >  
>> > Rick, Detric, Dave, Gene.....you guys tried this yet?  
>> >  
>> > Deej  
>> >  
>> >  
>> >  
>> >  
>  
> Some dude in NSW about 150km south of Sydney is selling my favourite stage  
piano for what I consider to be, at most, half of market value, WITH a keyboard  
amp and a stand!!

Problem is I already have one of these... ;o) ...and I'm not that cashed  
up.

Thing is for various reasons I'm pretty sure these will be collectable in  
a decade or so. The manufacturer has decided it's not viable to make them,  
and I'm pretty sure in the future these babies will be worth a lot more than  
the \$4000 I paid for mine new, or indeed the \$1000 this guy is selling it  
for complete with amp and stand.

I get free fuel, so the question is, do I want to spend the money just to  
have a spare, and do I want to spend all next weekend driving up to Sydney  
and back...?

Cheers,  
Kim. That's a tough one. Can't say I've ever looked at keyboards as a worthwhile  
longterm investment, considering the devaluation hit most take. Rarely do I

find a keyboard on ebay selling for more than original retail - usually only the rare prototype or "5 in existence" boards go up.

Which piano is it (don't worry, it's way too far to drive to Sydney from Colorado, USA :-)?

I usually ask myself if it would be of as much value to me as whatever else I would spend the money on.... but I can't say that really helped much. ;-)

Regards,  
Dedric

On 7/24/05 9:02 PM, in article 42e4564e\$1 @linux, "Kim"  
<hiddensounds@hotmail.com> wrote:

>  
>  
> Some dude in NSW about 150km south of Sydney is selling my favourite stage  
> piano for what I consider to be, at most, half of market value, WITH a  
> keyboard  
> amp and a stand!!  
>  
> Problem is I already have one of these... ;o) ...and I'm not that cashed  
> up.  
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> Thing is for various reasons I'm pretty sure these will be collectable in  
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> for complete with amp and stand.  
>  
> I get free fuel, so the question is, do I want to spend the money just to  
> have a spare, and do I want to spend all next weekend driving up to Sydney  
> and back...?  
>  
> Cheers,  
> Kim. Used to be a guy down there that played w/such folks as Morgan Cryar. Mark  
Pogue... don't know if he is still in Houston or not. Decent player.  
Seemed like aa nice guy but that was years ago and I didn't know him real  
well.

Dubya Mark Wilson

"Mark McCurdy" <gmmccurdy@hotmail.com> wrote in message  
news:42e0eaff@linux...

> Sorry, wayyyy off topic but does anyone know a guitar player in Houston,  
> TX who would be interested in playing in a Praise and Worship band? I need  
> one BAD.

>"here's the plan..." Intone A. Powers... "We get the warhead and hold the world hostage for.... (tympany)"

ahh, you know the rest.

Dubya

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:42e318fb@linux...

> I'll bet some of you have probably done this already, but I'm been curious  
> for years about the \*real deal\* with native DAWs at 96kHz vs Paris at  
> 44.1kHz. I've heard 96kHz recordings done in both Nuendo and ProTools HD  
> but  
> I've just never been able to get them into some sort of A/B situation in  
> my  
> own studio. I've got Mytek 96kHz A/D converter here and I've spent part  
> of  
> the day getting this happening in a situation where I can actually track  
> to  
> SX and achieve a hi rez D/A conversion so I can use my headphone  
> monitoring  
> system in a real life tracking scenario. I've also purchased an RME  
> Multiface and PCI card which will be integrated into the dual DAW  
> situation  
> I've got going here and will also provide me the capability of doing  
> limited  
> (10 tracks simultaneously) tracking sessions at 96kHz - gotta' be able to  
> advertize this. I'm one of two studios that can't do hi rez and I feel  
> like  
> I need the capability, if for no other reason than to just say that I can.  
> I've also got DVD authoring capabilities in Wavelab 5.0. I'm real curious  
> to  
> know if it's really \*that much better\* than Paris at 44.1, both in a  
> scenario where I am tracking 96kHz and then doing a SRC to 44.1and  
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> this to Paris and also just comparing a small mix of a number of acoustic  
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> The Multiface should be here mid week and I'm sure I'll have to do a bit  
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