Subject: Where do I find Paris Wires
Posted by Don Nafe on Sun, 18 Sep 2005 14:31:55 GMT
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t a good combo.
>
>Jimmy
>
>"Simpsons fan" <simpsun@fan.com> wrote in message news

Subject: Re: Where do I find Paris Wires
Posted by Don Nafe on Sun, 18 Sep 2005 15:40:16 GMT
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1@linux..." target="_blank">1@linux...
>
> If that's a tattoo, that HAD to hurt!!
>
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote:
> >Wow.
> >
> >Now I feel dirty and confused. Not a good combo.
> >
> >Jimmy
> >
> >"Simpsons fan" <simpsu

Subject: Re: Where do I find Paris Wires
Posted by Jeff Batter on Mon, 19 Sep 2005 17:35:24 GMT
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uted
through the Paris aux (for cue mix), returned from the ADAT output of Paris
to the ADAT input of HDSP card 1 on Cubase Sx channel 9 and then the output
of Cubase SX channel 9 is the the Multiface analog output.which is sent to a
cue mix system.

I've got 3 x MECs with 2 x ADAT modules in each one. Two of the MECs each
have an A8iT and an A8ot. I've got routing templates set up to patch the RME
converters to any 8 ADAT inputs of any of the three MECs so at any one time
I can have 24 x 24 bit analog inputs with 8 of them routed to whichever MEC
I choose. When used with the RME and Cubase direct ASIO monitoring, there is
no latency....just a direct feed through with the samd appx 1.25ms AD/DA
conversion latency that is inherent in the Paris system. This RAWKS!!

These RME converters sound really good too and even though they are being

Subject: Re: Where do I find Paris Wires
Posted by EK Sound on Mon, 19 Sep 2005 18:12:05 GMT
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r />
routed to/from 20bit Paris ADAT modules, it makes no audible difference
since it's doubtful that they are evercapturing even 20 *true* bits.

Pretty cool.....and soooooo simple. ;o)This is a multi-part message in MIME format.

------=_NextPart_000_00F9_01C5BD80.36F7CC00
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Ya, simple.

  "DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:432f9331@linux...
  Well.....it's much cheaper to just buy more Paris converter cards, =
but for
  you guys out there who are using native DAWs with Paris, here's what =
I'm
  doing:

  Using Cubase SX as n audio router for an RME HDSP Multiface AD/DA
  converter.....

  I've got a pair of HDSP 9652's and a Multiface in my Cubase DAW. It is
  possible to patch the Multiface analog I/O across Paris submixes and =
use
  them just like Paris input and output modules when tracking.

Subject: Re: Where do I find Paris Wires
Posted by Don Nafe on Mon, 19 Sep 2005 21:07:17 GMT
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h second DAW outputs 1-8 to HDSP Card 1 ADAT inputs 1-8

  Set inputs of SX tracks 9-16 to HDSP Card 1 ADAT inputs.

Set outputs of SX tracks 9-16 the Multiface analog 1-8.

Now whatever is seen at the Multiface input is sent from the Cubase =
channel,
output to the ADAT out of HDSP Card 1 to the ADAT input of Paris, =
routed
through the Paris aux (for cue mix), returned from the ADAT output of =
Paris
to the ADAT input of HDSP card 1 on Cubase Sx channel 9 and then the =
output
of Cubase SX channel 9 is the the Multiface analog output.which is =
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These RME converters sound really good too and even though they are =
being
routed to/from 20bit Paris ADAT modules, it makes no audible =
difference
since

Subject: Re: Where do I find Paris Wires
Posted by Jeff Batter on Tue, 20 Sep 2005 01:16:23 GMT
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00 2px solid; MARGIN-RIGHT: 0px">
<DIV>"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net</A>>=20
wrote in message <A=20
=
href=3D"news:432f9331@linux">news:432f9331@linux</A>...</DIV>Well.....i=
t's=20

much cheaper to just buy more Paris converter cards, but for
you =
guys out=20
there who are using native DAWs with Paris, here's what=20
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doing:

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Multiface AD/DA
converter.....

I've got a pair of HDSP =
9652's and=20
a Multiface in my Cubase DAW. It is
possible to patch the Multiface =
analog=20
I/O across Paris submixes and use
them just like Paris input and =
output=20
modules when tracking.

Lets say the HDSP 9652's in the cubase =
native=20
DAW are Card 1 and Card 2 and
the HDSP Multiface is Card =
3.

If I=20
wanted to route the Card 3 Multiface analog inputs to the HDSP Card=20
1&

Subject: Re: Where do I find Paris Wires
Posted by Jeff Batter on Tue, 20 Sep 2005 01:18:01 GMT
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lt;BR>ADAT 1-8 inputs, then patch the HDSP Card 1 ADAT 1-8 =
outputs=20
to
the ADAT 1-8 inputs of Paris, route the audio through =
Paris,
then=20
patch the Paris ADAT 1-8 outputs to the ADAT 1-8 inputs of
Card 1 =
and then=20
to the Multiface outputs, it works as follows:

Create project =
in SX=20
with 16 tracks.

Set inputs of SX tracks 1-8 to Multiface analog =
inputs=20
1-8

Set outputs of SX tracks 1 through 8 to Card 1 HDSP ADAT =
outputs=20
1-8

Physically patch HDSP Card 1 ADAT outs 1-8 to second DAW =
inputs 1-8=20
and
patch second DAW outputs 1-8 to HDSP Card 1 ADAT inputs =
1-8

Set=20
inputs of SX tracks 9-16 to HDSP Card 1 ADAT inputs.

Set =
outputs of SX=20
tracks 9-16 the Multiface analog 1-8.

Now whatever is seen at =
the=20
Multiface input is sent from the Cubase channel,
output to the ADAT =
out of=20
HDSP Card 1 to the ADAT input of Paris, routed
through the Paris =
aux (for=20
cue mix), returned from the ADAT output of Paris
to the ADAT input =

of HDSP=20
card 1 on Cubase Sx channel 9 and then the output
of Cubase SX =
channel 9 is=20
the the Multiface analog output.which is sent to a
cue mix=20
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I've got 3 x MECs with 2 x ADAT modules in each one. =
Two of the=20
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up to=20
patch the RME
converters to any 8 ADAT inpu

Subject: Re: Where do I find Paris Wires
Posted by Dimitrios on Tue, 20 Sep 2005 07:45:11 GMT
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>> >>>
>> >>
>>
>
>http://www.record-producer.com/learn.cfm?a=2838This is pretty common among the low-end tube gear actually... The
tube is placed in the feedback circuit of an Op-Amp that is passing
the audio. The *barely biased* tube acts as a sort of an "EQ" to
change the sound of the audio running through the IC. IMHO, this is
NOT a proper "tube" circuit, but it does "contain" a tube. As
usual... buyer beware! ;-)

David.

DJ wrote:
> http://www.record-producer.com/learn.cfm?a=2838
>
>Yeh.....the starved plate thing. I did own a DBX compressor a while back
that used a tube circuit in this way to extremely dramatic effect. I think
it was called a model 566. For this particualy application, it worked pretty
well and it could be removed from the signal flow if desired. That's about
the only example of this technology that I've ever ever heard that I liked.

I've got a coupleof hybrid preamps here.....a Demeter HMP-1 and a TL
Audio 2001. Both of these supply around 200v to the tube circuit, so it's a
bit of a different animal.

Deej

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:4330696c$1@linux...
> This is pretty common among the low-end tube gear actually... The

> tube is placed in the feedback circuit of an Op-Amp that is passing
> the audio. The *barely biased* tube acts as a sort of an "EQ" to
> change the sound of the audio running through the IC. IMHO, this is
> NOT a proper "tube" circuit, but it does "contain" a tube. As
> usual... buyer beware! ;-)
>
> David.
>
> DJ wrote:
> > http://www.record-producer.com/learn.cfm?a=2838
> >
> >Thanks for the advice everyone on my computer problems.

After installing a new power supply with no change I took it to
my local PC shop.Turns out the processor is dead.Thats

Subject: Re: Where do I find Paris Wires
Posted by Jeff Batter on Tue, 20 Sep 2005 18:02:32 GMT
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EastCoast should be able to
> change it out no problem.I guess its kinda weird for a 1 1/2 year
> old processor to go dead;comps,you gotta love 'em.
>
> Anyway now I can get my money back from the power supply I just
> bought since I just got a MAGMA 13 slot;now I'm running with the
> big boys.
>
> Anyway thanks again,
> PeteHey, What a great idea!

LED's to light up a tube. Hey! next, they could have a processor that
can tell when you bend the string on your guitar to *just the right
place* and would then light up a big LED "thumbs up" on the
front panel...

Or how about a pitch corrector that shows a pair of big red LED lips
on the front panel smiling when the pitch is being fixed?

Or a limiter that lights up the words ouch! ouch! ouch! in LED's
across the front panel when it catches a peak that would have
clipped something!

Yeah, that's what I need from a tube box. LED's to warm it up!

Stick with Jim Demeter, Summit, Fearn, and all the other great
designers of actual tube gear, and forget Behringer...

just a thought...

DC

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>http://www.record-producer.com/learn.cfm?a=2838
>
>What kills me is the CERAMIC tube socket... those LED's must get that tube pretty hot!! ;-)

David.

DC wrote:

> Hey, What a great idea!
>
> LED's to light up a tube. Hey! next, they could have a processor that
> can tell when you bend the string on your guitar to *just the right
> place* and would then light up a big LED "thumbs up" on the
> front panel...
>
> Or how about a pitch corrector that shows a pair of big red LED lips
> on the front panel smiling when the pitch is being fixed?
>
> Or a limiter that lights up the words ouch! ouch! ouch! in LED's
> across the front panel when it catches a peak that would have
> clipped something!
>
> Yeah, that's what I need from a tube box. LED's to warm it up!
>
> Stick with Jim Demeter, Summit, Fearn, and all the other great
> designers of actual tube gear, and forget Behringer...
>
> just a thought...
>
> DC
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>
>>http://www.record-producer.com/learn.cfm?a=2838
>>
>>
>
>I just got a Yamaha sub kik and it sounds GOOD!

Subject: Re: Where do I find Paris Wires
Posted by Aaron Allen on Tue, 20 Sep 2005 21:05:04 GMT
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r />
but
>>>some do. It's best to check with the manufacturer.
>>>Gene
>>>
>>
>
>I have always tied the common to sheild *at the unbalanced end* with
no ill effects. Leaving the common lifted would make me nervous...

David.

Kim wrote:
> Good call with the manual. Manual has no mention of unbalanced signals. I
> guess I'll have to work on the idea that it's balanced only, and have the
> negative lifted.
>
> Thanks for the help.
>
> Cheers,
> Kim.
>
> "erlilo" <erlilo@online.no> wrote:
>
>>Often it stands in the manual if the preamps can use both unbalanced or
>
>
>>balanced jacks. I know most of my preamps can use both. If you don't have
>
> a
>
>>manual, for the most you can find one on the net.
>>
>>Erling
>>
>>"Kim" <hiddensounds@hotmail.com> skrev i melding news:432fd1a4$1@linux...
>>
>>>
>>>That's almost exactly what I suspected.
>>>
>>>It's an electronic pre, so I guess I'll have to go the "keep the negative
>>>lifted" route to be sure.
>>>
>>>Thanks. :o)
>>>

>>>Cheers,
>>>Kim.
>>>
>>>"gene lennon" <glennon@NOSPmyrealbox.com> wrote:
>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>
>>>>>
>>>>>So what happens if I just plug in a mono 1/4 inch jack, which I'm
>>>>>guessing
>>>>>will simply short one of the balanced pair to ground. Is this bad for
>
> the
>
>>>>>preamp or is there so much resistance in the circuit that it doesn't
>
>
>>>>>really
>>>>>hurt it because it's not that bigger short (because there's resistors
>
>
>>>>>elsewhere
>>>>>in the circuit)?
>>>>>
>>>>>Just wondering if I need to wire special leads for this...
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>
>>>>If the output of the pre is transformer coupled, you must tie the negative
>>>>side to ground if you can't do bal-bal.
>>>>
>>>>If the pre is electronically driven, you should generally let the negative
>>>>pin float. Some active drivers don't mind driving directly to ground,
>
> but
>
>>>>some do. It's best to check with the manufacturer.
>>>>Gene
>>>>
>>>
>>
>Does uad 3.9 and pais coexist peacefully?
I'm on a macG4.Kim,

Also be aware that your output level will be reduced 6dB using the + /
shld only method of unbalancing.

Larry Upton
KPBS TV/FM
San Diego

EK Sound wrote:
