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Subject: Question on ADAT Card/Module  
Posted by [Nei](#) on Sun, 06 May 2007 18:02:06 GMT  
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If I were to get one of those MOTU 8-Pre's, would there be anything to stop me (other than good common sense LOL) from using the lightpipe out of that unit to go into the lightpipe in on the Paris ADAT module at either 44.1 or 48k, and using Paris in "Live mode" to EQ & sum four Toms (each on their own Paris channel) to a stereo mix, then going from Paris' analog outs into 2 analog channels of my Multiface to get into CubaseSX at 88.2k???

Neil

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Subject: Re: Question on ADAT Card/Module  
Posted by [gene lennon](#) on Sun, 06 May 2007 18:11:15 GMT  
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The combined delay could make any attempt to monitor against prerecorded tracks a little awkward. I love setups like this. Very DJ-esque!

Gene

"Neil" <[OIUOI@OIU.com](mailto:OIUOI@OIU.com)> wrote:

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Subject: Re: Question on ADAT Card/Module  
Posted by [Ne](#) on Sun, 06 May 2007 18:22:30 GMT  
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Hmmm... well, these would be Toms, going down at the same time as the rest of the kit on the first pass (it's for an upcoming demo project for a band I'm going to be recording, not for

separate toms OD's), so do you think there'd be any perceivable delay between what's going straight into the Multifaces (such as guitar amps, bass, the rest of the drum kit) and the Toms themselves being routed through Paris this way?

If so, I suppose I could simply elect to not provide the two-channel stereo Tom submix in the cans... there'll be plenty of Toms in the overheads, anyway.

ALSO... is there anything to stop me from using two more channels & sending them hard-panned to the monitor outs of my MEC for kick & snare if I wanted to do the same thing? In this case, I'd be using either the GR MP2NV or the Chandler TG2 as the preamp, so I'd be going into Paris via Analog inputs.

Get what I'm after? I'm thinking about simply using Paris in "Live Mode" as a small console to tweak things before I hit the RME convertors to go into Cubase. EQ would be useable, but I don't know if the Paris comps would be (lookahead latency?).

I might need an 8-out card, though... right now I only have 4 outs, the ones on the MEC. That would be enough for kick/snare/stereo Tom mix, however.

Neil

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

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Subject: Re: Question on ADAT Card/Module  
Posted by [Ted Gerber](#) on Mon, 07 May 2007 02:37:29 GMT  
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Just in case you were unaware, the outs on the MEC itself are 20 bit, whereas  
the 8 In /Out cards are 24 bit.

Ted

"Neil" <IOUOIU@OI.com> wrote:

>

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Subject: Re: Question on ADAT Card/Module  
Posted by [Aaron Allen](#) on Mon, 07 May 2007 04:11:57 GMT  
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"Neil" <IOUOIU@OI.com> wrote in message news:463e1ce6\$1@linux...

>  
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Yup, I do think there will be timing problems.. Paris is 1.5 mS in to out, including conversion. You'll be looking at I'd think at least 1/2 of that, plus whatever delay is introduced in the A to D process. Gotta say, I think you'll be in phase hell trying this. It can be corrected after the fact, but playing live will have issues unless you delay using real time plugs on the other drums tracks in Steiny. Sounds like a giant headache to me dude.

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Subject: Re: Question on ADAT Card/Module  
Posted by [Neil](#) on Mon, 07 May 2007 04:32:23 GMT  
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1.5ms ain't much - at worst, it might flange a bit with the toms coming through the overheads if we're monitoring both signals... I know if I were trying to play anything that was completely delayed by that much it would throw me off, but again we're talking about being able to hear the toms in the cans via the OH's anyway. Delaying all the singals to match would be a deal-breaker - no one can play like that.

I think I'm gonna give it a shot - I picked up an 8-pre today at Guitar Center. Get this, though - I was asking the guy a couple things about it & he didn't know the answers, so I asked him if he wouldn't mind if we cracked open the manual & he said "as long as my boss doesn't see us break the seal & open it up - he wouldn't be happy with that". I told him: "Look, we can do this one of two ways, we can open it now, or I can take it home, discover it's not going to work, then bring it back for a refund - either way the seal's gonna get broken" lol

Dorks.

Neil

"Aaron Allen" <know-spam@not\_here.dude> wrote:

>

>"Neil" <IOUOIU@OI.com> wrote in message news:463e1ce6\$1@linux...

>>

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Subject: Re: Question on ADAT Card/Module  
Posted by [Neil](#) on Mon, 07 May 2007 05:42:31 GMT  
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Wait a minute... 1.5 milliseconds is a little less than the amount of time it takes a tom hit to reach the overheads.

This may work out better than I thought.

---

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Subject: Re: Question on ADAT Card/Module  
Posted by [Dimitrios](#) on Mon, 07 May 2007 07:19:15 GMT  
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Hi,  
I think 1.5 ms is a round trip analog in analog out, in your case Neil it is halfway so it is half 1.5ms plus some samples )around 7-8 samples the most for the Paris adat transfer.  
Also around 20 samples for the ad conversion to adat.  
So you will be around 1 ms I guess...  
If I were you I would not hesitate letting the drummer hear the toms in his cans , he can hear loud OH where tom also appear.  
Drummers like to hear kick and snare the most.

Regards,  
Dimitrios

"Neil" <OIUOI@OIU.com> wrote:

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Subject: Re: Question on ADAT Card/Module

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Posted by [Chris Ludwig](#) on Mon, 07 May 2007 13:44:51 GMT

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Hi Neil,

If you are using Paris as the effects processors and Cubase as the main program then you don't need to work about the delay. Use the external effects plug-in in Cubase for any tracks you want to process thru Paris.

Chris

Neil wrote:

> Wait a minute... 1.5 milliseconds is a little less than the  
> amount of time it takes a tom hit to reach the overheads.

>

> This may work out better than I thought.

>

--

Chris Ludwig

ADK

[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>

[www.adkproaudio.com](http://www.adkproaudio.com) <<http://www.adkproaudio.com/>>

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