
Subject: Removing unused files, compacting.
Posted by [John \[1\]](#) on Sun, 11 Dec 2005 13:36:10 GMT
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on
a beer budget. Bottom line: A real value, offering tremendous sonic bang
for the buck.

MANUFACTURER:

DPA Microphones (formerly known as Bruel & Kjaer). Distributed by TGI North America, 300 Gage Avenue, Unit 1, Kitchner, Ontario, Canada N2M 2C8. Tel: 519-745-1158. Web: www.dpamicrophones.com

APPLICATION:

Miniature voice/performance microphones that also can be used for acoustic instrument miking.

SUMMARY:

Brings legendary B&K sound within price range of every studio.

STRENGTHS:

Connection adapters allow mics to be used with a variety of RF body packs

Subject: Re: Removing unused files, compacting.
Posted by [Aaron Allen](#) on Sun, 11 Dec 2005 19:20:31 GMT
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gt;can get with a cardioid mic. Plus, there was none of the brittle string
tone
>you often get with a contact pickup. In fact he liked it so much, I loaned
>him one to take next week on a quick Paris/Germany tour.
>
>The only thing that's needed to make the system complete is a good mounting
>system for instruments. For piano, a pair of soda straws make acceptable
>mini-booms, and some double-sided tape works for acoustic guitar, but these
>are jury-rigs at best that won't make it on the live stage. No, what's needed
>is a variety of clips and mini-booms that can be attached to violins, guitars,
>dulcimers, and banjos. Yes, these mics would be right at home with the Celtic
>and Bluegrass crowd if only there were a quick mounting system that didn't
>require duct tape.
>
>So if you like the sonic integrity of using B&K mics, but used to faint
at
>the price, try out the DPA4060's. They offer a champagne soun

Subject: Re: Removing unused files, compacting.
Posted by [John \[1\]](#) on Mon, 12 Dec 2005 12:38:16 GMT
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;no.com> wrote in message news:439c2b61@linux...
>>>>
>>>>
>>>>>My notes also show that Compacting is broken. Is that accurate?
>>>>>
>>>>>How to delete files on hard drive that are NOT used in the project.
No
>>>>>objects exit on the playing field and no segments exist in the audio

>>>>>window but when I pick Select Unused Files from the Audio window nothing

>>>>>is selected.
>>>>>
>>>>>I recorded a bunch of tracks in constrained mode and then removed the

>>>>>objects from the playing field and their segments from the Audio window

>>>>>so that only the filename was left. So, is there a way to get Paris
to
>>>>>clean up unused items? Am I missing something?
>>>>>
>>>>>Thanks,
>>>>>John
>>>>
>>>>
>>> hole for the EDS card. I suppose no one found a cheaper external PCI
box.

Why yes, as a matter of fact; the older Avid can be had on eBay quite
reasonable
for under \$200.00 USD with a little patience. It

Subject: Re: Removing unused files, compacting.
Posted by [John \[1\]](#) on Mon, 12 Dec 2005 13:10:50 GMT
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d~%7B35EED1B9-E142-435C-8CFB-B4EVE" target="_blank">
<http://www.risercardshop.com/items~CartId~%7B35EED1B9-E142-435C-8CFB-B4EVE-REST819EF82CC5%7D~Cc~PCI32~iTpStatus~0~Tp~~Bc~.asp>
> >>
> >>I want to mount the EDS card in my case's bottom slot and perhaps use
one
> >>of these items to extend from the motherboard. Will this work or has
anyone
> >>tried this? I believe I need a certain voltage too. Anyone know what
> voltage
> >>the EDS card is? Or has anyone found an alternative to the PCI

external?

> >> Thanks... ~ Ed

> >>

> >

> Beware...

Coming Soon,

Dawn of the Living Santa

The (d)red guy comes out of your chimney and threatens you with Paris updates!

Fell Miguel (ho, ho, ho :)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:439d2bd4@linux...

> Letsee.....over the last couple of days, while channel surfing, I've run
> across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead, Shawn
Of

> The Dead and a very bizarre and disturbing flick called Resident Evil.
>

> Is it just me or does this seem like some pretty bizarre and arguably
> inappropriate programming for the holiday season?.....then again....at
> least I'm not watching the 400754th rerun of It's a wonderful
Life.....yet.

>
> Maybe I'm just old and out of touch.

>
> ;oP
>

> Periodically, here's what I do....

A complete backup of the project to another drive in case I screw up the
next steps.....

Next, I choose a song and unlock all files in the Audio bin..

Then I render all active submix audio files to a new folder in the project
folder with names that are easily recognizable which puts the rendered files
at the top of the files shown in the Audio bin....naming the channels
something likie AAcick, AAsnare, AAVox, etc. so that the renders show up
with this at the top of the list of files in the audio bin and are easily
recognizable for the next step. I also save my .ppj to this folder so I

don't delete it.

Next I back this folder up with the newly rend

Subject: Re: Removing unused files, compacting.

Posted by [Rob Arsenault](#) on Mon, 12 Dec 2005 13:12:55 GMT

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quot;Kim W." <no@way.com> wrote:

> >

> >Ahh, Deja Vu.

> >Yep, I too bought the Sonata, and it ended up being the case for

> >my Cubase box.

> >I toyed with the idea of ripping out the lower drive bays, so I could fit

> >my EDS's (4 of them), but in the end it was all too hard.

> >Rip out the power supply and stick it in your existing box.

> >(Antec supplies are quiet.) I doubt whether you'd notice the noise difference.

> >With one EDS card, I'm sure heat build-up won't be an issue,

> >so don't even worry about the 5 1/4" case fan.

> >Good Luck.

> >Kim

> >

> >

> >"Ed" <askme@email.com> wrote:

> >>

> >>Hey all. I little while back my paris computer failed. I bought a new motherboard,

> >>CPU and memory (Pent 4). After getting all back together, I noticed that

> >>my computer was louder! So I researched and read some good reviews on teh

> >>Antec Sonata. I bought one and anxiously transferred everything to the

> new

> >>case. Got to the last component, the Paris EDS card and guess what? Yep,

> >>it don't fit. Sheesh! There is an open area on the case's bottom slot

> >to

> >>allow the card, but my motherboard (Epox) is a small factor and only has

> >>3 PCI slots and it don't go down that far.

> >>

> >>Now I really love this case. It IS very quiet and I like how components

> >are

> >>installed easily. Internal drives are installed with rubber washers, etc.

> >> So I want to definately keep this case... especially since I paid almost

> >>a hundred for it!

> >>

> >>My options: As most of you know there are a few external PCI boxes

Subject: Re: Removing unused files, compacting.
Posted by [pauln\[2\]](#) on Mon, 12 Dec 2005 15:32:23 GMT
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ered audio files and the new
..ppj.

Open the Audio Window and lock these newly rendered files (they are easy to find now because they are the topmost files in the audio bin)

Close the Project I'm working on.

Using *My Computer*, go into the project folder, highlight all *audio* files except the ones in the new folder I created with the new renders and manually delete all of the unused files (this way they can still be recovered if I screw up.....be sure not to delete your old .ppj's if you think you will need them....you can always import the newly rendered files into them if you have settings there that you are experimenting with)

Open the project back up and make sure all of my rendered files are still populating the editor window and the project plays back properly.

Since all of the deleted file names will still be shown in the audio window, I double check to make sure that all of my rendered files are locked before I go to the next step.....

..... in the Audio Window, I do a *select all* and highlight all files (since I unlocked all files in step 2 and locked the newly rendered files afterwards, at this point, all of the deleted files will be unlocked and all of the rendered files will be locked)

Now I do a delete of all files. This permanently deletes all files in the project except the ones that are locked. Now I have only the newly rendered files in the project. If I screw this up somehow by forgetting to lock a newly rendered file, I've got a back of the rendered files on another dirve.

Now I rename my channels and, if I want to, the audio files themselves.

After doing this, I defrag my audio drive.

Simple....huh?

"John" <no@no.com> wrote in message news:439d7003@linux...
> Wow, what an important feature to be broken

> So I guess the files just pile up and eat up tons of drive space unless
> you go through every object and delete files manually that don't have an
> object. bummer
>
> Aaron Allen wrote:
> > It is broken in 3.00... every version that included that feature leading
up
> > to that point works fine.
> > AA
> >
> >
> > "John" <no@no.com> wrote in message news:439c2b61@linux...
> >
> >>My notes also show that Compacting is broken. Is that accurate?
> >>
> >>How to delete files on hard drive that are NOT used in the project. No
> >>objects exit on the playing field and no segments exist in the audio
> >>window but when I pick Select Unused Files from the Audio window not

Subject: Re: Removing unused files, compacting.
Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 16:10:29 GMT
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gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:439c69d6\$1@linux...
>
>
> This show has been running on PBS stations. The sound is excellent by
Broadcast
> TV standards and one of the main reasons is the wide use of DPA/B&K
4060/4061
> Miniature Condenser Microphones. I have owned a pair of these for several
> years, and I am always surprised that they don't get more attention from
> the general recording sector.
> I use mine primarily with a dummy head for binaural recordings, but I have
> found these to be quite good in a variety of high end uses. If you watch
> the broadcast and look close, you will see the mics used for all the
vocals
> as well as all the solo instruments. It's not always easy to spot the
mics,
> since they are a little smaller than a pencil eraser.
> DPA had/has a CD with recordings of a variety of string, brass,
percussion,
> vocals, etc. using the mic and the CD is a real "eye-opener". (I don't
know
> if the CD is still available.)
> The small size requires careful handling and I wouldn't recommend

purchasing

> a used set without some return warranty, but even at the new purchase price,

> I consider these among the better mics I have ever used. I made my own mic

> clips using 10-cent plastic spring clips.

> In the studio I find musicians take me more seriously if I put up a large

> dummy mike when I am using 4060s.

>

>

> <http://www.soundpure.com/showProduct.do?id=453>

>

>

> Review of DPA 4060: EQ Magazine

>

> DPA4060 by Mike Sokol

> mics many years ago as part of an OSHA test for noise levels in a noisy factory,

> and occasionally saw them used in the studio. They always were a little too

> expensive for my budget, so I figured that maybe someday Santa would bring

> me a pair. Well, Christmas came a little early this year, 'cause I was sent

> a pair of DPA4060's to audition. (Yes, I was a very good boy.) And the price

> is so reasonable that every project studio can afford a pair.

>

> Although designed as a miniature vocal mic to be hidden on the face or chest

> of on-the-air talent, they work surprisingly well for acoustic instruments.

> And since acoustic instrument miking's my main gig, I tried them on different

> instruments in the studio and in live performance.

>

> The DPA capsule is smaller than a pencil eraser. Two different protection

> grids are supplied: one gives you a 3-dB boost in the 8-20 kHz range, while

> the other gives you a 10-dB boost at 12 kHz. The boosts are designed to provide

> natural sound when the mics are mounted on a performer in either the head

> or chest position. You can, though, also use the grid on instrument miking

> to get three different-sounding mics for the price of one. I like the short

> grid for most instruments, because it gives you a slight "tilt" in the 8-20

> kHz range that you usually expect from a condenser mic. The mics also feature

> another interesting design feature: the MicroDot connector system. A tiny
> thread-on plug allows you to securely attach a variety of connectors such
> as 3-pin XLR, 3-pin Lemo, or Switchcraft TA4F (18 different types in all).
> This useful feature effectively multiplies your mic inventory since you
can
> use the same microphone element on a variety of RF body packs or XLR
preamps.
>
> Three sensitivity levels are available: the DPA4060 (134-dB SPL peak);
DPA4061
> (144-dB SPL peak); and DPA4062 (154-dB SPL peak). I was sent the most
sensitive
> version (the DPA4060) and was unable to overload them with the i

Subject: Re: Removing unused files, compacting.
Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 16:16:46 GMT
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nstruments
> I tried. Really loud situations, however, might require the built-in
padding
> of the 4061 or 4062. And for the cosmetically inclined, you can get them
> in black, beige, or white. A point that, while unimportant to most
studios,
> is important for on-air talent (...lights, cameras, action!).
>
>
> I tried them on acoustic piano and guitar in the studio, and the sound
> was surprisingly natural considering the small element. But the DPA4060
got
> the MVT Award (Most Valuable Transducer) from me at a live/recording
concert
> with Celtic musician Robin Bullock. The C-Ducer contact pickup in his
Cittern
> (sort of a round-back, Celtic mandolin) went noisy without a spare in the
> house. We simply taped a DPA4060 near the sound hole, and the sound was
fantastic.
> There was plenty of gain before feedback, and none of the bass build-up
you
> can get with a cardioid mic. Plus, there was none of the brittle string
tone
> you often get with a contact pickup. In fact he liked it so much, I loaned
> him one to take next week on a quick Paris/Germany tour.
>
> The only thing that's needed to make the system complete is a good
mounting
> system for instruments. For piano, a pair of soda straws make acceptable

> mini-booms, and some double-sided tape works for acoustic guitar, but these
> are jury-rigs at best that won't make it on the live stage. No, what's needed
> is a variety of clips and mini-booms that can be attached to violins, guitars,
> dulcimers, and banjos. Yes, these mics would be right at home with the Celtic
> and Bluegrass crowd if only there were a quick mounting system that didn't
> require duct tape.
>
> So if you like the sonic integrity of using B&K mics, but used to faint at
> the price, try out the DPA4060's. They offer a champagne sound to those on
> a beer budget. Bottom line: A real value, offering tremendous sonic bang
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> America, 300 Gage Avenue, Unit 1, Kitchner, Ontario, Canada N2M 2C8. Tel:
> 519-745-1158. Web: www.dpamicrophones.com
> APPLICATION:
> Miniature voice/performance microphones that also can be used for acoustic
> instrument miking.
> SUMMARY:
> Brings legendary B&K sound within price range of every studio.
> STRENGTHS:
> Connection adapters allow mics to be used with a variety of RF body packs
> or standard XLR inputs; different protection grids are supplied that provide
> acoustical equalization for different mic positions on a performer.
> WEAKNESSES:
> No mounts supplied (please don't make me use duct tape again); omni pattern
> only.
>
>
>Greetings ,
Here is the Answer Key

Congratulations Chris Wargo - and CUJO !
you p

Subject: Re: Removing unused files, compacting.
Posted by [David L](#) on Wed, 14 Dec 2005 18:27:09 GMT
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br />

Chris Latham wrote:

> Hey guys,

>

> Thanks for all the suggestions. I tried the Awave program and wound up with
> the same situations as I had with Sound Forge and Wavelab. I dropped by the
> studio and talked with the engineer/producer who generated the disk and he
> checked back in his mix session and realized that he had generated SDII
> files, which until that moment he had no idea what he was making when he
> bounced to disk... so he called a buddy who explained to him that there was
> no way to convert that to a windows readable file, short of re-bouncing them
> to disk as wavs, which he claimed he wouldn't have a chance to do till after
> the new year. So in

Subject: Re: Removing unused files, compacting.

Posted by [John \[1\]](#) on Thu, 15 Dec 2005 01:21:01 GMT

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/>

>> checked out fine. What the heck is going on? Then I noticed that
>> the sounds seemed to have a stereo image, even though the drive
>> is way over on the left side of the desk... Wha?

>>

>> The drive sounds were coming from the monitor speakers!!

>>

>> When I change the source on the passive volume control to
>> something other than the computer output, the sounds disappeared.
>> Switch back, they return.

>>

>> That's the stupidest trick I've ever seen a computer do.

>>

>> The drive runs, via USB 2 to the direct USB port on the back of
>> the Mini. All audio sources, including all the media players and the
>> Petersen StrobeSoft tuning app work fine.

>>

>> Ever seen this?

>>

>> DCNeil wrote:

> Hope that's not Cron... he's in Boston, and works on that type
> of stuff, as I recall.

>

> Neil

>

>

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

>

>> Be careful who you get in your studio.

>>
>>This happened here in Boston last night
>>
>> <http://www.cnn.com/2005/US/12/14/boston.shooting.reut/index.html>
>>
>
>

Yeah, Cron - check in with us if you read this..

TCThat seems like that would be the thing to do. I asked him about that, and neither he nor his buddy had no idea how to make that happen. I'm not a mac guy, so I couldn't tell him how to do it. I have calls in to a couple other guys that might can shed some light on it. I'll hold off thru the weekend to see if somebody who can make the conversion gets back to me.

Thanks again,
CL

"Kim" <hiddenounds@hotmail.com> wrote in message news:43a0d493\$1@linux...

>
>
> Indeed. If you have those extensionless mixes handy you should be able to
> convert them to wav on any DAW Mac in seconds. You wouldn't have to open
> the original session and do another bounce.
>
> Assuming they are 24 bit files they are obviously going to be far superior
> to master with.
>
> Cheers,
> Kim.
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
> >Can't you simply convert the SDII mix files on his machine to .wav's?
> > Would be WAY better to master those than a rip from an audio CD.
> >Shouldn't take too long to do the conversion on his end.
> >
> >David.
> >
> >Chris Latham wrote:
> >> Hey guys,
> >>
> >> Thanks for all the suggestions. I tried the Awave program and wound up
> with
> >> the same situations as I had with Sound Forge and Wavelab. I dropped
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> > studio and talked with the engineer/producer who generated the disk and
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> > files, which until that moment he had no idea what he was making when
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> > bounced to disk... so he called a buddy who explained to him that there
> was
> > no way to convert that to a windows readable file, short of re-bouncing
> them
> > to disk as wavs, which he claimed he wouldn't have a chance to do till
> after
> > the new year. So in the interest of time, I'm just going to wind up
> > mastering them from an audio CD that he generated for mix reference
> > listening. He dismissed his engineering shortcomings by claiming to be
> a
> > guitar player. Fortunately, the mixes he did sound great!
> >
> > Thanks again guys for all the help!!!
> > CL
> >
> >
> This is a multi-part message in MIME format.

-----=_NextPart_000_00E2_01C6011A.E381F440
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I don't think Cron was from Dorchester. I was thinking either
Boston proper or the north shore.
I might be wrong though.

Tom

"TC" <tc@spammetodeathyoubastards.org> wrote in message

Subject: Re: Removing unused files, compacting.
Posted by [Deej \[1\]](#) on Thu, 15 Dec 2005 17:43:52 GMT
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on appropriate days.

>

> This year the festival seemed to have just one music type. Bland mid-paced
> alterative rock. Sure there was a certain amount of variation within that
> description, but with very few exceptions that was all that was heard.
> Gone

> was the idea of having some nice cruisy spaced out bands to fill the later
> part of Saturday afternoon, and then upping the pace as the night came
> about.
> Saturday afternoon sounded much like Saturday midday, which sounded much
> like Sunday afternoon, which sounded pretty similar to 9pm Friday night,
> which bore a striking resemblance to Sunday morning, which, in turn,
> sounded
> much like Saturday night. There was no weird unexpected acts breaking up
> the program. Well, there was Architecture in Helsinki on Saturday arvo who
> at least had brass, but certainly maintained a mid paced rock element.
> Overall
> variation was hard to find.
>
> But perhaps, in part, this is because I'm changing and moving on in my
> tastes.
> I got home and, after a shower and a moment in a "real" toilet (whew!),
> promptly
> jumped on the net. www.google.com. "Jazz Festival Victoria".
>
> Suffice to say I came back a little dissappointed. I feel like, for me at
> least, an era may have just come to an end. I kinda thought that I'd be
> going
> to Meredith still in twenty years, but this year I felt it was over for
> me.
> I'm not sure I'll go again. Depends on the program I guess. It's kinda
> annoying
> also given that I have always enjoyed the way Meredith sets me up for the
> holiday season. Usually second weekend in December, being just at the
> start
> of our summer, it gives you something to look forward to before christmas
> to kick off the festivities. You come away from the festival and go "Gee,
> I forgot, it's almost Christmas!"
>
> Maybe I'll go one more time, just in case it was a one off...
>
> I suspect the truth is though that I'm just over rock. Pity. Rock and I
> had
> some fun. ;o) I've known I'm tired of rock for a while, but not enjoying
> Meredith has really made me feel the sense of loss.
>
> Oh well, there's plenty of other styles to explore. :o)
>
> Cheers,
> Kim.i have an archived song on DVD. I need to get 1 file off of the DVD (its
the final mix).

i keep getting an error that says "Cannot copy No Such Luck Indie Final:
The parameter is incorrect."

any suggestions?? am i totally screwed?? i wonder if another dvd drive would read the file??

and yea... that's the title of the song... can you believe that??

JeremyYeah, we've got a pair of them in our studio at the college where I work. I'm always pleasantly surprised with how these mics sound.

Brian Porick

"Brandon" <Mymyandmyown@sha.com> wrote in message news:439f6c7a\$1@linux...

>

> Hey Deej I just listened to your mp3 postings off the mic shootout1.

> I fell in love with the AKG C460B.

> Is it just me?

> These were all dry un altered tracks correct?

> What capsule was on those? They accomidate different capsules right?

> I can not even find good info on those on the internet.

> Can't even find a price.

> Thanks,

>

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

> i have an archived song on DVD. I need to get 1 file off of the DVD (its
> the final mix).

>

> i keep getting an error that says "Cannot copy No Such Luck Indie Final:

> The parameter is incorrect."

>

> any suggestions?? am i totally screwed?? i wonder if another dvd drive
> would read the file??

>

> and yea... that's the title of the song... can you believe that??

>

> Jeremy

>

>

>

Sounds like directory deletion.

Try:

<http://www.stellarinfo.com/disk-recovery.htm>

or

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

gThis is a multi-part message in MIME format.

-----=_NextPart_000_0152_01C6018F.71040DC0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I am trying to breed new life into my CAD VX2 mic.
The tubes are original and yes they are in the microphone.
What's in there now and original are a Sovtek 12AX7WA
and a Phillipps 12AU7/5814A.

My goal is to enhance the top end in a musical way for lead
vocal application. I'm looking at RFT, Sovtek and Electro Harmonix.

Any suggestions with other hi end tube choices would be great.
Tom

-----=_NextPart_000_0152_01C6018F.71040DC0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D
