Subject: Converter quandry
Posted by TCB on Sun, 25 Mar 2007 11:31:03 GMT
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As I have mentioned here a bit before, I've been in gear accumulation mode for the upcoming Mold Monkies recordings. I now have a nice selection of reasonably priced but pretty nice microphones. Two channels of really superior preamps, six channels of pretty good preamps, and 16 channels of Mackie. Of course most of this will be barely used save when tracking drums, where I think we'll be using twelve mics. 2x overheads, kick, top and bottoms snare, spot mics on three toms, hi hat, a knee high mic a few feet off the kit, and a stereo pair in the room. The problem now is that the studio has a Presonus Firebox and a MOTU 828. The studio computer is a Mac, and I've done some testing and using the two devices together (as an 'aggregate' device in OS X) yields different latencies that would cause pretty massive comb filtering problems doing drums.

Sadly, being a complete moron when I bought my Creamware card I didn't get the Z-link version, which would allow me to get 16 channels of pretty decent line level converters for less than a grand. Alternately, I could go the RME route with PCI cards or firewire but that looks like a $1500+ proposition and with very little utility outside of tracking this band. Right now I'm leaning toward a Scope Home card (ballpark $500) and an A16 (again, ballpark $800). Also, being me, I'd probably just get a Scope Pro card with all the extra DSP and the Z-link I/O options, but I've sunk enough money into this project that even I'm starting to balk at writing $2k checks.

So, to make a short story very long, are there other options for getting 16 really good line level converters into a computer for recording a a full drum kit? And this has to be a no hassle, works all the time, we don't wind up pushing tracks around a couple of samples to compensate for different latency from different hardware.

And yes, one option would be another PARIS system for tracking, and then I would fly the tracks over to my SX rig via ADAT, which I've been thinking about doing, but I'm willing to hear suggestions from anyone.

Thanks,

TCB

Subject: Re: Converter quandry
Posted by Ted Gerber on Sun, 25 Mar 2007 14:14:10 GMT
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What about Gene's post re: MOTU 828II with Black Lion Mods, from a few days ago?

T

"TCB" <nobody@ishere.com> wrote:
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Subject: Re: Converter quandry

Posted by Ted Gerber on Sun, 25 Mar 2007 14:19:21 GMT
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Sorry - It's the MOTU 2408, not 828.

http://www.motu.com/products/pciaudio/2408/cuemixdsp.html

<quote>
The stock 2408MKIII converters are similar in quality to the Multiface. I
would give the Multiface a slight edge, but the modified 2408MKIII is a definite
step up. Very open sounding. Not quite up to Prism, Mytek or Cranesong but
better than RME.

2X MOTU 2408MKIII with Black Lion Mods.
Pick up 2408s on eBay.
This is expandable to 32 I/O analog and a total of 98 I/O.
The current drivers are stable on XP and OSX, MOTU supports 64 bit drivers.
The Black Lion Mods are excellent and get my 2408s very close to my Mytek.
G
<end quote>

T

"Ted Gerber" <tedgerber@rogers.com> wrote:
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Subject: Re: Converter quandry
Posted by neil[1] on Sun, 25 Mar 2007 15:54:33 GMT
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In terms of sound-quality, you can't go wrong with the RME
stuff.. at least from my experience wth the Multiface.
IME, the biggest limitation with any covertor set is the
maximum of 8 analog in's you're going to get per unit.

However, may I suggest the following solution to compliment
your current gear array:

1 RME Multiface w/PCI card
1 Focusrite ISA 428 with the Digicard i/o option

This combination will get you 16 analog ins at up to 48k,
8 from the Multiface itself, 4 from the preamps in the 428, and
4 more from the extra line-in's on the 428, all of which will
then be sent through the lightpipe outs of the 428 to the

lightpipe in on the Multiface.

Bada-bing - done. In one fell swoop.

The other nice thing about the Multiface is that you can get
a PCMCIA card for it & use it on a laptop - convenient since
you guys play live (if you should ever want to record live gigs)

Sometimes you can find those ISA 428's used for in the
$1600-ish range WITH the digital i/o option installed.
Multifaces can be had used for in the $450 range, and I would
recommend getting a new PCI card, because that way you know
you're getting the newest version (there have been several
versions)... they're about 200 bucks.

Neil

"TCB" <nobody@ishere.com> wrote:
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Subject: Re: Converter quandry
Posted by excelav on Sun, 25 Mar 2007 16:26:25 GMT
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Hey Thad! This is only a suggestion, and it may not work for you. A Panasonic RAMSA DA-7 with two Adat cards would give you 16 ch. of Adat in to your system. The mic pres are good. The DA-7 will do up to 24bit 48K. The way it set upis, the first 8ch. are XLRs, and 9 through 16are mic/line on 1/4 trs, so you might have to get or make a snake. The real tuff nut is the Adat cards. I payed $100.00 for mine, but I've seen them go for as much as $200.00. There are guys on the DA-7 NG that have a stash of Adat cards, that will swap or sell from time to time.

A guy on the DA-7 news group has a DA-7 for sale at a great price. He tried to sell it on ebay. It didn't sell the first time, so he re posted it and unfortunately he sold off the Adat cards. He is asking $499.00 and again has no bids. If your interested, you could probably contact him through the DA-7 NG and get him to do a "buy it now" or something. He has the 8ch. AES/EBU- SP/DIF card, and the SMPTE card with his DA-7. Those are worth $100.00 each.

If you can use TDIF cards instead of Adat with your system, you can get brand new TDIF cards for the DA-7, for $20.00 the former rep here in MI. His co. is Pro Media in Ann Arbor MI. I could get you in touch with him. A lot of the DA-7 guys use MOTU 2408s with their DA-7 to interface with their computers. The MOTU 2408 has 24 ch. of Adat and 24 ch. of TDIF and it can convert the formats, and even do it stand alone if need be.

I don't think you can beat a DA-7 for the money, the Mic pres alone are worth the price of admission. By the way, Steve Cox also uses a DA-7, I'm sure he'd tell you that they sound vary good.

Anyways , good luck!

Here is the ebay link:
http://cgi.ebay.com/Panasonic-RAMSA-DA7-digital-Pro-mixer-DA
-7-with-cards_W0QQitemZ290096973977QQcategoryZ23785QQssPageN
ameZWDVWQQrdZ1QQcmdZViewItem

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Subject: Re: Converter quandry
Posted by excelav on Sun, 25 Mar 2007 16:30:19 GMT
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One last thing. The DA-7 is relatively small, it's only 27" x 21.5"

James

"James McCloskey" <excelsm@hotmail.com> wrote:
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Subject: Re: Converter quandry
Posted by Miguel Vigil [1] on Sun, 25 Mar 2007 16:33:22 GMT
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If good means cheap, then you may consider the Behringer ADA8000.

Ask Aaron Allen if he still can recommend them?

Each unit includes adat i/o 8 converter i/o, so two boxes are under $500.
Musician's Friend will let you return within 45 days.

Regards,

El Miguel

"TCB" <nobody@ishere.com> wrote in message news:46065d77$1@linux...
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Subject: Re: Converter quandry
Posted by Aaron Allen on Sun, 25 Mar 2007 17:10:40 GMT
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For $200? yup, have 2 of them and they're still working as they should. They don't have a ton of gain though, so I wouldn't get anywhere near them with a ribbon/weak output mic.... however, I use them for close micing /drums and there's no loss of gain from a decent mic there.

AA

"Miguel Vigil" <nospam@nospam.com> wrote in message news:4606a441@linux...
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> Ask Aaron Allen if he still can recommend them?
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Subject: Re: Converter quandry
Posted by John [1] on Sun, 25 Mar 2007 19:11:22 GMT
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I'm in love with my digimax fs units. I have 3 and it gives me 24 i/o (8
each). For line level you have to use the inserts on channels 1 and 2 because
they are instrument level also. Great units for $600 each.

Subject: Re: Converter quandry
Posted by rich on Mon, 26 Mar 2007 15:04:11 GMT
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Same here - works fine for drums and as line in/outs for Paris ADAT card -
no issues with mine... ditto on the gain but works fine with 57's etc.

"Aaron Allen" <know-spam@not_here.dude> wrote:
>For $200? yup, have 2 of them and they're still working as they should.
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>>> spot mics on three toms, hi hat, a knee high mic a few feet off the kit,
>>> and a stereo pair in the room. The problem now is that the studio has
a
>>> Presonus
>>> Firebox and a MOTU 828. The studio computer is a Mac, and I've done some
>>> testing and using the two devices together (as an 'aggregate' device
in
>>> OS
>>> X) yields different latencies that would cause pretty massive comb
>>> filtering
>>> problems doing drums.
>>>
>>> Sadly, being a complete moron when I bought my Creamware card I didn't

>>> get
>>> the Z-link version, which would allow me to get 16 channels of pretty

>>> decent
>>> line level converters for less than a grand. Alternately, I could go
the
>>> RME route with PCI cards or firewire but that looks like a $1500+
>>> proposition
>>> and with very little utility outside of tracking this band. Right now
I'm
>>> leaning toward a Scope Home card (ballpark $500) and an A16 (again,
>>> ballpark
>>> $800). Also, being me, I'd probably just get a Scope Pro card with all

>>> the
>>> extra DSP and the Z-link I/O options, but I've sunk enough money into

>>> this
>>> project that even I'm starting to balk at writing $2k checks.

>>>
>>> So, to make a short story very long, are there other options for getting
>>> 16 really good line level converters into a computer for recording a
a
>>> full
>>> drum kit? And this has to be a no hassle, works all the time, we don't

>>> wind
>>> up pushing tracks around a couple of samples to compensate for different
>>> latency from different hardware.
>>>
>>> And yes, one option would be another PARIS system for tracking, and then
>>> I would fly the tracks over to my SX rig via ADAT, which I've been
>>> thinking
>>> about doing, but I'm willing to hear suggestions from anyone.
>>>
>>> Thanks,
>>>
>>> TCB
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