Subject: Frontend for HDSP
Posted by jef knight[1] on Wed, 09 Nov 2005 15:54:46 GMT
View Forum Message <> Reply to Message

x96-Converters-ADC-DAC-with-ADAT- cards_W0QQitemZ7
363705340QQcategoryZ23792QQssPageNameZWDVWQQrdZ1QQcmdZViewIt em

You need to buy them today and have them shipped here for testing before

Subject: Re: Frontend for HDSP
Posted by EK Sound on Wed, 09 Nov 2005 16:22:29 GMT
View Forum Message <> Reply to Message

at card with low latency throughput... however...
> >*zero* latency monitoring is only available two ways:
> >
> >1) Connect the card up to an external mixer. Using direct monitoring,
> >what goes into an input, comes back out its matching output. This
> >means that if you have a mic pre connected to adat 1-4, when you put
> >Nuendo into input monitor mode (record/ready) the signal is looped to
> >output 1-4 directly. You then blend this direct signal with a mix
> >feed from Nuendo "on the external mixing console". To do this you
> >will need a mixer with as many channels as you have mic signals
> >feeding Nuendo.
> >
> >2) Use the Total Mix software supplied with the HDSP. This thing is a
> >PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
> >Total Mix window that has a zillion faders on it, all packed into a
> >small space (I know, you can shut off the layers that you are not
> >using). While the Total Mix window is fine for a project studio
> >(where no one is paying for time) it is not suitable for a production
> >environment
> >
> >We opted for option 1, and got a DM2000 to use at the front-end and
> >controller for Nuendo. Setting the HDSP card to the advertised
> >1.5mSec latency only works with many tracks if you have a 27563728GHz
> >computer running it... practically, you will probably only be able to
> >get down to 12mSec with that dual Xeon rig you are building. 12mSec
> >translates to about 30mSec of total latency... enough to throw off
> >most people doing overdubs. Add plug-ins to the equation and you may
> >have to go up in settings yet again.
> >
> >If you like, we can discuss this over the phone as it's fast to cover
> >things.
> >
> >As always, JMHOTMNCFS. ;-)
> >

> >David.
> >
> >jef knight wrote:

Subject: Re: Frontend for HDSP
Posted by Deej [1] on Wed, 09 Nov 2005 16:58:33 GMT
View Forum Message <> Reply to Message

com> wrote:
>> >OK, here is the rub...
>> >
>> >The HDSP is a great card with low latency throughput... however...
>> >*zero* latency monitoring is only available two ways:
>> >
>> >1) Connect the card up to an external mixer. Using direct monitoring,
>> >what goes into an input, comes back out its matching output. This
>> >means that if you have a mic pre connected to adat 1-4, when you put
>> >Nuendo into input monitor mode (record/ready) the signal is looped to
>> >output 1-4 directly. You then blend this direct signal with a mix
>> >feed from Nuendo "on the external mixing console". To do this you
>> >will need a mixer with as many channels as you have mic signals
>> >feeding Nuendo.
>> >
>> >2) Use the Total Mix software supplied with the HDSP. This thing is
a
>> >PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>> >Total Mix window that has a zillion faders on it, all packed into a
>> >small space (I know, you can shut off the layers that you are not
>> >using). While the Total Mix window is fine for a project studio
>> >(where no one is paying for time) it is not suitable for a production
>> >environment
>> >
>> >We opted for option 1, and got a DM2000 to use at the front-end and
>> >controller for Nuendo. Setting the HDSP card to the advertised
>> >1.5mSec latency only works with many tracks if you have a 27563728GHz
>> >computer running it... practically, you will probably only be able to
>> >get down to 12mSec with that dual Xeon rig you are building. 12mSec
>> >translates to about 30mSec of total latency... enough to throw off
>> >most people doing overdubs. Add plug-ins to the equation and you may
>> >have to go up in settings yet again.
>> >
>> >If you like, we can discuss this over the phone as it's fast to cover
>> >things.
>> >
>> >As always, JMHOTMNCFS. ;-)
>> >
>> >David.

>> >
>> >jef knight wrote:
>> >
>> >> What do you think would make a good "front end" for the hdps9652?
I
>> >> think I'm gonna give recording in Nuendo a try.
>> >>
>> >> (gotta get to work...won't get to read you thought till tonight...jk)
>>
>
>Hey Pete,

"Hardware based" systems ala Paris and ProTools, employ DSP on the
cards that is specifically wired for near zero monitoring within their
environment. The native packages do not have this physical DSP
available, so an interface is required to use any DSP that is present
(Total Mix, in this case).

IMHO, using TWO mixer windows is a PIA, although it CAN be done. In a
charge-for-time situation, customers would start getting irritated at
the delays to adjust the monitor mix. Add to that, the fact that is
is *one mix* that is is

Subject: Re: Frontend for HDSP
Posted by Deej [1] on Wed, 09 Nov 2005 17:03:15 GMT
View Forum Message <> Reply to Message

 being compensated for and you can start to see
the limitations. Going to an outboard mixer for monitoring allows you
as many cue mixes as you have sends for.

As DJ suggests, you can track to Paris, then mix in SX/N3... add a few
adat cards to Paris and bus the group outs of the SX/N3 mix to Paris
for summing. If you need to do a "hi res" mix, don't bus to Paris for
summing.

This is what we are gearing up for here, just have to finish building
the console to house everything and off we go! :-)

David.

Pete Ruthenburg wrote:

> David,
>   So reading your post am I correct in assuming tracking multiple
> players at once is more of a PIA tracking to SX/Nuendo through
> the HDSP(or whatever)than it is when tracking in PARIS?

>
>   I was thinking of putting together an SX rig and possibly going
> that way while maybe or maybe not keeping PARIS.
>
>   Thought the latency thing wasn't too much of an issue,but if
> its more cumbersome the SX way compared tp PARIS maybe I should
> rethink some things.
>
> TIA,
> Pete
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
>
>>OK, here is the rub...
>>
>>The HDSP is a great card with low latency throughput... however...
>>*zero* latency monitoring is only available two ways:
>>
>>1) Connect the card up to an external mixer. Using direct monitoring,
>>what goes into an input, comes back out its matching output. This
>>means that if you have a mic pre connected to adat 1-4, when you put
>>Nuendo into input monitor mode (record/ready) the signal is looped to
>>output 1-4 directly. You then blend this direct signal with a mix
>>feed from Nuendo "on the external mixing console". To do this you
>>will need a mixer with as many channels as you have mic signals
>>feeding Nuendo.
>>
>>2) Use the Total Mix software supplied with the HDSP. This thing is a
>>PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>>Total Mix window that has a zillion faders on it, all packed into a
>>small space (I know, you can shut off the layers that you are not
>>using). While the Total Mix window is fine for a project studio
>>(where no one is paying for time) it is not suitable for a production
>>environment
>>
>>We opted for option 1, and got a DM2000 to use at the front-end and
>>controller for Nuendo. Setting the HDSP card to the advertised
>>1.5mSec latency only works with many tracks if you have a 27563728GHz
>>computer running it... practically, you will probably only be able to
>>get down to 12mSec with that dual Xeon rig you are building. 12mSec
>>translates to about 30mSec of total latency... enough to throw off
>>most people doing overdubs. Add plug-ins to the equation and you may
>>have to go up in settings yet again.
>>
>>If you like, we can discuss this over the phone as it's fast to cover
>>things.
>>
>>As always, JMHOTMNCFS. ;-)

>>
>>David.
>>
>>jef knight wrote:
>>
>>
>>>What do you think would make a good "front end" for the hdps9652? I
>>>think I'm gonna give recording in Nuendo a try.
>>>
>>>(gotta get to work...won't get to read you thought till tonight...jk)
>
>I tried the beta of ColorTone Pro in DP 4.6 the other night. It sounds
killer. I don't know how close the convolutions are to the real units (as I
don't have access to that real nice expensive stuff), but I love what it was
doing to my guitar sound. I can't wait to try it on drums and vox. Anyway,
this is a gotta

Subject: Re: Frontend for HDSP
Posted by EK Sound on Wed, 09 Nov 2005 17:31:47 GMT

 I'm gonna give recording in Nuendo a try.
>>
>> (gotta get to work...won't get to read you thought till tonight...jk)Hey, I'm glad it's working that way for you, but you will be in the
minority as far as your latency settings go. If you want to change
the mix of the monitoring feed through total mix, you would have to
open the mixer to effect changes. Otherwise, you are simply adjusting
your record level to get a monitoring mix.

I have tried several ways around this and I never came up with
anything that would work to my satisfaction. Even 5mSec of round trip
latency drives me crazy. Also, I can't deal with having only one
mix... I used to work that way, but when you get 3 or 4 musicians
wanting different feeds it gets too frustrating.

For a project studio, it may work just fine.

Regards,

David.

benjamin wrote:

> I don't think this info is correct. I am using the HDSP 92/56 with SX and
> Apogee AD/DA-16x converters with a Mackie Control. All I had to do was
> enable direct monitoring in SX and in TotalMix (one check box in each app).

> When I arm a track, it automatically routes that track to the selected
> monitor output. I can arm 16 tracks for Zero Latency Monitoring right on the
> control surface (and side car) just buy hitting the track arm button on each
> channel, it's completely automatic, and I never have to open TotalMix. I
> track 16-tracks live all the time. No problems, no hassles.
>
> I can also record without direct monitoring, at 1.5ms latency setting at
> 44.1K without a problem. I regularly use UAD-1 plugins live this way. This
> is on an Athlon 2600XP (32-bit, 2.2gig) with 512megs (cas2) and a 7200RPM
> 8meg audio drive. It's a standard XP pro install with the recomended
> settings from the RME site. I do need to disable the network to get it
> running smoothly.
>
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> news:4372236f$1@linux...
>
>>OK, here is the rub...
>>
>>The HDSP is a great card with low latency throughput... however... *zero*
>>latency monitoring is only available two ways:
>>
>>1) Connect the card up to an external mixer. Using direct monitoring,
>>what goes into an input, comes back out its matching output. This means
>>that if you have a mic pre connected to adat 1-4, when you put Nuendo into
>>input monitor mode (record/ready) the signal is looped to output 1-4
>>directly. You then blend this direct signal with a mix feed from Nuendo
>>"on the external mixing console". To do this you will need a mixer with
>>as many channels as you have mic signals feeding Nuendo.
>>
>>2) Use the Total Mix software supplied with the HDSP. This thing is a
>>PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>>Total Mix window that has a zillion faders on it, all packed into a small
>>space (I know, you can shut off the layers that you are not using). While
>>the Total Mix window is fine for a project studio (where no one is paying
>>for time) it is not suitable for a production environment
>>
>>We opted for option 1, and got a DM2000 to use at the front-end and
>>controller for Nuendo. Setting the HDSP card to the advertised 1.5mSec
>>latency only works with many tracks if you have a 27563728GHz computer
>>running it... practically, you will probably only be able to get down to
>>12mSec with that dual Xeon rig you are building. 12mSec translates to
>>about 30mSec of total latency... enough to throw off most people doing
>>overdubs. Add plug-ins to the equation and you may have to go up in
>>settings yet again.
>>
>>If you like, we can discuss this over the phone as it's fast to cover
>>things.
>>

>>As always, JMHOTMNCFS. ;-)
>>
>>David.
>>
>>jef knight wrote:
>>

Subject: Re: Frontend for HDSP
Posted by Pete Ruthenburg on Wed, 09 Nov 2005 17:45:41 GMT
View Forum Message <> Reply to Message

 />
> >
> >> What do you think would make a good "front end" for the hdps9652? I
> >> think I'm gonna give recording in Nuendo a try.
> >>
> >> (gotta get to work...won't get to read you thought till tonight...jk)
>Damn you Deej!Quite making me look at those Myteks!I looked
yesterday and now the price is down another $75.I was kind of
staying away from the whole PARIS/SX integrated rig thinking it
was just more hassle.
  Do you really think the whole integrated deal is that much more
beneficial than just SX?I know the PARIS sound:)

  I still am talking to that guy with the Neve VR studio that you
might remember i posted about a couple of months ago.Hes
recording to PT then mixing back out through the Neve so what
kind of platform I'm using for tracking/mixing has been making me
think too.More options;me thinks me is getting confused.

Pete

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Unless you intend to use higher sample rates, track in Paris.........mix
in
>Nuendo, interfaced with Paris via ADAT modules to use the Paris summing.
>
>Add these to your Paris rig for some extra juju or use them to track
>directly to Nuendo for higher sample rates.
>
> http://cgi.ebay.com/Mytek-8x96-Converters-ADC-DAC-with-ADAT- cards_W0QQitemZ7
> 363705340QQcategoryZ23792QQssPageNameZWDVWQQrdZ1QQcmdZViewIt em
>
>You need to buy them today and have them shipped here for testing before
you
>rack them up. I should be done testing them in about 6 months.
>

>;o)
>
>
>
>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message
>news:437227b5$1@linux...
>>
>> David,
>>   So reading your post am I correct in assuming tracking multiple
>> players at once is more of a PIA tracking to SX/Nuendo through
>> the HDSP(or whatever)than it is when tracking in PARIS?
>>
>>   I was thinking of putting together an SX rig and possibly going
>> that way while maybe or maybe not keeping PARIS.
>>
>>   Thought the latency thing wasn't too much of an issue,but if
>> its more cumbersome the SX way compared tp PARIS maybe I should
>> rethink some things.
>>
>> TIA,
>> Pete
>>
>> EK Sound <spamnot.info@eksoundNO.

Subject: Re: Frontend for HDSP
Posted by Pete Ruthenburg on Wed, 09 Nov 2005 18:17:42 GMT
View Forum Message <> Reply to Message

 have plug-in for me. I can't wait for the full Pro version
to be available forsale. Mac people try this out! PC people try out the free
version. Unfortunately, there is some technical problem with getting the Pro
version to work on PC's. Tri-Tone says they'll keep working on it, but it
might take some time if it's possible at all.

Tony

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:437222dc@linux...
>
> The free version of ColorTone is available for download from TriTone
> Digital
> users forum.
> Although the pro version has many cool features that make it a must have
> for me, it is not currently available for PC and the free version is also
> quite useful.
> PC users must be running XP and install the Pluggo runtime environment.

>
> _____
>
>
> The three-band version of PLParEQ3 is up to rev 1.80 and as I reported
> previously
> this is a killer sounding EQ. From a clean quality perspective, I like it
> better than my Sony Oxford and every other plugin EQ I have ever used
> including
> the GML (I still like HydraTone & ValveTone for adding color & "Fire".) It
> is now my EQ of choice for "Mastering" and 2bus mixing.
> A 10-band version will be available soon for around $1000.00
> Once the free version disappears from the web site it will be gone!
> If you downloaded a previous version, you will fine 1.08 is more stable
> and
> less processor intensive.
>
> http://refinedaudiometrics.com/images/PLParEQ3.zip
>
> Gene
>I don't think this info is correct. I am using the HDSP 92/56 with SX and
Apogee AD/DA-16x converters with a Mackie Control. All I had to do was
enable direct monitoring in SX and in TotalMix (one check box in each app).
When I arm a track, it automatically routes that track to the selected
monitor output. I can arm 16 tracks for Zero Latency Monitoring right on the
control surface (and side car) just buy hitting the track arm button on each
channel, it's completely automatic, and I never have to open TotalMix. I
track 16-tracks live all the time. No problems, no hassles.

I can also record without direct monitoring, at 1.5ms latency setting at
44.1K without a problem. I regularly use UAD-1 plugins live this way. This
is on an Athlon 2600XP (32-bit, 2.2gig) with 512megs (cas2) and a 7200RPM
8meg audio drive. It's a standard XP pro install with the recomended
settings from the RME site. I do need to disable the network to get it
running smoothly.

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:4372236f$1@linux...
> OK, here is the rub...
>
> The HDSP is a great card with low latency throughput... however... *zero*
> latency monitoring is only available two ways:
>
> 1) Connect the card up to an external mixer. Using direct monitoring,
> what goes into an input, comes back out its matching output. This means
> that if you have a mic pre connected to adat 1-4, when you put Nuendo into
> input monitor mode (record/ready) the signal is looped to output 1-4
> directly. You then blend this direct signal with a mix feed from Nuendo

> "on the external mixing console". To do this you will need a mixer with
> as many channels as you have mic signals feeding Nuendo.
>
> 2) Use the Total Mix software supplied with the HDSP. This thing is a
> PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
> Total Mix window that has a zillion faders on it, all packed into a small
> space (I know, you can shut off the layers that you are not using). While
> the Total Mix window is fine for a project studio (where no one is paying
> for time) it is not suitable for a production environment
>
> We opted for option 1, and got a DM2000 to use at the front-end and
> controller for Nuendo. Setting the HDSP card to the advertised 1.5mSec
> latency only works with many tracks if you have a 27563728GHz computer
> running it... practically, you will probably only be able to get down to
> 12mSec with that dual Xeon rig you are building. 12mSec translates to
> about 30mSec of total latency... enough to throw off most people doing
> overdubs. Add plug-ins to the equation and you may have to go up in
> settings yet again.
>
> If you like, we can discuss this over the phone as it's fast to cover
> things.
>
> As always, JMHOTMNCFS. ;-)
>
> David.
>
> jef knight wrote:
>
>> What do you think would make a good "front end" for the hdps9652? I
>> think

Subject: Re: Frontend for HDSP
Posted by benjamin on Wed, 09 Nov 2005 19:05:22 GMT

27563728GHz
> computer running it... practically, you will probably only be able to
> get down to 12mSec with that dual Xeon rig you are building. 12mSec
> translates to about 30mSec of total latency... enough to throw off
> most people doing overdubs. Add plug-ins to the equation and you may
> have to go up in settings yet again.
>
> If you like, we can discuss this over the phone as it's fast to cover
> things.
>
> As always, JMHOTMNCFS. ;-)
>

> David.
>
> jef knight wrote:
>
>> What do you think would make a good "front end" for the hdps9652? I
>> think I'm gonna give recording in Nuendo a try.
>>
>> (gotta get to work...won't get to read you thought till tonight...jk)
>Thanks for posting this! What an incredible free plugin. The distortion
is wonderful. It really sounds like classic gear.

I'd say this is a must have.

Mike

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:
>
>The free version of ColorTone is available for download from TriTone Digital
>users forum.
>Although the pro version has many cool features that make it a must have
>for me, it is not currently available for PC and the free version is also
>quite useful.
>PC users must be running XP and install the Pluggo runtime environment.
>
>_____
>
>
>The three-band version of PLParEQ3 is up to rev 1.80 and as I reported previously
>this is a killer sounding EQ. From a clean quality perspective, I like it
>better than my Sony Oxford and every other plugin EQ I have ever used including

It

>A 10-band version will be available soon for around $1000.00
>Once the free version disappears from the web site it will be gone!
>If you downloaded a previous version, you will fine 1.08 is more stable
and
>less processor intensive.
>
>http://refinedaudiometrics.com/images/PLParEQ3.zip
>
>Gene
>Are you using the latest version of totalmix? Things have changed for the
better in the last update.

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message

news:437249c0$1@linux...
> Hey, I'm glad it's working that way for you, but you will be in the
> minority as far as your latency settings go. If you want to change the
> mix of the monitoring feed through total mix, you would have to open the
> mixer to effect changes. Otherwise, you are simply adjusting your record
> level to get a monitoring mix.
>
> I have tried several ways around this and I never came up with anything
> that would work to my satisfaction. Even 5mSec of round trip latency
> drives me crazy. Also, I can't deal with having only one mix... I used to
> work that way, but when you get 3 or 4 musicians wanting different feeds
> it gets

Subject: Re: Frontend for HDSP
Posted by EK Sound on Wed, 09 Nov 2005 19:05:59 GMT
View Forum Message <> Reply to Message

 too frustrating.
>
> For a project studio, it may work just fine.
>
> Regards,
>
> David.
>
> benjamin wrote:
>
>> I don't think this info is correct. I am using the HDSP 92/56 with SX and
>> Apogee AD/DA-16x converters with a Mackie Control. All I had to do was
>> enable direct monitoring in SX and in TotalMix (one check box in each
>> app). When I arm a track, it automatically routes that track to the
>> selected monitor output. I can arm 16 tracks for Zero Latency Monitoring
>> right on the control surface (and side car) just buy hitting the track
>> arm button on each channel, it's completely automatic, and I never have
>> to open TotalMix. I track 16-tracks live all the time. No problems, no
>> hassles.
>>
>> I can also record without direct monitoring, at 1.5ms latency setting at
>> 44.1K without a problem. I regularly use UAD-1 plugins live this way.
>> This is on an Athlon 2600XP (32-bit, 2.2gig) with 512megs (cas2) and a
>> 7200RPM 8meg audio drive. It's a standard XP pro install with the
>> recomended settings from the RME site. I do need to disable the network
>> to get it running smoothly.
>>
>> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>> news:4372236f$1@linux...
>>

>>>OK, here is the rub...
>>>
>>>The HDSP is a great card with low latency throughput... however... *zero*
>>>latency monitoring is only available two ways:
>>>
>>>1) Connect the card up to an external mixer. Using direct monitoring,
>>>what goes into an input, comes back out its matching output. This means
>>>that if you have a mic pre connected to adat 1-4, when you put Nuendo
>>>into input monitor mode (record/ready) the signal is looped to output 1-4
>>>directly. You then blend this direct signal with a mix feed from Nuendo
>>>"on the external mixing console". To do this you will need a mixer with
>>>as many channels as you have mic signals feeding Nuendo.
>>>
>>>2) Use the Total Mix software supplied with the HDSP. This thing is a
>>>PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>>>Total Mix window that has a zillion faders on it, all packed into a small
>>>space (I know, you can shut off the layers that you are not using).
>>>While the Total Mix window is fine for a project studio (where no one is
>>>paying for time) it is not suitable for a production environment
>>>
>>>We opted for option 1, and got a DM2000 to use at the front-end and
>>>controller for Nuendo. Setting the HDSP card to the advertised 1.5mSec
>>>latency only works with many tracks if you have a 27563728GHz computer
>>>running it... practically, you will probably only be able to get down to
>>>12mSec with that dual Xeon rig you are building. 12mSec translates to
>>>about 30mSec of total latency... enough to throw off most people doing
>>>overdubs. Add plug-ins to the equation and you may have to go up in
>>>settings yet again.
>>>
>>>If you like, we can discuss this over the phone as it's fast to cover
>>>things.
>>>
>>>As always, JMHOTMNCFS. ;-)
>>>
>>>David.
>>>
>>>jef knight wrote:
>>>
>>>
>>>>What do you think would make a good "front end" for the hdps9652? I
>>>>think I'm gonna give recording in Nuendo a try.
>>>>
>>>>(gotta get to work...won't get to read you thought till tonight...jk)
>>
>>The DM2000 gives us a few samples of latency for monitoring in N3...
right around where Paris is. While direct monitoring does work with
SX/N3, all you get is level control. None of the channel EQ or FX
function till you play back. This is something I got spoiled using in

---

Paris, and the reason we went with the outboard digital mixer.

David.

---

jef knight wrote:

> Monitoring out of the mixer itself is the best idea I've found. I run
> all my stuff through an Allen&Heath GL2400. It allows me to have all the
> gear patched into it and with a button I can route anything to paris.
> This includes the paris, lynk and delta outs on channels. Can the new
> digital desks accomplish this?
>
> I can't imagine running thorough the comp in-out for monitoring. Even a
> few mst latency would make me nuts...uh...nuts-er...... ;)
>
>
> EK Sound wrote:
>
>> OK, here is the rub...
>>
>> The HDSP is a great card with low latency throughput... however...
>> *zero* latency monitoring is only available two ways:
>>
>> 1) Connect the card up to an external mixer. Using direct monitoring,
>> what goes into an input, comes back out its matching output. This
>> means that if you have a mic pre connected to adat 1-4, when you put
>> Nuendo into input monitor mode (record/ready) the signal is looped to
>> output 1-4 directly. You then blend this direct signal with a mix
>> feed from Nuendo "on the external mixing console". To do this you
>> will need a mixer with as many channels as you have mic signals
>> feeding Nuendo.
>>
>> 2) Use the Total Mix software supplied with the HDSP. This thing is a
>> PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>> Total Mix window that has a zillion faders on it, all packed into a
>> small space (I know, you can shut off the layers that you are not
>> using). While the Total Mix window is fine for a project studio
>> (where no one is paying for time) it is not suitable for a production
>> environment
>>
>> We opted for option 1, and got a DM2000 to use at the front-end and

---

>> controller for Nuendo. Setting the HDSP card to the advertised
>> 1.5mSec latency only works with many tracks if you have a 27563728GHz
>> computer running it... practically, you will probably only be able to
>> get down to 12mSec with that dual Xeon rig you are building. 12mSec
>> translates to about 30mSec of total latency... enough to throw off
>> most people doing overdubs. Add plug-ins to the equation and you may
>> have to go up in settings yet again.
>>
>> If you like, we can discuss this over the phone as it's fast to cover
>> things.
>>
>> As always, JMHOTMNCFS. ;-)
>>
>> David.
>>
>> jef knight wrote:
>>
&

Subject: Re: Frontend for HDSP
Posted by EK Sound on Wed, 09 Nov 2005 20:31:12 GMT
View Forum Message <> Reply to Message

s forum.
>>Although the pro version has many cool features that make it a must have
>>for me, it is not currently available for PC and the free version is also
>>quite useful.
>>PC users must be running XP and install the Pluggo runtime environment.
>>
>>_____
>>
>>
>>The three-band version of PLParEQ3 is up to rev 1.80 and as I reported
previously
>>this is a killer sounding EQ. From a clean quality perspective, I like
it
>>better than my Sony Oxford and every other plugin EQ I have ever used including

>It

>>A 10-band version will be available soon for around $1000.00
>>Once the free version disappears from the web site it will be gone!
>>If you downloaded a previous version, you will fine 1.08 is more stable
>and
>>less processor intensive.
>>
>>http://refinedaudiometrics.com/images/PLParEQ3.zip

>>
>>Gene
>>
>Hi Gene...I went to the TriTone website and the "ColorTone" link said
"Coming Soon"...no download link...any help? Maybe just post the download if
you have it...thanks....tonehouse
"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:437222dc@linux...
>
> The free version of ColorTone is available for download from TriTone
Digital
> users forum.
> Although the pro version has many cool features that make it a must have
> for me, it is not currently available for PC and the free version is also
> quite useful.
> PC users must be running XP and install the Pluggo runtime environment.
>
> _____
>
>
> The three-band version of PLParEQ3 is up to rev 1.80 and as I reported
previously
> this is a killer sounding EQ. From a clean quality perspective, I like it
> better than my Sony Oxford and every other plugin EQ I have ever used
including
> the GML (I still like HydraTone & ValveTone for adding color & "Fire".) It
> is now my EQ of choice for "Mastering" and 2bus mixing.
> A 10-band version will be available soon for around $1000.00
> Once the free version disappears from the web site it will be gone!
> If you downloaded a previous version, you will fine 1.08 is more stable
and
> less processor intensive.
>
> http://refinedaudiometrics.com/images/PLParEQ3.zip
>
> Gene
>The links are up on the Forum at Tri-Tone.

http://www.tritonedigital.com/forum/index.php

Tony

"tonehouse" <zmcleod@comcast.net> wrote in message news:43726c19@linux...
> Hi G

br />
>>
>>For a project studio, it may work just fine.
>>
>>Regards,
>>
>>David.
>>
>>benjamin wrote:
>>
>>
>>>I don't think this info is correct. I am using the HDSP 92/56 with SX and
>>>Apogee AD/DA-16x converters with a Mackie Control. All I had to do was
>>>enable direct monitoring in SX and in TotalMix (one check box in each
>>>app). When I arm a track, it automatically routes that track to the
>>>selected monitor output. I can arm 16 tracks for Zero Latency Monitoring
>>>right on the control surface (and side car) just buy hitting the track
>>>arm button on each channel, it's completely automatic, and I never have
>>>to open TotalMix. I track 16-tracks live all the time. No problems, no
>>>hassles.
>>>
>>>I can also record without direct monitoring, at 1.5ms latency setting at
>>>44.1K without a problem. I regularly use UAD-1 plugins live this way.
>>>This is on an Athlon 2600XP (32-bit, 2.2gig) with 512megs (cas2) and a
>>>7200RPM 8meg audio drive. It's a standard XP pro install with the
>>>recomended settings from the RME site. I do need to disable the network
>>>to get it running smoothly.
>>>
>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>>>news:4372236f$1@linux...
>>>
>>>
>>>>OK, here is the rub...
>>>>
>>>>The HDSP is a great card with low latency throughput... however... *zero*
>>>>latency monitoring is only available two ways:
>>>>
>>>>1) Connect the card up to an external mixer. Using direct monitoring,
>>>>what goes into an input, comes back out its matching output. This means
>>>>that if you have a mic pre connected to adat 1-4, when you put Nuendo
>>>>into input monitor mode (record/ready) the signal is looped to output 1-4
>>>>directly. You then blend this direct signal with a mix feed from Nuendo
>>>>"on the external mixing console". To do this you will need a mixer with
>>>>as many channels as you have mic signals feeding Nuendo.
>>>>

>>>>2) Use the Total Mix software supplied with the HDSP. This thing is a
>>>>PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>>>>Total Mix window that has a zillion faders on it, all packed into a small
>>>>space (I know, you can shut off the layers that you are not using).
>>>>While the Total Mix window is fine for a project studio (where no one is
>>>>paying for time) it is not suitable for a production environment
>>>>
>>>>We opted for option 1, and got a DM2000 to use at the front-end and
>>>>controller for Nuendo. Setting the HDSP card to the advertised 1.5mSec
>>>>latency only works with many tracks if you have a 27563728GHz computer
>>>>running it... practically, you will probably only be able to get down to
>>>>12mSec with that dual Xeon rig you are building. 12mSec translates to
>>>>about 30mSec of total latency... enough to throw off most people doing
>>>>overdubs. Add plug-ins to the equation and you may have to go up in
>>>>settings yet again.
>>>>
>>>>If you like, we can discuss this over the phone as it's fast to cover
>>>>things.
>>>>
>>>>As always, JMHOTMNCFS. ;-)
>>>>
>>>>David.
>>>>
>>>>jef knight wrote:
>>>>
>>>>
>>>>
>>>>>What do you think would make a good "front end" for the hdps9652? I
>>>>>think I'm gonna give recording in Nuendo a try.
>>>>>
>>>>>(gotta get to work...won't get to read you thought till tonight...jk)
>>>
>>>
>Is't Color Tone for Win ME too?I can't opened it in Paris

Zmora

"Mike Audet" <mike@MikeF-SPAMAudet.com> wrote:
>
>Thanks for posting this! What an incredible free plugin. The distortion
>is wonderful. It really sounds like classic gear.
>
>I'd say this is a must have.
>
>Mike
>
>

>
>"gene lennon" <glennon@NOSPmyrealbox.com> wrote:
>>
>>The free version of ColorTone is available for download from TriTone Digital
>>user

Subject: Re: Frontend for HDSP
Posted by EK Sound on Wed, 09 Nov 2005 20:43:59 GMT
View Forum Message <> Reply to Message

ene...I went to the TriTone website and the "ColorTone" link said
> "Coming Soon"...no download link...any help? Maybe just post the download
> if
> you have it...thanks....tonehouse
> "gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
> news:437222dc@linux...
>>
>> The free version of ColorTone is available for download from TriTone
> Digital
>> users forum.
>> Although the pro version has many cool features that make it a must have
>> for me, it is not currently available for PC and the free version is also
>> quite useful.
>> PC users must be running XP and install the Pluggo runtime environment.
>>
>> _____
>>
>>
>> The three-band version of PLParEQ3 is up to rev 1.80 and as I reported
> previously
>> this is a killer sounding EQ. From a clean quality perspective, I like it
>> better than my Sony Oxford and every other plugin EQ I have ever used
> including
>> the GML (I still like HydraTone & ValveTone for adding color & "Fire".)
>> It
>> is now my EQ of choice for "Mastering" and 2bus mixing.
>> A 10-band version will be available soon for around $1000.00
>> Once the free version disappears from the web site it will be gone!
>> If you downloaded a previous version, you will fine 1.08 is more stable
> and
>> less processor intensive.
>>
>> http://refinedaudiometrics.com/images/PLParEQ3.zip
>>
>> Gene
>>
>

>Thanks Kim!!!

TyroneUnless you use some sort of mixer as the front end.
I can monitor directly any number of inputs, (well, up to 32 on my mixer,),
without having to use the direct monitoring of either Nuendo or the Delta
1010

--
Martin Harrington
www.lendanear-sound.com

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message
news:437227b5$1@linux...
>
> David,
> So reading your post am I correct in assuming tracking multiple
> players at once is more of a PIA tracking to SX/Nuendo through
> the HDSP(or whatever)than it is when tracking in PARIS?
>
> I was thinking of putting together an SX rig and possibly going
> that way while maybe or maybe not keeping PARIS.
>
> Thought the latency thing wasn't too much of an issue,but if
> its more cumbersome the SX way compared tp PARIS maybe I should
> rethink some things.
>
> TIA,
> Pete
>
> EK Sound <spamnot.info@eksoundNO.com> wrote:
>>OK, here is the rub...
>>
>>The HDSP is a great card with low latency throughput... however...
>>*zero* latency monitoring is only available two ways:
>>
>>1) Connect the card up to an external mixer. Using direct monitoring,
>>what goes into an input, comes back out its matching output. This
>>means that if you have a mic pre connected to adat 1-4, when you put
>>Nuendo into input monitor mode (record/ready) the signal is looped to
>>output 1-4 directly. You then blend this direct signal with a mix
>>feed from Nuendo "on the external mixing console". To do this you
>>will need a mixer with as many channels as you have mic signals
>>feeding Nuendo.
>>
>>2) Use the Total Mix software supplied with the HDSP. This thing is a
>>PIA, IMHO. You have to use not only the mixer in Nuendo, but also the
>>Total Mix window that has a zillion faders on it, all packed into a
>>small space (I know, you can shut off the layers that you are not

>>using). While the Total Mix window is fine for a project studio
>>(where no one is paying for time) it is not suitable for a production
>>environment
>>
>>We opted for option 1, and got a DM2000 to use at the front-end and
>>controller for Nuendo. Setting the HDSP card to the advertised
>>1.5mSec latency only works with many tracks if you have a 27563728GHz
>>computer running it... practically, you will probably only be able to
>>get down to 12mSec with that dual Xeon rig you are building. 12mSec
>>translates to about 30mSec of total latency... enough to throw off
>>most people doing overdubs. Add plug-ins to the equation and you may
>>have to go up in settings yet again.
>>
>>If you like, we can discuss this over the phone as it's fast to cover
>>things.
>>
>>As always, JMHOTMNCFS. ;-)
>>
>>David.
>>
>>jef knight wrote:
>>
>>> What do you think would make a good "front end'' for the hdps9652? I
>>> think I'm gonna give recording in Nuendo a try.
>>>
>>> (gotta get to work...won't get to read you thought till tonight...jk)
>Works for me..same thing, cept I route to Nuendo.

--
Martin Harrington
www.lendanear-sound.com

"jef knight" <

Subject: Re: Frontend for HDSP
Posted by Martin Harrington on Wed, 09 Nov 2005 23:24:51 GMT
View Forum Message <> Reply to Message

For those people that have not checked out ColorTone Pro, the TriTone men
have come up with a unique approach to the application of classic gear impulses.

Pro has a dynamic feature that changes the intensity of the IR based on input
level. The result of this is a subtlety changing effect that emulates the
real world where driving a preamp (or other gear) harder increases the saturation
or crunch or warmth.
This makes the CTP sound much closer to real world than simply passing tracks

through other convolution engines.
This simple but effective process can be dialed in, and the impulses are first rate.

Going from Track->
Compressor->
ColorTone Pro
gives very different results than
Track->
ColorTone Pro ->
Compressor.

Track->
Compressor->
ColorTone Pro->
Compressor
The real hardware may have a slight edge, particularly when married to excellent converters, but this plug sounds great.
Gene....1...2...3... are we up?....lookin' goooooood. ;o)probably like lima beans too...

On Wed, 09 Nov 2005 10:32:44 -0500, jef knight
<thestudio@allknightmusic.com> wrote:

>I just checked out Fletcher's forum at prosoundweb. Man, those guys sure
>love protools over there.that whole copy/paste thing has truely elevated me in some circles.
as to the wire thing...think helping those sheep through the fence.

On Wed, 9 Nov 2005 08:43:52 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I didn't know you were so smart. Can you show me which end of this wire
>thing I need to stick in the hole in this here metal box?
>
>;op
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:3ai3n15m5fdb63108dnolndscvukvvj3o9@4ax.com...
>> Programmable analog distortion/warmth - helpful in the pristine but
>> unforgiving digital world. Three audio modes providing user
>> programmable, warm harmonic distortion. Emphasized tube-like, 2nd
>> harmonic in clean and Distort 2 mode. In Distort 3 mode, the
>> distortion becomes dominated by 3rd harmonic, more similar to tape.
>>
>> Distortion indicator lights - A 1% LED and a "Redline" (3%) LED. No
>> hard clipping until a few dB past "Redline".
>>
>> Advanced built-in sidechain EQ - High mid band emphasis prevents
>> harsh, edgy guitars or vocals from hurting innocent ears. Low cut

>> keeps the low "sum & difference" frequencies from pumping the upper
>> frequencies of source material.
>>
>> Fool proof operation - Even though there are 384 possible settings
>> (not counting knob settings), it's almost impossible to get a bad
>> sound. Keep all knobs on 5 or 6 (around middle) with ratio at 6:1 and
>> you won't go wrong.
>>
>> Eight unique curves - From the 1:1 mode that simply warms up signal
>> with low order harmonics without intentional compression, to the
>> "Nuke" setting - a brick wall limiting curve that shines on live drum
>> room mics. Each curve has its own personality, and release shape. Most

---

Subject: Re: Frontend for HDSP
Posted by Martin Harrington on Wed, 09 Nov 2005 23:30:17 GMT
View Forum Message <> Reply to Message

 />
>> exceptional is the 10:1 "Opto" ratio which uses separate circuitry to
>> emulate the oldest (and valued) "light controlled" devices, such as
>> the LA2A etc. See manual to emulate other compressors of old.
>>
>>
>> On Wed, 9 Nov 2005 09:02:19 -0600, "Edna" <edna@texomaonline.com>
>> wrote:
>>
>> >AA, the racetrack in Sallisaw is about as far North as I go these days.
>> >John, no, I don't have an ftp site (just horse sales), but thanks.
>> >DJ, I am glad to hear your wife's back is healed/healing (and she still
>likes horses). I did PM you with my address and thank you very much. I
>will be running Paris 2.2 version to start with, so whatever is best. My
>reference manual is version 1.80, 1998.
>> >
>> >PS I noticed in one of the posts a reference to a "distressor." I am
>not familiar with this item and am wondering what it is/does? Some kind of
>exciter?   Harmonic enhancer?
>> >Edna
>> >
>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:4370d8d8@linux...
>> > I've got both of them here.......the one from 1997 and the one form
>2000. My e-mail is animix@animas.net. Shoot me a PM with your address and
>I'll burn you copies of these and send them to you.
>> >
>> > I don't remember the name of the place where we got Punkin. A friend of
>ours named Drew Horn had a friend named George who's health was failing.
>George lived somewhere close to Tulsa. George was a trainer and had three

---

>paints that he couldn't afford to keep any more. We had Punkin delivered and
>Drew fopund homes for the other two. Best $500.00 I ever spent on a
>horse...........come to think of it..........the only time I've ever paid
>$500.00 for a horse.
>> >
>> > As for the Lippezan/TB, after the blowup and after Amy's back started
>to heal, he started boot camp and he's now an amazing horse. Amy's a good
>trainer. We just got a call from a family that wants to buy him for their
>daughter for a show horse.......either hunter jumper or dressage. He could
>go either way. He's 5 years old. We bought him when he was 1 year old and
>we've had him here since the was three. If we get a good price for him, I
>might actually make enough back to pay for his room, board and vetting.
>> >
>> > ;o)
>> >   "Edna" <edna@texomaonline.com> wrote in message
>news:4370ae6e@linux...
>> >   Thanks Aaron. (You guys are really great!)   I did find a Fast5E
>cable at Wal-mart (the primary store/hangout here in Redneckville), a Belkin
>brand. Now if I can just find that demo project for Paris beginners. . . .

Subject: Re: Frontend for HDSP
Posted by David L on Thu, 17 Nov 2005 16:21:31 GMT
View Forum Message <> Reply to Message

t;> area below the blue smpte time ruler at the bottom of the editor
>> window.
>> Resize so that this blank area is not visible, and you won't have this
> problem.
>> Kim
>>
>> "Edna" <edna@texomaonline.com> wrote:
>> >
>> >
>> >As I'm messing around the now line will stop responding to both the c16
>> =
>> >and the transport. Nothing seems to be able to start it again w/o =
>> >shutting down paris. ??
>> >
>> >
>> ><!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 6.00.2600.0" name=3DGENERATOR>
>> ><STYLE></STYLE>
>> ></HEAD>

>> ><BODY bgColor=3D#ffffff>
>> ><DIV><FONT size=3D2&