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Subject: External Processing

Posted by [Clifford Coulter](#) on Tue, 03 Jan 2006 21:21:36 GMT

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hannels of I/O of your choice.

>> LaMont

>>

>> John <no@no.com> wrote:

>> >Does PT LE have autocompensation for plugs? How much can I get 16 I/Os

>>

>> >for ?

>> >

>> >LaMont wrote:

>> >> Hey guys,

>> >>

>> >> I know that this is an old thread, but I have

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Subject: Re: External Processing

Posted by [John \[1\]](#) on Tue, 03 Jan 2006 21:37:27 GMT

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em to disprove

> personal experience the test is faulted instead of the experience. That's

> fine, ears are very fine instruments and some are just better than others.

>

>

> That said, I now work a good bit of my time in the finance world where fortunes

> are made and lost according to the certitude of people in their experiences

> or mathematical models. Over time this has lead me to believe more in emperical

> results than my experience. So if I do my own blind tests with the Nashville

> CD and can't generate statistically significant data that DAWs sound different

> then \*I\* will believe they sound the same. This could mean a flawed test

> or flawed ears but that's my belief until someone can present me with more

> convincing data.

>

> But hey, that's just me. I've also done mixes of 30+ tracks in SX and think

> they sound quite nice.

>

> TCB

>

> "LaMont" <jjdpro@ameritech.net> wrote:  
> >  
> >Hey guys,  
> >  
> >I know that this is an old thread, but I have to disagree with  
> assessments  
> >on Pro Tools sound quality.  
> >  
> >First, I mix with Pro Tools HD at our Church's studio for major release  
> Gospel  
> >Cds. Pro Tools HD sounds wonderful with low and high track counts and ITB  
> >(in the Box) or summed to the SSL,  
> >  
> >At my home studio, I have PT LE & Nuendo and while I love Nuendo's  
> elequent  
> >editing and nice soft sound, it's 32 bit floating mixer in a major pain  
> in  
> >!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those  
> same  
> >mixes done in PT LE, have that sparkle and width. In Nuendo, after 30  
> tracks,  
> >things start's getting "smeared" and tracks levels tends to get lost or  
> >they don't sit right.  
> >  
> >However, in PT Le, (same songs, tracks are not smeared, levels stay  
> intacked,  
> >and the overall mix sounds very professional, just like mixes in Paris..  
> >  
> >Some local Engineer friends in the area( Motown), have been in  
> discussions  
> >about the state of current DAWs and what's working and what's not.  
Opinions  
> >varied,b

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Subject: Re: External Processing  
Posted by [Clifford Coulter](#) on Thu, 05 Jan 2006 08:58:23 GMT  
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>>>>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after  
>30  
>>>>>  
>>>>> tracks,  
>>>>>  
>>>>>>>things start's getting "smeared" and tracks levels tends to get lost  
>>>>>  
>>>>> or  
>>>>>

>>>>>>they don't sit right.  
>>>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay  
>  
>>>>>>intacked,  
>>>>>>and the overall mix sounds very professional, just like mixes in  
>>>>>>Paris..  
>>>>>>  
>>>>>>Some local Engineer friends in the area( Motown), have been in  
>>>>>>discussions  
>>>>>>about the state of current DAWs and what's working and what's not.  
>  
>>>>>>Opinions  
>>>>>>varied,but the one constant opinion that was stated was how difficult  
>it  
>>>>>  
>>>>> was  
>>>>>  
>>>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what  
>i/o  
>>>>>  
>>>>> converters(Apogee,Lucid,Motu,  
>>>>>  
>>>>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in  
>>>>>>SX/Nuendo..Where  
>>>>>>as mixing in Paris and Pro Tools is not.. Hey,Just one Engineer's  
>>>>>>opinion.  
>>>>>>P.S  
>>>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit  
>>>>>  
>>>>> floating  
>>>>>  
>>>>>>point mixer..  
>>>>>>  
>>>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>>>>>>  
>>>>>>  
>>>>>>>Yukkk,  
>>>>>>>Don't do it..PT I mean.  
>>>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,  
>and  
>>>>>  
>>>>> I  
>>>>>  
>>>>>>>  
>>>>>>>have to say...I don't like it.  
>>>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.  
>>>>>>>Moves that come easily in Paris, and more easily in Nuendo, are  
>>>>>>>tiresome

>>>>>>  
>>>>>>in  
>>>>>>  
>>>>>>&g

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Subject: Re: External Processing  
Posted by [John \[1\]](#) on Thu, 05 Jan 2006 12:19:31 GMT  
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.I just asked him what he used, and that's what he said. I didn't know there was a diff in VLZ and VLZpro.

Rod

"Miguel Vigil" <nospam@nospam.com> wrote:

>> > Right now his chain is a Mackie 1402 vlz into the Digi 002.

>> > Any suggestions?

>

>

>Is this Mackie the VLZpro series?

>I don't know how the new Onyx pres compare.

>

>He could try to audition the cheap Behringer ADA8000 with it.

>

><http://www.studioprojects.com/sp828.html>

>This is an 8 channel mic pre about \$800, that needs to be run into an ADC.

>

>Just ideas to keep cost in check.

>

>

>

>Regards,

>

>El Miguel

>

>

>

>

>"Aaron Allen" <nospam@not\_here.dude> wrote in message news:43bca3d6@linux...

>> Yeah, avoid that LT man.. cheap hardware, inconsistent volumes across it

>and

>> just generally felt shoddy.

>> I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a whole

>lot

>> less money.

>> Not sure what the current recommend is though bro, I've been out of that

>> market for a while now and I'd hate to mislead ya.

>>

>> AA  
>>  
>>  
>> "Rod Lincoln" <rllincoln@kc.rr.com> wrote in message  
>news:43bc0147\$1@linux...  
>> >  
>> > I've got a friend/client who's looking for an 8 channel mic pre that  
has  
>> > lightpipe/spdif  
>> > outs. He's running a digi 002 rig and wants to bypass the digi A/D  
>stage.  
>> > He wants it to be good, but affordability is a concern. He was looking  
a  
>> > a presonus digimax LT, but I saw that Aaron had some experience with  
>those  
>> > and wasn't that hot on them.  
>> > Right now his chain is a Mackie 1402 vlz into the Digi 002.  
>> > Any suggestions?  
>> > TIA  
>> > Rod  
>>  
>>  
>  
>Aaron, the comp I'm talking about has the Triton board. It's got sata already,  
doesn't it? I'm sure it does.  
Rod  
"Aaron Allen" <nospam@not\_here.dude> wrote:  
>> Open PCI slot- Whats that? :-)  
>> g  
>  
>The place where one sticks that last EDS/UAD card, LOL!  
>  
>On that note, behold.. feel the love on the cheap:  
> [http://www.newegg.com/Product/Product.asp?Item=N82E168161231\\_04](http://www.newegg.com/Product/Product.asp?Item=N82E168161231_04)  
>  
>... or feel it on the bleedin' edge:  
> [http://www.newegg.com/Product/Product.asp?Item=N82E168161180\\_29](http://www.newegg.com/Product/Product.asp?Item=N82E168161180_29)  
>  
>I didn't even know that they 'had' RAID50... yikes!  
>  
>AA  
>  
>"gene lennon" <glennon@NOSPmyrealbox.com> wrote in messag

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Subject: Re: External Processing  
Posted by [Clifford Coulter](#) on Tue, 10 Jan 2006 07:22:24 GMT

How do you route a fader to spdif

John <no@no.com> wrote:

>No, you only have to assign the fader (that you routed to spdif) to  
>another fader on the same submix. Not the example routes the processed

>channel 10 to 11 on the same submix.

>

>Clifford Coulter wrote:

>> Thanks John I think I got it.

>>

>> It looks like you have to assign the track to a seperate sub mix

>> I hope thats it

>>

>> Clifford

>>

>> John <no@no.com> wrote:

>>

>>>You can route to the SPDIF out and then back in on a different channel.

>>>

>>>SPDIF Rendering

>>>-----

>>>Patchbay workaround for bouncing tracks and rendering plugins

>>>

>>>Tired of zeroing/clearing a mix to bounce a track or tracks to a new

>>>file? Or wish you could render native plugins while listening and

>>>adjusting in context. No problem.

>>>

>>>Open the Patch Bay. Clear all your SPDIF I/O connections. Physically (as

>>

>>

>>>in, on the back of your Paris 442 or MEC) loop your Paris SPDIF in to

>>>your Paris SPDIF out with a short cable. Go back to the Patch Bay.

>>>

>>>In the Patch Bay, connect the "Mixer Insert" SEND of the source channel

>>

>>

>>>for the bounce to the left SPDIF output (dL) on your 442 or MEC. Connect

>>

>>

>>>the SPDIF left input (dL) back to the same channel's "Mixer Insert"

>>>Return to complete the loop. Now connect the same left SPDIF output to

>>>the "Submixer Input" of the Destination channel you want to

>>>bounce/record to. Select "External" on the EDS insert on the source channel.

>>>  
>>>Enable Record on the Destination channel. That's it. Record away. You  
>>  
>>  
>>>can use your mixer normally while you bounce with no ill effect. And in  
>>  
>>  
>>>a case of good fortune, since the EDS inserts are after the native  
>>>inserts, any active plugins will be printed while bouncing. Great for  
  
>>>rendering AutoTune or various other plugin settings for different song  
  
>>>sections. For the price of time and disk space, you have unlimited plugins.  
>>>  
>>>Example. You have a track on track 10 and you want to render this to  
  
>>>track 11. In the Patchbay:  
>>> Mixer-A channel 11 connects to MEC-Master-A Digital In Left  
>>> MEC-Master-A Digital In Left connects to Mixer-A-Insert Return10  
>>> MEC-Master-A Digital Out Left connects to Mixer-A-Insert Send10  
>>> Select "External" on the EDS insert on the source channel.  
>>>  
>>>  
>>>Clifford Coulter wrote:  
>>>  
>>>>Hello  
>>>>  
>>>>I have a 2 EDS card Paris System and a Mec. with no extra cards in it  
>>>>running on a Macintosh  
>>>>I would like to know if it is possible to route Channel one to the Digital  
>>>>out  
>>>>and send it to my other computer, process it and send back to the Digital  
>>>>in and route it back into channel one  
>>>>  
>>>>if not how do I get any channel routed to an external device and back  
>>  
>> into  
>>  
>>>>PARIS  
>>>>  
>>>>Thanks  
>>>>  
>>>>Clifford  
>>>>  
>>  
>>

---