
Subject: How to use the 24 bit converters ?

Posted by [TriSound Recording](#) on Wed, 03 Mar 2010 00:04:25 GMT

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Hey All,

I'm trying to use the 24 bit converters.

It seem to me they have a veiled sound to them (losings the excitement of the performance). If I go

Thu the main converters (on the MEC). Seems like the one's on the Mec are 16bit right? So is it dithering the 24 bit sound down to 16 on playback?

Every one that I know (that have used Paris) says the same thing.

That the 16bit sounds way better. YES/NO?

Now if I go back Thu the 24 bit output converts too, will it sound right again?

The other thing is Paris seem to lose some of the dynamics

when you try and mix in the box. (I know a lot of system do this for some reason) But when you assign then back to mono channels they sound better again. Maybe it's my settings or something.

My son was thinking it's in the software along the line (sons a programmer).

I was thinking there is a way to optimize Paris that I don't know about Or I'm missing something.

My friend has Pro tools HD and he is summing into a mixer.

Seems like the main mix buss (on most software based) needs more resolution in order handles the main buss mix.

I don't have this problem with 2" tape (but the hiss).

Subject: Re: How to use the 24 bit converters ?

Posted by [kerryg](#) on Wed, 03 Mar 2010 00:49:54 GMT

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A few notes:

The built-in convertors of the MEC are 20 bit; the 8i and 8o expansion cards are 24-bit. The PARIS clock and converters are excellent for their vintage, but in the big picture a high-quality external clock's been suggested as a good upgrade, and some have reported good results with higher-quality A/D convertors as well.

I think a lot of folks over the years have found that PARIS suggests more of a "warm" or "vintage" or "analog-like" sound, as compared to say Apogee convertors which I tend to think of as "shiny" or even "crystalline". I find it "punchy" - it treats my bass like I want bass to be treated.

The mix bus of PARIS is widely considered one of PARIS' best features - certainly head and shoulders above many DAWs.

If your son's a programmer, he may find this interesting.

Subject: Re: How to use the 24 bit converters ?

Posted by [TriSound Recording](#) on Wed, 03 Mar 2010 04:32:54 GMT

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Yea I do use a Aardvark/AardSync to clock the two Paris systems.

It was the king in it's day also (\$1700.00+-) So sure there maybe better now (Big Ben).

Yes Paris is great on the bass.

Just seams to lose something. So maybe need to look in the computer and check everything.

I think I will also sum to my large mixer and see how that will sound.

Something is going on and I'm losing good sound along the way.

Right now I buss right out from the 16 buses of my main mixer.

Straight into Paris.

JA.

Subject: Re: How to use the 24 bit converters ?

Posted by [thesandbox1](#) on Wed, 03 Mar 2010 22:10:55 GMT

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Also try the spdif out of the MEC if you have a converter that accepts spdif in for monitoring as this is 24bit. I have a sony DAT DTC-700 (also takes lightpipe digital in/out) that I use just for that for what it's worth. I also just got a pair of BAE 1023's and have been trying those on the mix bus (along with a BIG BEN as master clock now) of some mixes and...well....mmmmmm..mmmmmmmm

Subject: Re: How to use the 24 bit converters ?

Posted by [thesandbox1](#) on Wed, 03 Mar 2010 22:53:38 GMT

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also on the global mix...

use the EQ4+ and add a 2-3db boost at 20KHz (parametric 1=on) and also a 2-3 db boost with a hi-shelf (1=on) of around 11Khz.

A good stereo comp setting as well that BT used alot...

Thresh- -16.0

Ratio -1.25
Attack - .0032
Release - .034
Lookahead - .02
Output - 3.2

These two additions on the Global Mix bus I think will help a bit as well.

Subject: Re: How to use the 24 bit converters ?
Posted by [TriSound Recording](#) on Wed, 03 Mar 2010 23:48:37 GMT
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I will have to give that a shot. Yes the over all mix seem a little weak in the high end. Low end is fine. So yea that eq setting my help out a lot. Still need to get more under the hood and test a few things out.

Has anyone had any luck with using the A-dats cards and using APOGEE AD-8000 24 BIT DIGITAL AUDIO CONVERTER AD8000.

Would this be a huge step above the stock converters for like vocals, real time Lexicon re-verbs? I don't like the tails of my verbs cut off by the converters. I know, I know we are not at 96k or better sample rate.

Cheers,

Jeff

Subject: Re: How to use the 24 bit converters ?
Posted by [damien](#) on Wed, 10 Mar 2010 17:24:29 GMT
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Maybe your 4 in/out are set to +4db and your 8 out are set to -10db ?

Subject: Re: How to use the 24 bit converters ?
Posted by [TriSound Recording](#) on Wed, 10 Mar 2010 18:29:23 GMT
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No, it's all at +4.

I did find one thing. My 16 channel Mogami 16 channel snake is wired out of phase. Very strange. Could be why it was such a good deal on ebay. So now I have to rewire the TRS ends right. I got a cable tester and that's how I found out. I found some poor connections on the TRS ends too.

I was wiring up my tri-amp 3000 watt pa system and needed a patch from my BBE Speaker MGMT system to the amps. So I noticed the speakers sounded strange also and one tweeter had poor sound also. So I switched to a different cable it fixed it. So my Mogani has to be repaired before I can go anywhere now with Paris. I will update after I take care of the cable and recheck the system.

I know my wife (the singer) was telling me it's a very bad sounding recording system I bought. She was not happy with her voice after playback. Yes, my A-dats were blowing Paris away. Same Allen & Heath (System and also my 1977 Soundcraft Series Three. Both great sounding consoles. I was using elco snake's on the A-dats.

So off to the store and I will get her done today and record some more tomorrow.

Cheers,

Jeff

Subject: Re: How to use the 24 bit converters ?

Posted by [kerryg](#) on Wed, 10 Mar 2010 20:19:08 GMT

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LOL. Yeah - that'd certainly explain ADATs sounding better than *anything*, up to and including dead silence - and particularly PARIS.

Wasn't there some story about SSC having a shooting range out back of his house where folks were invited to bring Alesis equipment for shotgun practice?

Subject: Re: How to use the 24 bit converters ?

Posted by [TriSound Recording](#) on Wed, 10 Mar 2010 22:08:09 GMT

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Yep that would explain the whole story.

Is there a range for shooting A-dats? Maybe not yet. They are still the stellar king to (my wife). If we ever divorce she can take them and I will take the paris. Seems only fair.

Cheers,

Jeff

Subject: Re: How to use the 24 bit converters ?

Posted by [TriSound Recording](#) on Thu, 11 Mar 2010 12:54:59 GMT

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thesandbox1 wrote on Wed, 03 March 2010 14:53also on the global mix...

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Ok, I just don't see anything on a global mix bus for EQ. I see them on the 16 input channels but not the mix buss or the master buss. Where are you guys finding it. I know I can add comp. on the bus and master.

Oh, yea by the way my system is sounding much better now with it's wires in phase. Also there where channel 6 that had a strand of wire bridging pin 1 & 2. That's the reason for the poor high end sound also. Looks like someone rewired the harness it did not come that way (im sure).

Cheers,

Jeff

Subject: Re: How to use the 24 bit converters ?

Posted by [damien](#) on Thu, 11 Mar 2010 13:22:11 GMT

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BTW trisound (or anyone else) :

I'm very curious to hear your opinion about recording on two inches or on digital, as you are able to compare it in same room. More about sound than workflow aspects.

In fact i wonder what are the reasons for using digital rather than a properly set up tape machine,

if you have access to both solution. I can guess it could be cost of tape (this one is a real), analog recorder maintenance (but what, how many hours did we spent tweaking computers ?), ability to fix bad playing (mm yes but, why recording a bad performance ? anyway, it can not really be fixed, i learned it the hard way), hiss (OK). Probably the most important reason is when you have to deal with huge track counts, and lot of automation.

anyhow, i'd be glad to hear about this.

And don't get me wrong paris guys : i took paris because it was and is still the best solution fitting my budget. there's no question about the fact it sounds good.

Subject: Re: How to use the 24 bit converters ?

Posted by [TriSound Recording](#) on Thu, 11 Mar 2010 14:33:29 GMT

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Well I like both and also use them together (not always).
For my personal recording, Yea bring on the 2" tape machine.
There is nothing like the sound of 2" tape on a drum set.
I'm sorry it just has that compressed sound you can't (Yet)
get on a draw. It's getting closer.

Tape is not cheep (at all) and hard to get today.
With the impact on mother earth they have to chance the
way they can build tape. Before long there will be no supplier's
for tape and it will only be draws.

Yes you have hiss, but that can be taken care of with the draw.
I like to hit the tape and then take it to the computer for editing. Adding more tracks that sound
supper clean.

So yea I do it both ways still (for now).
You know you can't bet the speed and prefect editing with the computer software. I love both &
hate them at the some time.
Both have there own problems as you said. (hiss, computer- problems, software clinches, Heads
needing relaped, parts you can't even get for some older 2" machines. Which is most now.

You know you have to listen to some of Steely Dan, Yes, and some of the great Jazz, blues player
of the 70's & 80's a lot of fine recording. Most of was 2" machines. Then again there was also
poorly recorded albums too.

I just don't like, lets slam all the records into the red all the time. Call me old but I like dynamics in
my music. It's fine for some music but not every thing.

Let's get back to quality and not quantity. To me great sound is every thing. Also nice to have
performers that know how to play too.

"You will have to pry my 2" recorder & Paris Pro out of my cold dead hands first."

Cheers,

Jeff

Subject: Re: How to use the 24 bit converters ?

Posted by [damien](#) on Thu, 11 Mar 2010 17:09:16 GMT

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Jeff, i remember when i was 20 : i already liked what a simple 1/4" 4 tracks did on my lame drums tracks.

but i've never used any tape machine since. Only played on an album cut live on 2" (tascam) and mixed on an amek. Sound was good. But i also heard some bad sounding records from same studio same tech. He was mostly a rock n roll guy, and we were a rock and roll band so ...

If i get your point, sonically the main advantage of tape is how it behaves with drums transient. A kind of processing before you dump to digital. Some others praise analog as an accurate recording media. They feel loosing something when sound come back from a digital device.

If you can deal without hard core editing, don't you choose analog from end to end ? (regardless the style of the music). Does'nt it glue the things together, and make music easier to mix from your standpoint ?

BTW, to stay a little in topic, i feel paris tame the high end. Not a roll off, something more subtile, and that's maybe a reason why it's known as an "analog sounding" system. It's obvious if i compare with m audio ADDA for example. Those sounds really hard, i don't like at all.

Subject: Re: How to use the 24 bit converters ?

Posted by [thesandbox1](#) on Thu, 11 Mar 2010 17:11:11 GMT

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The Eq (EQ+4) is the one from Mike Audet's page. I just started using that on the Global Insert after talking to the mastering engineer on one of my last projects and noticing that was one area that he was bumping on about every song.

ALSO....not sure if this is anywhere or not but for those that use other platforms in conjunction with PARIS here is a copy of the PARIS EQ in VST I found and has always been well liked.

<http://www.hometracked.com/2007/05/09/download-the-paris-eq-vst/>

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Posted by [kerryg](#) on Thu, 11 Mar 2010 17:52:24 GMT

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TriSound Recording wrote on Wed, 10 March 2010 14:08Yep that would explain the whole story.

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Cheers,

Jeff

I did a little hunting around for the source of the story I just relayed about SSC and it seems I misremembered some important details. In the version of the story I could find, it was a Lexicon 480L and the weapon was a .44