Subject: Paris-Using external converters with different latencies-Important
Posted by Dimitrios on Tue, 24 Apr 2007 06:44:18 GMT
View Forum Message <> Reply to Message

Hi,
This is a very important aspect for all Paris users that do not only use
the AD input card or Mec's converters.
I for myself have two ISA-200 which have digital board.
I have two DBX 376/386 which also have digital boards.
I have an outboard converter, so far 9 digital cards and the ADI-Pro8 which
adds another 8 plus the ADA-8000 from Behringer (Ok don't shout here it does
sound very decent !)
So a total of 25 external ad converters.
Now you have to record using some or all of these ad's plus the aris one's.
Here comes the latency thing that digital adds which is different for every
device some samples more or less.
Now you wanna record phase related material like drum recording and you care
much about phase here what do you do ????
Well first of all you have to measure each device's latency.
I for myself am Using the creamware cards for digital patchbay where all
my digital converters get there ffirst.
After measuring the latency of them as apposed to Paris 24bit input card,
(Yes Paris inouts are the fastest for Paris daw), I measure using both the
digital out and analog out of every device together and record a small portion
of a vocal path.
Using Faderworks I find the exact latency until the almost cancel themselves
(never happens !) and make a small list.
ISA-220 thru a AES to ADAT device thru creamware pulsar ADAT in , Pulsar
ADAT out and Paris ADAT in I get 22 samples of latency as aopposed to Paris
direct 24 bit card input.
So that means that the ISA is 22 samples behind Paris input.
Same for other ISA-220 , DBX 376 29 samples DBX 386 30 samples, ADI-PRO8
26 samples and standalone external converter thru behringer ultramatch reclocker
(to use its worcdclock input) to Pulsar and to Paris it takes 63 samples.

Now that I measured I have two options to work.
First I can delay all digital inputs inside creamware to be exact of 80m
samples latent.
That is less than 2 ms latency and just use 1 ms nudge inside Paris OR for
the Faderworks users just type the exact latency on the Faderworks instance
that relates to the audio track in Paris where the digital input gets present.
You can have them always on same Paris tracks and have a default Paris project
with faderworks alreay loaded with the latencies involved.
Woith faderworks you don't care about nudge things or whatever.
You just type the latency of the track and it takes care of all the other
Paris tracks (Well you have loaded faderworks ON ALL Paris tracks here).

Why I posted this ?

This because I am sure some3 of you wanna and use external converters along Paris and maybe have not digged so deap regarding these small latencies which are essential in a drum recording situation.

Regards,
Dimitrios

Subject: Re: Paris-Using external converters with different latencies-Important
Posted by Deej [4] on Tue, 24 Apr 2007 07:42:43 GMT
View Forum Message <> Reply to Message

Well....you are going to need to measure the latency in another converter soon. I will try to ship it ASAP. I need to test it here first but that should not take long.. It looks like it is brand new. Very high quality. I was surprised, though I don't know why. They build great stuff.

I don't expect any problems.

;o)

"Dimitrios" <musurgioNOSPAM@otenetNOSPAM.gr> wrote in message news:462da742$1@linux...
>
> Hi,
> This is a very important aspect for all Paris users that do not only use
> the AD input card or Mec's converters.
> I for myself have two ISA-200 which have digital board.
> I have two DBX 376/386 which also have digital boards.
> I have an outboard converter, so far 9 digital cards and the ADI-Pro8
> which
> adds another 8 plus the ADA-8000 from Behringer (Ok don't shout here it
> does
> sound very decent !)
> So a total of 25 external ad converters.
> Now you have to record using some or all of these ad's plus the aris
> one's.
> Here comes the latency thing that digital adds which is different for
> every
> device some samples more or less.
> Now you wanna record phase related material like drum recording and you
> care
> much about phase here what do you do ????
> Well first of all you have to measure each device's latency.
> I for myself am Using the creamware cards for digital patchbay where all
> my digital converters get there ffirst.
> After measuring the latency of them as apposed to Paris 24bit input card,
> (Yes Paris inouts are the fastest for Paris daw), I measure using both the

> digital out and analog out of every device together and record a small
> portion
> of a vocal path.
> Using Faderworks I find the exact latency until the almost cancel
> themselves
> (never happens !) and make a small list.
> ISA-220 thru a AES to ADAT device thru creamware pulsar ADAT in , Pulsar
> ADAT out and Paris ADAT in I get 22 samples of latency as aopposed to
> Paris
> direct 24 bit card input.
> So that means that the ISA is 22 samples behind Paris input.
> Same for other ISA-220 , DBX 376 29 samples DBX 386 30 samples, ADI-PRO8
> 26 samples and standalone external converter thru behringer ultramatch
> reclocker
> (to use its worcdclock input) to Pulsar and to Paris it takes 63 samples.
>
> Now that I measured I have two options to work.
> First I can delay all digital inputs inside creamware to be exact of 80m
> samples latent.
> That is less than 2 ms latency and just use 1 ms nudge inside Paris OR for
> the Faderworks users just type the exact latency on the Faderworks
> instance
> that relates to the audio track in Paris where the digital input gets
> present.
> You can have them always on same Paris tracks and have a default Paris
> project
> with faderworks alreay loaded with the latencies involved.
> Woith faderworks you don't care about nudge things or whatever.
> You just type the latency of the track and it takes care of all the other
> Paris tracks (Well you have loaded faderworks ON ALL Paris tracks here).
>
> Why I posted this ?
> This because I am sure some3 of you wanna and use external converters
> along
> Paris and maybe have not digged so deap regarding these small latencies
> which
> are essential in a drum recording situation.
>
> Regards,
> Dimitrios

Subject: Re: Paris-Using external converters with different latencies-Important
Posted by Dimitrios on Tue, 24 Apr 2007 12:28:54 GMT
View Forum Message <> Reply to Message

Thanks DJ...
Regarding the email I sent you about Lexicon core 32 can this run alongside

a Pulsar card that uses ASIO drivers ?
I know that the standalone way you have configured it uses the MMIO drivers.
So there might an interesting fact first Scope can recognise the MMIO ins
and outs or connect them with adat optical.

Note that I threw away your scsi drive (man that was so loud !!!11) and installed
the win Me which works with lexicon and DSPFX cards just great.

The concept is that simple...
With a pulsar card a cheap one Pulsar I (I sold one to Aaron !!) creamware
card that has spdif in/out and 16 adat ins outs can serve as a digital patchbay
for bot c ore 32 and DSPFX cards plus some great Pulsar Reverbs so that this
pc can be an outboard heavy reverb hardware stuff !!

Regards,
Dimitrios
"DJ" <www.aarrrrgggghhh!!!.com> wrote:
>Well....you are going to need to measure the latency in another converter

>soon. I will try to ship it ASAP. I need to test it here first but that

>should not take long.. It looks like it is brand new. Very high quality.
I
>was surprised, though I don't know why. They build great stuff.
>
>I don't expect any problems.
>
>;o)
>
>"Dimitrios" <musurgioNOSPAM@otenetNOSPAM.gr> wrote in message
>news:462da742$1@linux...
>>
>> Hi,
>> This is a very important aspect for all Paris users that do not only use
>> the AD input card or Mec's converters.
>> I for myself have two ISA-200 which have digital board.
>> I have two DBX 376/386 which also have digital boards.
>> I have an outboard converter, so far 9 digital cards and the ADI-Pro8

>> which
>> adds another 8 plus the ADA-8000 from Behringer (Ok don't shout here it

>> does
>> sound very decent !)
>> So a total of 25 external ad converters.
>> Now you have to record using some or all of these ad's plus the aris
>> one's.
>> Here comes the latency thing that digital adds which is different for

>> every
>> device some samples more or less.
>> Now you wanna record phase related material like drum recording and you

>> care
>> much about phase here what do you do ????
>> Well first of all you have to measure each device's latency.
>> I for myself am Using the creamware cards for digital patchbay where all
>> my digital converters get there ffirst.
>> After measuring the latency of them as apposed to Paris 24bit input card,
>> (Yes Paris inouts are the fastest for Paris daw), I measure using both
the
>> digital out and analog out of every device together and record a small

>> portion
>> of a vocal path.
>> Using Faderworks I find the exact latency until the almost cancel
>> themselves
>> (never happens !) and make a small list.
>> ISA-220 thru a AES to ADAT device thru creamware pulsar ADAT in , Pulsar
>> ADAT out and Paris ADAT in I get 22 samples of latency as aopposed to

>> Paris
>> direct 24 bit card input.
>> So that means that the ISA is 22 samples behind Paris input.
>> Same for other ISA-220 , DBX 376 29 samples DBX 386 30 samples, ADI-PRO8
>> 26 samples and standalone external converter thru behringer ultramatch

>> reclocker
>> (to use its worcdclock input) to Pulsar and to Paris it takes 63 samples.
>>
>> Now that I measured I have two options to work.
>> First I can delay all digital inputs inside creamware to be exact of 80m
>> samples latent.
>> That is less than 2 ms latency and just use 1 ms nudge inside Paris OR
for
>> the Faderworks users just type the exact latency on the Faderworks
>> instance
>> that relates to the audio track in Paris where the digital input gets

>> present.
>> You can have them always on same Paris tracks and have a default Paris

>> project
>> with faderworks alreay loaded with the latencies involved.
>> Woith faderworks you don't care about nudge things or whatever.
>> You just type the latency of the track and it takes care of all the other

>> Paris tracks (Well you have loaded faderworks ON ALL Paris tracks here).
>>
>> Why I posted this ?
>> This because I am sure some3 of you wanna and use external converters

>> along
>> Paris and maybe have not digged so deap regarding these small latencies

>> which
>> are essential in a drum recording situation.
>>
>> Regards,
>> Dimitrios
>
>

Subject: Re: Paris-Using external converters with different latencies-Important
Posted by Deej [4] on Tue, 24 Apr 2007 15:31:01 GMT
View Forum Message <> Reply to Message

I don't remember how I had that thing configured........other than I just
ran a couplle of coax and ADAT cables in and out of my MEC and chose what
I/O I wanted to use in the Lexi control panel. I don't remember which ones.
I think there wre something like 8000 different choices.

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:462df806$1@linux...
>
> Thanks DJ...
> Regarding the email I sent you about Lexicon core 32 can this run
> alongside
> a Pulsar card that uses ASIO drivers ?
> I know that the standalone way you have configured it uses the MMIO
> drivers.
> So there might an interesting fact first Scope can recognise the MMIO ins
> and outs or connect them with adat optical.
>
> Note that I threw away your scsi drive (man that was so loud !!!11) and
> installed
> the win Me which works with lexicon and DSPFX cards just great.
>
> The concept is that simple...
> With a pulsar card a cheap one Pulsar I (I sold one to Aaron !!)
> creamware
> card that has spdif in/out and 16 adat ins outs can serve as a digital

---

> patchbay
> for bot c ore 32 and DSPFX cards plus some great Pulsar Reverbs so that
> this
> pc can be an outboard heavy reverb hardware stuff !!
>
> Regards,
> Dimitrios
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>Well....you are going to need to measure the latency in another converter
>
>>soon. I will try to ship it ASAP. I need to test it here first but that
>
>>should not take long.. It looks like it is brand new. Very high quality.
> I
>>was surprised, though I don't know why. They build great stuff.
>>
>>I don't expect any problems.
>>
>>;o)
>>
>>"Dimitrios" <musurgioNOSPAM@otenetNOSPAM.gr> wrote in message
>>news:462da742$1@linux...
>>>
>>> Hi,
>>> This is a very important aspect for all Paris users that do not only use
>>> the AD input card or Mec's converters.
>>> I for myself have two ISA-200 which have digital board.
>>> I have two DBX 376/386 which also have digital boards.
>>> I have an outboard converter, so far 9 digital cards and the ADI-Pro8
>
>>> which
>>> adds another 8 plus the ADA-8000 from Behringer (Ok don't shout here it
>
>>> does
>>> sound very decent !)
>>> So a total of 25 external ad converters.
>>> Now you have to record using some or all of these ad's plus the aris
>>> one's.
>>> Here comes the latency thing that digital adds which is different for
>
>>> every
>>> device some samples more or less.
>>> Now you wanna record phase related material like drum recording and you
>
>>> care
>>> much about phase here what do you do ????
>>> Well first of all you have to measure each device's latency.
>>> I for myself am Using the creamware cards for digital patchbay where all

---

>>> my digital converters get there ffirst.
>>> After measuring the latency of them as apposed to Paris 24bit input
>>> card,
>>> (Yes Paris inouts are the fastest for Paris daw), I measure using both
> the
>>> digital out and analog out of every device together and record a small
>
>>> portion
>>> of a vocal path.
>>> Using Faderworks I find the exact latency until the almost cancel
>>> themselves
>>> (never happens !) and make a small list.
>>> ISA-220 thru a AES to ADAT device thru creamware pulsar ADAT in , Pulsar
>>> ADAT out and Paris ADAT in I get 22 samples of latency as aopposed to
>
>>> Paris
>>> direct 24 bit card input.
>>> So that means that the ISA is 22 samples behind Paris input.
>>> Same for other ISA-220 , DBX 376 29 samples DBX 386 30 samples, ADI-PRO8
>>> 26 samples and standalone external converter thru behringer ultramatch
>
>>> reclocker
>>> (to use its worcdclock input) to Pulsar and to Paris it takes 63
>>> samples.
>>>
>>> Now that I measured I have two options to work.
>>> First I can delay all digital inputs inside creamware to be exact of 80m
>>> samples latent.
>>> That is less than 2 ms latency and just use 1 ms nudge inside Paris OR
> for
>>> the Faderworks users just type the exact latency on the Faderworks
>>> instance
>>> that relates to the audio track in Paris where the digital input gets
>
>>> present.
>>> You can have them always on same Paris tracks and have a default Paris
>
>>> project
>>> with faderworks alreay loaded with the latencies involved.
>>> Woith faderworks you don't care about nudge things or whatever.
>>> You just type the latency of the track and it takes care of all the
>>> other
>>> Paris tracks (Well you have loaded faderworks ON ALL Paris tracks here).
>>>
>>> Why I posted this ?
>>> This because I am sure some3 of you wanna and use external converters
>
>>> along

>>> Paris and maybe have not digged so deap regarding these small latencies
>
>>> which
>>> are essential in a drum recording situation.
>>>
>>> Regards,
>>> Dimitrios
>>
>>
>