
Subject: PARIS project released

Posted by [Jim Romanow](#) on Wed, 04 Jan 2006 04:50:32 GMT

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>>>>
>> >>>>
>> >>>>>folders are set up for sharing, the sub directories and the folders
>> >>>>
>> >>>>within
>> >>>>
>> >>>>
>> >>>>>these subdirectories have somehow been set to where I have to go
> into
>> >>>>
>> >>>>every
>> >>>>
>> >>>>
>> >>>>>subdirectory level and set each folder to share. This machine is
>> >>
>> >>running
>> >>
>> >>>>>Windows ME. I have literally hundreds of subdirectories and sub-sub
>> >>>>>directories within my main directories. How could this happen?
>> >>>>>Prior
>> >
>> > to
>> >
>> >>>>>hooking up this new DAW, I just set my main directories to share on
>> >>
>>

Subject: Re: PARIS project released

Posted by [Don Nafe](#) on Wed, 04 Jan 2006 06:14:38 GMT

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Paris CH 11
Cubase CH 12
RME 1 ADAT 2-12 out > Paris CH =
12
Cubase=20
CH 13
RME 1 ADAT 2-13 out > Paris CH 13
Cubase CH 14
RME 1 =
ADAT=20
2-14 out > Paris CH 14
Cubase ST CH 15L/ Stereo Group 1 L> =
RME 1 ADAT=20
2-15 out > Paris CH 15
Cubase ST CH 15R/ Stereo Group 1 R> =
RME 1 ADAT=20
2-16 out > Paris CH 16

Paris Submix #2

Cubase CH =
16>RME 1=20
ADAT 3-17 out > Paris CH 1
Cubase CH 17>RME 1 ADAT 3-18 out =
>=20

Paris CH 2
Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH =
3
Cubase CH=20
19>RME 1 ADAT 3-20 out > Paris CH 4
Cubase CH 20>RME 1 =
ADAT 3-21=20
out > Paris CH 5
Cubase CH 21>RME 1 ADAT 3-22 out > Paris =
CH=20
6
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
Cubase CH=20
23>RME 1 ADAT 3-24 out > Paris CH 8

Using RME HDSP 9652 =
Card #2=20
bussing to Paris Submix 2 AND 3

Cubase CH 24>RME 2 ADAT 1-1 =
out >=20
Paris CH 9
Cubase CH 25>RME 2 ADAT 1-2 out > Pari

Subject: Re: PARIS project released
Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 08:46:43 GMT
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s. You'd think he would pop in now and then.

>

> DJ wrote:

>> That's true for sure. I miss Brian T.

>> ;o)

>>

>> "Tom Bruhl" <arpeggio@comcast.net <mailto:arpeggio@comcast.net>> wrote
>> in message news:43bb6d33@linux...

>> Brian says to keep the Audio window closed when printing
>> tracks. Ties up resources as it tries to update when you hit
>> stop on the transport.

>>

>> "DJ" <animix_spam-this-ahole_@animas.net
>> <mailto:animix_spam-this-ahole_@animas.net>> wrote in message
>> news:43bb67c5@linux...

>> I you have any digital gear interfacing with the Paris spdif I/O
>> and the RME
>> spdif I/O and you have created a routing matrix between a DAW
>> running as an
>> external FX processor and a control for digital patchbay routing
>> which is
>> controlling the I/O routing between your Paris DAW and your
>> Cubase SX DAW as

Subject: Re: PARIS project released
Posted by [jef knight\[1\]](#) on Wed, 04 Jan 2006 14:43:07 GMT
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convoluted.

>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome
>>>in
>>>>PT, apart from the reason tool...that has always been good, right from
>>the
>>>
>>>>Session 8 days, but not much else.
>>>>And..it only plays .MOV video files, which in my case is a no-no, (the
>>full
>>>
>>>>TDM version may play the others but I don't think so).
>>>>To top it off, playing one of my projects from Nuendo, (reassembled),
>it
>>>
>>>>didn't have the "life" that the original had, by a long shot.
>>>>I repeat...don't go there, Jeff.....
>>>>--
>>>>Martin Harrington
>>>>www.lendaneer-sound.com
>>>>
>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message
>>>>news:436fce7a\$1@linux...
>>>>>I just read the doc, thanks for posting the link. Much of it is quite
>>
>>>>>interesting and just as much is confusing.
>>>>> I didn't know tdm systems sounded gnarly, never having worked with
one.
>>>At
>>>>> what track count would they sonically crap out?
>>>>>
>>>>> If I can't get some of my tedious little troubles with paris resolved
>>>I'm
>>>>> considering switching to protocols.
>>>>>
>>>>> jef
>>>>>
>>>>> DJ wrote:
>>>>>
>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMix er.pdf
>>>>>>
>>>>>>Any comments? It appears to me that the signals are recorded at 24
>>>>>>bit, then processed at whatever bit rate the plugin on the channel
has,
>>>>>>including dither, or not, then reprocessed to 24 bit, then these channels
>>>>>>are summed. I'm no guru when it comes to this stuff, but I get this
>
>>>>>>feeling
>>>>>>that this reprocessing *per channel* is the reason the TDM systems

seem
>>>to
>>>>>start sounding gnarly as more and more tracks are summed.
>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>>
>>
>Hi Pete,

We're going through the same

Subject: Re: PARIS project released
Posted by [Don Nafe](#) on Wed, 04 Jan 2006 16:24:57 GMT
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ot; projection LCD pretty good right
>now.
>
>TIA,
>PeteAre you speaking from experience...I certainly hope not

Don

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:43bbfab2\$1@linux...
> Don't "undo record" while Paris is in the middle of creating overviews for
> 32 audio tracks 1.5 hours long.... BOOM! ;-)
>
> David.
>
> John wrote:
>> Can anyone add or clarify my new list of Paris no nos ?
>>
>>
>>
>> Things to keep you from crashing.
>>
>>
>> In STOP mode
>>
>> DON'T
>> * select a new Native Effect if the current one is open
>> * enter record mode without first setting your record path

>> (Ctrl-R)
>> * use the name of the project for your recording path
>> * save with looping enabled
>>
>> During Playback or Recording
>>
>> DON'T
>> * change inserts (native or eds)
>> * move loop or punch points
>> * enable or disable loop or punch
>>
>> Rendering
>> DON'T
>> * render tracks with different lengths
>>
>> NoLimit
>>
>> DON'T
>> * use 0 or 50 valuesPlease make that "great day!"!!!

"Mark McDermott" <mark@stateofwai

Subject: Re: PARIS project released
Posted by [Ed](#) on Thu, 05 Jan 2006 01:36:55 GMT
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"_blank">na@na.na> wrote in message news:43bc5bcf\$1@linux...
>
>>Haven't seen one of these new in a while...
>>
>><http://www.music123.com/Ensoniq-PARIS3-i228172.music>
>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0146_01C61174.3CC1A500
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

RK,
I've never used an out of phase signal for this purpose. I have
used something similar though. Copy lead vocal track to an
adjacent channel, pan each hard lft-rt, move the left track a =
millisecond or
even less back in time. The vocal should widen without sounding

processed. Keep their faders equal level. Your ear will naturally hear =
the
earlier track (lft) first and perceive that it's louder. If you feel =
that's disconcerting=20
try raising the right to level it out. This may decrease the =
effectiveness of the=20
process though.

Another way to get it to sound more present is to double
compress the track with comps in series but only reducing by 2 or 3db =
each.
Sometimes a third comp is needed along with level automation. The idea
is to not hear pumping but have a fairly steady state level to the =
vocal.
This will allow you to get it to ride on top of the mix without jumping =
out
to bite you.

"RK" <kent510745@hotmail.com> wrote in message news:43bc7a43@linux...
Trying to get lead vocals to jump out of the mix and I remember a =
trick
listed somewhere telling you to copy a vocal track to a different =
track, pan
tracks left and right, then reverse the phase on the second track and =
slowly
bring the fader on the second track to meet the other track fader at =
0.
Seemed to work, but the effects seemed to cancel each other out. Does
anyone use this, and if so, how do you get the FX to not whack each =
other
out?

RK,
Only apply effects to the +phase track.
Tom
-----=_NextPart_000_0146_01C61174.3CC1A500
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!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 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>RK,</FONT></DIV>
```

<DIV>I've never used an out

Subject: Re: PARIS project released

Posted by [Jim Romanow](#) on Thu, 05 Jan 2006 02:39:26 GMT

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Arial size=3D2>This will allow you to get it to ride =
on top of the=20

mix without jumping out</DIV>

<DIV>to bite you.</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"RK" <<A=20

href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com> =
wrote in=20

message <A =

href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>

<DIV>Trying to get lead vocals to jump out of the mix and I remember a =

trick
listed somewhere telling you to copy a vocal track to a =
different=20

track, pan
tracks left and right, then reverse the phase on the =
second=20

track and slowly
bring the fader on the second track to meet the =
other=20

track fader at 0.
Seemed to work, but the effects seemed to cancel =
each=20

other out. Does
anyone use this, and if so, how do you get =
the FX to=20

not whack each other
out?

<FONT face=3DArial =
size=3D2>RK,</DIV>

<DIV>Only apply effects to the +phase=20
track.</DIV>

<DIV><FONT face=3DArial =

size=3D2>Tom</DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0146_01C61174.3CC1A500--So you hook the BNC from the MEC out
(external clock) into the 442? I'm
confused as to how Paris interprets this and what the end result is.
Another 4 inputs? Can the 442 be assigned to submix 2 while the MEC is on
submix 1?

Do you need to configure anything, or will Paris automatically pick it up?
Are you using any special type of BNC cable (I think there are a couple
different kinds?) Who is John Galt?

KentThis is a multi-part message in MIME format.

-----=_NextPart_000_0086_01C6115B.CE6046B0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Cool, I'll give that a try.

Tom, didn't you used to be
