
Subject: OK.....now I'm gonna have to learn to program midi

Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 00:52:08 GMT

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>
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Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [Lance Reichert](#) on Thu, 16 Mar 2006 01:11:04 GMT

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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Chris Ludwig](#) on Thu, 16 Mar 2006 01:23:54 GMT

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pquGxF

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Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 01:24:32 GMT

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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 01:31:30 GMT

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4gxBuLDmFf5Vc/iORI+kyqxsZGRUHe24N8ymo5ub09XWVcmIhgVkuGI2+dG
2rcnaaqxnl61nxZJDR9PxLPGrAgTTEbzrw90jvPo8xrlBpTj85cciG7GXoWL
JiY3JAIiNupqyMB0rdtXaKK6EgElHzcuP4h5mhx31iRLKSnY7sQTrxsLeurUl
jgxzJLkCSND/AFptwJ0BK6E61TBjdLlGXIWNTFa4Emqpbj5XuFtRh8qTKlyM
ZAmOUVA4G1ZWBjLDvA4XqRlXW5AriBHJgOh9V3E6lHkgbUcku6BljFztV2VS
XI26gXpibJgg2819pb3V1LG3cBc0pjZKw47KBvmefl5cQ95vx5PYO81BYedN
k5kuS8KqxjlUqm1l+9iCwvx0l40OWGZTMI7jQxiCeJNU+k8Eu0l4fmKXUDW6
iwJ+WllkTHyGiLDyKC4/8lmyMfQdPRS7yRYkWJmqjRQIXSQPcvy5vNua5JuX
VTrrrVWZjvJBDzyYpc2Uc9h9BNpli17gov361EzR84V6PegWxq0S46vYFqQ5
mNO+yKQM1rgai69634jxFczGkTHYxSLE91Ad/dF2A/8AZSuGsQnQFpJ8hEld
2a6xa7bbRZRu9F6v6j/0p+/F/wCYIWC8SVO0CcQMCRirpsiCAAzOF3aKOLMe
5VGprkTxzIXiBUg28yNGb+hwppaSKdsyVoZY1JRAzEFpl183ujh5j2/lalgu
zyTbJWnx12hJGsbyDdzNpAAI4eu9Ny6DAbXeoAPWpZE5WXFcttV5Skg8OVI9
j61FczZNUK7x3DArra30hvxVfUooppKN1DbpiCp7V5Ut6hm9OwlsZ5Ex4xl
u3a+0Fh5hwJoJNW9KcRF4P6OKclYELtlscfDzC+p7BqPZXI82B42k3+VDtY
2lSdOIOo48DS08LZXUNpmaJcaNWUKFuWILAt5w3Ytr+mqJ0hOFk8reyFgrTs
5YyNdRuVr8F4d3dRuPpSFuLCpc7X0DrTXlgaYwK6mZRuaMEFgPEeuoR5uLLJ
yo5Azm9rXs23jtPA28KUy8aGHHWCECEyMIRKPeCysu/Xva3trqxY+NkQRvJJ
PllYoLAJCoUjdsQKo+qNO3TtocuyBGG13lm3RmtGuMwRSzcBqa4HBO3

Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [Lance Reichert](#) on Thu, 16 Mar 2006 01:57:54 GMT

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UHiAR

a4qGTlscYZjbzLYd+t6oCqyeij8NHIN0i2Y2NhoV1vxHy1kdAgk/KYZ0sWs+
1RdW0d/pD9INb1Z38PxSw9Ix45UaORd90YFWF3Y6g1J8Q5H1LWP7Uh/XD0SU
kd4mSORQznVtwAb9k32nWm45Y5QwTUKdrAi1j6KmyqwKsLgixvST4xBUR6om
tifNpwAax7ddapZqOUjxlREKhB2KO0MfMt/TqB6aaiYlkrNwV2J9FJtPKxv2
UPyySt/K/Cw8uvE91WSObPGp13lmXiGHlsv7RIFZn9yP0S9ITyRGrZEpcNeM
+/rq/or3G3vU5HGkaBEFIHAVGGPYg3Acw6uR2sdeNWVokiouiSDa4DDjY8K
IRSQqfhYQxYAqSAPKxXh90iuDGKhAkrqE48DfS3aKuN7acfGu0EA41Qiiiih
CKKKKElOOOOQiiiihCKXyZLkRgXAILD6x4qo9NtfCmCASDbUcDSsVpJ99rjV
/bZE+QGouYCI+Mt0ZphBhnTzA7msNzKdrewja1VZS5E2NNCXLKjIWKa2DDb
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EHvZ3UFHeZDb5FNVP0xG3sM/KcJ7pMt7hdpb6PjWu+PCqkpGA3Zs8p/k2qCx
S7d3v8bo4A8NDb56i5bubabTV6UwyzS82WvYEr+S/wD3+Z/bf0a4v8PdMt+K
jTSEktK7tvYk3udpUfJTcU3LOxriMaeb3o/BvDuNNVpEQkHA5g4hQZ3Pml5U
9Cyz/D/SALnH/lv/ADq6nQOkAq4xwSCCAWdhp3gtY1ov7vC4+kPCu3Fgew1W
yPyjqS33Pnn+YrNzemdPCKwxolAazlY1FIOl9B2UxDKYmKyaAm7dysfpfdb5
6aKhgVluDoRSpj2WjkNuyGXw+o1EoOxjSue0HJDn4iSOOSbopWKUwnY4so4j
js8R9n5qa46inGQkNGxGiGVdYGE8hlfHjZyblionz3+mr6KKbJkk4klXHBB
EztHGqNISzsoALEm9yai2JitLz2hQy6ecqC2nDWrqKGCNxxcqLxpluyRQ63B
2sLi4Nx8tV5UcMmO6zqHjtexF9ey3jVjusalm4D2+ilmkkmO0Lqp0UXl3Dhu
a23TuqZyApjl4BAfVmUsKJYkdEUloYaKLDdtXdw8aYdEkXa6hluDZhcXBUOP
jXI0EaBBwA41KnGLREcWDIJJLPsPGywsK6CR1uNQNNdV4cL1esKqAoZgBoA
Db5q4o2TOvY43j0jRv0VbVHhg5IY5KPKjup2glTdSRcg2te/oNdZFddrqGU8
QRcaV2ikhUz42LMQ88SSFeBZQdD2V11ielxFQVIsEI08NDU5Po924VKw9lNg
hzg+CjJHHKhjlUOjaMrC4PqNViCDHj2wxrGpZbhQBe5A1tV1Qc3svaSD6gb0
DFDlmeiJFbysguynh3g8RWfnzO+1CjIAb+btrTqueI TRIDxPunuNOJYh1Mg4
oqYs2LkBnbzgWK9prsefju23Vb9rcPkpGKTHmzW6f+GoF0jU3kaaEK0olvw
O4gafQbwpUZuCYhMYsoRmFcneVjt8O//ABf6zgvaPe7QLVTQril3uC9DUWUA
E0gnWsFMhsJmZplt6GQbLM8Kl3UJv3iwU6lQNONdPVoi03QyrzEiaGDavOkM
zMqWbmlfNbgbW7T2CGVurp41eMk3DLcqw0lPhSzdJJKVJ5chMW5t2jC19B6q
7k9UxseON8iCeNjDHLqicrcvz73G7X6m7TXhY0Q5GO+WMdUIDbnRZmVRE8m
KCjqLMWvrfUVG07wchGQ62Q9FpUUk8/UJp8mPBEIXEZYyJlZjNIY0msGVI2D
a4F7Nr2VKbqcEGZFiTRyl0xVBJ5OWHcXC6sGb0qpHjVshN0VnxdaxJNpaOaJ
HEbRyOq7WSV+UG8rkgBiAb27+Gtdm6ziRbyl5pEhDtPlirtijicxtl25gSu5
W9250OIDIT9lZOYzMY8drKPfkGuvvcv665NnRzythlsqFneITELy2kiXmNGDu
3aqONrVXjYxyOPlgXTTi9uweFcn3M7u6Nq0GMw+/QLS2lsZSyyWpRRRXUs0V
w3tpx8aKKEJdvi9x4/Z2bdv7W/X2VfHzNg5u3f27b2+WiipjifF04dCZUqKK
KpJQn38l+X79jaq8XbZ9vC4t93aNvyUUVB/cj9MvUnkr6KKKtJFFFFCEUUUU
IS+Vt0t/W/R7rdu77PfXcbdY2/qbDZfj6vs916KKy/7fw5f3epPJXHb2246X
76rG/ILttwF791vCiitgpVi32jdxtr6arydnlffwsePf2UUUDFBwUJdnLTdf
m28lvfvbX/X2VzG5lxtty7ea3u7vseH+goorl/ujll/dw0VDBM0UUUVokiii
hCXyt3k28fNt+/tO2rYtnLXl+5YWooqB+5L6Y+tPIKdFFFwKq3/ro/Q36Kso
opnJLVFFFFJNRktsa/dp6eypC9hfj20UU0lqltzW79q39rUUUIUqknvCiihC
ylPyjk4fKv8AE81NtuX8ZztX5vNt+1zPDdbsqR/8V+Vf/UfD/lH2OZ8Js9nM
t+zRRTSxf+Q+NytvxXJvPv28vkc3Y3Ot/wAXv97ybuGtSyvy68dviOfyMX4f
l7N/vvydu7y7733bvLaiihCzeo/lVv8Anfjt/KHxG/kcy3Ol2336/wBZu/qv
La1/LatmL4HnQbObv+LyuXfbbnWl5m77PHb28L0UUIVOfyvicjlfGe6vx/wn
L5fu6b+b5t2y1+X5rW8Ktm/JfzaK3Pvz8bl7OTyubsj5Xvfjbdlr/R4281FF
CFfJ+W/lO28zb+Wzcrmbbcq6e9t137rWt89UN+X/AAGNu+K2fBr8dydn/TfT
+J5mvv777PN71FFCFpD4HnxW5u/4+bb7tuf8PNvv27Nm63be1OxcvllYrcuw
2W4WooqTjhl0pjBf/9k=

---=_linux443ecc85--Rich

Try this for el.git:

>Threshold :-96 or less

>Ratio 1.25:1

>Attack 0.080

>Release 0.00040
>Lookahead 0.004
>output 6.5 or more

or try to improved it

Zmora

"zmora" <docent191@wp.pl> wrote:

>

>

>o yeah !!! Good good.

>About your question for comp seting:

>

><Dear Zmora just playing around with some tracks I recorded.

>

>Regarding the settings someone can achieve great compession sounds with
percusive

>sounds.

>You can raise the release just a few nS

>You can put 0.00005-9, yes only that low because after that the sound becomes

>harder to fit your needs, I guess...

>A great new snare drum setting for EDS compression is:

>

>Threshold :-96

>Ratio 2.70:1

>Attack 1.80

>Release 0.00008

>Lookahead 0.003

>output 15.8

>

>Regards,

>Dimitrios>

>

>Tom, try to move knobs and surely you will find good setting.

>Depens on instruments,

>this one "Dimitrios LA-2" is good basic for start.

>

>Cheers

>

>Zmora

>

>

>
>
>"Tom Bruhl" <arpeggio@

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [EK Sound](#) on Thu, 16 Mar 2006 04:42:55 GMT
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9606\$1@linux...</DIV>=
>>;
Sinc=3D
>e=20

>>you did)=20

>>tricks for=20
>> pop/rock Vox - GIT - Bass or? Thanks=20

>> =
>>help!</BLOCKQUOTE></BODY></HTML>
>
>
</B=
>>LOCKQUOTE></BODY></HTML>
>>
>>
>and next for test:
>>Threshold :-84 or less
>>Ratio 1.35:1
>>Attack 0.080
>>Release 0.010
>>Lookahead 0.005
>>output 6.0 or more

maybe usefull for search(?)

"zmora" <docent191@wp.pl> wrote:

>
>Rich
>
>Try this for el.git:
>
>>Threshold :-96 or less
>>Ratio 1.25:1
>>Attack 0.080
>>Release 0.00040
>>Lookahead 0.004
>>output 6.5 or more
>

>or try to improved it
>
>Zmora
>
>
>
>
>
>
>
>"zmora" <docent191@wp.pl> wrote:
>>
>>
>>o yeah !!! Good good.
>>About your question for comp seting:
>>
>><Dear Zmora just playing around with some tracks I recorded.
>>
>>Regarding the settings someone can achieve great compession sounds with
>percusive
>>sounds.
>>You can raise the release just a few nS
>>You can put 0.00005-9, yes only that low because after that the sound becomes
>>harder to fit your needs, I guess...
>>A great new snare drum setting for EDS compression is:
>>
>>Threshold :-96
>>Ratio 2.70:1
>>Attack 1.80
>>Release 0.00008
>>Lookahead 0.003
>>output 15.8
>>
>>Regards,
>>Dimitrios>
>>
>>Tom, try to move knobs and surely you will find good setting.
>>Depens on instruments,
>>this one "Dimitrios LA-2" is good basic for start.
>>
>>Cheers
>>
>>Zmora
>>
>>
>>
>>
>>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>

```

>>>
>>>You'd have to get a list of all her boy friends...
>>> "zmora" <docent191@wp.pl> wrote in message news:443ea88e$1@linux...
>>>
>>>
>>> Dimitrios ouer Hiro !!!!!
>>> How many more sicrets are in Paris?
>>>
>>> Zmora
>>>
>>>
>>> "Tom Bruhl" <arpegio@comcast.net> wrote:
>>> >
>>> >
>>> >Rich,
>>> >Isn't Dimitrios awesome? ! !
>>> >Tom
>>> >
>>> >
>>> > "rich" <studiodog_99@yahoo.com> wrote in message =3D
>>> >news:443e9606$1@linux...
>>> >
>>> > Since your LA setting is great (never thought to try what you did)
>>=
>>>- I
>>> =3D
>>> >thought
>>> > I'd ask if have any tricks for pop/rock Vox - GIT - Bass or? =
>>>Thanks =3D
>>> >for
>>> > all your help!
>>> >
>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>> ><HTML><HEAD>
>>> ><META http-equiv

```

Subject: Re: OK.....now I'm gonna have to learn to program midi
 Posted by [Tom Bruhl](#) on Thu, 16 Mar 2006 05:14:18 GMT
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```

gio@comcast.net" target="_blank">arpegio@comcast.net</A>>=20
>>> wrote:<BR>><BR>><BR>>Rich,<BR>>Isn't Dimitrios awesome? !=20

>>> href=3D"mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>> =
>>>wrote in=20

```

```

>>>Since your LA=20
>>> setting is great (never thought to try what you did) -=20

>>>pop/rock=20

>>>your=20
>>> help!<BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
>>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20
>>> =3D<BR>>< charset=3D3Diso-8859-1"><BR>><META =
>>>content=3D3D"MSHTML=20
>>> 6.00.2800.1400"=20
>>> =
>>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>>>D><BR>><BODY=20
>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
>>> =
>>>size=3D3D2>Rich,</FONT></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? !=20
>>> =3D<BR>><!/FONT></DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2>Tom</FONT></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2></FONT> =
>>></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2></FONT>=20
>>> =
>>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =
>>>0px;=20
>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =
>>>2px solid;=20

>>> =
>>>href=3D'mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>>mailto:=
>>>studiodog_99@yahoo.com">studiodog_99@yahoo.com</A></A>>>=20

>>> =3D<BR>>href=3D3D"<A=20
>>> =
>>>href=3D'news:443e9606$1@linux">news:443e9606$1@linux</A>...</DIV><BR>Sinc=
>>>'>news:443e9606$1@linux">news:443e9606$1@linux</A>...</DIV>=
>>>;<BR>Sinc</A>=3D<BR>>e=20

>>>you did)=20

>>>tricks for=20
>>> pop/rock Vox - GIT - Bass or? Thanks=20

```

```
>>> =
>>>help!</BLOCKQUOTE></BODY></HTML><BR>><BR>><BR></B=
>>>LOCKQUOTE></BODY></HTML>
>>>
>>>
>>
>This is a multi-part message in MIME format.
```

```
-----=_NextPart_000_019A_01C65F29.7173F340
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable
```

Don't ya just hate when he does that?

Don

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:443e6f1b\$1@linux...

David,
There you go teaching me something again.

Thanks!
Tom

"EK Sound" <askme@nospam.com> wrote in message =
news:443e6d7a@linux...

For your application, there would be little advantage going optical =
as=20

you would have to convert at the MEC. Optical DOES have lower =
jitter=20

by nature though, so if you have the availability, choose optical =
over=20
coax.

David.

Edna wrote:

> What would be the advantage with the optical? Im going to spdif =
from Emu

> 1212m to Paris. The emu card has coax and optical.

> Thanks, E

> "DJ" <animix

```
-----=_NextPart_000_019A_01C65F29.7173F340
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 6.00.2900.2802" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Don't ya just hate when he does =
that?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Don</FONT></DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
```

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Tom Bruhl](#) on Thu, 16 Mar 2006 05:18:58 GMT
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he DA7 Digital
>>
>> 32 channel
>>
>>>>board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1
>>>>Steve
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>
>>>>
>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>
>>>>>
>>>>>>huh??? have another beer mate! ;-)
>>>>>
>>>>>>Well I'm assuming he's running the wordclock to both MEC's...?
>>>>>...isn't
>>>>>>that OK?
>>>>>
>>>>>>...or am I missing something?
>>>>>
>>>>>>...I mean I've never used Wordclock, so I'm only speaking from what
>>>>>>I've
>>>>>>read here, but after reading 500 posts on the subject I kinda thought
>>

```

>> I
>>
>>>>had
>>>>
>>>>
>>>>>the idea. ;o)
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>>
>>>>>
>>>>>
>>>>>>David.
>>>>>>
>>>>>>Kim wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>>Correct. If you're losing wordclock that will be fine.
>>>>>>>
>>>>>>>Cheers,
>>>>>>>Kim.
>>>>>>>
>>>>>>>"Steve Cox" <stevec1@charter.net> wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
>>>>>>>>together
>>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
>>>>>>>>sends,
>>>>>
>>>>>I
>>>>>
>>>>>
>>>>>>>have
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital
>>>>>
>>>>>console
>>>>>
>>>>>
>>>>>>>>for input, also set for 44.1
>>>>>>>>
>>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>>

```

```

>>>>>>>
>>>>>>>
>>>>>>>>Don't do as I say, do as I think! ;-)
>>>>>>>>
>>>>>>>>David.
>>>>>>>>
>>>>>>>>Kim wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>one connected to Card A (default master) and as Tom mentioned,
>>>>>>>>>>>one MEC connected to the *last EDS card*
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>>You should also note that "last EDS card" refers to "whichever
>>>>>>>>>>>card
>>>>>
>>>>>has
>>>>>
>>>>>
>>>>>>>the
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>last designation". It does not refer to anything to do with their
>>
>> physical
>>
>>>>>>>>>location in your machine. Which one is last in a given machine
>>>>>>>>>>>with
>>>>>
>>>>>a
>>>>>
>>>>>
>>>>>>>given
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>OS is almost impossible to predict. You will have to experiment to
>>>>
>>>>work
>>>>

```

```

>>>>
>>>>>>>it
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>out.
>>>>>>>>
>>>>>>>>But the interfaces need to be on card A and card C in your case,
>>
>> as
>>
>>>>>decided
>>>>>
>>>>>
>>>>>>>>by the Paris software.
>>>>>>>>
>>>>>>>>Cheers,
>>>>>>>>Kim.
>>>>>>>
>>

```

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>"Aaron Allen" <nospam@not_here.dude> wrote:
 >I wonder if this isn't somehow tied directly to the larger latency jump

```

>between the 1st and 2nd EDS cards?
>AA

```

I was wondering the same as I read it...

```

>
>
>"EK Sound" <askme@nospam.com> wrote in message news:443e8f0f$1@linux...
>> What I was refering to was feeding the WC from the external generator
to
>> your master MEC, then connecting a short BNC cable from the master MEC
to
>> the slave MEC (assuming both MEC's are connected to EDS cards in ONE
>> computer). The two MEC's will clock quite happily this way, and will
be
>> more stable (by my experience) than feeding them both directly from the
WC
>> gen. If you had 3+ MEC's, you would have to connect WC directly to each

>> unit and place the "Use house sync" line into the Paris config file.
>>
>> David.

```

>>
>> Steve Cox wrote:
>>> You can't. There is only one in and one out on each MEC. I need to have

>>> both
>>> ins tied up with the master word clock or I will have pops n' snaps
>>> galore.
>>> People hate hearing that in their headphones, and I really don't care
to
>>> spend the time snipping them out. With all the digital equipment, they

>>> all
>>> have to be controled by one clock source. What you are suggesting would

>>> be
>>> fine if I was ITB, but I am not. I have a motorized fader Digital
>>> console,
>>> Eight ch. mic pres, and two MECs. The whole idea behind having a master

>>> word
>>> clock is to stablize all your gear to 44.1 coming from one source.(my

>>> choice)Right??
>>> Steve not the art guy
>>>
>>> EK Sound <askme@nospam.com> wrote:
>>>
>>>> Seriously Steve... try looping from one MEC to the other.
>>>>
>>>> David.
>>>>
>>>> Steve Cox wrote:
>>>>
>>>>
>>>>> The reason I have the master word clock is because of the DA7 Digital
>>>>
>>> 32 channel
>>>
>>>>> board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1
>>>>> Steve
>>>>>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 05:27:51 GMT
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```
>>>>>"Kim" <hiddensounds@hotmail.com> wrote:
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>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>
>>>>>>
>>>>>>>huh??? have another beer mate! ;-)
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>>>>>>>Well I'm assuming he's running the wordclock to both MEC's...?
>>>>>>>...isn't
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>>>>>>>>>Correct. If you're losing wordclock that will be fine.
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>>>>>>>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
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>>>>>>>together
>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
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>>>>>>>have
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>>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital
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>>>>>>>>>But the interfaces need to be on card A and card C in your case,
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>>>>>>>>>by the Paris software.
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>>>>>>>>>Cheers,
>>>>>>>>>Kim.
>>>>>>>>
>>>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
>
```

Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [Neil](#) on Thu, 16 Mar 2006 05:52:13 GMT

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```
=3D3DContent-Type content=3D3D"text/html; =3D
>>> > charset=3D3Diso-8859-1">
>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>> ><STYLE></STYLE>
>>> ></HEAD>
>>> ><BODY bgColor=3D3D#ffffff>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Rich,</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? !=3D
>>> >!</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>> ><BLOCKQUOTE=3D20
>>> > style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
>=
>>>=3D
>>> > BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> > <DIV>"rich" <<A=3D20
>>> > =
>>> href=3D3D"mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>> =3D
>>> > wrote in=3D20
>>> > message <A=3D20
>>> > =3D
>>> =
>>>> href=3D3D"news:443e9606$1@linux">news:443e9606$1@linux</A>...</DIV><BR>S=
>>> inc=3D
>>> > e your=3D20
>>> > LA setting is great (never thought to try what you did) - I =3D
>>> > thought<BR>I'd ask=3D20
>>> > if have any tricks for pop/rock Vox - GIT - Bass or? Thanks =3D
>>> > for<BR>all=3D20
>>> > your help!</BLOCKQUOTE></BODY></HTML>
>>> >
>>> >
>>>
>>><!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>You'd have to get a list of all her boy
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```

>>=
>>>
>>>friends...</FONT></DIV>
>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"zmora" <<A =
>>>href=3D"mailto:docent191@wp.pl">docent191@wp.pl</A>>=20
>>> wrote in message <A=20
>>> =
>>>href=3D"news:443ea88e$1@linux">news:443ea88e$1@linux</A>...</DIV><BR><BR>=
>>>Dimitrios=20
>>> ouer Hiro !!!!!<BR>How many more sicrets are in=20
>>> Paris?<BR><BR>Zmora<BR><BR><BR><BR>"Tom Bruhl" <<A=20
>>> href=3D"mailto:arpeggio@comcast.net">

```

Subject: Re: OK.....now I'm gonna have to learn to program midi
 Posted by [rick](#) on Thu, 16 Mar 2006 10:24:48 GMT
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```

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>WC
>>> gen. If you had 3+ MEC's, you would have to connect WC directly to each
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>>>> People hate hearing that in their headphones, and I really don't care
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Thu, 16 Mar 2006 10:28:23 GMT
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [EK Sound](#) on Thu, 16 Mar 2006 16:29:04 GMT
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>
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>>>>>>has
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>>>>>>>>the
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Neil](#) on Thu, 16 Mar 2006 17:14:28 GMT
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hat said, what you have running currently should work I think. He's simply saying that daisy chaining will make the system more stable, but this will vary between systems. Yours may be fine running wordclock to everything.

Cheers,
Kim.

"Steve Cox" <stevec1@charter.net> wrote:

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>You'll probably read this and say "he's just not gettn' it" Buuuut.... Here's
>the wire scheme and hopfully explain. My master word clock has four BNC
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Tony Benson](#) on Thu, 16 Mar 2006 17:32:39 GMT
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 17:46:41 GMT
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>>>>>>console
>>>>>>
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 17:48:11 GMT
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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [EK Sound](#) on Thu, 16 Mar 2006 18:01:27 GMT
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Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [Tony Benson](#) on Thu, 16 Mar 2006 18:02:02 GMT

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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Edna Sloan](#) on Fri, 17 Mar 2006 01:22:10 GMT
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>>>>>work
>>>>>
>>>>>
>>>>>
>>>>>>>>it
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>out.
>>>>>>>>>
>>>>>>>>>>>>But the interfaces need to be on card A and card C in your case,
>>>

>>>as
>>>
>>>
>>>>>decided
>>>>>
>>>>>
>>>>>
>>>>>>>>>by the Paris software.
>>>>>>>>>
>>>>>>>>>Cheers,
>>>>>>>>>Kim.
>>>>>>>>
>yeah he is, bit I am still waitng on my free U47!

Speaking of paris plugs though, I am having an issue with the paris gates.
And this may be a newbie one, but it is regarding gating snare which I don't
often do. Anyway, at zero lookahead, the gate is still effing up the phase
on my drums, how many nudges and sample slides do I need? (this is a song
on a tribute comp and I really want t gate the snare like to original)

o
Thanks and over and out!

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>
>
>Rich,
>Isn't Dimitrios awesome? !!
>Tom
>
>
> "rich" <studiodog_99@yahoo.com> wrote in message =
>news:443e9606\$1@linux...
>
> Since your LA setting is great (never thought to try what you did) - I
=
>thought
> I'd ask if have any tricks for pop/rock Vox - GIT - Bass or? Thanks =
>for
> all your help!
>
><!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>Rich,</DIV>

>!</DIV>
><DIV>Tom</D

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [TCB](#) on Fri, 17 Mar 2006 06:04:10 GMT
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;>>>>I've
>>>>>read here, but after reading 500 posts on the subject I kinda thought
>>>
>>>I
>>>
>>>
>>>>had
>>>>>
>>>>>
>>>>>
>>>>>the idea. ;o)
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>>
>>>>>
>>>>>
>>>>>David.
>>>>>
>>>>>>Kim wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>>Correct. If you're losing wordclock that will be fine.
>>>>>>>
>>>>>>>Cheers,
>>>>>>>Kim.
>>>>>>>
>>>>>>>>"Steve Cox" <stevec1@charter.net> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
>>>>>>>>>together

>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
>>>>>>>sends,
>>>>>>
>>>>>>I
>>>>>>
>>>>>>
>>>>>>
>>>>>>have
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital
>>>>>>
>>>>>console
>>>>>
>>>>>
>>>>>
>>>>>>>for input, also set for 44.1
>>>>>>>
>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>
>>>>>>>
>>>>>>>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [TCB](#) on Fri, 17 Mar 2006 06:13:46 GMT
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"whichever
>>>>>>>>>card
>>>>>>
>>>>>>has
>>>>>>
>>>>>>
>>>>>>
>>>>>>>the
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>last designation". It does not refer to anything to do with their
>>>
>>>physical
>>>
>>>
>>>>>>>>>location in your machine. Which one is last in a given machine

```

>>>>>>>>>with
>>>>>
>>>>>a
>>>>>
>>>>>
>>>>>
>>>>>>>given
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>>OS is almost impossible to predict. You will have to experiment to
>>>>>
>>>>>work
>>>>>
>>>>>
>>>>>
>>>>>>>>it
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>out.
>>>>>>>>>
>>>>>>>>>But the interfaces need to be on card A and card C in your case,
>>>
>>>as
>>>
>>>
>>>>>>decided
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>>by the Paris software.
>>>>>>>>>
>>>>>>>>>Cheers,
>>>>>>>>>Kim.
>>>>>>>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> http://www.polesoft.com/refer.html
>
>Insanely good entry :-) I liked the part about the kart hitting 160 in 4.4

```

Chuck

"DC" <dc@spamthemoon.com> wrote:

>

>meep meep...

>

><http://www.iowahawk.typepad.com/Gene>,

Thank you very much for "speaking: the truth about this whole DAW "nastalgic" sound thing.

Let me just state that I've held my tongue for the last 5 years as I watched the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer sounding DAW technology.

The DAW market has been held "ransom" to the "old' guard Engineers who ears are trained to hear "un-natural" de-emphasis", muddied up recordings.

I remember my very first recording session as a guitar player. The year 1982 as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine.. The sound was nice, clear just the way I recorded it. But, remember thinking "This does sound like a record" Hummmm... After all the other instruments were push up in the mix ,along with the vocals, stillnot a record sound..

In other works, where is the mudied drums? the thudy bass? the muddied vocals that I heard since I was 4 years old??? where was this sound??

Well, we hen attended the mix session, I soon found out that, the magic was about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes, DBX160..2 hours later they had that record sound..Hummm...I started thinkng again, "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open, witha ting og high end fidelity..hummmm This was not the record sound..

So here we are in 1997-98-99.PARIS. The pro Engineers on this site priased it for it's "easy ability" to get that record sound!! wow!!! AND, we lawed every oter digital recorder mixer for being toDigital...Not warm enough, not dull , or muddy enough..

This Pro Engineer-Producer crowd wine,screemed, bitched, moaned on every forum that the current state of DAW's (namely Protool

Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [Tony Benson](#) on Fri, 17 Mar 2006 17:28:55 GMT

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Still, being able to

>> integrate

>> the AD 16X and Ensemble in the same routing software would be very

>> convenient and we could maybe lose the RME and the MOTU altogether.

>>

>> Any comments?

>>
>>
>

>I'm a big fan of *the Dan* and I hear what you're saying. However, I have also given Donald Fagen's subsequent efforts a good listen and the tracks on Kamikiriad sound very prittle to my ears. Of course, these may have been recorded to ADAT or early Pro Tools. Roger Nichols is a big fan of digital and, IMO, a great engineer. Even though the drums on Aja aren't *contemporary sounding*, I still think they work within the context of the whole mix and that's the point. I'm really not opposed to your point of view or philosophy in this matter. For me, personally, I haven't found a DAW that I think is the magic bullet.

Ideally, for me, the trick would be to track directly to 2", while outputting the playback head to some high-end converter straight to RADAR Nyquist, then mixing analog using Nyquist/Lavry/Weiss.etc or equal converters for patching quality analog gear through the board.

All I need now is money. As for the cost of my system, it's really not that much compared to new PT system and as for Soundscape, I've got a good friend in Austin who uses it, but with an analog board. I almost made the switch to Soundscape, but to get a comparable system to my Paris rig would have cost me waaayyyyyyy more than the combined cost of my Paris rig, Cubase rig, outboard converters word clock modules, UAD-1 cards, digital patchbays and miles of analog and digital cabling.....wayyyyy more.

I know my rig is a kludge, but I planned it that way. If I was working in the same environment you do, I'd be all over Pro Tools. It wouldn't make any sense not to be..and it think it's very cool that it now sounds very good. I respect your thinking and opinions here.

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:44403e75\$1@linux...

>

> Hey DJ,

>

> Point taken.. However, I think it's more perception than real quality. For
> example: Just yesterday I was listening to one my all-time favorite
albums/CD..Steely

> Dan's Aja!! While Deacon Blues is playing, I start thinking,

> -Is his album great because--

>

> -Great Sound quality/engineering

> -Great songs

> -Great performances.

> -All the above

>

> We, if I'm honest with myself, I'd have to say that All could apply, BUT,

> when I listen to the drums, they sound like cardboard boxes...Chuck
Rainey's

> Bass is not a true representation of a Fender Percision, it has been dumb-down

> to thuds.. Horn-Fine, Rhodes-fines, Guitars-Fine..But, is that way a band

> sound "naturally".. Or is it the cookie cutter approach to mixing..Getting

> the tight mix sound..??

>

> Maybe Bruece Sweiden approach of analog to capture, then off to digital

> land is the sonic way.. Lord knows his productions with "ZThe Gloved" one

> are truly "works of sonic art" , productions, egneering second to none..

>

> But, to say soemthing is pleasing to the ears is a learned behavior of the

> "RecordSound".. The old guard engineers for some reason were "scare of the

> digital sound until they were able to make it sound close to 1975. Audio

> tools are just that tools that are like color paltets for and artist. But,

> it seems that n matter the strides in technolgy, the old guard wants to keep

> the overall sound 1975 reguadles of what recording medium you are using(

> 2inch,Adat,D-88,MDR, DAWS)..That's disturbing to me..

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >I think it's great that we don't have to deal with some of the issues that

> >made recording such a chore and required such a number of tools to deal

> >with, but I'm not nearly as convinced as you guys that *accurate is better*.

> >Listen to the Dixie Chicks first CD that was recorded to tape and then

> >subsequent ones that were recorded to digital. The latter fefforts sound

> >great, but they don't sound as pleasing to my ear as the first one. The

> >remix of Hotel California is another example of digital awfulness. It's

> very

> >accurate and sounds like pure crap, IMO.....and it was originally recorded

> >to tape and then PT'ed. Sorry, but it doee sound terrible compared to the

> >original to my ears. With all of the new nice shiny tools we have available

> >today, it's possible to hear *more* as far as dugital ugliness is concerned

> >as well. Analog gear and tape provides glue. Lots of stuff falls apart

> >without glue.

> >

> >Deej

> >"LaMont" <jjdpro@ameritech.net> wrote in message news:443fd3ca\$1@linux...

> >>

> >> Dedric, once again, with a tear in my left eye-smile :) You have state

> >what

> >> I was going to say in response to my original post.

> >> Thanks buddy...

> >&g

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Fri, 17 Mar 2006 17:31:46 GMT
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t;
> >> "The overwhelming impression and approach I've taken, and got from
reading
> >> the history of it, is that the goal of recording has always been to
> >recreate
> >> what we hear as accurately as possible. Yet, I think somewhere along
> the
> >> way when engineers
> >> quickly realized that technology was a long way from being able to do
> >that,
> >> someone decided to make it a creative venture rather than an accuracy
> >venture."
> >>
> >>
> >>
> >>
> >>
> >>
> >> Dedric Terry <dterry@keyofd.net> wrote:
> >> >I don't think, or at least I hope, there won't be a continued trend
for
> >> FM,
> >> >compressed radio and 64k mp3s to dictate sound. When I think of
> >"outdated"
> >> >I think of limited bandwidth, sometimes noisy, and often mushy sound
> -
> >not
> >> a
> >> >recording style, or even mixing style necessarily, although it does
> >change
> >> >based on pop culture and available technology more than science.
> >> >
> >> >A while back I read a bit on the history of recording. The
overwhelming
> >> >impression and approach I've taken, and got from reading the history
> of
> >> it,
> >> >is that the goal of recording has always been to recreate what we hear
> as
> >> >accurately as possible. Yet, I think somewhere along the way when
> >engineers

> >> >quickly realized that technology was a long way from being able to do
> >that,
> >> >someone decided to make it a creative venture rather than an accuracy
> >> >venture. Obviously there are creative requirements that

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [EK Sound](#) on Fri, 17 Mar 2006 17:48:03 GMT
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eliminate
> >accuracy
> >> >(I once tried a binaural head test-analysis mic system on vocals -
> >sucked,
> >> >but it was incredibly accurate, which goes to show that not all we
hear
> >>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Fri, 17 Mar 2006 18:47:52 GMT
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; now
> >> >> and most in the future I will be from "The school of the outdated
> >sound."
> >> >>
> >> >> gene
> >> >>
> >> >> "LaMont" <jjdpro@aameritech.net> wrote:
> >> >>>
> >> >>> Gene,
> >> >>> Thank you very much for "speaking: the truth about this whole DAW
> >&

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Aaron Allen](#) on Sat, 18 Mar 2006 00:02:14 GMT
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mean no one. Not Lynn, Not Mel Lambert, not Bruce
Jackson, not SSC, not no one. SSC actually gave me grief for talking
about CD-R media then turned around and said not to write CD's
over 4X. Ummm bit is bits right? BS. My Yamaha CD writer
has a function called Advanced Audio Master Quality Recording.
It lengthens the burns a bit and tests your media to get the laser
levels just right. (It also reduces your max CD time to 68 minutes)

And it sounds better. Noticeably. How would you measure it?
Well I'm sure it has to do with the playback error correction, but
we can't test it yet.

We can hear better than we can measure. As a matter of fact it is
the acute hearing of real audio engineers and

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Sat, 18 Mar 2006 10:34:11 GMT
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to be
>plagued with badness.

That's because the company is run by idiots. Ever try calling them?
And what kind of a loser outfit allows their AES and NAMM show
demos to sound like crap? Even Sonic Solutions had the good
sense to steal one of SSC's Paris demos to use in their booth.
(true story! they got caught btw, and got reamed out by a longhair
motorcycle crazy we know of...)

Listen, I believe you when you say it is better than the demos and I
am glad to hear it, but there will be no Nuendo here as long as the
company has their heads you know where. It ain't HARD to put out
good demos.

>I wouldn't judge Nuendo or any product's sound quality on a noisy tradeshow
>floor.

I'm going to disagree completely with you here. You can't get the
nuances, but if something is rocking-good you will hear it, and if
it is crap you will hear that too. Nuendo has driven me out of the
booth every time.

>Nuendo can deliver ju

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Sat, 18 Mar 2006 17:02:18 GMT
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ppNAWGtUbGnE1Gx5qSkITTCacTTTSHYILaO
3XEY57nuan5pkT719x1FPyB3rBJJWRs229R1KBzTDIPXNJvPbFUSTAUuKhBY

96kVTmnYVxwUml24p608ruWiwJkOOaTvSkYNLwaWxQ2ilwKSi4xeKQkAUjMA
OaqSzFjgdKB2JJJd3A6VCSBUe/FVZrnOVQ/U0XGkLcXGDsQ89zVBjipUjHaw
Kias5MuKlpOVIqmfukVcbvVE9xWFQ6KexWzzVZ7EP8qzSJGTnyxgirB5b8ap
xob1pRJlyFTHdpXge4rle9ztpX3TLX2SElibT8h4OeemP60qWVumClxkcgk5
NVFDSwTWrXCMglHmYJ49OtLHbOFjQ3ivGnHHGRnPr6cVV9CKialZl8WsG8t5
YyTkmpPKgEgLKu5uBnueUloEjKObzKqMZDYz19/f9KVrW3bfKZ3dGbPBztJ
GP61SdjNnZ+DhHHR0YRQC0bDge1ejDmvKfBYhTxLbmOR2yrD5vT6/wCeteqK
eK9fBv3DycavfRIRTaU9c0hNdZyGrFtfXVg0enXYtrkHKuwyPoeDXOK/jG1
dUvLGzvoSRmWPgj3+X/Cuj1KaCzVbqe5W3jXhnbpi3qOC8adC9pNBdleQY5A
2PyqZLzLi7LYy7a+WZ5ftGmyQLFIJZHICMk4BwcNj8K6OGPyk27iee9VXuy
uPPgbPbl3Yq1HIJYw46H1pxQpEIYniL/AFUH+/W0axPEHlth/t0T+EdP4jVQ
YRR7U4801Sdq/QUGqWwupy3jA/JAPc1yB611XjBvnt19ia5U9a86u/fO+ivc
QGig0mawubIWiko7UrjsLRSUtHQLBRmiii+ghe9FJRRcAzWHqrj7Ucg4Ve1b
ZPFctrk2BdNjOFIFTUdioq5xjtJcs7scKWJwPrT47ZcjFRqwAGAeggzAxJHH
frWEm0tDosi8pA2jHFW7cZNVl254q5b8jPPPSuda6GiLSe9XNNTzNUh9EBPI
9v8A69U1/X2rQ0XJvZXx91QP8/IWkdyZ7HRZ6UMT2NRbz6HNKN/901qZlO7v
bm3GVgD89c1DZa2k0gSZfLz3zxWiwYnGMUi2ik7mgiJ65KLmlZ3KvEsqQe9O
IUioBA46dPrTvJlz2/OrM2NkhVx71m3lgj8lQT2rUEUgY5AOfehoHfrgdutS
48yBSscdc6eE3cYOKu6H4mvdCmEeTPaZw1u7ZC+6nsfbpWxPpzMpyF59zWJe
aWw+Y7QPr1qYSISd0VOMaqsZ07SdZstZtPP

Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [rick](#) on Sat, 18 Mar 2006 19:27:32 GMT

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```
; > >>>>
>> >>>>>>>given
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>>>OS is almost impossible to predict. You will have to experiment
>> to
>> >>>>
>> >>>>work
>> >>>>
>> >>>>
>> >>>>>>>>it
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>>out.
>> >>>>>>>>>
>> >>>>>>>>>>But the interfaces need to be on card A and card C in your
>> >>>>>>>>>>case,
>> >>
>> >> as
>> >>
```

>> >>>>>decided
>> >>>>>
>> >>>>>
>> >>>>>>>>>by the Paris software.
>> >>>>>>>>>
>> >>>>>>>>>Cheers,
>> >>>>>>>>>Kim.
>> >>>>>>>>>
>> >>
>>
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>I've always just enetered it at the bottom, below the rest of the text.
Never had a problem with that.

Maybe I should play around with this some more.....and maybe if I type in
AutomaticPluginDelayCompensation=1, I can get this to work too?

;o)

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Sat, 18 Mar 2006 20:27:22 GMT
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ond
> card!
>
> Dan
>
> "db" <daniel_burneNOSPAM@yahoo.com> wrote:
>>
>>Ok, finally got a second EDS card installed properly and working. After
> about
>>1 minute of working with it, I started getting a permanent crackle in one
>>of the two card submixes. Even whilst playback was stopped. The crackle
>>shows the submix faders. Any ideas?
>>
>>I've tried reinstalling the driver (both using setup and device manager
> -
>>the latter doesn't work at all, although having searched the newsgroup
>>this
>>was a suggested crackle solution).

>>
>>I'm going to try removing effects and plugs ins to see if that makes any
>>difference. In the meantime any advice greatly appreciated.
>>
>>Could it be a bad second eds card?
>>
>>Thanks,
>>Dan
>thanks for the info. Are any of them able to expand the sound
libraries? Realistically I'd like about 20 drum sets stored in the box
using exactly the drum samples I supply. Of course it needs to allow me
to easily assign the samples to each pad and set pan/volume positions
easily. I played a roland at guitar center and thought the sounds were
hip hop oriented and sucked for rock/jazz.

And do any of them have a highhat that works right?

Thanks !!

Jamie K wrote:

>
> For electronic drums: My DDrum 4 kit has taken a serious beating for
> years without complaints or failure. I have the cast precision pads
> which they don't make anymore but you can find that version of the kit
> used on ebay. I've replaced the heads with long lasting mesh heads which
> I prefer to the standard drum heads, but you can use either with those
> pads. This setup offers positional sensing.
>
> For live I use the internal sounds which are reasonably responsive and
> convincing. It was the most convincing electronic set at the time I
> chose it. Still one of the best. I recently got a DW/Pacific Chameleon
> kit (mesh on one side, regular head on the other) to try with DDrum
> triggers. Can use it as an acoustic kit or as a trigger kit.
>
> For recording I sometimes use DDrum samples but more often trigger
> Native Instruments' Battery 2 via MIDI to control bigger sample sets (you
> can also sample your own sounds for Battery 2). I also use additional
> pads through an Alesis D4 so I can trigger my 6 tom, 7 cymbal, plus a
> few specials, mondo kit. I built my own extra pads out of Remo practice
> pads, old mouse pads and piezo picku

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [gene lennon](#) on Sat, 18 Mar 2006 22:45:30 GMT
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ps, they've been surprisingly long
> lived.

>
> If I were buying a new electronic kit I'd give serious thought to the
> Yamaha DTXtremeIIIS since it has more trigger inputs than the DDrum4,
> plus other useful extra features, at about the same price point. Doesn't
> look as well built, though.
>
> A DDrum5 is said to be under development but who knows if or when we'll
> see it.
>
>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Sat, 18 Mar 2006 22:50:16 GMT
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The Roland TD20 is an improvement over their previous efforts but
> overpriced.
>
> The Trap Kat always seemed like a cool unit to me. Compact. But I like
> my DDrum kit's layout. I ditched the rack and have it mounted on
> standard hardware, plays like a regular kit.
>
> Another option: You could build your own pads or throw triggers onto an
> acoustic kit; use whatever you want to get trigger-to-MIDI (it wouldn't
> have to sound good internally, an old Alesis or Roland, or maybe someone
> has done it in software); and then use Battery 2, a general purpose
> sampler or one of the preset drum romplers like BFD for your actual
> sound library.
>
> Cheers,
> -Jamie
>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Sun, 19 Mar 2006 01:01:15 GMT
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e hihat is the weakest link in all E-kits...as for
>> playability - you can buy actual hihat pads that work with your existing
>> pedal but the sounds still suck.
>>
>> As for several kits...unless you're happy with the existing sounds in a
>> module you're gonna have to go with a soft synth like
>>
>>

>> Don
>>
>>
>>
>> "John" <no@no.com> wrote in message news:44422b32@linux...
>>> thanks for the info. Are any of them able to expand the sound
>>> libraries? Realistically I'd like about 20 drum sets stored in

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Neil](#) on Sun, 19 Mar 2006 04:03:31 GMT

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VtoTlefQZ6muXubl7iVpXOWNergsl6r5pbl4cRXVPRbjZJi7s7sWdjkn1NQ mb8ajZsnPeoG
eve9kkrHnKs7lkXDIwZHZGHRIYg/pVmy1uWyaRW/fxSD50kc8n1B5xWQxx0/ nUbNg8n8K4q2
CpVVaSOqljZ02nFnTp4ks13btPIG4YGLjP8ANaydU1c3kQiSJYYgcgBtzH6k 4/QVku2ASc/W
qsjkq2GA/D/630rnpZZRpzUlubVsizr1Y8snoTvL82Rn06Gq8kp5zxE4FMAU HDdvX061Cz4G
QR7/AJf5/Ku/ksea3dkN5MuwqeS2AOM9fwrPMqjHzKDkdakvWOAo45+nrVPz FUEYzABQCecZ
5HXB4/KvCzCfvpYaN06luA7vMckDJx1/H/Gpl+YsSAAvQ+/+T/OobX/AI90 xzkHOOew7/nz
T0Y9OM+m7JryHJHctH67d46bucZ6j/OKkX5wPIAXPT8D7+9RqcYGSDnPj6/5 zTkK8khuB0Jz
6elZJpadS0upOOrZ4+bqeO9TJjHO0gn1HI6VEoIlxgH2ByQc5/nU0fOMfMce vQ0nezuB6KaQ
806mmmMYaQ9KcaaaQxpqMmpD3prCI0GQsODXH+MkO60bbkNIPx6j+tdkw5qr c2sFzGUnijIT
rtdciwWueVD7wlGCB2HvXT+G9Qgt7KSKWQKQ+VznJGOTVy6020kmYLaoq9D
sQ4/So206K1A
a3UkkfMqxN1/GhRtoRzdDWGpWu7HnDI5xg1Kt/bkf65PzrA8ubJzbP0/uZ5/ CkZJskvky45/
hPFVrcLnRpf25PE8f/fYp4vIm/5bJ/30K5ZFml5t5PIGD8tLEsr27Sumwhwo jKsCc45HGMVY
XZ1n2qMDPmoBjqWFOFwh/jU/jXJgkYYRPjHGFOf5UBiG5jft/D1/zikr3KTO uWZCOGH507zB
jO4YrkBOyqSdwwc1J34JJ789qd1cWp1gkHrTg+e9ckLiRVOS3HoKcLmVfvF jj0ByaATOuWT
PfpTw49a5L7a4XJdiPqTVhb2Q8eYwxx1PFDGdQGFPV65hL2bP+sO3tyeP1qT 7fIMHexoYXOp
WSpklxiuWjv5MZ8xs/WrCX8meHJrORd2jqo5yO9Wo7kjBrkl1CbqHNTpqE2O JP0rKUCII7BL
sj+KplvWHeu

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Sun, 19 Mar 2006 10:09:17 GMT

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ace, at all times, and I try and rotate
> which beers are in the fridge each month when I do my beer shopping. :o)
>
> So I was thinking that surely some of you have some great beer suggestions
> for me. The difficult part is of course that boutique beers from north
> america
> can be pretty hard to find down here in Australia. Our range of European
> beers is getting better, especially if you shop in the right places, but
> there's not that much from the U.S.
>

> But if you have favourite beer, give it a shot,I'd love to know what it
> is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim.If you haven't tried Sam Smith, it's the best brewery in the world, IMO.
Everything they make is perfect.

Can't beat Boddington's, Newcastle, Speckled Hen, and Bass, either. Love me
some English beer.

German and Czech, too.

"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>
>
> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>
> I actually have a beer fridge with a glass door and all, which has a
selection
> of 12 beers, from all over the place, at all times, and I try and rotate
> which beers are in the fridge each month when I do my beer shopping. :o)
>
> So I was thinking that surely some of you have some great beer suggestions
> for me. The difficult part

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [John \[1\]](#) on Sun, 19 Mar 2006 12:22:47 GMT
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america
> can be pretty hard to find down here in Australia. Our range of European
> beers is getting better, especially if you shop in the right places, but
> there's not that much from the U.S.
>
> But if you have favourite beer, give it a shot,I'd love to know what it
is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim.Sorry I ment Boddington's...had the stupid bear on the brain syndrome again

Don

"Don Nafe" <dnafe@magma.ca> wrote in message news:44425f4f@linux...
> Not a great "Canadian beer" fan we like Becks, Corona, Rickards Red,
> Witches Brew, Hobbogoblin, Fiddlers something-or-other, Paddington Creme,
> Lakeport Honey, Lakeport Lager...and several micro brewery beers,
> depending on what tickles our fancy when we hit the Beer Store or LCBO
> (Liquor Control Board of Ontario)
>
> Used to be a big fan of Carling Black Label (before they changed the
> recipe) and Upper Canada Publican (before the discontinued it) ...great
> throat ripping beers when ice cold
>
> DOn
>
>
> "Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...
>>
>>
>> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>>
>> I actually have a beer fridge with a glass door and all, which has a
>> selection
>> of 12 beers, from all over the place, at all times, and I try and rotate
>> which beers are in the fridge each month when I do my beer shopping. :o)
>>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Sun, 19 Mar 2006 17:24:35 GMT
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e
it
> >>>> !
> >>>>
> >>>> Thats only a small use of this new method...
> >>>> You have of course to align you drumtrack (snare) with rest of you
> >>>> tracks
> >>>> as you know.
> >>>> 100ms nudge to the left and just put on Paris VST slot2 another
voxengo
> >>>> samplelatency
> >>>> instance and put 384 samples to the right.
> >>>>
> >>>> Now imagine using a vst reverb on mixer's aux !!! right inside the

> >>>> console
> >>>> environnement...
> >>>> Also you can put another instance of dry snare drum on mixer's
cahannel
> >>>> 3
> >>>> and then or before put a FREE transient changer from
digitalfishphones.
> >>>> It is better to use all 0 latent plugins there in order not to have
to
> >>>> always
> >>>> calculate the extra latency.
> >>>> I have sent to most of you the 0 latency dynamics plugins.
> >>>> Most reverbs are 0 latent too..
> >>>> If you will use something like waves L1 or Wavesren there will be an
> >>>> extra
> >>>> 64 samples which have to be added to all your mixer channels...
> >>>> But you can have templates and just save them from inside console and
> >>>> then
> >>>> you don't have to reenter all these things.
> >>>> The above scenario could be saved as UAD1_snare.
> >>>> I hoe the above will help some of you to expand your Paris
usefulness.
> >>>> We have to keep Paris not only alive but kicking too, right ?
> >>>> Regards,
> >>>> Dimitrios
> >>>>
> >>>> ps: Happy Eastern
> >>
> I've got most of his threads copied into a Dimitrios file...some excellent
stuff indeed

Don

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44427e27@linux...

> You guys.....!!!!

>

> As far as this thread goes, I'm just waiting for Dimitrios to pop up here
> one day and tell us that he has cracked the PDC nut in Paris altogether.
> It's great to read these posts. Every time I open a new Dimitrios thread,
> I'm usually amazed.

>

> ;o)

>

>

> "Don Nafe" <

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Mon, 20 Mar 2006 09:44:52 GMT
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>beers is getting better, especially if you shop in the right places, but
>there's not that much from the U.S.

>

>But if you have favourite beer, give it a shot,I'd love to know what it
is.

>I'll see if I can't find some of them and give them a go. :o)

>

>I mean you guys must know something about beer. ;o)

>

>Cheers,

>Kim.WOW, that must have been impossible

Aaron Allen wrote:

> You shoulda been around for the Mirage... everything on a 1.44 floppy. Boy,

> that was fun :P

>

> AA

>

> "John" <no@no.com> wrote in message news:44429562@linux...

>> Sounds like enough for one kick drum!!!!

>>

>> n Allen wrote:

>>> Alesis DmPro has an 8 MB expansion for your own samples.

>>> AA

>>>

>>>

>>> "John" <no@no.com> wrote in message news:4442332d@linux...

>>>> I really want to use a computer for drum sounds. Doesn't anyone make

>>>> drum module whose memory can be expanded to hold two dozen drum sets and

>>>> configed through a nice midi graphical interface to set relative

>>>> pan/volume positions? This is 2006 right?

>>>>

>>>> Don Nafe wrote:

>>>>> I think the hihat is the weakest link in all E-kits...as for

>>>>> playability - you can buy actual hihat pads that work with your

>>>>> existing pedal but the sounds still suck.

>>>>>

>>>>> As for several kits...unless you're happy with the existing sounds in a

>>>>> module you're gonna have to go with a soft synth like

>>>>>

>>>>>

>>>>> Don

>>>>>

>>>>>

>>>>>
>>>>> "John" <no@no.com> wrote in message news:44422b32@linux...
>>>>>> thanks for the info. Are any of them able to expand the sound
>>>>>> libraries? Realistically I'd like about 20 drum sets stored in the box
>>>>>> using exactly the drum samples I supply. Of course it needs to allow
>>>>>> me to easily assign the samples to each pad and set pan/volume
>>>>>> positions easily. I played a roland at guitar center and thought the
>>>>>> sounds were hip hop oriented and sucked for rock/jazz.
>>>>>>
>>>>>> And do any of them have a highhat that works right?
>>>>>>
>>>>>> Thanks !!
>>>>>>
>>>>>> Jamie K wrote:
>>>>>>> For electronic drums: My DDrum 4 kit has taken a serious bea

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Mon, 20 Mar 2006 14:37:28 GMT
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softer hits).
>
> HiHats are a matter of tuning a controller range to switch between
> sample sets for closed, half open, open. In my setup, the DDrum hat pad
> sends a controller signal for how "open" it is, and I've programmed
> Battery 2 to respond by switching sample sets appropriately. The more
> intermediate sample sets you have, the more realistic it can be. Battery
> lets you group samples so that you can cut off all high hat sustain with
> the hat foot. It works fairly well.
>
> It may be that the latest Rolands and the new Yamaha, or maybe even the
> newer Alesis boxes have a more controllable physical interface for that.
> The DDrum range jumps rather quickly so playing half open to open is a
> very narrow foot move, not quit realistic but not unusable. The DDrum
> does have positional sensing on the hat so if I were ambitious I could
> record my acoustic hihats played on edge and near the center, record
> those as multi-samples (by velocity) and assign them in B2 to different
> MIDI notes coming off the DDrum hihat controller.
>
> Hope that helps.
>
> Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
>
> John wrote:

>> thanks for the info. Are any of them able to expand the sound
>> libraries? Realistically I'd like about 20 drum sets stored in the
>> box using exactly the drum samples I supply. Of course it needs to
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>> Jamie K wrote:
>>>
>>> For electronic drums: My DDrum 4 kit has taken a serious beating for
>>> years without complaints or failure. I have the cast precision pads
>>> which they don't make anymore but you can find that version of the
>>> kit used on ebay. I've replaced the heads with long lasting mesh
>>> heads which I prefer to the standard drum heads, but you can use
>>> either with those pads. This setup offers positional sensing.
>>>
>>> For live I use the internal sounds which are reasonably responsive
>>> and convincing. It was the most convincing electronic set at the time
>>> I chose it. Still one of the best. I recently got a DW/Pacific
>>> Chameleon kit (mesh on one side, regular head on the other) to try
>>> with DDrum triggers. Can use it as an acoustic kit or as a trigger kit.
>>>
>>> For recording I sometimes use DDrum samples but more often trigger
>>> Native Instruments' Battery 2 via MIDI to control bigger sample sets
>>> (you can also sample your own sounds for Battery 2). I also use
>>> additional pads through an Alesis D4 so I can trigger my 6 tom, 7
>>> cymbal, plus a few specials, mondo kit. I built my own extra pads out
>>> of Remo practice pads, old mouse pads and piezo pickups, they've been
>>> surprisingly long lived.
>>>
>>> If I were buying a new electronic kit I'd give serious thought to the
>>> Yamaha DTXtremellS since it has more trigger inputs than the DDrum4,
>>> plus other useful extra features, at about the same price point.
>>> Doesn't look as well built, though.
>>>
>>> A DDrum5 is said to be under development but who knows if or when
>>> we'll see it.
>>>
>&

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Mon, 20 Mar 2006 16:13:09 GMT

gt;> The Roland TD20 is an improvement over their previous efforts but
>>> overpriced.
>>>
>>> The Trap Kat always seemed like a cool unit to me. Compact. But I
>>> like my DDrum kit's layout. I ditched the rack and have it mounted on
>>> standard hardware, plays like a regular kit.
>>>
>>> Another option: You could build your own pads or throw triggers onto
>>> an acoustic kit; use whatever you want to get trigger-to-MIDI (it
>>> wouldn't have to sound good internally, an old Alesis or Roland, or
>>> maybe someone has done it in software); and then use Battery 2, a
>>> general purpose sampler or one of the preset drum romplers like BFD
>>> for your actual sound library.
>>>
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>>>
>>>
>>> John wrote:
>>>> I have a Trap Kat drum electronic drum set and think it's time to
>>>> get a new set. This one has 24 pads which allows for a great
>>>> variety of drum sounds but it has no windows program to configure
>>>> the midi parts of it and I have to use an external sound module (my
>>>> motif keyboard) for the sounds. To make matters worse, the sensors
>>>> fail every 2 years. I've had it for 7 years. So every 2 years they
>>>> want \$200 for a new film pad.
>>>>
>>>> So.....
>>>>
>>>> Is there an electronic drum set with lots of pads that is reliable?
>>>> Is there a windows midi interface program for it?
>>>>
>>>> Ideally I want to have a couple thousand drum sounds in a library
>>>> and be able to EASILY build drum sets based on them, then easily
>>>> switch drum sets. I want to be able to easily configure the
>>>> pan/volumes of each drum in the set through a windows midi app. Can
>>>> this be done? Easily? This is 2006 for crying out loud.
>>>>
>>>> Thanks.
>>>> JohnHi gang,

I asked this question, or something like it, many months ago, but nursing school's data overload has long since pushed all your responses right out of my brain.

The question is, to version 3 or not to version 3? The only thing I

remember that attracted me to it was the ability to render tracks, which sounded like a handy feature.

Any notable problems with v3?

Would it be happy on a old Pentiumosaurus w/Windows '98? Or would I have to talk the owner into finally upgrading? And which OS does v3 prefer?

Can v2.2 and v3 inhabit the same computer without fighting over the Doritos and the remote?

Should I just forget PARIS (like Debra Winger and Billy Crystal)?

Thank you so much,

Sarah

www.sarahtonin.com/wayward.html don't drink beer often, but when I do, it's usually either Widmer

Brothers' "Drop Top Amber Ale," or Deschutes Brewery's "Black Butte Porter." These are both local Oregon breweries. There are reviews of these beers online. Black Butte Porter is kinda like Guinness Stout, but without the ear wax taste. (Oh, don't pretend you don't know what ear wax tastes like.)

Actually, Black Butte is reminiscent of something we used to drink back in the 70's called Tooth's Sheaf Stout (say that 10 times fast), which you may have heard of.

Hope this helps. :)

Sarah

"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>

>

> Now, some of you may have picked up that I enjoy the odd beer. ;o)

>

> I actually have a beer fridge with a glass door and all, which has a selection

> of 12 beers, from all over the place, at all times, and I try and rotate which beers are in the fridge each month when I do my beer shopping. :o)

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Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Mon, 20 Mar 2006 19:22:06 GMT
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>>>>>>> Battery 2, a general purpose sampler or one of the preset drum
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>>>>>>>>
>>>>>>>>&g

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [rick](#) on Tue, 21 Mar 2006 09:54:20 GMT
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; standard hardware, plays like a regular kit.
>>>>
>>>> Another option: You could build your own pads or throw triggers onto an
>>>> acoustic kit; use whatever you want to get trigger-to-MIDI (it wouldn't
>>>> have to sound good internally, an old Alesis or Roland, or maybe
>>>> someone has done it in software); and then use Battery 2, a general
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>>>>> each drum in the set through a windows midi app. Can this be done?
>>>>> Easily? This is 2006 for crying out loud.
>>>>>
>>>>> Thanks.
>>>>> John

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> Oh, don't forget Chimay. Awesome beers.

Jimmy

"DC" <dc@spamthemoon.com> wrote in message news:444272ec\$1@linux...

>

> "uptown jimmy" <johnson314@bellsouth.net> wrote:

> > If you haven't tried Sam Smith, it's the best brewery in the world, IMO.

> > Everything they make is perfect.

>

>

> Yeah! What he said. Ear candles are cool: these are hollow, narrow candles which somehow melt the wax and pull it out of your ear. The stuff that comes out is pretty strange.

Bill

"John" <no@no.com> wrote in message news:44428227@linux...

> aren't ear cleaning drops a lot easier ?

>

> Cujo wrote:

>> http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/4907154.stm I never had any luck with MIDI within PARIS. Wouldn't advise that.

Beyond that I'll have to defer to someone else's recommendations for

integration and sound card. I no longer have a PARIS system.

I run Battery 2 in Logic on a dual G5 Mac. Multi-out routing and individual drum FX are all handled within Logic.

Battery does suffer from Logic's most famous bug, that of randomly forgetting to play instrument plugins. When that happens I have to restart the program. :^(

Other than that it's a very workable setup that does everything: sequencing, FX, recording, and mixing within one app (plus integrated AU plug-ins) all on a single computer, without breaking a sweat. I currently use a trusty MOTU 828MII for i/o and monitoring. Mixes are all done digitally inside Logic.

Cheers,
-Jamie
<http://www.JamieKrutz.com>

John wrote:

>And it says it supports 16 outputs so what \$ound card would you have to >use for that?

John wrote:

> Thanks for the info. Can Battery 2 run on my Paris rig and feed sound
> from the app (that it gets from midi in from drum set?) to my onboard
> sound card out to a Paris In on the MEC ? What could go wrong?
> hahahahaha

>

> How best to set this thing up in a Paris world if I go that way?

>

> Thanks,

> John

>

> Jamie K wrote:

>>

>> Battery 2 lets you build drum kits in a straight forward multi-cell
>> interface. Each cell can contain multiple samples layered by velocity.
>> Each cell has its own level and pan.

>>

>> You can combine cells into round robin groups to, for example,
>> alternate left and right hit sample sets as you play. You can combine
>> cells for multi-micing, so you have a cell for top snare, one for
>> bottom snare, one for OH snare, etc., all assigned to the same MIDI
>> note to trigger together.

>>

>> You can save and load cells. You can save and load entire kits. Make

>> as many as you want. It does take a few seconds to load a big kit off
>> the HD.
>>
>> B2 can load any .wav sample, maybe some other formats. It comes with a
>> multi-miced kit and some other kits. You can add your own samples,
>> either purchased sample sets or drums recorded by

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Kim](#) on Tue, 21 Mar 2006 12:07:26 GMT
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es, but
> there's not that much from the U.S.
>
> But if you have favourite beer, give it a shot, I'd love to know what it
> is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim. I forgot about Pilsner Urquell. That's a very nice sip.

Bill

"TCB" <nobody@ishere.com> wrote in message news:4442969a\$1@linux...
>
> Most people here are recommending British ales and US microbrews that
> knock
> off British ales. Other than the odd ice cold Newcastle (super dark malty
> tasting, almost no hops) and once in a while a Guinness, I _vastly_ prefer
> really good German/Czech style lagers to British ales. A lot of the
> 'imported'
> German beers in the US are actually made in Poughkeepsie and have German
> labels
> on them. The same might be true in Australia, I'm not sure. Stateside the
> best actual German from Germany import I've tasted is Weinstephaner. My
> favorite
> beer when I was in Austria was Hacker-Pschorr, one of the five famous
> Munich
> beer labels. Unfortunately the US version of it doesn't taste nearly as
> good,
> though I think it is brewed in Germany and imported. Maybe they just send
> us the bad kegs. For Czech lagers Pilsner Urquell is very good (though
> again
> not as good as it was in Czech Republic) as is Budweiser Budvar not to be
> confused with American Budweiser. In the US the Czech company finally

> settled
 > with US Budweiser for stealing their name and now market their beer as
 > Czechvar.
 > The finest macro beer (and one of the finest including micros) I have ever
 > had in my life was a Budvar on tap in a bar where my band played in
 > Prague.
 > The imported version is about as good as the bottled ones I had in Vienna.
 >
 >
 > Another one to try from Central Europe is Schneider Weiss beers. They make
 > both a dark and light hefe weizen lager (dunkel and klar, respectively)
 > that
 > is different than what you might expect. The dark one in particular I
 > think
 > is interesting because so few lagers are dark, and of those that are
 > almost
 > none are hefe weizens.
 >
 > TCB
 >
 > "Kim" <hiddensounds@hotmail.com> wrote:
 >>
 >>
 >>
 >>
 >>Now, some of you may have picked up that I enjoy the odd beer. ;o)
 >>
 >>I actually have a beer fridge with a glass door and all, which has a
 >>selection
 >>of 12 beers, from all over the place, at all times, and I try and rotate
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 >>
 >>So I was thinking that surely some of you have some great beer suggestions
 >>for me. The difficult part is of course that boutique beers from north
 >>america
 >>can be pretty hard to find down here in Australia. Our range of European
 >>beers is getting better, especially if you shop in the right places, but
 >>there's not that much from the U.S.
 >>
 >>But if you have favourite beer, give it a shot,I'd love to know what it
 > is.
 >>I'll see if I can't find some of them and give them a go. :o)
 >>
 >>I mean you guys must know something about beer. ;o)
 >>
 >>Cheers,
 >>Kim.
 >Miller is "The Champagne of Bottled Beers". You old enough to remember that

one Jimmy?

Bill

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:4441b66d\$1@linux...

> Very nice fridge. Looks tasty.

>

> Bourbon and beer here in the South.

>

> I'm a Miller High Life Man. Hundred-year-old recipe. Light American

> pilsner,

> but the thickest of the original bunch. Everybody else changed their

> recipe

> several times over the century, but not the High Life, beeatch. Tried and

> true.

>

> Can't beat it, you ask me. Tastes like crispy, caramelly water. With a

> buzz.

>

>

> "Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>>

>>

>> Now, some of you may have picked up that I enjoy the odd beer. ;o)

>>

>> I actually have a beer fridge with a glass door and all, which has a

> selection

>> of 12 beers, from all over the place, at all times, and I try and rotate

>> which beers are in the fridge each month when I do my beer shopping. :o)

>>

>> So I was thinking that surely some of you have some great beer

>> suggestions

>> for me. The difficult part is of course that boutique beers from north

> america

>> can be pretty hard to find down here in Australia. Our range of European

>> beers is getting better, especially if you shop in the right places, but

>> there's not that much from the U.S.

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>> But if you have favourite beer, give it a shot, I'd love to know what it

> is.

>> I'll see if I can't find some of them and give them a go. :o)

>>

>> I mean you guys must know something about beer. ;o)

>>

>> Cheers,

>> Kim.

>

>As this is a beer topic I wanted to tell you a little horror story...when I was touring out in Eastern Canada we had the pleasure of drinking many local brews and some were amazing (James Reddy comes to mind) but for ease of purchase we all decided on Moosehead EX (export).

Now imagine my surprise when touring out west I see Moosehead Ex at the local beer store. Well not to let a good opportunity pass I bought a 24 and we proceeded to head back home to Ottawa.

Now let me clarify something. This band drank beer. But after the first taste was had, the whole band screamed bloody murder and threatened to throw me off the bus...and I was driving it at the time.

So I had a swig and damn if it wasn't the pissiest (sp?) tasting pile of shit I ever tasted (and I've toured in the US so I know all about pissy tasting beer)

Needless to say, the beer was put back in it's case and our regular brew (Carling Black Label) was brought out. Fortunately we hit North Bay, Ontario right about the time the beer stores opened and we waltzed in, exchanged our Moosehead for another case of Black, and went on our merry way.

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>

>

> Now, some of you may have picked up that I enjoy the odd beer. ;o)

>

> I actually have a beer fridge

Subject: Re: OK.....now I'm gonna have to learn to program midi

Posted by [rick](#) on Tue, 21 Mar 2006 16:38:32 GMT

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a. Our range of European

>> beers is getting better, especially if you shop in the right places, but

>> there's not that much from the U.S.

>>

>> But if you have favourite beer, give it a shot,I'd love to know what it

> is.

>> I'll see if I can't find some of them and give them a go. :o)

>>

>> I mean you guys must know something about beer. ;o)

>>

>> Cheers,

>> Kim.

>Well-spoken.

I would guess you were still drinking in 1988?

Your first four favorites there were so central a part of that first wave of imported beers in the mid-to-late-'80s. I was but a mere teen, but for me, those beers were a sweet and iconic part of an otherwise difficult coming-of-age. I had a rich friend whose father was friends with a distributor. They had a refrigerator in the basement, next to the small wine cellar, and it was stocked with those beers. And don't forget Moosehead. There was always Moosehead in that fridge.

Well, it was fun, and sorta classy, for a farm boy. Fish outa water, or pig in slop, or maybe both, according to how you looked at it....

Rich girls were oddly attracted to expensive imported beers, back in the day....

"Bill Lorentzen" <bill@lorentzen.ws> wrote in message news:4442d266@linux...

> I don't drink much any more, but when I did I found Grolsch (Dutch) to be

> the finest beer in the world.

>

> I also like Heiny, Becks, St Pauli Girl and at the right time of year there

> is a Carlsberg - I think it's called Elephant - that is very, very, very

> strong, and especially good if you like falling down a lot.

>

> As for American beers, I just don't like 'em, but if i had to pick one it

> would be Miller. I tend to prefer sweeter beers.

>

> A good Norwegian beer is Ringnes, but i doubt you will find that down under.

>

> Another interesting dutch beer is Orangeboom, but it's gotta be fresh.

Same

> for all of them I guess.

>

> The only dark I ever liked is Newcastle Brown. You can surely find that in

> Oz.

>

> Skol!

>

> Bill

>

>

> "Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...
> >
> >
> > Now, some of you may have picked up that I enjoy the odd beer. ;o)
> >
> > I actually have a beer fridge with a glass door and all, which has a
> > selection
> > of 12 beers, from all over the place, at all times, and I try and rotate
> > which beers are in the fridge each month when I do my beer shopping. :o)
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> > But if you have favourite beer, give it a shot,I'd love to know what it
> > is.
> > I'll see if I can't find some of them and give them a go. :o)
> >
> > I mean you guys must know something about beer. ;o)
> >
> > Cheers,
> > Kim.
>
>Well it's a wheat beer, so that makes sense, and the Pyramid is the
best I have had.

They are here.

<http://www.pyramidbrew.com/home.php>

When I was up there, a lot of places had it on tap.

yum

DC

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Hmm, "Hefeweizen" means "yeast wheat." Kinda loses some drama in
>translation.

>

>

>"DC" <dc@spamthemoon.com> wrote in message news:4442f325\$1@linux...

>>

>> You guys also have a fabulous hefeweisen up there from
>> Pyramid. yeah!
>>
>>
>
>Hi,
The Jim Williams LXP-1 upgrade is a DA upgrade with a low noise version a
comparator upgrade some caps upgrade and +4 input instead of -10.
What you get is a better tail on your reverbs lower noise but algorithms
remain the same.
You won't get any 480L reverb from that.
I have don that also alone to my other LXP-5.
Well they sound better but nothing exteremely special.
Its all about algorithms.
Jim does a great job and he is a nice guy too.
If you wanna do an upgrade that is worth it try to get a LXP-15 with version
2 and the do the Jim Williams upgrade.

Regards,
Dimitrios

1"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>He does a lot of stuff as far as upgrading componentry.
>Google Jim Williams Audio Upgrades and give him a call. He's a gearhead
so
>he usually answers his phone at times when normal people wouldn't.
>
>;o)
>
>"Aaron Allen" <nospam@not_here.dude> wrote in message news:444290c5@linux...
>> Do tell more about this 480L upgrade man
>>
>> AA
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:44427c3b@linux...
>> >I sent my LXP-1 to Audio Upgrades last week and Jim Williams is doing
>the
>> > 480L mod right now. There is some question as to whether I will need
to
>> > ground the shield of the 1/4" plug that is connected to the LXP-1 when
>> > running the cable to a 1/4" balanced PB to be interfaced with Paris
>> > input/output modules.
>> >
>> > I didn't notice any drop in level when interfacing this way using TRS
>> > plugs
>> > before I shipped it and Jim hasn't reported any fried opamps, but I'm

>just
>> > curious (and I prefer my componentry raw, not fried ;o). Any of you
guys
>> > have any technical skinny on the A8iT/A8oT and Paris 20 bit I/O that
>would
>> > indicate any reason for concern about this?
>> >
>> > TIA,
>> >
>> > DeeJ
>> >
>> >
>>
>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> <http://www.polesoft.com/refer.html>
>>
>>
>
>i've got a "pro" version tascam deck here and like aaron the service
is free. it can be done either for a pc or mac formats.

On 17 Apr 2006 04:47:52 +1000, "TCB" <nobody@ishere.com> wrote:

>
>Hey y'all,
>
>Here's one from the 'don't hear it too often' bin. I have a family friend
>with a cassette of her 18 year old self singing. She wants to hear it again.
>I won't go into detail but suffice it to say if you believe in god or karma
>or the like you might get something more than just whatever you charge me
>for this job. My problem is that I don't own an analog playback device of
>any kind (and haven't for probably ten

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Deej \[1\]](#) on Wed, 22 Mar 2006 18:00:54 GMT
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r />
> >>add
> >>>> some dreamverb or Realverb and use the dry vocal again as feed !,
then
> >>you
> >>>> have also the reverb volume as separate to add it on top of the dry,
> >
> >>>> compressed
> >>>> equed vox, all time alligned !!!

> >>>> If you use two tracks with same vox as stereo you can also have a panpot
> >>>> for every UAD1 instance across the stereo field and the stereo reverb
> >>
> >>>> return
> >>>> and the stereo delays etc all these for 4096 samples as total, isn't
> >that
> >>>> great !
> >>>> With that latency you can work your automation better right ?
> >>>>
> >>>> The how on my next post just curious to see if anyone is quick enough
> >>to
> >>>> respond that he likes what he reads :)
> >>>> Regards,
> >>>> Dimitrios
> >>>
> >>>
> >>
>errrr.....let me explain.....Sampleslide would have 384 samples as a preset. It would just be inserted as a plugin at *0* ms. Then, on the channel you wanted to insert the UAD-1 plugin on, you would first enable the 384sample preset, then insert the UAD-1 plugin(s), then nudge the track to the left by 100 *Paris* ms and you're done.

;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4443bfc9@linux...

> This is starting to tempt me. 4096 samples isn't impossible to work with
> using Paris automation. Actually, you could create a mix template with
> Sampleslide set to 384 samples on each channel. then it would be as simple
> as opening as many UAD-1 plugins as you wanted on any track and nudging
that
> track by 100ms in the Paris editor. Might take a bit of getting used to
with
> real time fader moves, but this same thing happens in heavy track count
> projects in Cubase SX using the Houston controller if I have the buffer
> settings boosted. It's just a matter of getting the feel of it.
>
> *^&%\$%\$#\$^&^\$ Dimitrios!!!!!!.....I guess I may have to try this when I
get
> the time.
>
> Now I'm going to have to rethink how to get 3 x EDS cards and 4 UAD cards
> happening in a Magma. (actually, I already know *exactly* how it will work
> as far as IRQ assignments go when interfacing with my mobo ;.)
>
> but then I'll need to figure out how to be able to use Paris with a dual

> core CPU on an ASUS A8V mobo so I can move it all over to my Cubase DAW.
>
> ;o)
>
>
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:4443b0ad\$1@linux...
> >
> > Hey guys, To clear things up !!
> > USING CHAINER you DON'T risk your PARIS !!
> > I just had my second thoughts on using the eds transfer string 8,16
which
> > is a complete different thing ok ?
> >
> > Secondly you have to go to www.spinaudio.com and download the free Lite
> Spinaudio
> > wrapper...
> >
> > Then find chainer as a demo and try the UAD-1 scenario of no more than
> 4096
> > samples latency no matter how many UAD plugins you are using per
track..
> >
> > Chainer has 10 pages
> > You just open on each page a input module and then a UAD1 plugin
> > All ten pages are either summed to output or to another page !!
> > Possibilities are endless.
> > You don't risk anything again ...
> >
> > You have though to have UAD1 or Powercore cards to have a true
benefit...
> >
> > For those not having that you can still use the ten Chainer pages as for
> > your advantage.
> > Each page can have its own plugin (vst) like page 1 a compressor page
two
> > an equaliser (from dry signal not compressed !) page three a reverb
(from
> > dry signal feeding again) and then with separate volume you can either
> output
> > directly or bus it to another chainer's page for a total plugin like a
> limiter
> > !
> >
> > You can ske questions , that means that I don't do all these just for
me.
> > Regards,
> > Dimitrios

> >
> > "cujo" <chris@nospamapplemanstudio.com> wrote:
> > >
> > >
> > >Oh man, D
> > >I really would like to try this stuff out, but I must admit to being
> chicken.
> > >as my system works, I fear changing anything!
> > >
> > >
> > >
> > >"Dimitrios" <musurgio@otenet.gr> wrote:
> > >>
> > >>Dear Don,
> > >>No they did not want to try it out eventually.
> > >>It is like wormhole only two or three of use eventually bought this so
> > we
> > >>can not expect much of a Paris oriented support if the plugin does not
> > qualifies
> > >>for other users too.
> > >>Regards,
> > >>Dimitrios
> > >>
> > >>"Don Nafe" <dnafe@magma.ca> wrote:
> > >>>Hey Dimitrios
> > >>>
> > >>>Back in September you mentioned that Spinaudio could make a VST2ASIO
> for
> > >>
> > >>>Paris
> > >>>
> > >>>Any word?
> > >>>
> > >>>Don
> > >>>
> > >>>"Dimitrios" <musurgio@otenet.gr> wrote in message
> > news:444378ce\$1@linux...
> > >>>>
> > >>>> Hello,
> > >>>> Today must be my day and yours by the way...
> > >>>> The chainer still amazes me !!
> > >>>> See what I found !!!
> > >>>>
> > >>>> You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and
> you
> > >>
> > >>>> would
> > >>>> like to put say 3-4 UAD1 plugins on one audio track like say a vox,

> > maybe
> > >>> a 1176LN and then a cambridge eq and a dreamverb for the vox only
and
> > >>then
> > >>> maybe a limiter plug all UAD1 plugz, that would normally in your
> situation
> > >>> using FXpansion give you 4 time 16384 sample latency means 65536
> sample
> > >>
> > >>> latency
> > >>> or in ms 1486.08 which means around 1.5 sec latency, hoo...
> > >>> This is much !!
> > >>> Now if you have chainer you will be able to put at least !! (I can
> >
> > >>> confirm
> > >>> later for more) 10 instances of UAD1 plugins on same audiotrack
> without
> > >>> adding latency !!
> > >>> Means if you use chainer (come on buy ity ..) and the free
spinaudio
> > >lite
> > >>> to wrap chainer you would have for all 10 uad plugz (if you are
crazy
> > >>
> > >>> enough)
> > >>> 4096 samples altogether means 92,8 ms !!!!!
> > >>>
> > >>> That is what I call a DISCOVERY.
> > >>>

Subject: Re: OK.....now I'm gonna have to learn to program midi
Posted by [Aaron Allen](#) on Thu, 23 Mar 2006 03:51:33 GMT
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o they serve it with a slice of
> >lemon there?
> >
> >Jimmy
> >
> >"TCB" <nobody@ishere.com> wrote in message news:4442eb38\$2@linux...
> >>
> >> You should have one in Pilzn, the otherwise unremarkable Czech town
that
> >lends
> >> its name. Freaking unbelievable.
> >>
> >> TCB

> >>
> >> "Bill Lorentzen" <bill@lorentzen.ws> wrote:
> >> >I forgot about Pilsner Urquell. That's a very nice sip.
> >> >
> >> >Bill
> >
> >
> >
> >
>"Bill Lorentzen" <bill@lorentzen.ws> wrote:
>I forgot about Pilsner Urquell. That's a very nice sip.

Indeed you'll notice that my fridge is stocking that this month. :o)

Cheers,
Kim.

>
>Bill
>
>"TCB" <nobody@ishere.com> wrote in message news:4442969a\$1@linux...
>>
>> Most people here are recommending British ales and US microbrews that

>> knock
>> off British ales. Other than the odd ice cold Newcastle (super dark malty
>> tasting, almost no hops) and once in a while a Guinness, I _vastly_ prefer
>> really good German/Czech style lagers to British ales. A lot of the
>> 'imported'
>> German beers in the US are actually made in Poughkeepsie and have German

>> labels
>> on them. The same might be true in Australia, I'm not sure. Stateside
the
>> best actual German from Germany import I've tasted is Weinstephaner. My

>> favorite
>> beer when I was in Austria was Hacker-Pschorr, one of the five famous

>> Munich
>> beer labels. Unfortunately the US version of it doesn't taste nearly as

>> good,
>> though I think it is brewed in Germany and imported. Maybe they just send
>> us the bad kegs. For Czech lagers Pilsner Urquell is very good (though

>> again
>> not as good as it was in Czech Republic) as is Budweiser Budvar not to
be

>> confused with American Budweiser. In the US the Czech company finally
>> settled
>> with US Budweiser for stealing their name and now market their beer as
>> Czechvar.
>> The finest macro beer (and one of the finest including micros) I have
ever
>> had in my life was a Budvar on tap in a bar where my band played in
>> Prague.
>> The imported version is about as good as the bottled ones I had in Vienna.
>>
>>
>> Another one to try from Central Europe is Schneider Weiss beers. They
make
>> both a dark and light hefe weizen lager (dunkel and klar, respectively)

>> that
>> is different than what you might expect. The dark one in particular I

>> think
>> is interesting because so few lagers are dark, and of those that are
>> almost
>> none are hefe weizens.
>>
>> TCB
>>
>> "Kim" <hiddensounds@hotmail.com> wrote:
>>>
>>>
>>>
>>>
>>>
>>
>
