
Subject: Genelec 1031 control room lacks bass response ?

Posted by [Dimitrios](#) on Mon, 22 Jan 2007 19:36:15 GMT

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one or more tracks to any bus and have that bus

>> routed to the HDS 16. My brain stops working when I get to the part where

>> the entire mix is sent to the HDS 16 stereo input bus.

>>

>> Basically, what I need to be able to do is to bus a mono track to a mono

>> input of the HDS 17 while that same mono track is assigned to a stereo us

>> which is being output to a stereo input of the HDS16 and then all stereo

Subject: Re: Genelec 1031 control room lacks bass response ?

Posted by [Graham Duncan](#) on Mon, 22 Jan 2007 19:40:15 GMT

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mprehensive cue mixing, digital routing between computers and

>>>> pres/convertors, and (bonus) saving of all settings with the project

>>>> through the Studio Manager software built into Nuendo.

>>>>

>>>> Anyway, that's my \$2.45... ;-)

>>>>

>>>> David.

>>>>

>>>> Brandon wrote:

>>>>

>>>>

>>>>> Chris,

>>>>> Thaks for th heads up.

>>>>> I checked out the presonus forum and there is a lot of disappointment

>>>>> over

>>>>> there for sure.

>>>>> I particularlt dont like the CPU spiking with no apps open.

>>>>> I will steer clear from this one until they get their drivers

>>>>> straightend

>>>>> out. Man how can they sell that thing in that condition. I would be

>>>>> pissed.

>>>>> I am going with the original setup I posted and you suggested.

>>>>> 1 motu 8 pre and 1 presonus digimax FS.

>>

Subject: Re: Genelec 1031 control room lacks bass response ?

Posted by [gene lennon](#) on Mon, 22 Jan 2007 21:43:16 GMT

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w of to bus one signal to two places at one time is
 >>> by using the sends on a track as well as the output bus. Past that,
 >>> you may actually have to use TotalCrap. ;-)
 >>>
 >>> David.
 >>>
 >>> DJ wrote:
 >>>
 >>>> I'm just starting to try to get my head around this. I think it's
 >>>> going to have to happen somehow in totalmix but I'm not sure. I use
 >>>> the Furman HDS16 with HRM 16 remotes. I have each of the remotes
 >>>> paired with an Alesis Wedge which patches into the remotes via the
 >>>> remote send/return I/O and, IMHO (and every person's "O" that has
 >>>> used this) sounds great for tracking with some 'verb in the cans.
 >>>>
 >>>> soooo.....I need somehow to set up a bussing template. I could set
 >>>> up stereo busses in Cubase 4 with outputs assigned to analog my
 >>>> D/A's so that I could assign one or more tracks to any bus and have
 >>>> that bus routed to the HDS 16. My brain stops working when I get to
 >>>> the part where the entire mix is sent to the HDS 16 stereo input bus.
 >>>>
 >>>> Basically, what I need to be able to do is to bus a mono track to a
 >>>> mono input of the HDS 17 while that same mono track is assigned to a
 >>>> stereo us which is being output to a stereo input of the HDS16 and
 >>>> then all stereo busses of the mix are also bussed to the main mix
 >>>> inputs of the HDS16.
 >>>>
 >>>> This would have to involve Totalmix so I'm girding my loins for the
 >>>> learning curve. Once I get this sussed, it's going to be templated
 >>>> forever.
 >>>>
 >>>> Arrrrrggghhhh.....just watch.....I'll figure out a
 >>>> way.....
 >>>>
 >>>>
 >>>> I agree about the kludge factor
 >>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
 >>>> news:45d8a46d@linux...
 >>>>
 >>>>> I would stick with the 8Pre/FS set-up and add an outboard mixer. I
 >>>>> will detail after the following....
 >>>>>
 >>>>> <RANT>
 >>>>>
 >>>>> I preface this by saying, I started off in this industry "old
 >>>>> school", with open reel tape machines and large format consoles.
 >>>>> So, take this with a bit of salt....
 >>>>>

>>>>> The thing that really sticks in my craw with DAW's is Cue mixing.
>>>>> No one has been able to create an elegant way of managing multiple
>>>>> cue mixes without an external control surface mapped to Aux buses.
>>>>> With Cub/Nu you have to create output buses, then go to each and
>>>>> every track to assign the track to the bus, then turn them on.
>>>>> After all the assigning and clicking about, you then have to go
>>>>> back through each track to adjust the send levels... Rubbish! That
>>>>> is too much time consuming mousing around. Even if you spend the
>>>>> time and create "template projects" you are still faced with the
>>>>> arduous task of "select track, adjust send, select next track,
>>>>> adjust send..." These developers need to create proper cue mix
>>>>> buses that default to "all on" and that can be controlled from
>>>>> dedicated cue mix windows with fader, pan, source select (pre/post
>>>>> EQ or inserts) and a few send buses for FX while tracking. You
>>>>> should then be able to switch easily between mixes while in the cue
>>>>> mix window. You could then mouse around with the *entire cue mix*
>>>>> from one point without having to switch windows. These software
>>>>> developers have obviously never worked a session with 20 to 30
>>>>> inputs (or more) and 4 or more stereo cue mixes spanning several
>>>>> rooms... Even PTHD sucks at this without a controller.
>>>>>
>>>>> </RANT>
>>>>>
>>>>> So, with an external mixer like a 16ch A&H MixWizard, you could
>>>>> route all 16 outs from your D/A's to the 16 inputs on the mixer.
>>>>> You then have "knobs" in front of you for up to 4 mono cue mixes,
>>>>> FX while tracking, and "faders" to adjust your monitoring mix. All
>>>>> this using "direct monitoring" for no latency. Will you have mix
>>>>> recall capability... No. Will you be able to create a rough mix ITB
>>>>> while tracking... No. It WILL save you hours of grief and
>>>>> frustration, and the musicians can get on with creating music
>>>>> instead of waiting for you to create their mixes. This, IMHO, is
>>>>> the ONLY way to work if you are dealing with full bands on a
>>>>> regular basis. Even with Paris, I used the main mix as my cue mix,
>>>>> and offered only a single HP mix.
>>>>>
>>>>> This is one of the main reasons we purchased the DM2K for the
>>>>> studio, comprehensive cue mixing, digital routing between computers
>>>>> and pres/convertors, and (bonus) saving of all settings with the
>>>>> project through the Studio Manager software built into Nuendo.
>>>>>
>>>>> Anyway, that's my \$2.45... ;-)
>>>>>
>>>>> David.
>>>>>
>>>>> Brandon wrote:
>>>>>
>>>>>

>>>>> Chris,
>>>>> Thaks for th heads up.
>>>>> I checked out the presonus forum and there is a lot of
>>>>> disappointment over
>>>>> there for sure.
>>>>> I particularlt dont like the CPU spiking with no apps open.
>>>>> I will steer clear from this one until they get their drivers
>>>>> straightend
>>>>> out. Man how can they sell that thing in that condition. I would
>>>>> be pissed.
>>>>> I am going with the original setup I posted and you suggested.
>>>>> 1 motu 8 pre and 1 presonus digimax FS.
>>>>> Maybe later after they fix th presonus firestudio I will trade in
>>>>> the Digimax
>>>>> to get it.
>>>>> Thx b
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>>
>>>>>
>>>>>> Chris,
>>>>>>
>>>>>> I've been thinking of getting one of those little Presonus
>>>>>> Firebox gizmo's
>>>>>>
>>>>>> for Amy's new PC, just so she can plug in a guitar and mic and
>>>>>> record a
>>>>>>
>>>>>> vocal/guitar track to a click when she feels a song coming on.
>>>>>> The thing
>>>>>>
>>>>>> that appeals to me about this is that it is small/simple (at
>>>>>> least appears
>>>>>>
>>>>>> to be), has a couple of preamps and is bundled with Cubase SE so
>>>>>> our platforms are compatible and I can grab the project/tracks on
>>>>>> the network
>>>>>>
>>>>>> >from the main DAW in the studio and import them.
>>>>>>
>>>>>>
>>>>>>> Is the Presonus driver so shabby that it would not be usable for

>>>>>> simple
>>>>>>
>>>>>> stuff like this? She will be using my old DAW rig for her new
>>>>>> graphics/music
>>>>>>
>>>>>> computer. ASUS A8V-Dlx, AMD 64 4400x2 CPU 2G RAM on XP SP2. I
>>>>>> figured the
>>>>>> FW
>>>>>>
>>>>>> port on this would probably handle simple two track recording.
>>>>>>
>>>>>> Is there another simple and inexpensive (and better) 2 track
>>>>>> recording interface that is bundled with Cubase SE?
>>>>>>
>>>>>> Thanks,
>>>>>>
>>>>>> Deej
>>>>>>
>>>>>>
>>>>>>
>>>>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>>>>> news:45d88fac\$1@linux...
>>>>>>
>>>>>>
>>>>>>> HI Brandon,
>>>>>>> Driver -
>>>>>>> Not all the routing features are available in the current
>>>>>>> drivers. You
>>>>>>> can
>>>>>>>
>>>>>>> at the moment only use the analog and the first bank of adat in
>>>>>>> the internal routing control.
>>>>>>>
>>>>>>> Every unit we've gotten so far has had hardware issues.
>>>>>>> dead or abnormally noisy inputs or outputs.
>>>>>>> Weird zippering sounds when using the mic gain and also the
>>>>>>> headphone
>>>>>>>
>>>>>>> channels.
>>>>>>> Grounding noise and buzzing units.
>>>>>>>
>>>>>>> If they work out some of these mechanical and or drivers issues
>>>>>>> then the
>>>>>>>
>>>>>>> unit will be a great device but so far I've had to replace
>>>>>>> almost every
>>>>>>>
>>>>>>> unit with some other device.

>>>>>>>
>>>>>>> The Focusrite Sapphire Pro is the only other in that price range
>>>>>>> with
>>>>>>>
>>>>>>> similar features. It doesn't have the routing features of the
>>>>>>> Presonus
>>>>>>> but
>>>>>>>
>>>>>>> has the same number of I/O.
>>>>>>>
>>>>>>> In the long run I think you really better off going with the
>>>>>>> MOTU and
>>>>>>> RME
>>>>>>>
>>>>>>> products.
>>>>>>>
>>>>>>> If the the budget is an issues then I would recommend.
>>>>>>>
>>>>>>> Any of these would work in that budget and give you the cuemix
>>>>>>> controls
>>>>>>>
>>>>>>> similar to Presonus and RME.
>>>>>>>
>>>>>>>
>>>>>>> 1x MOTU 8Pre
>>>>>>> 1x Presonus Digimax FS
>>>>>>> \$1080.00
>>>>>>> This will give you 16 analog ins and 12 analog outs.
>>>>>>>
>>>>>>> or
>>>>>>>
>>>>>>> 2x MOTU 8 Pre - \$1070.00
>>>>>>> This will give you 16 analog in 4 analog outs (8 if you count
>>>>>>> the seperate headphones)
>>>>>>> You will also have 16 channels of ADAT to use. So if you add 2
>>>>>>> DigimaxFS
>>>>>>>
>>>>>>> to each of those you could have 32 analog ins and 24 outs.
>>>>>>>
>>>>>>>
>>>>>>> Chris
>>>>>>>
>>>>>>> Brandon wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>> What kind of issues is the Presonus FireStudio having?
>>>>>>>>

>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> "brandon" <a@a.com> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> Well..I would like to be able to record an entire band at one
>>>>>>>> time if
>>>>>>>>
>>>>>>>> neded.
>>>>>>>> Inclding a live drumset.. Also I would like SPDIF in and out,
>>>>>>>> ADAT, MANI
>>>>>>>> OUS and HEADPHONE MIX OUTS for different headpone mix. As many
>>>>>>>> mic pres
>>>>>>>>
>>>>>>>> as
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> possible with 48v and pads.
>>>>>>>> as many ous as possible. i dont use outs that much excep for
>>>>>>>> monitoring
>>>>>>>>
>>>>>>>> and
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> headphones, but I would like them for experimentation and new
>>>>>>>> routing
>>>>>>>>
>>>>>>>> techniques
>>>>>>>> in the future.
>>>>>>>> all under\$1200
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>

>>>>>>>>> HI Brandon,
>>>>>>>>> Don't get it.
>>>>>>>>> The firestudio is having lots of hardware issues. The MOTU 8
>>>>>>>>> Pre will
>>>>>>>>>
>>>>>>>>> give you 16 analog ins and 12 analog out when you have the
>>>>>>>>> Presonus
>>>>>>>>>
>>>>>>>>> Digimax FS plugged into it.
>>>>>>>>>
>>>>>>>>> What features are you hoping to get in the audio interface
>>>>>>>>> your looking
>>>>>>>>>
>>>>>>>>> for?
>>>>>>>>> How much I/O?
>>>>>>>>> How many Mic -Pres?
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> Chris
>>>>>>>>>
>>>>>>>>> Brandon wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> John,
>>>>>>>>> you are correct.
>>>>>>>>> My mistake I was looking at the Presonus FireStudio not the
>>>>>>>>> Digimax
>>>>>>>>> FS.
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> Hmm.. I might call Morgan and get the Presonus Fire Studio
>>>>>>>>> instead.
>>>>>>>>>
>>>>>>>>> Anyway thanks for the heads up.
>>>>>>>>> b
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> John <no@no.com> wrote:
>>>>>>>>>

>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>> Brandon, the Digimax FS does not have firewire unless I'm
>>>>>>>>>>> missing
>>>>>>>>>>
>>>>>>>>>>> something. I have 3 of em. Also, a little trick about
>>>>>>>>>>> them.....
>>>>>>>>>>
>>>>>>>>>>> You
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>> have 8 pres but the first 2 are instrument level for
>>>>>>>>>>>> plugging electric
>>>>>>>>>>>>
>>>>>>>>>>>>> guitars/bass guitars into. If you plug line level in they
>>>>>>>>>>>>> will sound
>>>>>>>>>>>>>
>>>>>>>>>>>>>> like shit (hissy) so you're down to 6 pres.....but
>>>>>>>>>>>>>> wait.....If
>>>>>>>>>> you
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>>>> your line ins into the INSERTS for 1 & 2 on the back all is
>>>>>>>>>>>>>> perfect
>>>>>>>>>>>>>
>>>>>>>>>>>>>> again. They didn't document that and I had to call the
>>>>>>>>>>>>>> company.
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>> Regarding latency, i got the 9652 rme and have all 3 going
>>>>>>>>>>>>>>> in the
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>> adats.
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>> That's an expensive card \$500 or so but I know latency is a
>>>>>>>>>>>>>>>> big deal.
>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>> Since the digimax doesn't have firewire you have to adat in
>>>>>>>>>>>>>>>>> so you
>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>> really want a card on the motherboard to do that with I think.
>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>> Still learning,

>>>>>>>>>> John
>>>>>>>>>>
>>>>>>>>>> Brandon wrote:
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> Actually I think I will hook them both up via firewire
>>>>>>>>>> directly
>>>>>>>>>> to the comp. Then I will monitor thru the Presonus.
>>>>>>>>>> It claims to have 0 latency. I will just have to test it
>>>>>>>>>> both ways.
>>>>>>>>>>
>>>>>>>> Either
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>> way that should give me the ability to record 32 inputs at
>>>>>>>>>> one time.
>>>>>>>>>>
>>>>>>>> 16
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>> analog
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> and 16 ADAT plus midi.
>>>>>>>>>> Dont know if the computer or firewire bandwidth can handle
>>>>>>>>>> recordin
>>>>>>>>>>
>>>>>>>> gthat
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>> many tracks at once but the hardware capability is there.
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> "Brandon" <a@a.com> wrote:
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> For now it is going to be:
>>>>>>>>>>

>>>apps
>>
>>
>>>are using?
>>>
>>>There are a few apps I'm going to remove like Nero and Fruity Loops, etc.
>>
>>
>>>Some dx plugs from these two apps were being picked up by Paris till I
>>>hid
>>
>>
>>>them. When Paris began working, I unhid them and Paris picked them up
>>>and
>>
>>
>>>once again I was getting the c0000005 error on close. Rehid them and
>>>error
>>
>>
>>>went away. So there were two factors in my case causing this error.
>>>These
>>
>>
>>>plugs, nero resize, and FL plugs are not even functional in Paris, but
>>>I'm
>>
>>
>>>not sure how to stop Paris from picking them up other than to uninstall
>>
>>
>>>them.
>>>Thanks,
>>>Edna
>>>"Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>news:45d85ff8@linux...
>>>
>>>>That depends on what OS, what else you load at start up and if using XP
>>
>>
>>>>how far along the 'patches' are. My paris rig is stripped so clean about
>>
>>
>>>>80 MB is used at start up. However, my daytime gig dictates all the
>>>>latest
>>
>>
>>>>releases of patches and business apps and those machines start at over

>>
>> 300
>>>>MB usage.
>>>>Open your task manager and see... is it using more RAM than you have
>>>>physically? Here is your guage.
>>>>
>>>>AA
>>>>
>>>>
>>>>"RiverLake Farms" <edna@texomaonline.com> wrote in message
>>>>news:45d76997@linux...
>>>>
>>>>>Well it seems to be working fine now. I removed the 1G stick of Ultra
>>
>>
>>>>>pc3200 cl3, and used 1 stick of Geil 256MB cl2.5 memory???? This did
>>
>> the
>>>>>trick although I can't imagine why (thanks Kim). Also got the nvidia
>>
>>
>>>>>6200 video card working (thanks AA for the tip on uninstalling the
>>>>>video
>>
>>
>>>>>drivers of the old card). Is 256MB sufficient for running Paris on?
>>
>> I
>>>>>haven't tried recording yet, but playback is fine.
>>>>>Thanks much all,
>>>>>Edna
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote in message
>>>>>news:45d74920@linux...
>>>>>
>>>>>>uninstalled Paris and reinstalled to C:\Paris Pro. No effect. Still
>>
>>
>>>>>>get the c0000005 error. Did the reg tweaks, still no effect. Removed
>>
>>
>>>>>>all native plugs, no effect. Disabled network card and USB in bios.
>>
>> It
>>>>>>gives error everytime immediately on closing Paris even if no project
>>
>>
>>>>>>loaded. I'm stumped at this point. MB is Abit NF7-2G with AMD 2400+
>>

>> and
>>>>>nvidia geforce 2 video card. 1G Ultra ram.???? Never had these
>>>>>problems with Paris on my P4 system.
>>>>>Edna
>>>>>
>>>>>"Dimitrios" <musurgio@otenet.gr> wrote in message
>>>>>news:45d72875\$1@linux...
>>>>>
>>>>>>Hi,
>>>>>>Root is not C:\E-MU\Paris Pro
>>>>>>but C:\Paris Pro.
>>>>>>Also DELETE the old folder in Program files because you might wrongly
>>
>>
>>>>>>have
>>>>>>the shortcut on you desktop refering to that !
>>>>>>If the above don't help.
>>>>>>Put inside your registry what I have posted in XP Paris tweaks...
>>>>>>Regards,
>>>>>>Dimitrios
>>>>>>
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>
>>>>>>>Yes, installed to C:\E-MU\Paris Pro
>>>>>>>
>>>>>>>"Kim W." <sod@off.com> wrote in message news:45d71a54\$1@linux...
>>>>>>>
>>>>>>>>Greetings.
>>>>>>>>Have you installed chuck's effects subsystem fix (the one that
>>>>>>>>comes with "wires" *and* made sure it is installed into the same
>>>>>>>>directory you installed Paris into?
>>>>>>>>Kim
>>>>>>>>
>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>>>
>>>>>>>>>Getting this error/crash everytime I close Paris and sometimes a
>>>>>>>>>bluescreen
>>>>>>>>>
>>>>>>>>>or loss of video resolution.
>>>>>>>>>I have the card in slot 3, using the Matrox 450 video card. I
>>>>>>>>>also
>>>>>>>>>reinstalled Paris(3.0) to the C root drive.
>>>>>>>>>Any help appreciated.
>>>>>>>>>Thanks,
>>>>>>>>>Edna
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>

>>>>>>>

>>>>>

>>>>>

>>>>

>>>

>>Read page 152 i think it is in the manual. Look in the index under
STUDIO SENDS. You have some very easy ways to work with sends there.
John

>With

> Cub/Nu you have to create output buses, then go to each and every track
> to assign the track to the bus, then turn them on. After all the
> assigning and clicking about, you then have to go back through each
> track to adjust the send levels... Rubbish! That is too much time
> consuming mousing around.Hmmm... Totalcarp... I knew there was something fishy about
it! ;-)

David.

John wrote:

> Hey, don't call it totalcarp. I think it's awesome personally.
>
> You just use SUBMIX mode if I'm correct. In total mix you pick submix
> and from there each of the top two rows (hardware input) and (computer
> input can have any of their tracks routed to ANY of the 24 outputs plus
> spdif. When in this mode, each time you click on the outputs of any of
> the first two rows you will get a list of ALL outputs that you can route
> each channel to with check marks to indicate which are being sent.
>
> I think you then open the matrix with "x" and you can see / change all
> the routings there too.
>
> Rock on!
><http://www.johnlsayers.com/phpBB2/index.php> - studio design forum

<http://www.recording.org/modules.php?name=Forums> - acoustics forum

<http://forum.studiotips.com/index.php> - more acoustics

<http://www.bobgolds.com/> - some other info including Sabine tables

these should get you started...and as always books by Alton F Everest on
acounstics are the bibles

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:45d8baef@linux...

> Your biggest issue will be with doors and sound-lock type spaces... but it

> could be done. You will probably be looking at a single concrete pad
> design, with individual rooms being built within. If you put the pad in
> properly, and make sure it is a decent thickness, you will have no need to
> float any floors or walls. The layout of such a studio would be awkward
> for a normal living space, but it could be done.
>
> The control room would be the main issue. In order to make it
> "convertable" you would have a rectangular room. The acoustic treatments
> could be made to be surface mount rather than built-in. Things like bass
> trapping would be your biggest space loss.
>
> Your biggest benefit here is the rural setting... you don't have to worry
> about buses and trucks and other urban noises coming in from outside, so
> your walls and windows would be easier to construct.
>
> What kind of dimensions were you considering for the building?
>
> David.
>
> DJ wrote:
>
>> A producer I work with also is a building contractor and cabinet maker.
>> Last night he proposed to me to build us a house and recording studio on
>> a 9 acre tract of land that he has located in this area south of where we
>> live now. We would share ownership of the property with him carrying the
>> note for our portion and he would build a big barn on the property for
>> his contractor office and woodworking/lumber storage. this would also be
>> perfect for our horse operation as they would have plenty of pasture and
>> space to *be horses*.
>>
>> The house and studio would be separate buildings. We would want the
>> studio to be build in such a way that if we ever sold the place, it could
>> be easily converted into a separate guest house so it will have a
>> bathroom and a kitchenette. I'm thinking of a control room, main tracking
>> area and an iso booth. We could mount glass where necessary for visual
>> reference and this could be removed and rocked over if the place ever
>> sold and was used for a guest house.
>>
>> Tight now we're renting and though there are advantages to this (as in we
>> get to write off almost the entire amount on our taxes) there is no
>> equity being accumulated. this proposal would basically provide us a no
>> money down scenario to get into a brand new house and studio. If the
>> numbers work, we could pull it off for around what we are paying right
>> now for rent.
>>
>> I need some sources/ideas for such a situation. He understands the basics
>> of that I need because he custom build the goboes/acoustic treatments I'm
>> using here and he met with fellow Parisite and studio construction guru

>> Emmitt Siniard when he came out here to help me set this place up when we
>> first moved in. cost effectiveness is a big concern here. any ideas would
>> be much appreciated.

>>

>> Thanks,

>>

>> DeeJ

>>This is better:

http://perso.orange.fr/vb-audio/us/resources/plugman/vb_plug_man.htm

You can disable/enable plugs at will!.

Regards,
Kim

"Aaron Allen" <know-spam@not_here.dude> wrote:

>Or use this:

>

><http://www.analogx.com/contents/download/audio/dxman.htm>

>

>AA

>

>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message

>news:45d89019@linux...

>> That does not work for DX plugs, you will have to uninstall them.

>>

>> David.

>>

>> Dimitrios wrote:

>>

>>> Hi,

>>> To stop Paris using them just move them from your vst directory or better

>>> open inside vst directory an new folder and put them ther, Paris won't

>>> see

>>> them that way...

>>> Regards,

>>> Dimitrios

>>>

>>> "RiverLake Farms" <edna@texomaonline.com> wrote:

>>>

>>>>I see. I'm using xp pro and sp1. I haven't used any patches, since
I'm

>>>

>>>

>>>>only using it for Paris. Where does it show how much memory start up

>>>>apps
>>>
>>>
>>>>are using?
>>>>
>>>>There are a few apps I'm going to remove like Nero and Fruity Loops,
etc.
>>>
>>>
>>>>Some dx plugs from these two apps were being picked up by Paris till
I
>>>>hid
>>>
>>>
>>>>them. When Paris began working, I unhid them and Paris picked them up

>>>>and
>>>
>>>
>>>>once again I was getting the c0000005 error on close. Rehid them and

>>>>error
>>>
>>>
>>>>went away. So there were two factors in my case causing this error.

>>>>These
>>>
>>>
>>>>plugs, nero resize, and FL plugs are not even functional in Paris, but

>>>>I'm
>>>
>>>
>>>>not sure how to stop Paris from picking them up other than to uninstall
>>>
>>>
>>>>them.
>>>>Thanks,
>>>>Edna
>>>>"Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>news:45d85ff8@linux...
>>>>
>>>>>That depends on what OS, what else you load at start up and if using
XP
>>>
>>>

>>>>>how far along the 'patches' are. My paris rig is stripped so clean about
>>>
>>>
>>>>>80 MB is used at start up. However, my daytime gig dictates all the
>>>>>latest
>>>
>>>
>>>>>releases of patches and business apps and those machines start at over
>>>
>>> 300
>>>>>MB usage.
>>>>>Open your task manager and see... is it using more RAM than you have
>>>>>physically? Here is your guage.
>>>>>
>>>>>AA
>>>>>
>>>>>
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote in message
>>>>>news:45d76997@linux...
>>>>>
>>>>>>Well it seems to be working fine now. I removed the 1G stick of Ultra
>>>
>>>
>>>>>>pc3200 cl3, and used 1 stick of Geil 256MB cl2.5 memory???? This did
>>>
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>>>>>>trick although I can't imagine why (thanks Kim). Also got the nvidia
>>>
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>>>>>>6200 video card working (thanks AA for the tip on uninstalling the
>>>>>>video
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>>>>>>Thanks much all,
>>>>>>Edna
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote in message
>>>>>>news:45d74920@linux...
>>>>>>
>>>>>>>uninstalled Paris and reinstalled to C:\Paris Pro. No effect. Still
>>>
>>>

```

>>>>>>get the c0000005 error. Did the reg tweaks, still no effect. Removed
>>>
>>>
>>>>>>all native plugs, no effect. Disabled network card and USB in bios.
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>>>>>>gives error everytime immediately on closing Paris even if no project
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>>>
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>>>>>>nvidia geforce 2 video card. 1G Ultra ram.???? Never had these
>>>>>>problems with Paris on my P4 system.
>>>>>>Edna
>>>>>>
>>>>>>"Dimitrios" <musurgio@otenet.gr> wrote in message
>>>>>>news:45d72875$1@linux...
>>>>>>
>>>>>>Hi,
>>>>>>Root is not C:\E-MU\Paris Pro
>>>>>>but C:\Paris Pro.
>>>>>>Also DELETE the old folder in Program files because you might wrongly
>>>
>>>
>>>>>>have
>>>>>>the shortcut on you desktop refering to that !
>>>>>>If the above don't help.
>>>>>>Put inside your registry what I have posted in XP Paris tweaks...
>>>>>>Regards,
>>>>>>Dimitrios
>>>>>>
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>
>>>>>>>Yes, installed to C:\E-MU\Paris Pro
>>>>>>>
>>>>>>>"Kim W." <sod@off.com> wrote in message news:45d71a54$1@linux...
>>>>>>>
>>>>>>>>Greetings.
>>>>>>>>Have you installed chuck's effects subsystem fix (the one that
>>>>>>>>comes with "wires" *and* made sure it is installed into the same
>>>>>>>>directory you installed Paris into?
>>>>>>>>Kim
>>>>>>>>
>>>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>>>>>
>>>>>>>>>Getting this error/crash everytime I close Paris and sometimes
a

```


>>>> Hi,
>>>> To stop Paris using them just move them from your vst directory or
>>>> better
>>>> open inside vst directory an new folder and put them ther, Paris won't
>
>>>> see
>>>> them that way...
>>>> Regards,
>>>> Dimitrios
>>>>
>>>> "RiverLake Farms" <edna@texomaonline.com> wrote:
>>>>
>>>>>I see. I'm using xp pro and sp1. I haven't used any patches, since
> I'm
>>>>
>>>>
>>>>>only using it for Paris. Where does it show how much memory start up
>
>>>>>apps
>>>>
>>>>
>>>>>are using?
>>>>>
>>>>>There are a few apps I'm going to remove like Nero and Fruity Loops,
> etc.
>>>>
>>>>
>>>>>Some dx plugs from these two apps were being picked up by Paris till
> I
>>>>>hid
>>>>
>>>>
>>>>>them. When Paris began working, I unhid them and Paris picked them up
>
>>>>>and
>>>>
>>>>
>>>>>once again I was getting the c0000005 error on close. Rehid them and
>
>>>>>error
>>>>
>>>>
>>>>>went away. So there were two factors in my case causing this error.
>
>>>>>These
>>>>
>>>>
>>>>>plugs, nero resize, and FL plugs are not even functional in Paris, but

>
>>>>>I'm
>>>>
>>>>
>>>>>not sure how to stop Paris from picking them up other than to uninstall
>>>>
>>>>
>>>>>them.
>>>>>Thanks,
>>>>>Edna
>>>>>"Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>>news:45d85ff8@linux...
>>>>>
>>>>>>That depends on what OS, what else you load at start up and if using
> XP
>>>>
>>>>
>>>>>>how far along the 'patches' are. My paris rig is stripped so clean
>>>>>>about
>>>>
>>>>
>>>>>>80 MB is used at start up. However, my daytime gig dictates all the
>
>>>>>>latest
>>>>
>>>>
>>>>>>releases of patches and business apps and those machines start at over
>>>>
>>>> 300
>>>>>>MB usage.
>>>>>>Open your task manager and see... is it using more RAM than you have
>
>>>>>>physically? Here is your gauge.
>>>>>>
>>>>>>AA
>>>>>>
>>>>>>
>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote in message
>>>>>>news:45d76997@linux...
>>>>>>
>>>>>>>Well it seems to be working fine now. I removed the 1G stick of
>>>>>>>Ultra
>>>>
>>>>
>>>>>>>pc3200 cl3, and used 1 stick of Geil 256MB cl2.5 memory???? This did
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>>>> the
>>>>>>>trick although I can't imagine why (thanks Kim). Also got the nvidia


```

>>>>
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>>>>>>>nvidia geforce 2 video card. 1G Ultra ram.???? Never had these
>>>>>>>problems with Paris on my P4 system.
>>>>>>>Edna
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>>>>>>>"Dimitrios" <musurgio@otenet.gr> wrote in message
>>>>>>>news:45d72875$1@linux...
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>>>>>>>>Hi,
>>>>>>>>Root is not C:\E-MU\Paris Pro
>>>>>>>>but C:\Paris Pro.
>>>>>>>>Also DELETE the old folder in Program files because you might
>>>>>>>>wrongly
>>>>
>>>>

```


>Thanks guys, downloading now - my french is not too good though :)

>"Kim W." <no@way.com> wrote in message news:45d8d678\$1@linux...

>>

>> This is better:

>>

>> http://perso.orange.fr/vb-audio/us/resources/plugman/vb_plug_man.htm

>>

>> You can disable/enable plugs at will!.

>>

>> Regards,

>> Kim

>>

>>

>> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>>Or use this:

>>>

>>><http://www.analogx.com/contents/download/audio/dxman.htm>

>>>

>>>AA

>>>

>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message

>>>news:45d89019@linux...

>>>> That does not work for DX plugs, you will have to uninstall them.

>>>>

>>>> David.

>>>>

>>>> Dimitrios wrote:

>>>>

>>>>> Hi,

>>>>> To stop Paris using them just move them from your vst directory or

>>>>> better

>>>>> open inside vst directory an new folder and put them ther, Paris won't

>>

>>>>> see

>>>>> them that way...

>>>>> Regards,

>>>>> Dimitrios

>>>>>

>>>>> "RiverLake Farms" <edna@texomaonline.com> wrote:

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>>>>>>I see. I'm using xp pro and sp1. I haven't used any patches, since

>> I'm

>>>>>

>>>>>

>>>>>>only using it for Paris. Where does it show how much memory start

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 >>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote in message
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 >>>>>>>Dimitrios
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 >>>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:
 >>>>>>>
 >>>>>>>>Yes, installed to C:\E-MU\Paris Pro
 >>>>>>>>

>to use a DAW platform that depends on the native
> processing power of the computer only rather than using onboard DSP
> processing power as in Pro Tools, or Paris.
>
> I have also *gone native* whilst living in the tropics amongst the
> indigenous peoples of southern Mexico and central America.....the adoption
> of regional dress, language and cuisine was pretty easy to handle and but
> I eventually wussed out because to go *completely* native would eventually
> have led to converting to Catholicism.
>
> ;o)
>
>
> "Sarah" <sarahjane@sarahtonin.com> wrote in message
> news:45d84b8f\$1@linux...
>> Er . . . excuse my technical deficit, but what do you mean by "go
>> native"?
>>
>> Sarah
>>
>>
>> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d786bc@linux...
>>> My take on it is that the HD system just doesn't make that much sense as
>>> computers get faster and faster. Once you go native, Steinber just kicks
>>> PT LE's butt as far as functionality and ability to integrate with the
>>> latest/greatest.....YMMV.
>>>
>>> Deej
>>>
>>> "Dave Geoghegan" <daveg@knowledgextensions.com> wrote in message
>>> news:45d78282\$1@linux...
>>>>
>>>> Hi,
>>>> I see all of the folks who are moving off Paris seem to be moving
>>>> somewhere
>>>> other than Protools. Why? Price? Sound? I'm getting ready to make the
>>>> move
>>>> and am strongly considering PT. Thoughts?
>>>>
>>>> Dave
>>>
>>>
>>
>>
>
> Hey guys I'm out drumming up all the support I can muster! This song is a
lot of fun, light hearted feel good type of thing.

Buy this here if you have a buck burning a hole in the pocket.

<http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewAlbum?id=213238262&s=143441>

What the hell is it you ask???

My band, The Blizzard of 78 has a new single out via Itunes.

The interesting thing about it is that it is a collaboration with Reggae artist Mikey Dread who worked extensively with The Clash (http://youtube.com/watch?v=7t_JLkZ5AVE).

The song is a cover of a Clash song "Silicone on Sapphire" which is slated to appear on a tribute to "Sandinista" coming out in a few months (Jason Ringenberg, Camper van and The Smithereens also contributed tracks)

Some back ground on this track.

It was originally an instrumental dub version of the great "Washington Bullets" Mikey wrote all new lyrics creating essentially a new Clash tune! We recorded it super fast on my Paris system. We utilized some mobile phones feeding back for the freaky delay on the backing vocals!

The bass was DI with a touch of Mutron III to add a hint of the original that must have been going into a Biphase.

Mikey is a wonderful performer, if you can see him live check it out. He is giving a speech at The Rock and Roll hall of fame coming up soon.

Hope you guys dig and thanks for letting me do some shameless self promotion.

Back soon with more paris questions.Hi All.. Hopefully I can find some experts on the Shure in-ear personal

monitor systems. I am planning to start investing in a good system and I am having a hard time finding the info I need on these. Practical info.. not technical...

First, I read that the PSM200 is mono... so that is out. I am considering the PSM400, but I don't understand why there is such a price climb when looking at the PSM600 and the PSM700. The PSM400 seems to have everything I need. 4 channels with the E3 plugs... Something that I can't seem to find out is... The PSM400 has the P4T (transmitter) and the P4R (receiver)... Since I can't afford the whole package at once, I plan to buy the pieces... but my question is... if I have a P4T and I find a deal on a P6R... would they work together?

Is there really a sonic difference in the E3 versus the E4 or E5?

My ultimate plans are to have a good system that is expandable... and if other band members want to jump and purchase their own receiver and plugs... it will be compatible...

Any help? Also, if there are other systems that is better recommended..

please write...Speaking of cans... Is there wireless cans for use in the studio?
Man that would knock out a lot of clutter.
If there was a transmitter that you could plug he stereo mix into and then
transmitt it to as many cans as you want around the studio.

bGuys, I'm considering an 8 out card for the extra 4 bits.

Is the difference that noticeable on monitoring? I do run my mixes out into
a 1968 and back in to paris, I also wonder how much I am missing here with
out that 8 out card.

Thanks for the thoughts.I had two occurrences of each tom track. Two side by side channels of
tom 1,

two side by side channels of tom 2... etc. Across those side by side
channels I would put a stereo Waves EQ, and on each channel I would put a
mono Blockfish compressor, to maintain a common latency then compress on one
of the two channels. After some trial and error I finally figured out that
it was this combination that was causing Paris to crash upon closing the
program. Also, may have been compounded by a combination of DirX and VST
plugs. I dunno....

Hope that is more clear,

ChrisI bought a PT 002R and I'm just now digging into it. I know there are
better sounding formats, but in Nashville PT is king. I got it just to try
to stay in the game.

CLHI Brandon,

The best site is/was www.musicxp.net but it seems to be down not sure
if it is for good.

The other great site although more general but very very informative.

<http://www.tweakhound.com/>

Chris

brandon wrote:

>Does anyone have links to good resources for optimizing XP for audio recording?

>Or

>Any suggestions.

>I have two 7200 rpm drives and two 10k rpm sata drives.

>How should I configure XP (install)...swap fil?... etc...

>

>Thx,
>B
>
>

--

Chris Ludwig
ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

www.adkproaudio.com <http://www.adkproaudio.com/>

(859) 635-5762Hi DJ,

Have you checked out this set of plugins?

<http://www.voxengo.com/product/analogflux/>

The tape sim is excellent

Chris

DJ wrote:

>I did think long and hard about this but decided that if I was going to make
>the jump, that I wanted to try to work within the framework of a single
>platform. I'm going to need to get a little time on this sytem before I
>change my mind about that.. I am waiting for another HDSP 9652 to show up as
>I'm going to be running a second DAW via system link to offload VSTi's so I
>still haven't figured out how to *totally* simplify things, but system link
>is *supposed* to work and V-Stack *should* integrate nicely, especially
>since I'm using the same hardware on both DAWs so I can duplicate buffers
>exactly. I still think that this system will work for me sonically, but the
>RME AD/DA's are so noticably different that it's going to take a while to
>adjust.

>Not impossible to do, just a different way to go about getting there.

>

>

>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

>news:45d80685\$1@linux...

>

>

>>Hey,

>>Deej,

>>So your saying that if you at least keep a 8 to 16 channel analog Paris

>>setup you could have used it as a summing buss!!!

>>Doh

>>

>>Chris

>>
>>
>>
>>DJ wrote:
>>
>>
>>
>>>"DJ" <www.aarrrrggghh!!!.com> wrote in message news:45d7f56a\$1@linux...
>>>
>>>
>>>
>>>>Went well. I'm definitely going to have to get my head around the whole
>>>>cue mix functionality and punching in/out though. that's someting I knew
>>>>I'd miss about Paris. It is just so great for tracking and punching
>>>>(sigh).
>>>>
>>>>Well anyway.....time for another learning curve to begin.
>>>>
>>>>;o)
>>>>
>>>>
>>>>
>>>>
>>>O'yeah.....also, I think I'm gonna miss the Paris converters. I'm
>>>using RME ADI8-DS and Multiface here and they are just so friggin
>>>uncolored that it's sorta' startling. I think Paris converters have a bit
>>>of a darker/sweet/mellow coloration that is part of the overall vibe of
>>>the system. I'm so used to hearing the Paris conversion that it's absence
>>>was pretty obvious.
>>>
>>>
>>>
>>>
>>>
>>--
>>Chris Ludwig
>>ADK
>>chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
>>www.adkproaudio.com <<http://www.adkproaudio.com/>>
>>(859) 635-5762
>>
>>
>
>
>
>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

www.adkproaudio.com <http://www.adkproaudio.com/>

(859) 635-5762HI DJ,

The firebox sounds and generally works well but does have some firewire chipset compatibility issues.

I'd recommend using a Firewire PCI card for any audio interfaces on the A8V.

You should also check out the Focusrite Sapphire LE or the TC Konnekt4D all in the same price range.

Sonically they all sound better than the M-Audio FW410. The TC Konnect series have a pair of excellent Mic-Pres but has issues with Sonar.

Works great with Cubase, SAMP, Reaper, etc.

Chris

DJ wrote:

>Chris,

>

>I've been thinking of getting one of those little Presonus Firebox gizmo's

>for Amy's new PC, just so she can plug in a guitar and mic and record a

>vocal/guitar track to a click when she feels a song coming on. The thing

>that appeals to me about this is that it is small/simple (at least appears

>to be), has a couple of preamps and is bundled with Cubase SE so our

>platforms are compatible and I can grab the project/tracks on the network

>from the main DAW in the studio and import them.

>

>Is the Presonus driver so shabby that it would not be usable for simple

>stuff like this? She will be using my old DAW rig for her new graphics/music

>computer. ASUS A8V-Dlx, AMD 64 4400x2 CPU 2G RAM on XP SP2. I figured the FW

>port on this would probably handle simple two track recording.

>

>Is there another simple and inexpensive (and better) 2 track recording

>interface that is bundled with Cubase SE?

>

>Thanks,

>

>Deej

>

>

>

>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

>news:45d88fac\$1@linux...

>
>
>>Hi Brandon,
>>Driver -
>>Not all the routing features are available in the current drivers. You can
>>at the moment only use the analog and the first bank of adat in the
>>internal routing control.
>>
>>Every unit we've gotten so far has had hardware issues.
>>dead or abnormally noisy inputs or outputs.
>>Weird zippering sounds when using the mic gain and also the headphone
>>channels.
>>Grounding noise and buzzing units.
>>
>>If they work out some of these mechanical and or drivers issues then the
>>unit will be a great device but so far I've had to replace almost every
>>unit with some other device.
>>
>>The Focusrite Sapphire Pro is the only other in that price range with
>>similar features. It doesn't have the routing features of the Presonus but
>>has the same number of I/O.
>>
>>In the long run I think you really better off going with the MOTU and RME
>>products.
>>
>>If the the budget is an issues then I would recommend.
>>
>>Any of these would work in that budget and give you the cuemix controls
>>similar to Presonus and RME.
>>
>>
>>1x MOTU 8Pre
>>1x Presonus Digimax FS
>>\$1080.00
>>This will give you 16 analog ins and 12 analog outs.
>>
>>or
>>
>>2x MOTU 8 Pre - \$1070.00
>>This will give you 16 analog in 4 analog outs (8 if you count the
>>seperate headphones)
>>You will also have 16 channels of ADAT to use. So if you add 2 DigimaxFS
>>to each of those you could have 32 analog ins and 24 outs.
>>
>>
>>Chris
>>
>>Brandon wrote:

>>
>>
>>
>>>What kind of issues is the Presonus FireStudio having?
>>>
>>>
>>>
>>>
>>>
>>>
>>>"brandon" <a@a.com> wrote:
>>>
>>>
>>>
>>>>Well..I would like to be able to record an entire band at one time if
>>>>neded.
>>>>Inclding a live drumset.. Also I would like SPDIF in and out, ADAT, MANI
>>>>OUS and HEADPHONE MIX OUTS for different headpone mix. As many mic pres
>>>>
>>>>
>>>>
>>>as
>>>
>>>
>>>
>>>>possible with 48v and pads.
>>>>as many ous as possible. i dont use outs that much excep for monitoring
>>>>
>>>>
>>>>
>>>and
>>>
>>>
>>>
>>>>headphones, but I would like them for experimentation and new routing
>>>>techniques
>>>>in the future.
>>>>all under\$1200
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>

>>>>
>>>>
>>>>>HI Brandon,
>>>>>Don't get it.
>>>>>The firestudio is having lots of hardware issues. The MOTU 8 Pre will
>>>>>give you 16 analog ins and 12 analog out when you have the Presonus
>>>>>Digimax FS plugged into it.
>>>>>
>>>>>What features are you hoping to get in th eaudio interface your looking
>>>>>
>>>>>for?
>>>>>How much I/O?
>>>>>How many Mic -Pres?
>>>>>
>>>>>
>>>>>
>>>>>Chris
>>>>>
>>>>>Brandon wrote:
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>>John,
>>>>>>you are correct.
>>>>>>My mistake I was looking at the Presonus FireStudio not the Digimax FS.
>>>>>>Hmmm.. I might call Morgan and get the Presonus Fire Studio instead.
>>>>>>
>>>>>>Anyway thanks fo rthe heads up.
>>>>>>b
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>John <no@no.com> wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>>Brandon, the Digimax FS does not have firewire unless I'm missing
>>>>>>>something. I have 3 of em. Also, a little trick about them.....
>>>>>>>You
>>>>>>>
>>>>>>>

>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>>have 8 pres but the first 2 are instrument level for plugging electric
>>>>>>>
>>>>>>>guitars/bass guitars into. If you plug line level in they will sound
>>>>>>>
>>>>>>>like shit (hissy) so you're down to 6 pres.....but wait.....If you
>>>>>>>
>>>>>>>your line ins into the INSERTS for 1 & 2 on the back all is perfect
>>>>>>>again. They didn't document that and I had to call the company.
>>>>>>>
>>>>>>>Regarding latency, i got the 9652 rme and have all 3 going in the
>>>>>>>adats.
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>That's an expensive card \$500 or so but I know latency is a big deal.
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>Since the digimax doesn't have firewire you have to adat in so you
>>>>>>>really want a card on the motherboard to do that with I think.
>>>>>>>
>>>>>>>Still learning,
>>>>>>>John
>>>>>>>
>>>>>>>Brandon wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>Actually I think I will hook them both up via firewire directly
>>>>>>>>to the comp. Then I will monitor thru the Presonus.
>>>>>>>>It claims to have 0 latency. I will just have to test it both ways.
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>Either
>>>
>>>

```

>>>
>>>>>>>way that should give me the ability to record 32 inputs at one time.
>>>>>>>
>>>>>>>
>>>>>>>
>>>>16
>>>>
>>>>
>>>>
>>>>>>>
>>>>>>>
>>>>>analog
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>>>and 16 ADAT plus midi.
>>>>>>>Dont know if the computer or firewire bandwidth can handle recordin
>>>>>>>
>>>>>>>
>>>>>>>
>>>gthat
>>>
>>>
>>>
>>>>>>>many tracks at once but the hardware capability is there.
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>"Brandon" <a@a.com> wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>For now it is going to be:
>>>>>>>
>>>>>>>Cubase SX3
>>>>>>>1 MOTU 8 pre (via Firewire)
>>>>>>>1 Presonus Digimax FS (linked to MOTU via ADAT)
>>>>>>>2 DBX 586 preamps
>>>>>>>Monitors my Mackie 824s
>>>>>>>ASUS MB A7N8X-Deluxe E
>>>>>>>Windows XP
>>>>>>>XP3000+ CPU
>>>>>>>2G Ram
>>>>>>>1 10k rpm OS drive
>>>>>>>1 10k rpm Audio drive
>>>>>>>1 7200 rpm maxtor for the OS temp file only. (would I be better off

```


>>>>>(859) 635-5762

>>>>>

>>>>>

>>>>>

>>>

>>>

>>--

>>Chris Ludwig

>>ADK

>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

>>www.adkproaudio.com <http://www.adkproaudio.com/>

>>(859) 635-5762

>>

>>

>

>

>

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

www.adkproaudio.com <http://www.adkproaudio.com/>

(859) 635-5762I will check it out Chris. thanks. I've got a Neve 5042 here. I'm going to post up a couple of clips A/B'in it on guitar/vocal track. It should be interesting to compare the 5042 to the Tapesim.

thanks,

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:45d90e43@linux...

> Hi DJ,

> Have you checked out this set of plugins?

>

> <http://www.voxengo.com/product/analogflux/>

>

> The tape sim is excellent

>

>

> Chris

>

>

> DJ wrote:

>

>>I did think long and hard about this but decided that if I was going to
>>make the jump, that I wanted to try to work within the framework of a
>>single platform. I'm going to need to get a little time on this sytem
>>before I change my mind about that.. I am waiting for another HDSP 9652 to
>>show up as I'm going to be running a second DAW via system link to offload
>>VSTi's so I still haven't figured out how to *totally* simplify things,
>>but system link is *supposed* to work and V-Stack *should* integrate
>>nicely, especially since I'm using the same hardware on both DAWs so I can
>>duplicate buffers exacly. I still think that this system will work for me
>>sonically, but the RME AD/DA's are so noticably different that it's going
>>to take a while to adjust.
>>Not impossible to do, just a different way to go about getting there.
>>
>>
>>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>news:45d80685\$1@linux...
>>
>>>Hey,
>>>Deej,
>>>So your saying that if you at least keep a 8 to 16 channel analog Paris
>>>setup you could have used it as a summing buss!!!
>>>Doh
>>>
>>>Chris
>>>
>>>
>>>
>>>DJ wrote:
>>>
>>>
>>>>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d7f56a\$1@linux...
>>>>
>>>>
>>>>>Went well. I'm definitely going to have to get my head around the
>>>>>whole cue mix functionality and punching in/out though. that's someting
>>>>>I knew I'd miss about Paris. It is just so great for tracking and
>>>>>punching (sigh).
>>>>>
>>>>>Well anyway.....time for another learning curve to begin.
>>>>>
>>>>>;o)
>>>>>
>>>>>
>>>>>
>>>>>O'yeah.....also, I think I'm gonna miss the Paris converters. I'm
>>>>>using RME ADI8-DS and Multiface here and they are just so friggin
>>>>>uncolored that it's sorta' startling. I think Paris converters have a
>>>>>bit of a darker/sweet/mellow coloration that is part of the overall vibe

>>>>of the system. I'm so used to hearing the Paris conversion that it's
>>>>absence was pretty obvious.
>>>>
>>>>
>>>>
>>>>
>>>>
>>>--
>>>Chris Ludwig
>>>ADK
>>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>>(859) 635-5762
>>
>>
>>
>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
> www.adkproaudio.com <http://www.adkproaudio.com/>
> (859) 635-5762it's probably been upgraded by something like musicvista.net, LOL
AA

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:45d90d9e\$1@linux...

> HI Brandon,
> The best site is/was www.musicxp.net but it seems to be down not sure if
> it is for good.
>
> The other great site although more general but very very informative.
>
> http://www.tweakhound.com/
>
>
>
>
> Chris
>
>
>
>
> brandon wrote:
>
>>Does anyone have links to good resources for optimizing XP for audio
>>recording?
>>Or
>>Any suggestions.

>>I have two 7200 rpm drives and two 10k rpm sata drives.
>>How should I configure XP (install)...swap fil?... etc...
>>
>>Thx,
>>B
>>
>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
> www.adkproaudio.com <http://www.adkproaudio.com/>
> (859) 635-5762Do you hear a difference? Which do you like?

On 17 Feb 2007 15:33:28 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
><http://www.youtube.com/watch?v=aYn1wbj9Q1w>
>
><http://www.youtube.com/watch?v=XVACKiK3zdQ&NR>

Very cool.

I learned a lot of this by reading Geoff Emerick's book "Here, There and Everywhere". He talks about the "White Coats" and the "Brown Coats". Also talks about the division of duties - the engineers were not allowed to touch the microphones - only the maintenance guys could do that. And the tape ops were in another room, often on another floor, and could only communicate with signal lights and intercoms.

Emerick was the first guy to insist that the tape decks be moved into the control room, something necessitated by the advent of 8-track. He also broke the EMI "microphone formula", where there was a prescribed, approved setup for mics for a pop session - "the drum mic goes here, the guitar mic goes here, the bass mic goes here" and you were not allowed to deviate from that.

Until The Beatles. Recording The Beatles gave Emerick a tremendous amount of leeway, and he did things that might have gotten him fired, like close-miking an instrument. Or stuffing a blanket in Ringo's kick drum.

Get the book. Fascinating reading.

pab"DJ" <www.aarrrrggghhh!!!.com> wrote:

>Do you hear a difference? Which do you like?

IT'S UNFAIR!!! How can I know which one I like better unless you tell me???

OK, seriously... first one sounds a little warmer, a little more veiled - it's definitely easy on the ears; second one is cleaner, crisper, more defined, a bit harder edge to it... and is there a tiny little bit of ambience on the voice that I just can't hear in the first one?

Can't tell which one I like best, though - not enough time on each clip for it to really settle in, but if I had to guess (and I do), I'd say the first one is the Neve tape sim & the 2nd portion is straight-out digi.

NeilLOL!!! Well, you're right. It is interesting how the reverb is more obvious in the straight-out digi clip. The 5042 sorta folds it into the mix whereas it's more separately defined in the digi only track. Good call.

;o)

"Neil" <IUOIU@OIU.com> wrote in message news:45d9292b@linux...

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>Do you hear a difference? Which do you like?

>

> IT'S UNFAIR!!! How can I know which one I like better unless

> you tell me???

>

> OK, seriously... first one sounds a little warmer, a little

> more veiled - it's definitely easy on the ears; second one is

> cleaner, crisper, more defined, a bit harder edge to it... and

> is there a tiny little bit of ambience on the voice that I just

> can't hear in the first one?

>

> Can't tell which one I like best, though - not enough time on

> each clip for it to really settle in, but if I had to guess

> (and I do), I'd say the first one is the Neve tape sim & the

> 2nd portion is straight-out digi.

>

> NeilCheck out the Sennheiser IEM300 system as well. Better sound than the Shure, and more simultaneous channels as well.

David.

Ed wrote:

> Hi All.. Hopefully I can find some experts on the Shure in-ear personal

> monitor systems. I am planning to start investing in a good system and I am
 > having a hard time finding the info I need on these. Practical info.. not
 > technical...
 >
 > First, I read that the PSM200 is mono... so that is out. I am considering
 > the PSM400, but I don't understand why there is such a price climb when
 > looking at the PSM600 and the PSM700. The PSM400 seems to have everything I
 > need. 4 channels with the E3 plugs... Something that I can't seem to find
 > out is... The PSM400 has the P4T (transmitter) and the P4R (receiver)...
 > Since I can't afford the whole package at once, I plan to buy the pieces...
 > but my question is... if I have a P4T and I find a deal on a P6R... would
 > they work together?
 >
 > Is there really a sonic difference in the E3 versus the E4 or E5?
 >
 > My ultimate plans are to have a good system that is expandable... and if
 > other band members want to jump and purchase their own receiver and plugs...
 > it will be compatible...
 >
 > Any help? Also, if there are other systems that is better recommended..
 > please write...
 >
 > In what way do they have a better sound?
 In fact I found some reviews stating that there is no bass unless you seal
 them completely, which takes experimentation. I was hoping for a bit of a
 personal review... otherwise I'll stick with the shure. Plus the
 Sennheiser doesn't seem to be that easy to find... for parting it
 together...

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
 news:45d92f35@linux...

> Check out the Sennheiser IEM300 system as well. Better sound than the
 > Shure, and more simultaneous channels as well.
 >
 > David.
 >
 > Ed wrote:
 >> Hi All.. Hopefully I can find some experts on the Shure in-ear personal
 >> monitor systems. I am planning to start investing in a good system and I
 >> am having a hard time finding the info I need on these. Practical info..
 >> not technical...
 >>
 >> First, I read that the PSM200 is mono... so that is out. I am
 >> considering the PSM400, but I don't understand why there is such a price
 >> climb when looking at the PSM600 and the PSM700. The PSM400 seems to
 >> have everything I need. 4 channels with the E3 plugs... Something that
 >> I can't seem to find out is... The PSM400 has the P4T (transmitter) and

>> the P4R (receiver)... Since I can't afford the whole package at once, I
>> plan to buy the pieces... but my question is... if I have a P4T and I
>> find a deal on a P6R... would they work together?
>>
>> Is there really a sonic difference in the E3 versus the E4 or E5?
>>
>> My ultimate plans are to have a good system that is expandable... and if
>> other band members want to jump and purchase their own receiver and
>> plugs... it will be compatible...
>>
>> Any help? Also, if there are other systems that is better recommended..
>> please write...Hi Gene,
I will do some more testings and will inform you about these !
Regards,
Dimitrios

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>"Dimitrios" <musurgio@otenet.gr> wrote:

>

>>5) VSTI support for Paris.

>>I am working on this...

>>By now the best candidate is Fruityloops incredible program that works
as

>>VST plugin !

>>The only major problem is the time sync which would be solved if Fruityloops

>>could accept MTC as input.

>>For now it only sends MTC but Paris refuses to sync to Fruityloops mtc
output

>>in anyway I tried...

>>If you email them asking for MTC input implementation at fruityloops maybe

>>they do that for us...

>>

>

>Do you mean FL Studio 7? Can you get MIDI into this from an external source

>for loading VSTi instruments inside Paris and triggering them from an external
>sequencer?

>

>Thanks as always.

>Gene

>Bluetooth

--

Martin Harrington

www.lendaneer-sound.com

"Brandon" <a@a.com> wrote in message [news:45d8fd5c\\$1@linux...](mailto:news:45d8fd5c$1@linux...)

>

> Speaking of cans... Is there wireless cans for use in the studio?
> Man that would knock out a lot of clutter.
> If there was a transmitter that you could plug the stereo mix into and then
> transmitt it to as many cans as you want around the studio.
>
> bif it's a new pour i would have all the rooms isolated with a 4-6" gap
between the slabs. at least that's how i did mine so each room has
virtually no contact points with the adjoining rooms. i also use ball
and sockets closers for the double doors for each room.

On Sun, 18 Feb 2007 13:44:41 -0700, "Dave(EK Sound)"
<audioguy_editout_@shaw.ca> wrote:

>Your biggest issue will be with doors and sound-lock type
>spaces... but it could be done. You will probably be
>looking at a single concrete pad design, with individual
>rooms being built within. If you put the pad in properly,
>and make sure it is a decent thickness, you will have no
>need to float any floors or walls. The layout of such a
>studio would be awkward for a normal living space, but it
>could be done.

>
>The control room would be the main issue. In order to make
>it "convertable" you would have a rectangular room. The
>acoustic treatments could be made to be surface mount rather
>than built-in. Things like bass trapping would be your
>biggest space loss.

>
>Your biggest benefit here is the rural setting... you don't
>have to worry about buses and trucks and other urban noises
>coming in from outside, so your walls and windows would be
>easier to construct.

>
>What kind of dimensions were you considering for the building?

>
>David.

>
>DJ wrote:

>
>> A producer I work with also is a building contractor and cabinet maker. Last
>> night he proposed to me to build us a house and recording studio on a 9 acre
>> tract of land that he has located in this area south of where we live now.
>> We would share ownership of the property with him carrying the note for our
>> portion and he would build a big barn on the property for his contractor
>> office and woodworking/lumber storage. this would also be perfect for our
>> horse operation as they would have plenty of pasture and space to *be
>> horses*.
>>

>> The house and studio would be separate buildings. We would want the studio
>> to be build in such a way that if we ever sold the place, it could be easily
>> converted into a separate guest house so it will have a bathroom and a
>> kitchenette. I'm thinking of a control room, main tracking area and an iso
>> booth. We could mount glass where necessary for visual reference and this
>> could be removed and rocked over if the place ever sold and was used for a
>> guest house.

>>

>> Tight now we're renting and though there are advantages to this (as in we
>> get to write off almost the entire amount on our taxes) there is no equity
>> being accummulated. this proposal would basically provide us a no money down
>> scenario to get into a brand new house and studio. If the numbers work, we
>> could pull it off for around what we are paying right now for rent.

>>

>> I need some sources/ideas for such a situation. He understands the basics of
>> that I need because he custom build the goboes/acoustic treatments I'm using
>> here and he met with fellow Parisite and studio construction guru Emmitt
>> Siniard when he came out here to help me set this place up when we first
>> moved in. cost effectiveness is a big concern here. any ideas would be much
>> appreciated.

>>

>> Thanks,

>>

>> Deej

>>

>>The first one sounds louder, "fatter", "thicker"? and stuff like that. I'd
probably like that one best in the midst of a mix, though the other one
sounds nice and clear. Do I win?

S

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d91867@linux...

> Do you hear a difference? Which do you like?

>

>"DJ" <www.aarrrrggghhh!!!.com> wrote:

>Do you hear a difference? Which do you like?

>

>

>

I would say the first is the Neve Portico thingy.

Ted"Cujo" <chris@applemanstudio.com> wrote:

>

>

>Guys, I'm considering an 8 out card for the extra 4 bits.

>Is the difference that noticeable on monitoring? I do run my mixes out into

>a 1968 and back in to paris, I also wonder how much I am missing here with

>out that 8 out card.
>Thanks for the thoughts.

Yes I would say it makes a difference. The sort-of-standard line on this is that it's important for the things you add to the mix: reverbs; compressors & EQs etc

TedFirst sample sounds warmer, phatter, fuller than the second which sounds, well, thinner, cooler. Interestingly, I'm registering those differences through tiny little computer speakers. Not because my ears are particularly good, but, I think, because the "effects" of each output setup are sonically meaningful.
MR

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d91867@linux...
> Do you hear a difference? Which do you like?
>
>
>I picked it out too on my crappy comp speakers.
It wasnt that obvious but I was able to distinguish between the two.
The 1 st was a little warmer.
It was torn at first since I think I prefer the performance in the 1st take.
I thought maybe that was biasing my decision.

--
Thanks,

Brandon

"Mike R." <emarenot@yahoo.com> wrote in message news:45d99f6b\$1@linux...
> First sample sounds warmer, phatter, fuller than the second which sounds,
> well, thinner, cooler. Interestingly, I'm registering those differences
> through tiny little computer speakers. Not because my ears are
> particularly
> good, but, I think, because the "effects" of each output setup are
> sonically
> meaningful.
> MR
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d91867@linux...
>> Do you hear a difference? Which do you like?
>>
>>

>>
>
>"Brandon" <a@a.com> wrote:
>It was torn at first since I think I prefer the performance in the 1st take.
>I thought maybe that was biasing my decision.

I believe the performance is the same - it's the same take bounced twice.
If
that's correct, it's interesting that the technology affected your sense
of the
the artist's performance.

TedThen you could really "call in" your performance LOL

:)

"Martin Harrington" <lendan@bigpond.net.au> wrote:

>Bluetooth

>--

>Martin Harrington

>www.lendaneer-sound.com

>

>"Brandon" <a@a.com> wrote in message news:45d8fd5c\$1@linux...

>>

>> Speaking of cans... Is there wireless cans for use in the studio?

>> Man that would knock out a lot of clutter.

>> If there was a transmitter that you could plug the stereo mix into and
then

>> transmitt it to as many cans as you want around the studio.

>>

>> b

>

>If that is the case, then I perceived the processing in the 1st take as more
pleasing

and a better performance. I think I am focusing on the vibrato of the voice
and perceived timing and feel of the performance.

I guess the harshness of the 2nd take really effects how I perceive
the performance. I feel the 2nd take is not really vibing with the feel
of the song. Weird.

--

Thanks,

Brandon

"Ted Gerber" <tedgerber@rogers.com> wrote in message
news:45d9a791\$1@linux...

>

> "Brandon" <a@a.com> wrote:

>>It was torn at first since I think I prefer the performance in the 1st

>>take.

>>I thought maybe that was biasing my decision.

>

>

> I believe the performance is the same - it's the same take bounced twice.

> If

> that's correct, it's interesting that the technology affected your sense

> of the

> the artist's performance.

>

> Tedor maybe my ears just suck. hmmm.....

--

Thanks,

Brandon

"Brandon" <a@a.com> wrote in message news:45d9ada5@linux...

> If that is the case, then I percieved the processing in the 1st take as

> more pleasing

> and a better performance. I think I am focusing on the vibrato of the

> voice

> and percived timing and feel of the performance.

> I guess the harshness of the 2nd take really effects how I percieve

> the performance. I feel the 2nd take is not really vibing with the feel

> of the song. Weird.

>

> --

> Thanks,

>

> Brandon

>

>

>

>

> "Ted Gerber" <tedgerber@rogers.com> wrote in message

> news:45d9a791\$1@linux...

>>

>> "Brandon" <a@a.com> wrote:
>>> It was torn at first since I think I prefer the performance in the 1st
>>> take.
>>> I thought maybe that was biasing my decision.
>>
>>
>> I believe the performance is the same - it's the same take bounced twice.
>> If
>> that's correct, it's interesting that the technology affected your sense
>> of the
>> the artist's performance.
>>
>> Ted
>
> 1st one definitely. 2nd one sucks ASS!!!! just kidding.
very subtle difference, but I say the 1st one is the Neve.
Warmer, and more up front. Don't know if I'd miss it if it were back to back
though.

Rod

"DJ" <www.aarrrrggghhh!!!.com> wrote:
> Do you hear a difference? Which do you like?
>
>
> "Brandon" <a@a.com> wrote:
> or maybe my ears just suck. hmmm.....
>
Not at all-

The point is that good technology in audio conveys emotion. The word "trouble"
in the take seems to move forward. Often, differences in audio playback are
described in terms of EQ, or width, or volume, but to me (broken record here)
the 3-D nature is what's significant.

Ted

> Thanks,
>
> Brandon
>
>
>
>
> "Brandon" <a@a.com> wrote in message news:45d9ada5@linux...
>> If that is the case, then I perceived the processing in the 1st take as

>> more pleasing

>> and a better performance. I think I am focusing on the vibrato of the

>> voice

>> and perceived timing and feel of the performance.

>> I guess the harshness of the 2nd take really effects how I percieve

>> the performance. I feel the 2nd take is not really vibing with the feel

>> of the song. Weird.

>>

>> --

>> Thanks,

>>

>> Brandon

>>

>>

>>

>>

>> "Ted Gerber" <tedgerber@rogers.com> wrote in message

>> news:45d9a791\$1@linux...

>>>

>>> "Brandon" <a@a.com> wrote:

>>>>It was torn at first since I think I prefer the performance in the 1st

>>>>take.

>>>>I thought maybe that was biasing my decision.

>>>

>>>

>>> I believe the performance is the same - it's the same take bounced twice.

>>> If

>>> that's correct, it's interesting that the technology affected your sense

>>> of the

>>> the artist's performance.

>>>

>>> Ted

>>

>>

>

>So it seems I have progreesed "to a whole nuba lebel" .:-)

Cool thanks Ted.

For real though in this case to my ears at least in this particular
performance the processing really helps convey emotion and feel
in a positive way that actually helps the track.

--

Thanks,

Brandon

"Ted Gerber" <tedgerber@rogers.com> wrote in message
news:45d9b78a\$1@linux...

>

> "Brandon" <a@a.com> wrote:

>>or maybe my ears just suck. hmmm.....

>>

> Not at all-

>

> The point is that good technology in audio conveys emotion. The word

> "trouble"

> in the take seems to move forward. Often, differences in audio playback

> are

> described in terms of EQ, or width, or volume, but to me (broken record

> here)

> the 3-D nature is what's significant.

>

> Ted

>

>

>

>>Thanks,

>>

>>Brandon

>>

>>

>>

>>

>>"Brandon" <a@a.com> wrote in message news:45d9ada5@linux...

>>> If that is the case, then I percieved the processing in the 1st take as

>

>>> more pleasing

>>> and a better performance. I think I am focusing on the vibrato of the

>

>>> voice

>>> and percived timing and feel of the performance.

>>> I guess the harshness of the 2nd take really effects how I percieve

>>> the performance. I feel the 2nd take is not really vibing with the feel

>>> of the song. Weird.

>>>

>>> --

>>> Thanks,

>>>

>>> Brandon

>>>

>>>

>>>

>>>
>>> "Ted Gerber" <tedgerber@rogers.com> wrote in message
>>> news:45d9a791\$1@linux...
>>>>
>>>> "Brandon" <a@a.com> wrote:
>>>>>It was torn at first since I think I prefer the performance in the 1st
>
>>>>>take.
>>>>>I thought maybe that was biasing my decision.
>>>>
>>>>
>>>> I believe the performance is the same - it's the same take bounced
>>>> twice.
>>>> If
>>>> that's correct, it's interesting that the technology affected your
>>>> sense
>>>> of the
>>>> the artist's performance.
>>>>
>>>> Ted
>>>
>>>
>>
>>
>Chris, how do the onboard EFX sound in the TC Konnekt?

Neil

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>HI DJ,
>The firebox sounds and generally works well but does have some firewire

>chipset compatibility issues.
>I'd recommend using a Firewire PCI card for any audio interfaces on the
A8V.
>
>You should also check out the Focusrite Sapphire LE or the TC Konnekt4D

>all it he same price range.
>Sonically they all sound better than the M-Audio FW410. The TC Konnect
>series have a pair of excellent Mic-Pres but has issues with Sonar.
>Works great with Cubase, Smp, Reaper, etc.
>
>
>
>Chris

>
>
>DJ wrote:
>
>>Chris,
>>
>>I've been thinking of getting one of those little Presonus Firebox gizmo's

>>for Amy's new PC, just so she can plug in a guitar and mic and record a

>>vocal/guitar track to a click when she feels a song coming on. The thing

>>that appeals to me about this is that it is small/simple (at least appears

>>to be), has a couple of preamps and is bundled with Cubase SE so our
>>platforms are compatible and I can grab the project/tracks on the network

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 >>>>>>>>>>>Well my entire PARIS rig is on its way to Connect-icut.
 >>>>>>>>>>>New gear on its way..
 >>>>>>>>>>>I have been watchinbg the Cubase tutorials and man
 >>>>>>>>>>>that softwaer has tons of functionality.
 >>>>>>>>>>>Stuff I used to dream of and dint know really existed.
 >>>>>>>>>>>Very cool stuff.
 >>>>>>>>>>>I got a Firewire card and a memory upgrade on the way too.
 >>>>>>>>>>>I am excited to get into it.

> It wasn't that obvious but I was able to distinguish
> between the two.
> The 1st was a little warmer.
> It was torn at first since I think I prefer the performance in the 1st
> take.
> I thought maybe that was biasing my decision.
>
> --
> Thanks,
>
> Brandon
>
>
>
> "Mike R." <emarenot@yahoo.com> wrote in message news:45d99f6b\$1@linux...
>> First sample sounds warmer, phatter, fuller than the second which sounds,
>> well, thinner, cooler. Interestingly, I'm registering those differences
>> through tiny little computer speakers. Not because my ears are
>> particularly
>> good, but, I think, because the "effects" of each output setup are
>> sonically
>> meaningful.
>> MR
>>
>> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d91867@linux...
>>> Do you hear a difference? Which do you like?
>>>
>>>
>>>
>>
>>
>
> I've had a Firebox for a while and have only ever had problems with it when
using it as what we used to call a wave device, i.e. using it as a system
sound device. The ASIO driver has been rock solid for me, using the on board
firewire on a Dell laptop.

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

> HI DJ,
> The firebox sounds and generally works well but does have some firewire

> chipset compatibility issues.
> I'd recommend using a Firewire PCI card for any audio interfaces on the
A8V.
>
> You should also check out the Focusrite Sapphire LE or the TC Konnekt4D

>all it he same price range.
>Sonically they all sound better than the M-Audio FW410. The TC Konnect
>series have a pair of excellent Mic-Pres but has issues with Sonar.
>Works great with Cubase, Smp, Reaper, etc.
>
>
>
>Chris
>
>
>DJ wrote:
>
>>Chris,
>>
>>I've been thinking of getting one of those little Presonus Firebox gizmo's

>>for Amy's new PC, just so she can plug in a guitar and mic and record a

>>vocal/guitar track to a click when she feels a song coming on. The thing

>>that appeals to me about this is that it is small/simple (at least appears

>>to be), has a couple of preamps and is bundled with Cubase SE so our
>>platforms are compatible and I can grab the project/tracks on the network

>>from the main DAW in the studio and import them.
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>>Is the Presonus driver so shabby that it would not be usable for simple

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"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>Your biggest issue will be with doors and sound-lock type
>spaces... but it could be done. You will probably be
>looking at a single concrete pad design, with individual
>rooms being built within. If you put the pad in properly,
>and make sure it is a decent thickness, you will have no
>need to float any floors or walls. The layout of such a
>studio would be awkward for a normal living space, but it
>could be done.

>

>The control room would be the main issue. In order to make
>it "convertable" you would have a rectangular room. The
>acoustic treatments could be made to be surface mount rather
>than built-in. Things like bass trapping would be your
>biggest space loss.

>

>Your biggest benefit here is the rural setting... you don't
>have to worry about buses and trucks and other urban noises
>coming in from outside, so your walls and windows would be
>easier to construct.

>

>What kind of dimensions were you considering for the building?

>

>David.

>

>DJ wrote:

>

>> A producer I work with also is a building contractor and cabinet maker.
Last

>> night he proposed to me to build us a house and recording studio on a
9 acre

>> tract of land that he has located in this area south of where we live
now.

>> We would share ownership of the property with him carrying the note for
our

>> portion and he would build a big barn on the property for his contractor

>> office and woodworking/lumber storage. this would also be perfect for
our

>> horse operation as they would have plenty of pasture and space to *be

>> horses*.

>>
>> The house and studio would be separate buildings. We would want the studio

>> to be build in such a way that if we ever sold the place, it could be
easily
>> converted into a separate guest house so it will have a bathroom and a

>> kitchenette. I'm thinking of a control room, main tracking area and an
iso
>> booth. We could mount glass where necessary for visual reference and this

>> could be removed and rocked over if the place ever sold and was used for
a
>> guest house.
>>
>> Tight now we're renting and though there are advantages to this (as in
we
>> get to write off almost the entire amount on our taxes) there is no equity

>> being accummulated. this proposal would basically provide us a no money
down
>> scenario to get into a brand new house and studio. If the numbers work,
we
>> could pull it off for around what we are paying right now for rent.
>>
>> I need some sources/ideas for such a situation. He understands the basics
of
>> that I need because he custom build the goboes/acoustic treatments I'm
using
>> here and he met with fellow Parisite and studio construction guru Emmitt

>> Siniard when he came out here to help me set this place up when we first

>> moved in. cost effectiveness is a big concern here. any ideas would be
much
>> appreciated.
>>
>> Thanks,
>>
>> Deej
>>
>>Hi all,

I'm looking for recommendations on a decent 8 channel a/d d/a converter box.

I need something that can come in and out via adat optical.

A friend of mine is going to loan me his Folcrom passive summing box to try out (he swears by it

with logic audio),
but I currently only have 8 analog outs on my digi 96 i/o, so I want to get something to connect to the adat i/o's
to allow for 16 channels in and out to the folcrom.

I do have an M-Audio project mix that I just use as a control surface, which has adat i/o and wordclock, so technically
I could use this, but I'm guessing that the converters are not really going to cut it for what I'm trying to listen for when
doing comparisons between itb and the folcrom.

Any suggestions? I'm kind of looking for something that's cost effective, or something I could find used on ebay etc.

Here is the link for the folcrom. DJ, I think you should just buy one of these for your cubase rig and let me know how it sounds :-)

<http://www.rollmusic.com/systems/folcrom.shtml>

Cheers,

TCI've got a friend who has a studio in Texas who uses the Folcrom. You can call him and discuss this with him if you like. His name is Ken Morgan and this is his studio:

<http://www.wirelinestudio.com/>

You can let him know I referred you.

As far as the AD/DA box goes, I've got a couple of RNC ADI-8 DS units here and also a Multiface. I don't have a lot of time on them yet, but I'm very impressed so far. these are 96k capable converters and if you're interfacing with Paris via ADAT you could go with their less expensive 48k units. If you're looking for transparency and detail rather than color for a good price, these may be the ticket. they are available on EBay for around \$500-7-00.00 pretty regularly. The Multiface can be used as a standalone AD/DA converter only after it is set to *disconnect* mode in the firmware and this has to be done while it is interfacing with the RME PCI card, so if you find a standalone multiface somewhere, you will have to jump through some hoops to make it standalone ready.

I'd go with one of these.....

<http://www.rme-audio.com/english/adi/adi8.htm>

;o)

Deej

"TC" <tc@spammetodeathyoubastards.org> wrote in message
news:45d9d886\$1@linux...

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> these for your cubase rig and let me know how it sounds :-)
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> Cheers,
>
> TC
>Hi DJ,

Thanks a lot for that info.

I just realized that the adat ports on the 96i/o will only do 8 channels at 48k or less.

I wanted to start doing projects at 88.2, but I guess that will have to wait.

Thanks for the suggestions, I'll research that. I used to have a multiface that
I got from Thad, but I sold it years ago after going to PT (kicking myself now..).

Standalone mode sounds like it would be the ticket..

Cheers,

TC

DJ wrote:

> I've got a friend who has a studio in Texas who uses the Folcrom. You can
> call him and discuss this with him if you like. His name is Ken Morgan and
> this is his studio:
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>
> Deeji'll second the Multiface as a good choice.

By the way, ANY lightpipe port will only do 4 channels at 88.2k
& 96k.

Neil

TC <tc@spammetodeathyoubastards.org> wrote:

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Subject: Re: Genelec 1031 control room lacks bass response ?

Posted by [Don Nafe](#) on Mon, 22 Jan 2007 22:05:10 GMT

[View Forum Message](#) <> [Reply to Message](#)

he next

time I open the project, it will lock up and through trial and error I've traced it back to ValveTone. I have to actually remove ValveTone from my plug-ins folder, open the project, remove the disabled ValveTone insert, and re-save. It's strange, because it seems to happen rather randomly. I don't have this problem with ColorTone at all. Anyway, I don't mean to bother you with the details. I know you're not TriTone support. I was just wondering if AngelTone and HydraTone seemed pretty stable for you in DP. Thanks for the info.

Tony

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message news:45d64f85\$1@linux...

>

> Tony,

> All of the TriTone plugins are heavy on CPU consumption. I have had good

> luck running modest numbers of TriTone plugs on very fast computers. On

> slower

> boxes with less ram, the Pluggo environment seems to overtax the system

> and

> things get dicey fast.

> I like all the TT plugs so I would absolutely recommend you try the demos.

> I use HydraTone in most of my mixes, but I still prefer analog hardware

> most

> of the time. I have good converters, and I don't mind the extra A/D, D/A

> hit to us

Subject: Re: Genelec 1031 control room lacks bass response ?

Posted by [Chris Latham](#) on Sun, 28 Jan 2007 02:56:18 GMT

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> Channel B 6:1, slow attack med release.

> With the right input levels, I have had this setup competitive with the

> best
> LA2A, or ADL 1000 sounds I have ever reached. I did try to reproduce this
> with the 33609,
