
Subject: Newsgroup Offline Issues
Posted by [Kim](#) on Thu, 03 Apr 2008 10:29:09 GMT
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st submix needs no faderworks latency input.
>Second submix tracks need a 14 samples being put.
>Third 16 samples, fourth 18, fifth 20 etc...
>You can check that by using same method as above only easier.
>Just put the same recorded audio tracks on separate submixes, flip the phase
>of one and put a latency plugin to check on FIRST submix (this comes earlier
>than all other submixes) 14 samples or maybe 15 or 16 , depends on your
>system !
>Then every after submix it will be two samples added.
>My system has 0,16,18,20,22 (cards 1-5).
>
>You need to align all your submixes because all other DAWs have this by
>default ! and because this way you can insure that you can record to multiple
>cards and spread across time sensitive

Subject: Re: Newsgroup Offline Issues
Posted by [Paul Braun](#) on Thu, 03 Apr 2008 12:40:57 GMT
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difference in between these
>cards because you have taken care of it already !
>
>I can send my default preset (5 cards) and if this works for you then
you
>will gain all the time needed to load on all Paris tracks faderworks (OK
>this is for faderworks users only !) and align for the latency differences.
>
>That's for now...
>Regards,
>DimitriosFunk = Smelly? Then that would have to be that guy on YouTube that is playing
his acoustic with his feet! Absolutely FUNKY!!! I watch that and I am not
sure to pity the guy, or praise him! Throw a few dollar bills at the monitor
when he completes the song... lol.

"steve the artguy" <artguy@somethingorother.net> wrote:

>
>Bill-
>
>all you say is true. It all depends on what you mean by funk. Or rather
"funk."
>
>When I first read the subject line, the name that came to mind was Johnny

>Guitar Watson. That guy just oozed funk.
>
>I'd also have to add anyone who James Brown hired. That's got to count for
>something.
>
>If you twist the term "f

Subject: Re: Newsgroup Offline Issues
Posted by [Kim](#) on Thu, 03 Apr 2008 13:03:37 GMT
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unk" far enough, you'd have to include Django, just
>for his sheer uniqueness. Well, maybe you wouldn't have to, but I might.
>
>Just for sheer cussedness, I'd include Monk. Thelonius, not Wes's brother.
>Sure, TM was a piano player, but if Wes is funky, so was Thelonius.
>
>Nowadays, I'd say it's Charlie Hunter. But what do I know?
>
>Funk. What a concept. Originally it meant "smelly."
>
>-steve the couldn'tbementionedinthesamepostwiththeseguys guitar player
>
>Bill L <bill@billlorentzen.com> wrote:
>>Many of us may not think of Wes Montgomery as a "funky" player, but
>>listening to a bunch of his tracks today, I realized he was perhaps the
>
>>funkiest cat that ever strummed a guitar. His thumb-only (no pick) right
>
>>hand technique, which limited his lead runs to shorter phrases, also
>>gave him some chops that I have never heard anyone equal in the
>>strumming area.
>>
>>For those who don

Subject: Re: Newsgroup Offline Issues
Posted by [rick](#) on Thu, 03 Apr 2008 14:20:10 GMT
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't know much about Wes, I highly recommend giving him
a
>
>>long listen. He was a truly unique and innovative player who's potential
>
>>appeal is much wider than the typical jazz artist.

>>

>>If you can find it there's a live cut of "Tequila" (one of his "hits")

>>that scared me so much I dropped the tune from my solo repertoire.

>I finally have some new projects started with FaderWorks and I
have to say it makes life so convenient adding plugins and bam - compensated
for.

Sweet addition along with Mike's new plugs. Almost keepin' up with the
Jones's.

My new Paris rig arrived today . It'll be some time before it's in use. I
have
to configure the Magma, 5 EDS, Creamware, UAD before anything happens.
Quadcore overclocked to 3.2. Holy mama .

Thanks go to Chris Ludwig, Mike Audet, Dimitrios for keeping Paris alive ! !
!

Tom

"Rich" <000studiodog_99@yahoo.com> wrote in message news:487cc130\$

Subject: Re: Newsgroup Offline Issues
Posted by [dc\[3\]](#) on Thu, 03 Apr 2008 14:47:57 GMT
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mailto:1@linux..." target="_blank">1@linux...

Subject: Re: Newsgroup Offline Issues
Posted by [Carl Amburn](#) on Thu, 03 Apr 2008 15:58:05 GMT
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>

>

>

> Thanks D for this and all your really helpful posts! Paris is hard to
> leave

> and with things like this it makes sense to keep using it.

>

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

>>

>>Hi,

>>As some of you (including me) are using except for the Paris ins extra

>>outboard
>>AD connected to Paris adat card or spdif I would like to share the
>>following...
>>
>>There is a time difference by using analog Paris ins and digital input at
>>the same time.
>>
>>I measured some devices I have against Paris inputs.
>>
>>ISA 220 connected to Scope creamware using adat connection and then back
> to
>>Paris ADAT gives me a 22 samples latency (Paris input considered as 0)
>>
>>DBX 376 gives me 29 samples
>>DBX 386 gives 30 samples.
>>
>>ADA8000 behringer connected directly to Paris adat card (no creamware in
>>between) gives 24 samples latency.
>>
>>Now the whole point for any of you

Subject: Re: Newsgroup Offline Issues

Posted by [Luiz Orsano](#) on Thu, 03 Apr 2008 17:02:41 GMT

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is the following.

>>
>>If you are using such devices and you want a time aligned recording (Very
>>essential when recording multi microphone setups like drums) then you
>>ought
>>yourself to get Faderworks.
>>Well faderworks is needed by any means for all Paris users.
>>
>>Now you can measure your outboard device for latency as follows:
>>take two outputs from your external preamp.
>>One analog output and connect it to Paris analog in and the digital output
>>(spdif or ADAT) and connect this to the same eds card's submix as your
>>analog
>>input.
>>Record something like one,two,three,four and loop this.
>>While looping make sure the two audio tracks can cancel (well not at all
>>but the closest that can be done) by using the sample latency delay from
>>Voxengo or Faderworks or other latency plugin and slowly move the knob to
>>like over 10 samples and so.
>>Around 20-30 samples I am sure you will find the "almost" cancellation
>>occurring
>>(don't forget to flip phase on one track !).

>>You will need to change volume on one track also to match for volume
>>recording
>>differences.
>>
>>Then you keep data like this.
>>
>>If you have Behringer ADA8000 then by using adat card there is a 24 sample
>>latency already measured for you !
>>
>>Now when you record a multiple mic setup you can compensate by using
>>faderworks
>>for this la

Subject: Re: Newsgroup Offline Issues
Posted by [Aaron Allen](#) on Fri, 04 Apr 2008 01:50:32 GMT
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r />
>>submix 2 or 3 and don't care about the latency difference in between
>>these
>>cards because you have taken care of it already !
>>
>>I can send my default preset (5 cards) and if this works for you then
> you
>>will gain all the time needed to load on all paris tracks faderworks (OK
>>this is for faderworks users only !) and align for the latency
>>differences.
>>
>>Thats for now...
>>Regards,
>>Dimitrios
>'Course I want one!

TCB wrote:

> True enough, Bill, but unlike you, I'm lazy. I'd rather set up gates than
> do all of that editing. Lazy lazy lazy.
>
> Monkie CD for you if you want one!
>
> TCB
>
> Bill L <bill@billlorentzen.com> wrote:
>> I hardly ever use a gate since mixing all in the box. I just cut out or
>
>> automate levels of the tracks/sections I want to drop. I know it's more
>
>> work, but I don't trust gates that much. Does the Cubase gate work OK?

>>
>> TCB wrote:
>>> I know I asked this before, but what is the preferred

Subject: Re: Newsgroup Offline Issues
Posted by [EK Sound](#) on Fri, 04 Apr 2008 02:08:13 GMT
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/>
> I know I asked this before, but what is the preferred software gate among
> those in the know? I'm finally mixing Monkiedrums and there's a lot of trash
> in th

Subject: Re: Newsgroup Offline Issues
Posted by [Rich Lamanna](#) on Sat, 05 Apr 2008 14:57:52 GMT
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t;I got a corrupted hal.dll and need to fix it somehow. 5 hours and I'm
>still nowhere. Oy!HI John,

The RME cards ADAT1 ports can be configured to be used as TOSLink.

In the Hammerfal setting panel set SPDIF IN to ADAT 1. Set the clock to
auto sync.and Pref Sync Ref to SPDIF IN.

Chris

John wrote:
> what's the easiest way to get my tonlab le toslink SPDIF output into the rme
> 9652 9 pin D connector SPDIF input ?
>
> I have the D to stereo phono/D adapter so I guess I need to go from SPDIF
> toslink to 2 phono connectors. Is there an SPDIF Toslink to stereo phono
> converter for a few bucks ?
>

--

Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762W,
Oh hey never seen that site before. Going in the archive!!
Thanks Chris

W. Mark Wilson wrote:

> CL is spot on here however, I recommend going the recovery route first.
