
Subject: Paris Skins - alternatives (4)

Posted by [Yanoska](#) on Fri, 06 Oct 2006 17:44:48 GMT

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ave to go through if I mix

> in Native", keep in mind that you can run 90 Million stems
> mixes in the time it will take DeeJ to set up his first Pulsar
> card, and another 900 million in the time that it takes Chuck
> to research & write that plugin (OK, just giving hell to DeeJ
> there, and no really no offense intended to Chucks coding
> capability, but I'm just saying this is something you can do
> RIGHT NOW, TONIGHT if you want to if you have a Native system,
> without having to wait for anything new). Now, if you have a
> small project - one acoustic guitar, piano, & a vocal - with
> just a few tracks, running stems won't make a difference, but
> if you have a large project, give it a shot... you may not hear
> enough of a difference to make it worth doing in any given
> instance, but then again, you might.

>

> So, now that I hope I've made my case, here's my own personal
> guidelines for Native mixing - try it out & see wat you think:

>

> 1.) Do NOT bring down your Master Fader. It stays at zero
> (unless you're doing a fade).

>

> 2.) On your Master inserts, use a peakstop/brickwall limiter
> set anywhere from -.03 to -3db, depending on how much headroom
> you want to give your mastering engineer. Settings for volume
> maximization & other parameters will, of course, depend on the
> program material.

>

> 3.) Record at 24-bit 88.2k or higher (Dan Lavry has a white
> paper that makes a good case for a 60k sample rate - in order
> to get the ringing from the convertors' FIR filters out of the
> top range of our hearing - but since there is no standard 60k
> sample rate, 88.2 is the next one up). Also, 16-bit may have
> worked with Paris for whatever reason (maybe it just enhanced
> the harmonic distortion you're hearing?), but let's face it,
> everybody knows that more bits = greater "truth", especially
> when combined with higher resolutions.

>

> 4.) Default your individual channel settings to -6db or lower...
> I find that -6 is a good place to start because you can load up
> a decent amount of tracks without overloading the mix buss &
> hitting your limiter too hard at that level. Consider setting
> it lower as a starting point if you plan on getting into the
> range of 40+ tracks. HERE'S THE KEY... if you've got your mix
> roughed out & you can pull out that peakstop limiter I

> mentioned in #2 & NOT go over zero on the Master - you're
 > golden. Fuck it, set 'em all at -15 as a starting point if you
 > want, Paris is already setting them for you at -22, right? If
 > you're getting a few scant overs without the limiter, you're
 > still ok, really... the idea is not to overstuff the mix buss
 > so heavily that if you pull the limiter off you're going into
 > the +5, +6 range without it.
 >
 > Think "clean" people = think "no clips" (or as few as
 > possible), you get 30-40 channels of "overs" constantly (like
 > the 352,000 of 'em per second in the example I gave earlier),
 > and it's going to get harsh & thin.... it's a cumulative effect.
 >
 > That's it, really... it's just like any other tool - you can't
 > use an allen wrench to properly drive a nail, and you can't use
 > a hammer to trim your nose hair.
 >
 > Happy Native mixing!
 >
 > (think "zen"!)
 >
 > NeilThanks Mark,

The Paris rig appears to be intact. No damage to the mobo. I've got it up
 and running again and it's stable so far with the old Matrox G450 cards.

Deej

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote in message
 news:4541a9a5@linux...

> Deej, if the 3v cards are pulling their operating voltage from an onboard
 > regulator IC, it is possible to damage components on the vid card AND the
 > mobo. When the reg can't get what it wants for V, it tries to up the
 > voltage which requires more current. The reg IC on the card gets hot
 while

> the mobo gets siphoned for more current than it perhaps can deliver.

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> MW

>

> "DJ" <notachance@net.net> wrote in message news:4540d673@linux...

> > ;o)....seriously.....do you think I could have damaged the mobo by
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> > 3.3v card in a 1.5v slot...and/or damaged the video card?

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> > "Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message

> > news:4540d2c9\$1@linux...

> >>

> > "Tyrone Corbett" <tyronecorbett@comcast.net> wrote:
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> > > "alex plasko" <alex.plasko@snet.net> wrote:
> > > > use the dremel and cut a new slot. works every time!
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> > > Nah DeeJ, just pull out the ole trusty the SAWZAL!
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> > >
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> >
> >
>
> Hmmm
So you're happy to truncate 24 bit files to 20 bit and then convert back to
24 bit for the DVD master....how does it sound?

--

Martin Harrington
www.lendaneer-sound.com

"espresso" <audio@espressodigital.com> wrote in message
news:453dc969\$1@linux...

> I posted this a while ago.. I now use Nuendo with a Layla 3G to output 8 x
> analog channels and 8 x ADAT stems to Paris ie. Paris is now my mixer, its
> in the same computer, its easy....hardly any overhead as all Paris is
> doing
> is sitting in 'live' mode. I've been doing a bunch of live concert DVDs
> with
> 50 odd channels - 2 hour files - no chance I'd be wanting to convert all
> those puppies to .pafs... or even the stems for that matter. The proof is
> in
> the sound - the files played through Paris are alive and have depth. Same
> mix in Nuendo...urrrgghh. I know that I'm getting a double belt of DA-AD
> plus losing 4 bits of info through the Paris ADAT, but honestly the end
> justifies the means. All i'm trying to add to the discussion is - if you
> want the functionality of the native program plus the Paris sound its
> readily achievable without having to jump through the '2nd computer as FX
> buss' hoops.
>
> Cheers,
>
> David.
>
>
> "Kim" <hiddensounds@hotmail.com> wrote in message news:453d9ba4\$1@linux...
>>

>>
>> Chuck,
>>
>> There was talk some time ago (oh how the years wander on...) of somebody
>> making an EDS chip emulator, which would then allow various
>> possibilities,
>> which one would assume would include:
>>
>> 1) a "Virtual" EDS card driver which emulates all the functionality of an
>> EDS card down to the last bit, and hence plugs right into Paris allowing
>> more submixes, natively, but with the same sound characteristics as the
> EDS
>> subs, or...
>> 2) using the same technology, a virtual Paris mix bus, which uses the
> emulation
>> of the EDS alongside the code from the Paris OS to basically allow a
>> Paris
>> mix bus, using something like rewire, to plug in to a native app.
>>
>> I believe the talk was inspired by Matthew Craig's efforts in creating
>> the
>> VST Paris EQ, which does basically this same thing, emulating the EDS
> functionality
>> and hence generating pretty much identical output to the same audio going
>> through the card itself.
>>
>> This would sure sort out the issues if anybody with enough knowhow and
> dedication
>> got on board. Suddenly any app could have the Paris mix bus, not to
> mention
>> the paris EQ... that would pretty much put an end to all this
>> shennigans
>> i would think.
>>
>> Cheers,
>> Kim.
>>
>> "chuck duffy" <c@c.com> wrote:
>> >
>> >DJ,
>> >
>> >Listen I know you love messing with this stuff, but I think we need to
> focus
>> >on how to get the mixes we want out of an all native system.
>> >
>> >It just doesn't make any sense to me to get onboard with another weird,
>> proprietary
>> >dsp system. Creamware is as weird, oddball nad proprietary as it gets.

>>
>> >Why bother with it? Why bother with UAD or anything else. It just
> doesn't
>> >make sense to me.
>> >
>> >If we can't get decent mixes out of a native daw then something is
>> >wrong.
>> > Let's find the thing that's wrong, and make it right.
>> >
>> >Chuck
>>
>
>thanks dude, i can sleep now:-)
"DJ" <notachance@net.net> wrote in message news:4542da29@linux...
> Thanks Mark,
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> and running again and it's stable so far with the old Matrox G450 cards.
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>I agree with Martin completely. To add my own general opinion on this long running "sound of summing" debate, that is fast become urban legend:

I think it is time to start debunking some of the fables around digital summing. Paris cutting levels and then adding the gain back at the master does one and only one thing: pushes all tracks down by 22dB to make it easier to sum them well below 0dBFS, and then make some of it back before the master so you didn't know what happened. If you are mixing properly in any native DAW, you will in effect do the same thing - lower track levels such that the peak of the summation remains below 0dBFS.

In simple math terms:

- 1- Native DAW: $2+2=4$
- 2- Paris: $((2-1)+(2-1)) + 2 = 4$

With SX you adjust the gain yourself on the way in, if you like, or better yet, set the levels for the mix at hand as needed, as you go.

So why do this in Paris? I am guessing Paris had to convert all audio to 24-bit if sent to the native cpu for native plugins in order to prevent clipping before you even start dropping faders on the mix (unless they somehow converted to 32-bit float on the EDS chip first, which isn't a 32-bit float chip, so that seems unlikely). (No one would want to mix with most faders at -40dB - it would "seem" wrong). 24-bits for any portion of summing (not tracking) is a limitation esp. if tracked audio files are near 0dBFS to begin with - there is no where to go with gain addition, and only subtraction to work with. You can add a lot more -22dB peak audio files to a mix without clipping (with all faders at 0), where only 2 audio files peaking just below 0dBFS will automatically clip. At least that seems to be the reasoning behind it, but imho, only applicable to prevent a potential problem in the DAW itself, not as prescribed digital audio practice.

Back to native DAWs: While this approach may seem somehow capable of producing a different sound to a final mix, the only think you gain by lowering tracks by 22dB from the start is lower bit resolution. This is especially true if you happen to record your tracks at lower levels (e.g. -10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution

of 16 bit audio - that isn't insignificant). So, if you combine the flawed advice to record at -10 to -20dB, with the concept of lowering all tracks by 22dB before you start mixing, and you end up removing most of the resolution we work hard for with quality mics, preamps and converters, and mixing as much more noise and quantization error than necessary.

As Martin suggested, record just below, or comfortably below clipping (as the source dictates) to maximize your use of bit resolution - e.g. keep audible that ambience or depth of the recording that tails off down at those lower levels, rather than mixing it with mic self-noise, etc.

John, what I think the reference you quoted is actually saying (or should be at least) is just that 24-bit digital (with a quality front end and converters) affords a higher signal to noise ratio than analog did, so pushing record levels to widen the gap between peaks and the noise floor isn't as critical. But since quite a few really great mics have a noise floor of around -70 to -74dB, we are still putting noise into half of the bits of that glorious 24-bit range.

In terms of signal vs. noise - why record less signal when you can record more?

Imho, there are a lot of "famous" engineers out there spouting complete technical rubbish out of lack of true knowledge, or passing along conversational heresay and conjecture. Sadly, engineering is becoming more about letting the gear dictate the recording process than the engineer, and I believe that's what's wrong with music today. Too many people think xyz piece of gear can make a hit, a vibe, or a certain sound just because someone else did it, but few actually use their skills to create the sound by knowing what combinations of gear will help get them there.

9/10 times it isn't about obtaining one piece of gear to get "that sound", but understanding the 1000 different possibilities and knowing how to use any of them.

The Nuendo and SX audio engines are identical. They also are identical in summing to Sequoia/Samplitude, and probably Logic, Audition, and DP too (I've tested Nuendo and Sequoia beyond the limits of normal recording to verify this, so this comes from experience and listening, not speculation or internet urban legend).

Regards,
Dedric

On 10/27/06 10:03 PM, in article 4542d488@linux, "alex plasko" <alex.plasko@snet.net> wrote:

> hi martin

> I think what john is referring to is what started this thread. We are
> trying to emulate the way paris handles files at mixdown, not at recording
> files, at mixdown.
> chuck said that paris automatically and transparently cuts channel levels
> by -22db, and then adds it back automatically when it hits the submix bus
> much the way analog consoles do.
> what we were toying with is if was possible to emulate that *effect* with
> other daws by cutting channel levels 22db and making it back up at the
> output bus.
> what we dont know is how cubase/nuendo mix bus handles the files.or exactly
> how paris does it for that matter.
> If we can duplicate the way paris handles the mix bus DJ can sleep nights
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> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:4542c966\$1@linux...
>> Can't tell you anything technically about the Cubase mix bus, (I use
>> Nuendo),but I think it's basically the same, but it's a fallacy that if
>> you record at lower levels you are protecting the file from clipping.
>> What you are doing is not using all the "bits" available to you, and
>> therefore start introducing unwanted artifacts into the mix.
>> If the "bits" aren't there on the original recording, and the levelis
>> cosewuently low at the mix bus, no matter what you do, you can't get those
>> bits back and the resolution and "size" of your mix has to suffer.
>> I record as hot as I can, and use the channel faders to mix, usually never
>> moving the master fader, although having said that, my mixes for TV/ Doco
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>> be.
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>> Martin Harrington
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>> "John" <no@no.com> wrote in message news:45429eda@linux...
>>> Martin, so do you know anything about the Cubase mix bus? Do they maybe
>>> mean that on mixdown you pull the faders way back but still record hot?
>>> Just wondering how the Cubase mix bus behaves.
>>>
>>> Thanks
>>>
>>> Martin Harrington wrote:
>>>> That's not true, and dont let anyone tell you it is.
>>>> You still need to get all levels as optimised as possible, as we all did
>>>> with tape.
>>>> Otherwise you are not using all the bits available to you, and noise
>>>> will be the end result.
>>>> This is why the good/great engineers are what they are...they make sure
>>>> the levels are hot....just not to the stage of distortion.
>>>> it's a balancing act, but, hey, who said anything done properly is easy.
>>>>
>>

>>
>
>Yeah....me too.

;o)

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> >
>
>Hello,

There's some information about that in Dimitros's post "Paris and crashes you should all know that !!"

45429f89\$1@linux...

>
> OK, if you haven't read my other posts then here is my situation:
> I am installing Paris into a new AMD dual core cpu, I had encountered
> problems
> with the video card's IRQ setting and I think I have resolved that issue,
> however I am having a new problem...
> I can open and run Paris successfully after initial CPU boot, but once I
> close it I can't open it again without a rebooting the cpu or I get an
> error.
> Also, once in a while, when I close a song and try to open another song I
> get a fatal exception. I installed Paris according to the specific
> instructions
> and I am using the XP drivers and the subsystem is installed correctly.
> What could be causing this?
>
> Thanks,
> MikeHI Dedric

Thank you for your excellent posts and the time taken on this topic. I appreciate it.

As far as specific math goes, there is one statement from the link John referenced that contradicts your statement regarding resolution at various levels

Your quote here:

" if you happen to record your tracks at lower levels (e.g.

>-10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
>of 16 bit audio - that isn't insignificant). "

The other statement said that 24bit recording at -48db is equal to a full
range
16bit recording...

These 2 statements look like they're talking about the same thing (apples
to apples). If they are, how are they reconciled? If they're not and I'm
misunderstanding...

Ted

Dedric Terry <dterry@keyofd.net> wrote:

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>running "sound of summing" debate, that is fast become urban legend:

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easy.
>>>>>
>>>
>>>
>>
>>
>Hi Martin-

I specifically remember others in the past using the Paris Adat In from
24 bit sources, being thrilled with the sound, happily knowing truncation
was happening. As David says below:

"honestly, the end justifies the means"

FWIW

Ted

"Martin Harrington" <lendan@bigpond.net.au> wrote:
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>So you're happy to truncate 24 bit files to 20 bit and then convert back
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>Martin Harrington
>www.lendaneer-sound.com
>
>"espresso" <audio@espressodigital.com> wrote in message

>news:453dc969\$1@linux...

>>I posted this a while ago.. I now use Nuendo with a Layla 3G to output
8 x

>> analog channels and 8 x ADAT stems to Paris ie. Paris is now my mixer,
its

>> in the same computer, its easy....hardly any overhead as all Paris is

>> doing

>> is sitting in 'live' mode. I've been doing a bunch of live concert DVDs

>> with

>> 50 odd channels - 2 hour files - no chance I'd be wanting to convert all
>> those puppies to .pafs... or even the stems for that matter. The proof
is

>> in

>> the sound - the files played through Paris are alive and have depth. Same
>> mix in Nuendo...urrrgghh. I know that I'm getting a double belt of DA-AD
>> plus losing 4 bits of info through the Paris ADAT, but honestly the end
>> justifies the means. All i'm trying to add to the discussion is - if you
>> want the functionality of the native program plus the Paris sound its
>> readily achievable without having to jump through the '2nd computer as
FX

>> buss' hoops.

>>

>> Cheers,

>>

>> David.

>>

>>

>> "Kim" <hiddensounds@hotmail.com> wrote in message news:453d9ba4\$1@linux...

>>>

>>>

>>> Chuck,

>>>

>>> There was talk some time ago (oh how the years wander on...) of somebody
>>> making an EDS chip emulator, which would then allow various
>>> possibilities,

>>> which one would assume would include:

>>>

>>> 1) a "Virtual" EDS card driver which emulates all the functionality of
an

>>> EDS card down to the last bit, and hence plugs right into Paris allowing
>>> more submixes, natively, but with the same sound characteristics as the
>> EDS

>>> subs, or...

>>> 2) using the same technology, a virtual Paris mix bus, which uses the
>> emulation

>>> of the EDS alongside the code from the Paris OS to basically allow a

>>> Paris
 >>> mix bus, using something like rewire, to plug in to a native app.
 >>>
 >>> I believe the talk was inspired by Matthew Craig's efforts in creating

 >>> the
 >>> VST Paris EQ, which does basically this same thing, emulating the EDS
 >> functionality
 >>> and hence generating pretty much identical output to the same audio going
 >>> through the card itself.
 >>>
 >>> This would sure sort out the issues if anybody with enough knowhow and
 >> dedication
 >>> got on board. Suddenly any app could have the Paris mix bus, not to
 >> mention
 >>> the paris EQ... that would pretty much put an end to all this
 >>> shennigans
 >>> i would think.
 >>>
 >>> Cheers,
 >>> Kim.
 >>>
 >>> "chuck duffy" <c@c.com> wrote:
 >>> >
 >>> >DJ,
 >>> >
 >>> >Listen I know you love messing with this stuff, but I think we need
 >> to
 >> focus
 >>> >on how to get the mixes we want out of an all native system.
 >>> >
 >>> >It just doesn't make any sense to me to get onboard with another weird,
 >>> proprietary
 >>> >dsp system. Creamware is as weird, oddball nad proprietary as it gets.
 >>>
 >>> >Why bother with it? Why bother with UAD or anything else. It just
 >> doesn't
 >>> >make sense to me.
 >>> >
 >>> >If we can't get decent mixes out of a native daw then something is
 >>> >wrong.
 >>> > Let's find the thing that's wrong, and make it right.
 >>> >
 >>> >Chuck
 >>>
 >>
 >>

>
>great post! thanks

Dedric Terry wrote:

> I agree with Martin completely. To add my own general opinion on this long
> running "sound of summing" debate, that is fast become urban legend:
>
> I think it is time to start debunking some of the fables around digital
> summing. Paris cutting levels and then adding the gain back at the master
> does one and only one thing: pushes all tracks down by 22dB to make it
> easier to sum them well below 0dBFS, and then make some of it back before
> the master so you didn't know what happened. If you are mixing properly in
> any native DAW, you will in effect do the same thing - lower track levels
> such that the peak of the summation remains below 0dBFS.
>
> In simple math terms:
>
> 1- Native DAW: $2+2=4$
> 2- Paris: $((2-1)+(2-1)) + 2 = 4$
>
> With SX you adjust the gain yourself on the way in, if you like, or better
> yet, set the levels for the mix at hand as needed, as you go.
>
> So why do this in Paris? I am guessing Paris had to convert all audio to
> 24-bit if sent to the native cpu for native plugins in order to prevent
> clipping before you even start dropping faders on the mix (unless they
> somehow converted to 32-bit float on the EDS chip first, which isn't a 32-bit
> float chip, so that seems unlikely). (No one would want to mix with most
> faders at -40dB - it would "seem" wrong). 24-bits for any portion of
> summing (not tracking) is a limitation esp. if tracked audio files are near
> 0dBFS to begin with - there is no where to go with gain addition, and only
> subtraction to work with. You can add a lot more -22dB peak audio files to
> a mix without clipping (with all faders at 0), where only 2 audio files
> peaking just below 0dBFS will automatically clip. At least that seems to be
> the reasoning behind it, but imho, only applicable to prevent a potential
> problem in the DAW itself, not as prescribed digital audio practice.
>
> Back to native DAWs: While this approach may seem somehow capable of
> producing a different sound to a final mix, the only think you gain by
> lowering tracks by 22dB from the start is lower bit resolution. This is
> especially true if you happen to record your tracks at lower levels (e.g.
> -10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
> of 16 bit audio - that isn't insignificant). So, if you combine the flawed
> advice to record at -10 to -20dB, with the concept of lowering all tracks by
> 22dB before you start mixing, and you end up removing most of the resolution
> we work hard for with quality mics, preamps and converters, and mixing as
> much more noise and quantization error than necessary.
>

> As Martin suggested, record just below, or comfortably below clipping (as
> the source dictates) to maximize your use of bit resolution - e.g. keep
> audible that ambience or depth of the recording that tails off down at those
> lower levels, rather than mixing it with mic self-noise, etc.
>
> John, what I think the reference you quoted is actually saying (or should be
> at least) is just that 24-bit digital (with a quality front end and
> converters) affords a higher signal to noise ratio than analog did, so
> pushing record levels to widen the gap between peaks and the noise floor
> isn't as critical. But since quite a few really great mics have a noise
> floor of around -70 to -74dB, we are still putting noise into half of the
> bits of that glorious 24-bit range.
>
> In terms of signal vs. noise - why record less signal when you can record
> more?
>
> Imho, there are a lot of "famous" engineers out there spouting complete
> technical rubbish out of lack of true knowledge, or passing along
> conversational heresay and conjecture. Sadly, engineering is becoming more
> about letting the gear dictate the recording process than the engineer, and
> I believe that's what's wrong with music today. Too many people think xyz
> piece of gear can make a hit, a vibe, or a certain sound just because
> someone else did it, but few actually use their skills to create the sound
> by knowing what combinations of gear will help get them there.
>
> 9/10 times it isn't about obtaining one piece of gear to get "that sound",
> but understanding the 1000 different possibilities and knowing how to use
> any of them.
>
> The Nuendo and SX audio engines are identical. They also are identical in
> summing to Sequoia/Samplitude, and probably Logic, Audition, and DP too
> (I've tested Nuendo and Sequoia beyond the limits of normal recording to
> verify this, so this comes from experience and listening, not speculation or
> internet urban legend).
>
> Regards,
> Dedric
>
> On 10/27/06 10:03 PM, in article 4542d488@linux, "alex plasko"
> <alex.plasko@snet.net> wrote:
>
>> hi martin
>> I think what john is referring to is what started this thread. We are
>> trying to emulate the way paris handles files at mixdown, not at recording
>> files, at mixdown.
>> chuck said that paris automatically and transparently cuts channel levels
>> by -22db, and then adds it back automatically when it hits the submix bus
>> much the way analog consoles do.

>> what we were toying with is if was possible to emulate that *effect* with
>> other daws by cutting channel levels 22db and making it back up at the
>> output bus.
>> what we dont know is how cubase/nuendo mix bus handles the files.or exactly
>> how paris does it for that matter.
>> If we can duplicate the way paris handles the mix bus DJ can sleep nights
>> again .
>> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
>> news:4542c966\$1@linux...
>>> Can't tell you anything technically about the Cubase mix bus, (I use
>>> Nuendo),but I think it's basically the same, but it's a fallacy that if
>>> you record at lower levels you are protecting the file from clipping.
>>> What you are doing is not using all the "bits" available to you, and
>>> therefore start introducing unwanted artifacts into the mix.
>>> If the "bits" aren't there on the original recording, and the levelis
>>> cosewuently low at the mix bus, no matter what you do, you can't get those
>>> bits back and the resolution and "size" of your mix has to suffer.
>>> I record as hot as I can, and use the channel faders to mix, usually never
>>> moving the master fader, although having said that, my mixes for TV/ Doco
>>> work are not quite as complicated as most decent size music mixes would
>>> be.
>>> --
>>> Martin Harrington
>>> www.lendanear-sound.com
>>> "John" <no@no.com> wrote in message news:45429eda@linux...
>>>> Martin, so do you know anything about the Cubase mix bus? Do they maybe
>>>> mean that on mixdown you pull the faders way back but still record hot?
>>>> Just wondering how the Cubase mix bus behaves.
>>>>
>>>> Thanks
>>>>
>>>> Martin Harrington wrote:
>>>>> That's not true, and dont let anyone tell you it is.
>>>>> You still need to get all levels as optimised as possible, as we all did
>>>>> with tape.
>>>>> Otherwise you are not using all the bits available to you, and noise
>>>>> will be the end result.
>>>>> This is why the good/great engineers are what they are...they make sure
>>>>> the levels are hot....just not to the stage of distortion.
>>>>> it's a balancing act, but, hey, who said anything done properly is easy.
>>>>>
>>>
>>
>Where can I find that?

>Hello,
>

>There's some information about that in Dimitros's post "Paris and crashes

>you should all know that !!"

>
>
>

>45429f89\$1@linux...

>>

>> OK, if you haven't read my other posts then here is my situation:

>> I am installing Paris into a new AMD dual core cpu, I had encountered

>> problems

>> with the video card's IRQ setting and I think I have resolved that issue,

>> however I am having a new problem...

>> I can open and run Paris successfully after initial CPU boot, but once

I

>> close it I can't open it again without a rebooting the cpu or I get an

>> error.

>> Also, once in a while, when I close a song and try to open another song

I

>> get a fatal exception. I installed Paris according to the specific

>> instructions

>> and I am using the XP drivers and the subsystem is installed correctly.

>> What could be causing this?

>>

>> Thanks,

>> Mike

>

>did you ever post your motherboard model, hardware installed and slots
used ?

Mike P wrote:

> Where can I find that?

>

>> Hello,

>>

>> There's some information about that in Dimitros's post "Paris and crashes

>

>> you should all know that !!"

>>

>>

>>

>> 45429f89\$1@linux...

>>> OK, if you haven't read my other posts then here is my situation:

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>
>>> problems
>>> with the video card's IRQ setting and I think I have resolved that issue,
>>> however I am having a new problem...
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> I
>>> close it I can't open it again without a rebooting the cpu or I get an
>
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>>> Also, once in a while, when I close a song and try to open another song
> I
>>> get a fatal exception. I installed Paris according to the specific
>>> instructions
>>> and I am using the XP drivers and the subsystem is installed correctly.
>>> What could be causing this?
>>>
>>> Thanks,
>>> Mike
>>

>DJ,

What I suggest.

1)One pc with Paris cards only and the mecs with adat channels.

2)One pc with three pulsar card and many adat /spdif connections.

3) One pc with UAD1 cards only.

Now the fun part:

On pc number 2 (pulsar) you occupy 16 adat channels (or even 24, one adat plate) to connect the pc number 3 wich has UAD1 cards and RME card.

On pc number 2 the other adat ports are send to Mecs and outboard converters for external devices hookup

Now adat come and go inside Pulsar is 15 samples latent, so add another 15 for the PC-UAD1 connection goes upto 30 samples, now RME can go as low as 1.5ms (Right?) thus the latency will be 3ms+30 samples or around 150-160 samples.

Inside Pulsar environnement where everything interconnects you can add some extra latency to have a real Paris nudge latency of 2 or 3 nudge clicks or even a single 5ms nudge click.

When everything will be templated it will be damn easy to work with.

You will get the picture when you will have and work with your pulsars.

Regards,

Dimitrios

"DJ" <notachance@net.net> wrote:

>To me it's going to be all about whether I think the Pulsar FX are

>equivalent to UAD FX...not exactly the same, I wouldn't expect that, but

>equivalent. I would really like to be able to use the UAD-1 cards with Paris
>in a low latency environment though. These FX just sound great and I'm used
>to working with them so mixing with them is comfortable.

>
>
>;o)
>
>
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:4542603b\$1@linux...
>>
>> Just to clear up things regarding Chuck's suggestion and ASIO.
>> Well
>> 1) you will be needing another audio card that supports asio
>> i.e. Pulsar card with scope environment (which can accommodate 16 data
>channels, spdif, 2
>> analog) Pulsar can give you 64 asio routing channels.
>> Now if Chuck's vst2asio plugin can "see" these channels (or less than
64
>> maybe 24 whatever) then if Pulsar runs at 3ms asio the latency between
>pulsar
>> and Paris back and forth will be 6ms.
>>
>> 2) If you are gonna use Cubase on same computer with Paris you will be
>needing
>> either Pulsar card or RME card on same computer with Paris.
>> So vst2asio will see the Cubase asio outputs and so audio can transfer
>back
>> and forth.
>>
>> 3) If you are gonna use also UAD1 cards there will be a big PCI stress
on
>> the machine.
>>
>> I see only true benefit with a DSP card like Pulsar which has asio or
any
>> other DSP card with asio like Emu or maybe the Nuendo or Focusrite ...
>>
>> If you don't need to use UAD1 on same computer I am sure with one asio
>audio
>> card Cubase can be this way integrated with Paris on same computer with
>> very small latency as so to bring in VSTi and other.
>>
>> Just some thoughts...
>> Regards,
>> Dimitrios
>>
>> "Chuck Duffy" <c@c.com> wrote:
>> >

>> >Well, there were three things going on.

>> >

>> >1. I thought chainer didn't allow enough channels, or enough instances.

>> >

>> >2. I thought the other VST hosts you were using required physical audio connections

>> >(ie were not virtual) .

>> >

>> >3. I thought the other hosts didn't have enough asio channels

>> >

>> >"DJ" <notachance@net.net> wrote:

>> >>DOH!!!!.....OK, the difference being that with this plug we could compensate

>> >>latency?

>> >>

>> >>

>> >>"DJ" <notachance@net.net> wrote in message news:454246bc\$1@linux...

>> >>> Ahhh.....OK.....so Paris would open this as a VST plugin? Can't we

>> >>>already

>> >>> do that with chainer, etc?

>> >>>

>> >>>

>> >>>

>> >>> "chuck duffy" <c@c.com> wrote in message news:4542449d\$1@linux...

>> >>> >

>> >>> > Dj,

>> >>> >

>> >>> > I think you are misunderstanding a little :-) The asio streams in this

>> >>> "new"

>> >>> > asio host would be all virtual and not require any hardware or adats interfaces

>> >>> > at all.

>> >>> >

>> >>> > The "new" vst plug when used on a channel in paris would let you select

>> >>> a

>> >>> > route in and back out of the "new" asio host.

>> >>> >

>> >>> > The "new" host would accept real vsts and delay them to a specific user

>> >>> entered,

>> >>> > consistent threshold, then feed the output back to the same "new" vst

>> >>> plug

>> >>> > in paris.

>> >>> >

>> >>> > It would be hardwareless.

```

>> >>> >
>> >>> > Chuck
>> >>> >
>> >>> >
>> >>> >
>> >>> > Chuck
>> >>> > "DJ" <notachance@net.net> wrote:
>> >>> > >Chuck,
>> >>> > >
>> >>> > >There is already an ASIO host application that has unlimited I/O
so
>> >#2
>> >>> has
>> >>> > >been covered. It's not simple though
>> >>> >
>>
>>>> http://www.plogue.com/index.php?option=content&task=view &id=21&Itemid=35
>> >>> > >I haven't tried it yet but will likely get around to it over the
>> >>>>weekend
>> >>> > or
>> >>> > >early next week. I was thinking of something that could interface
>> >>> directly
>> >>> > >with Paris so that the UAD-1 cards could work directly on the Paris
>> >DAW
>> >>> > >without having to interface via ADAT on a second workstation. Old
>> >>>>Magma's
>> >>> > >are cheap these days and having the cards in the Paris workstation
>> >>> running
>> >>> > >Win XP without having to interface with a second DAW using
>> >>>>lightpipe
>> >>> would
>> >>> > >be ideal. this is why I was thinking of Wires. As far as an ASIO
>> >>>>driver,
>> >>> > >under the "Paris DAW being host" scenario, without an efficient
>> >>>>ASIO
>> >>>>driver,
>> >>> > >for Paris, I don't see this happening. To tell you the truth, I
>> >>>>haven't
>> >>>>used
>> >>> > >the Paris ASIO driver in years. I wonder if it would work with
a
>> >>>>VST
>> >>>>host
>> >>> > >like Forte or Chainer? I do remember some latency with this driver,
>> >>>>but
>> >>> > >it's
>> >>> > >been a long time. Anyway, as far as third party uses for the VST
>> host

```

>> >>> you
 >> >>> > >are proposing in #1I honestly don't know unless
 >they
 >> >>were
 >> >>> > >wanting to stream from a DAW with no latency compensation to a
 >digital
 >> >>> > >mixer. I don't think there are any DAWs, other than Paris left
 on
 >> earth
 >> >>> > that
 >> >>> > >don't have latency compensation.
 >> >>> > >
 >> >>> > >If you decide you want to do this, I will support your efforts
 >100%.
 >> >>> > >
 >> >>> > >Thanks,
 >> >>> > >
 >> >>> > >DJ
 >> >>> > >
 >> >>> > >"chuck duffy" <c@c.com> wrote in message news:454206a9\$1@linux...
 >> >>> > >>
 >> >>> > >> Hi DJ,
 >> >>> > >>
 >> >>> > >> I guess what we are talking about is two things:
 >> >>> > >>
 >> >>> > >> 1. An ASIO host application with let's say 64 ins and 64 outs.
 >> This
 >> >>> app
 >> >>> > >> would also be a VST host application that would let you insert
 >plugs
 >> >>on
 >> >>> > >each
 >> >>> > >> of the 64 ins. It would add up the total latency on each input,
 >> >>buffer
 >> >>> > >the
 >> >>> > >> output to some consistent user entered amount, and send it out
 >the
 >> >>> output.
 >> >>> > >> The latency for every channel would end up being exactly the
 >same
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 >> >>> > >> 2. A simple VST plugin that would allow you to select an input
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 >> >>> > >> ASIO channel. That's all that one would do. This plug wouldn't

>> >have
>> >>> > any
>> >>> > >> latency of it's own.
>> >>> > >>
>> >>> > >> So my question is..... Is there any other possible use for such
>> a
>> >>> setup?
>> >>> > >> I would be willing to get involved in an open source freeware,
>> >>> > >ad/donation
>> >>> > >> supported project for this if there was.
>> >>> > >>
>> >>> > >> Chuck
>> >>> > >>
>> >>> > >>
>> >>> > >>
>> >>> > >>
>> >>> > >>
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>> >>> > >
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>> >>
>> >
>>
>
>It would work by shuttling samples in and out of a piece of shared memory
on a single machine. It would not be networked, or require hardware of any
kind, but it would also not introduce and latency.

"Aaron Allen" <know-spam@not_here.dude> wrote:
>would work over a network/firewire??
>AA
>
>
>"chuck duffy" <c@c.com> wrote in message news:4542449d\$1@linux...
>>
>> Dj,
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>"Dimitrios" <musurgio@otenet.gr> wrote:
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>Just to clear up things regarding Chuck's suggestion and ASIO.
>Well
>1)you will be needing another audio card that supports asio

>i.e. Pulsar card with scope environment (which can accommodate 16adats, spdif, 2 analog)

NO NO NO :-) That is not correct:-) You will not need another card. The whole point is to virtualize connections, using shared memory on the PC for interconnections between the "new" asio host and paris.

I wouldn't do anything that required **more** hardware :-)

Chuckbecause of the amount of technobabble I use, and my poor grasp of english syntax :-)

Here's the deal...

1. The idea I am proposing does not use any physical hardware interconnects between PARIS and the "new" theoretical VST host. It uses a piece of "shared memory" (see wikipedia) to shuttle samples back and forth. The theoretical VST host would present 32 virtual inputs and 32 virtual outputs to any ASIO capable application.

2. There would be **one** channel strip in the VST HOST for **each** incoming virtual ASIO connection. On this strip you could drop as many VST plugs, or VSTis as you want. The strip would add up the latency for all plugs on the strip, and then bump the latency up to a user configured amount, thereby giving you 100% consistent latency for each channels. The output of each strip would go to an ASIO virtual OUT channel.

3. A simple "new" VST plug would be inserted on each channel in paris. On this plug you would select **which** one of the 32 "NEW" VST host channels you wanted to route through.

Now - the 64,000 question is, is there any other use for this new host BESIDES PARIS. If we can think of other uses for it, I would work on it, if not, I wouldn't :-) It needs to have a larger potential audience than the paris community :-)

Chuck

Chuckjust do a search on the title "paris crash" or all messages from dimitros in this newsgroup.

don't know if there's the solution for your problem, but it's talking about that issue.

45433a3b\$1@linux...

>

> Where can I find that?

>

>>Hello,

>>

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>>45429f89\$1@linux...

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>>> instructions

>>> and I am using the XP drivers and the subsystem is installed correctly.

>>> What could be causing this?

>>>

>>> Thanks,

>>> Mike

>>

>>

>Dedric Terry <dterry@keyofd.net> wrote:

>I agree with Martin completely. To add my own general opinion

>on this long running "sound of summing" debate,

Great post, Dedric! BTW, "The Sound of Summing" - wasn't that a song by Summon & Nullfunkel?

Anyway, a couple of things I wanted to bring up. You said:

>In simple math terms:

>1- Native DAW: 2+2=4

>2- Paris: $((2-1)+(2-1)) + 2 = 4$

>With SX you adjust the gain yourself on the way in, if you like, or better
>yet, set the levels for the mix at hand as needed, as you go.

I just wanted to point out that if anyone thought I meant to adjust your levels "on the way in" (i.e.: using the Channel input trim control), when I had said to default all your channels to -6, for example, as a starting point - that I did NOT, in fact, mean the input trims!!! I meant the regular ol' "please make it louder or softer" control. :D

>So why do this in Paris? I am guessing Paris had to convert all audio to
>24-bit if sent to the native cpu for native plugins in order to prevent
>clipping before you even start dropping faders on the mix (unless they
>somhow converted to 32-bit float on the EDS chip first, which isn't a 32-bit
>float chip, so that seems unlikely). (No one would want to mix with most
>faders at -40dB - it would "seem" wrong). 24-bits for any portion of
>summing (not tracking) is a limitation esp. if tracked audio files are near
>0dBFS to begin with - there is no where to go with gain addition, and only
>subtraction to work with. You can add a lot more -22dB peak audio files
to

>a mix without clipping (with all faders at 0), where only 2 audio files
>peaking just below 0dBFS will automatically clip. At least that seems to
be

>the reasoning behind it, but imho, only applicable to prevent a potential
>problem in the DAW itself, not as prescribed digital audio practice.

>

>Back to native DAWs: While this approach may seem somehow capable of
>producing a different sound to a final mix, the only think you gain by
>lowering tracks by 22dB from the start is lower bit resolution. This is
>especially true if you happen to record your tracks at lower levels (e.g.
>-10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
>of 16 bit audio - that isn't insignificant). So, if you combine the flawed
>advice to record at -10 to -20dB, with the concept of lowering all tracks
by

>22dB before you start mixing, and you end up removing most of the resolution
>we work hard for with quality mics, preamps and converters, and mixing as
>much more noise and quantization error than necessary

Which is why I suggest starting at -6... maybe -10 if you're going to be loading up a buttload of tracks. Think about it with an analog analogy again, gang: If your analog mixing console goes up to +10 on each channel, would you start a mix with every fucking fader maxed out at +10??? Hit "play", and how would THAT summing buss sound right about then? No, to start out with, you'd bring all the faders down to 0, or -5, or -10, or whatever the your comfortable starting point was,

knowing the console & how much headroom it's got, etc., right?
Pushing everything up to +10 to start off with would be just
simply way too much, yes?

So why are people not willing to get their heads around the
fact that in digital anything past "0" is "way too much"?
The only reason your DAW has +6 or +8 on any given channel is
in case you fuck up & record the cowbell track on your band's
cover version of "Mississippi Queen" at peak levels of -17db
.... "0" gain on the channel level just wouldn't cut it at that
stage, the cowbell just wouldn't be audible enough to drive
that tune. :D

So, just like in the analog console, where 40+ channels
recorded to needle-bending levels on overbiased tape machines,
and every channel set to +10 at the start of your mixdown
session would sound like crap; so does 40+ channels recorded to
nice hot levels, barely missing overs by a tenth of a db,
with every channel set to "0" result in a similar thing.

NeilHI Chuck,
Do you mean something like the Linux audio app called JACK?
Sounds sort of similar but geared towards Paris.

<http://www.ardour.org/jack>

Chris

chuck duffy wrote:

>because of the amount of technobabble I use, and my poor grasp of english
>syntax :-)
>
>Here's the deal...
>
>1. The idea I am proposing does not use any physical hardware interconnects
>between PARIS and the "new" theoretical VST host. It uses a piece of "shared
>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>VST host would present 32 virtual inputs and 32 virtual outputs to any ASIO
>capable application.
>
>2. There would be *one* channel strip in the VST HOST for *each* incoming
>virtual ASIO connection. On this strip you could drop as many VST plugs,
>or VSTis as you want. The strip would add up the latency for all plugs on
>the strip, and then bump the latency up to a user configured amount, thereby
>giving you 100% consistent latency for each channels. The output of each
>strip would go to an ASIO virtual OUT channel.

>
>3. A simple "new" VST plug would be inserted on each channel in paris. On
>this plug you would select *which* one of the 32 "NEW" VST host channels
>you wanted to route through.
>
>Now - the 64,000 question is, is there any other use for this new host BESIDES
>PARIS. If we can think of other uses for it, I would work on it, if not,
>I wouldn't :-) It needs to have a larger potential audience than the paris
>community :-)
>
>Chuck
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>Chuck
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--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762 "DJ" <notachance@net.net> wrote:

>Thanks Mark,
>
>The Paris rig appears to be intact. No damage to the mobo. I've got it up
>and running again and it's stable so far with the old Matrox G450 cards.

So now that means you've got a spare video card... why don't
you have your programmer guru buddy write some plugins for it?
After all, EDS, UAD, and maybe even Pulsar - who knows? - are
basically video card architecture.

(just trying to melt Deej's brain with yet another possibility
to consider)

:DHi Ted,

16 bit and 24 bit both only represent up to 0dB full scale (FS). The
dynamic range afforded by 24-bit extends down to -144dB rather than the
-96dB of 16 bit. That's what we are interested in with digital audio, not
the theoretical limits above 0.

Once in the DAW, -48dB is represented by the lower 8 bits in 16-bit words, and the lower 16 bits in 24-bit words. That's probably how they came to that conclusion, but it's mathematically incorrect since the same bit actually represents -48dB, you just add an extra 8 onto the bottom of the dynamic range, not the top as the quote seems to assume.

Regards,
Dedric

On 10/28/06 3:51 AM, in article 4543283c\$1@linux, "Ted Gerber"
<tedgerber@rogers.com> wrote:

> Your quote here:

>

> " if you happen to record your tracks at lower levels (e.g.

>> -10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution

>> of 16 bit audio - that isn't insignificant). "

>

> The other statement said that 24bit recording at -48db is equal to a full

> range

> 16bit recording...

>

> These 2 statements look like they're talking about the same thing (apples

> to apples). If they are, how are they reconciled? If they're not and I'm

> misunderstanding...

>

> TedDear Chuck,

To help me understand this.

Lets talk with paradigm.

Lets say you have a cubase program on same computer with Paris.

Would that plugin of yours make cubase see a "virtual audio card" because

cubase needs an audio card to work and so it will be able to communicate

with these 32 asio origins and destinations like in beetween with Paris ?

That would be wanted from many other users.

Its like rewire.

You can imagine one having SAWpro running audio and Cubase sending the VSTI
asio outs to SAW...

So many potential buyers could benefit.

If I understood correctly, and forgive me if not, it is basically a "Chuck"

rewire but only using asio as protocol of communicating.

Am I wrong ?

Regards,

Dimitrios

"chuck duffy" <c@c.com> wrote:

>

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>syntax :-)

>
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 >
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 >
 >Chuck
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 >
 >Dimitrios,From what I understand it is not to be used with Cubase.
 It is to be used stand alone.
 It will replace the need for Cubase as an effects rack.
 You will only use PARIS and the NEW program Chuck creates.
 No Cubase.
 It is not intended as a Wormhole2 tpe program.
 It is Wormhole plus an effects rack rolled up in one with latency
 compensation.
 Is that correct Chuck?
 That is how I understand it.

B

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

>

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>>community :-)

>>

>>Chuck

>>

>>Chuck

>>

>>

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>>

>>

>So the idea is that if you send all the channels you have in PARIS to this
NEW plugin....They will all be delayed the same amount. That amount is equal
to a user definable number OR the amount of samples that is greatest on any
given insert (depending on the amount of plugs), which ever is least?

That is brilliant!

That would be cool if it had two modes.

User definable latency or automatic which updates everytime a new plug is
inserted or removed from the NEW HOST program.

B

B

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

>

>Dimitrios,From what I understand it is not to be used with Cubase.

>It is to be used stand alone.

>It will replace the need for Cubase as an effects rack.

>You will only use PARIS and the NEW program Chuck creates.

>No Cubase.

>It is not intended as a Wormhole2 tpe program.

>It is Wormhole plus an effects rack rolled up in one with latency

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>Is that correct Chuck?

>That is how I understand it.

>

>B

>

>

>

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

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>>Am I wrong ?

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>>

>>"chuck duffy" <c@c.com> wrote:

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paris
>>>community :-)
>>>
>>>Chuck
>>>
>>>Chuck
>>>
>>>
>>>
>>>
>>>
>>>
>>
>Then you know for sure DJ won't go for it... ;-)

David.

chuck duffy wrote:

> I wouldn't do anything that required *more* hardware :-)
>
> Chuck
>Dimitrios suggested moving your Paris.exe or the complete Paris pro folder
out of the EMU folder and directly in the C Drive i.e c:\parispro

suggests that it stabilises the program...if the whole folder is moved you
will probably have to point to the new location of your VST folder (i.e.
C:\Parispro)

Don

"Mike P" <mikep@4hometown.com> wrote in message news:45433a3b\$1@linux...

>
> Where can I find that?
>

>>Hello,
>>
>>There's some information about that in Dimitros's post "Paris and crashes
>

>>you should all know that !!"

>>

>>

>>

>>45429f89\$1@linux...

>>>

>>> OK, if you haven't read my other posts then here is my situation:

>>> I am installing Paris into a new AMD dual core cpu, I had encountered

>

>>> problems

>>> with the video card's IRQ setting and I think I have resolved that

>>> issue,

>>> however I am having a new problem...

>>> I can open and run Paris successfully after initial CPU boot, but once

> I

>>> close it I can't open it again without a rebooting the cpu or I get an

>

>>> error.

>>> Also, once in a while, when I close a song and try to open another song

> I

>>> get a fatal exception. I installed Paris according to the specific

>>> instructions

>>> and I am using the XP drivers and the subsystem is installed correctly.

>>> What could be causing this?

>>>

>>> Thanks,

>>> Mike

>>

>>

>This is a multi-part message in MIME format.

-----090600040301020502030508

Content-Type: text/plain; charset=us-ascii; format=flowed

Content-Transfer-Encoding: 7bit

Ah, now, this is where people get confused.

The assumption that FULL bits (all 1111's) represents 0dbfs, and that empty bits (all 00000's) represents the noise floor is false.

The full bits actually represent the maximum positive amplitude, and the empty bits represent the maximum *negative* amplitude of the bi-phase audio signal. (I have attached a pic below of a 4 bit signal capture, the vertical axis shows the 4 bits, while the horizontal axis shows the sample rate)

So, what is actually happening in 24 bit vs 16 bit is that there are more bits to represent the vertical axis. This means that "no signal" on the input of the recorder would yield a number half way up, not all zeros.

Does this help?

David.

Dedric Terry wrote:

> Hi Ted,
>
> 16 bit and 24 bit both only represent up to 0dB full scale (FS). The
> dynamic range afforded by 24-bit extends down to -144dB rather than the
> -96dB of 16 bit. That's what we are interested in with digital audio, not
> the theoretical limits above 0.
>
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>
> Regards,
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>
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>>Your quote here:
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>>These 2 statements look like they're talking about the same thing (apples
>>to apples). If they are, how are they reconciled? If they're not and I'm
>>misunderstanding...
>>
>>Ted
>

>

-----090600040301020502030508

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Content-Transfer-Encoding: base64

Content-Disposition: inline;
filename="Pcm.jpg"

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wwP+kdfMEh5z
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XLX/AlmIhO81xPZeXHHFdxSux2XDMcKjcAEmu3oooA//2Q==

-----090600040301020502030508--Zactly. The user definable number would need to be greater than the highest latency on any single channel in the host. It could also be automatic (highest + 1 ms for example).

Chuck

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

>

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>--

>Chris Ludwig

>ADK

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

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

>(859) 635-5762Brandon,

Although it is intended to be stand-alone, there wouldn't be anything stopping
you from routing audio to any other asio input/output in the system.

Does wormhole work right with paris at high track counts?

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>>>
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>>
>This is a multi-part message in MIME format.

```

```

---=_linux454387bd
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

```

My grasp of ASIO channels is demonstrated in this diagram but this is the idea I get when thinking of this thing.

B

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---=_linux454387bd

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Content-Transfer-Encoding: base64

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---=_linux454387bd--I have barely started using Wormhole and haven't tested its limits.
I am trying it on one machine as opposed to dimitrios who I believe is using
two machines.
I have only just tried 1 channel successfully.
However, there was probably a 1/2 second delay.
That was the best I could achieve using 1 computer and wormholing

a track from Cubase to PARIS.

B

"chuck duffy" <c@c.com> wrote:

>

>Brandon,

>

>Although it is intended to be stand-alone, there wouldn't be anything stopping
>you from routing audio to any other asio input/output in the system.

>

>Does wormhole work right with paris at high track counts?

>

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

>>

>>Dimitrios,From what I understand it is not to be used with Cubase.

>>It is to be used stand alone.

>>It will replace the need for Cubase as an effects rack.

>>You will only use PARIS and the NEW program Chuck creates.

>>No Cubase.

>>It is not intended as a Wormhole2 tpe program.

>>It is Wormhole plus an effects rack rolled up in one with latency

>>compensation.

>>Is that correct Chuck?

>>That is how I understand it.

>>

>>B

>>

>>

>>

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

>>>

>>>Dear Chuck,

>>>To help me understand this.

>>>Lets talk with paradigm.

>>>Lets say you have a cubase program on same computer with Paris.

>>>Would that plugin of yours make cubase see a "virtual audio card" because

>>>cubase needs an audio card to work and so it will be able to communicate

>>>with these 32 asio origins and destinations like in beetween with Paris

>>?

>>>That would be wanted from many other users.

>>>Its like rewire.

>>>You can imagine one having SAWpro running audio and Cubase sending the
>VSTI
>>>asio outs to SAW...
>>>So many potential buyers could benefit.
>>>If I understood correctly, and forgive me if not, it is basically a "Chuck"
>>>rewire but only using asio as protocol of communicating.
>>>Am I wrong ?
>>>Regards,
>>>Dimitrios
>>>
>>>"chuck duffy" <c@c.com> wrote:
>>>>
>>>>because of the amount of technobabble I use, and my poor grasp of english
>>>>syntax :-)
>>>>
>>>>Here's the deal...
>>>>
>>>>1. The idea I am proposing does not use any physical hardware interconnects
>>>>between PARIS and the "new" theoretical VST host. It uses a piece of
>"shared
>>>>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>>>>VST host would present 32 virtual inputs and 32 virtual outputs to any
>>ASIO
>>>>capable application.
>>>>
>>>>2. There would be *one* channel strip in the VST HOST for *each* incoming
>>>>virtual ASIO connection. On this strip you could drop as many VST plugs,
>>>>or VSTis as you want. The strip would add up the latency for all plugs
>>>>on
>>>>the strip, and then bump the latency up to a user configured amount,
>>>>thereby
>>>>giving you 100% consistent latency for each channels. The output of
>>>>each
>>>>strip would go to an ASIO virtual OUT channel.
>>>>
>>>>3. A simple "new" VST plug would be inserted on each channel in paris.
>>
>>>>On
>>>>this plug you would select *which* one of the 32 "NEW" VST host channels
>>>>you wanted to route through.
>>>>
>>>>Now - the 64,000 question is, is there any other use for this new host
>>BESIDES
>>>>PARIS. If we can think of other uses for it, I would work on it, if
>>>>not,
>>>>I wouldn't :-) It needs to have a larger potential audience than the
>paris
>>>>community :-)

>>>>
>>>>Chuck
>>>>
>>>>Chuck
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>
>>
>See now it get's even more confusing....

Why? Check any math text, sine waves are always represented with signed numbers, doesn't matter if it is integer or float.

Even if there is no sign bit on the platform, we fake it by splitting the highest possible value for a word size in half just to link what we are doing to the math world.

Positive amplitudes are positive numbers, negative amplitudes are negative numbers, and zero, most definitely is silence :-)

So... In a sense you are right, but your graph is wrong :-)

Chuck

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

>
>Ah, now, this is where people get confused.
>
>The assumption that FULL bits (all 1111's) represents 0dbfs,
>and that empty bits (all 00000's) represents the noise floor
>is false.
>
>The full bits actually represent the maximum positive
>amplitude, and the empty bits represent the maximum
>*negative* amplitude of the bi-phase audio signal. (I have
>attached a pic below of a 4 bit signal capture, the vertical
>axis shows the 4 bits, while the horizontal axis shows the
>sample rate)
>
>So, what is actually happening in 24 bit vs 16 bit is that

>there are more bits to represent the vertical axis. This
>means that "no signal" on the input of the recorder would
>yield a number half way up, not all zeros.
>
>Does this help?
>
>David.
>
>Dedric Terry wrote:
>
>> Hi Ted,
>>
>> 16 bit and 24 bit both only represent up to 0dB full scale (FS). The
>> dynamic range afforded by 24-bit extends down to -144dB rather than the
>> -96dB of 16 bit. That's what we are interested in with digital audio,
not
>> the theoretical limits above 0.
>>
>> Once in the DAW, -48dB is represented by the lower 8 bits in 16-bit words,
>> and the lower 16 bits in 24-bit words. That's probably how they came
to
>> that conclusion, but it's mathematically incorrect since the same bit
>> actually represents -48dB, you just add an extra 8 onto the bottom of
the
>> dynamic range, not the top as the quote seems to assume.
>>
>> Regards,
>> Dedric
>>
>> On 10/28/06 3:51 AM, in article 4543283c\$1@linux, "Ted Gerber"
>> <tedgerber@rogers.com> wrote:
>>
>>
>>>Your quote here:
>>>
>>>" if you happen to record your tracks at lower levels (e.g.
>>>
>>>>-10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
>>>>of 16 bit audio - that isn't insignificant). "
>>>
>>>The other statement said that 24bit recording at -48db is equal to a full
>>>range
>>>16bit recording...
>>>
>>>These 2 statements look like they're talking about the same thing (apples
>>>to apples). If they are, how are they reconciled? If they're not and I'm
>>>misunderstanding...
>>>

>>>Ted

>>

>>

>I tried that and it made things worse, I was crashing constantly, I put it back to regular folder and it only crashes when I exit.

Weird?

Any other suggestions?

Mike

>Hello,

>

>There's some information about that in Dimitros's post "Paris and crashes

>you should all know that !!"

>

>

>

>45429f89\$1@linux...

>>

>> OK, if you haven't read my other posts then here is my situation:

>> I am installing Paris into a new AMD dual core cpu, I had encountered

>> problems

>> with the video card's IRQ setting and I think I have resolved that issue,

>> however I am having a new problem...

>> I can open and run Paris successfully after initial CPU boot, but once

I

>> close it I can't open it again without a rebooting the cpu or I get an

>> error.

>> Also, once in a while, when I close a song and try to open another song

I

>> get a fatal exception. I installed Paris according to the specific

>> instructions

>> and I am using the XP drivers and the subsystem is installed correctly.

>> What could be causing this?

>>

>> Thanks,

>> Mike

>

>It appears that JAck is working on a windows release.

So he must feel there is a market for it.

Unless he is doing it for the fun of it.

B

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>HI Chuck,

>Do you mean something like the Linux audio app called JACK?

>Sounds sort of similar but geared towards Paris.

>

><http://www.ardour.org/jack>

>

>Chris

>

>

>chuck duffy wrote:

>

>>because of the amount of technobabble I use, and my poor grasp of english

>>syntax :-)

>>

>>Here's the deal...

>>

>>1. The idea I am proposing does not use any physical hardware interconnects
>>between PARIS and the "new" theoretical VST host. It uses a piece of "shared
>>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>>VST host would present 32 virtual inputs and 32 virtual outputs to any
ASIO

>>capable application.

>>

>>2. There would be *one* channel strip in the VST HOST for *each* incoming
>>virtual ASIO connection. On this strip you could drop as many VST plugs,
>>or VSTis as you want. The strip would add up the latency for all plugs
on

>>the strip, and then bump the latency up to a user configured amount, thereby
>>giving you 100% consistent latency for each channels. The output of each
>>strip would go to an ASIO virtual OUT channel.

>>

>>3. A simple "new" VST plug would be inserted on each channel in paris.

On

>>this plug you would select *which* one of the 32 "NEW" VST host channels
>>you wanted to route through.

>>

>>Now - the 64,000 question is, is there any other use for this new host
BESIDES

>>PARIS. If we can think of other uses for it, I would work on it, if not,
>>I wouldn't :-) It needs to have a larger potential audience than the paris
>>community :-)

>>

>>Chuck

>>

>>Chuck

>>

>>

>>

>>

>>

>>

>>

>>

>

>--

>Chris Ludwig

>ADK

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

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

>(859) 635-5762Yah, I was refering to the sampling phase of straight PCM encoding. I don't even want to know what goes on after that! Geek!! ;-)

David.

chuck duffy wrote:

> See now it get's even more confusing....

>

> Why? Check any math text, sine wavs are always represented with signed numbers, > doesn't matter if it is integer or float.

>

> Even if there is no sign bit on the platform, we fake it by splitting the > highest possible value for a word size in half just to link what we are doing > to the math world.

>

> Positive amplitudes are positive numbers, negative amplitudes are negative > numbers, and zero, most definitely is silence :-)

>

> So... In a sense you are right, but your graph is wrong :-)

>

> Chuck

>

>

>

>

>

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

>

>>Ah, now, this is where people get confused.

>>

>>The assumption that FULL bits (all 1111's) represents 0dbfs,

>>and that empty bits (all 00000's) represents the noise floor
>>is false.
>>
>>The full bits actually represent the maximum positive
>>amplitude, and the empty bits represent the maximum
>>*negative* amplitude of the bi-phase audio signal. (I have
>>attached a pic below of a 4 bit signal capture, the vertical
>>axis shows the 4 bits, while the horizontal axis shows the
>>sample rate)
>>
>>So, what is actually happening in 24 bit vs 16 bit is that
>>there are more bits to represent the vertical axis. This
>>means that "no signal" on the input of the recorder would
>>yield a number half way up, not all zeros.
>>
>>Does this help?
>>
>>David.
>>
>>Dedric Terry wrote:
>>
>>
>>>Hi Ted,
>>>
>>>16 bit and 24 bit both only represent up to 0dB full scale (FS). The
>>>dynamic range afforded by 24-bit extends down to -144dB rather than the
>>>-96dB of 16 bit. That's what we are interested in with digital audio,
>
> not
>
>>>the theoretical limits above 0.
>>>
>>>Once in the DAW, -48dB is represented by the lower 8 bits in 16-bit words,
>>>and the lower 16 bits in 24-bit words. That's probably how they came
>
> to
>
>>>that conclusion, but it's mathematically incorrect since the same bit
>>>actually represents -48dB, you just add an extra 8 onto the bottom of
>
> the
>
>>>dynamic range, not the top as the quote seems to assume.
>>>
>>>Regards,
>>>Dedric
>>>
>>>On 10/28/06 3:51 AM, in article 4543283c\$1@linux, "Ted Gerber"

>>><tedgerber@rogers.com> wrote:

>>>

>>>

>>>

>>>>Your quote here:

>>>>

>>>>" if you happen to record your tracks at lower levels (e.g.

>>>>

>>>>

>>>>>-10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
>>>>>of 16 bit audio - that isn't insignificant). "

>>>>

>>>>The other statement said that 24bit recording at -48db is equal to a full
>>>>range

>>>>16bit recording...

>>>>

>>>>These 2 statements look like they're talking about the same thing (apples
>>>>to apples). If they are, how are they reconciled? If they're not and I'm
>>>>misunderstanding...

>>>>

>>>>Ted

>>>

>>>

>Test

"chuck duffy" <c@c.com> wrote:

>

>because of the amount of technobabble I use, and my poor grasp of english
>syntax :-)

>

>Here's the deal...

>

>1. The idea I am proposing does not use any physical hardware interconnects
>between PARIS and the "new" theoretical VST host. It uses a piece of "shared
>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>VST host would present 32 virtual inputs and 32 virtual outputs to any ASIO
>capable application.

>

>2. There would be *one* channel strip in the VST HOST for *each* incoming
>virtual ASIO connection. On this strip you could drop as many VST plugs,
>or VSTis as you want. The strip would add up the latency for all plugs
on
>the strip, and then bump the latency up to a user configured amount, thereby
>giving you 100% consistent latency for each channels. The output of each
>strip would go to an ASIO virtual OUT channel.

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>3. A simple "new" VST plug would be inserted on each channel in paris.
On

>this plug you would select *which* one of the 32 "NEW" VST host channels
>you wanted to route through.
>
>Now - the 64,000 question is, is there any other use for this new host BESIDES
>PARIS. If we can think of other uses for it, I would work on it, if not,
>I wouldn't :-) It needs to have a larger potential audience than the paris
>community :-)
>
>Chuck
>
>Chuck
>
>
>
>
>
>Chuck,

Yesterday I was thinking about this idea and how it would be one step away from allowing cubase SX to be run from within Paris, so to speak. that's sorta what we were trying to do with the ASIO driver-trying to run different apps on Paris hardware. As far as third party utility, can you imagine being able to run Wavelab and cubase simultaneously??.....Nuendo and Pro Tools?.....you get the picture. this would be huge!!.....but even if it was just something like you describe, it would basically provide latency compensation to Paris users running the latest DSP engines. IIRC, UAD-1 cards are IRQ compatible with EDS cards and this would allow Paris users to lose the ball and chain of having to run Paris on Win ME to access all those ADAT modules. It would revolutionize this system.....and I would pay \$500.00 for it. If you will do it, I will send you the money right now by PayPal.

Deej

"chuck duffy" <c@c.com> wrote:

>
>because of the amount of technobabble I use, and my poor grasp of english
>syntax :-)
>
>Here's the deal...
>
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>between PARIS and the "new" theoretical VST host. It uses a piece of "shared
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>I wouldn't :-) It needs to have a larger potential audience than the paris
>community :-)
>
>Chuck
>
>Chuck
>
>
>
>
>
>Chuck,

Just to be clear about my offer.....first of all, I'm serious as I can
be. Secondly, I know this may not be possible to do so consider it venture
capital that I am willing to risk knowing that there may not be any return
on it. Also, there are no stings attached. I will not be offended at all
if you give this software away if that's what you want to do. You have done
a tremendous amount of work for this community and this amount of money may
not be enough to make it worth your while to take the time from your *real*
job to look into this, but if you are willing to give it a serious go, consider
it startup capital for what I consider to be a good cause, with no expectations
of success. I look at it this way.....if it works, I can sell a few thousand
dollars worth of hardware that I won't need anymore. It's worth it to me
to roll the dice.

Regards,

DJ

"DJ" <a@b.c> wrote:

>
>Chuck,

>

>Yesterday I was thinking about this idea and how it would be one
>step away from allowing cubase SX to be run from within Paris, so
>to speak. that's sorta what we were trying to do with the ASIO driver-trying
>to run different apps on Paris hardware. As far as third party utility,
can

>you imagine being able to run Wavelab and cubase simultaneously??.....Nuendo
>and Pro Tools?.....you get the picture. this would be huge!!.....but even
>if it was just something like you describe, it would basically provide latency
>compensation to Paris users running the latest DSP engines. IIRC, UAD-1
cards

>are IRQ compatible with EDS cards and this would allow Paris users to lose
>the ball and chain of having to run Paris on Win ME to access all those
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>modules. It would revolutionize this system.....and I would pay \$500.00
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>Deej

>

>

>"chuck duffy" <c@c.com> wrote:

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BESIDES
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>>I wouldn't :-) It needs to have a larger potential audience than the paris
>>community :-)

>>
>>Chuck
>>
>>Chuck

>>
>>
>>
>>
>>
>>

>I'm going to try this until Chuck gets his new ASIO beast built.

;o)

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

>
>DJ,
>What I suggest.
>1)One pc with Paris cards only and the mecs with adat channels.
>
>2)One pc with three pulsar card and many adat /spdif connections.
>
>3) One pc with UAD1 cards only.
>
>Now the fun part:
>On pc number 2 (pulsar) you occupy 16 adat channels (or even 24, one adat
>plate) to connect the pc number 3 wich has UAD1 cards and RME card.
>On pc number 2 the other adat ports are send to Mecs and outboard converters
>for external devices hookup
>Now adat come and go inside Pulsar is 15 samples latent, so add another
15
>for the PC-UAD1 connection goes upto 30 samples, now RME can go as low as
>1.5ms (Right?) thus the latency will be 3ms+30 samples or around 150-160
>samples.
>Inside Pulsar environnement where everything interconnects you can add some
>extra latency to have a real Paris nudge latency of 2 or 3 nudge clicks
or
>even a single 5ms nudge click.
>When everything will be templated it will be damn easy to work with.
>You will get the picture when you will have and work with your pulsars.
>
>Regards,

>Dimitrios
>"DJ" <notachance@net.net> wrote:
>>To me it's going to be all about whether I think the Pulsar FX are
>>equivalent to UAD FX...not exactly the same, I wouldn't expect that, but
>>equivalent. I would really like to be able to use the UAD-1 cards with
Paris
>>in a low latency environment though. These FX just sound great and I'm
used
>>to working with them so mixing with them is comfortable.
>>
>>
>>;o)
>>
>>
>>"Dimitrios" <musurgio@otenet.gr> wrote in message news:4542603b\$1@linux...
>>>
>>> Just to clear up things regarding Chuck's suggestion and ASIO.
>>> Well
>>> 1) you will be needing another audio card that supports asio
>>> i.e. Pulsar card with scope environment (which can accommodate 16 ad
>>channels, spdif, 2
>>> analog) Pulsar can give you 64 asio routing channels.
>>> Now if Chuck's vst2asio plugin can "see" these channels (or less than
>64
>>> maybe 24 whatever) then if pulsar runs at 3ms asio the latency between
>>pulsar
>>> and Paris back and forth will be 6ms.
>>>
>>> 2) If you are gonna use Cubase on same computer with Paris you will be
>>needing
>>> either pulsar card or rme card on same computer with paris.
>>> So vst2asio will see the cubase asio outputs and so audio can transfer
>>back
>>> and forth.
>>>
>>> 3) If you are gonna use also UAD1 cards there will be a big pci stress
>on
>>> the machine.
>>>
>>> I see only true benefit with a dsp card like Pulsar which has asio or
>any
>>> other dsp card with asio like Emu or maybe the Nuende or Focusrite ...
>>>
>>> If you don't need to use UAD1 on same computer I am sure with one asio
>>audio
>>> card cubase can be this way integrated with Paris on same computer with
>>> very small latency as so to bring in VSTI and other.
>>>

>>> Just some thoughts...

>>> Regards,

>>> Dimitrios

>>>

>>> "chuck duffy" <c@c.com> wrote:

>>> >

>>> >Well, there were three things going on.

>>> >

>>> >1. I thought chainer didn't allow enough channels, or enough instances.

>>> >

>>> >2. I thought the other VST hosts you were using required physical audio connections

>>> >(ie were not virtual) .

>>> >

>>> >3. I thought the other hosts didn't have enough asio channels

>>> >

>>> >"DJ" <notachance@net.net> wrote:

>>> >>DOH!!!!.....OK, the difference being that with this plug we could

>>> >>compensate

>>> >>latency?

>>> >>

>>> >>

>>> >>"DJ" <notachance@net.net> wrote in message news:454246bc\$1@linux...

>>> >>> Ahhh.....OK.....so Paris would open this as a VST plugin? Can't we

>>> >>>already

>>> >>> do that with chainer, etc?

>>> >>>

>>> >>>

>>> >>>

>>> >>> "chuck duffy" <c@c.com> wrote in message news:4542449d\$1@linux...

>>> >>> >

>>> >>> > Dj,

>>> >>> >

>>> >>> > I think you are misunderstanding a little :) The asio streams in

>>> >>> >>this

>>> >>> >>"new"

>>> >>> > asio host would be all virtual and not require any hardware or adats

>>> >>> >>interfaces

>>> >>> > at all.

>>> >>> >

>>> >>> > The "new" vst plug when used on a channel in paris would let you

>>> >>> >>select

>>> >>> >>a

>>> >>> > route in and back out of the "new" asio host.

>>> >>> >>

>>> >>> > The "new" host would accept real vsts and delay them to a specific
 >>> user
 >>> >>> entered,
 >>> >>> > consistent threshold, then feed the output back to the same "new"
 >>vst
 >>> >>plug
 >>> >>> > in paris.
 >>> >>> >
 >>> >>> > It would be hardwareless.
 >>> >>> >
 >>> >>> > Chuck
 >>> >>> >
 >>> >>> >
 >>> >>> >
 >>> >>> > Chuck
 >>> >>> > "DJ" <notachance@net.net> wrote:
 >>> >>> > >Chuck,
 >>> >>> > >
 >>> >>> > >There is already an ASIO host application that has unlimited I/O
 >so
 >>> >#2
 >>> >>> has
 >>> >>> > >been covered. It's not simple though
 >>> >>> >
 >>>
 >>>>> [http://www.plogue.com/index.php?option=content&task=view &id=21&Itemid=35](http://www.plogue.com/index.php?option=content&task=view&id=21&Itemid=35)
 >>> >>> > >I haven't tried it yet but will likely get around to it over the
 >>> >>weekend
 >>> >>> > or
 >>> >>> > >early next week. I was thinking of something that could interface
 >>> >>> directly
 >>> >>> > >with Paris so that the UAD-1 cards could work directly on the
 Paris
 >>> >DAW
 >>> >>> > >without having to interface via ADAT on a second workstation.
 Old
 >>> >>Magma's
 >>> >>> > >are cheap these days and having the cards in the Paris workstation
 >>> >>> running
 >>> >>> > >Win XP without having to interface with a second DAW using
 >>lightpipe
 >>> >>> would
 >>> >>> > >be ideal. this is why I was thinking of Wires. As far as an ASIO
 >>> >>driver,
 >>> >>> > >under the "Paris DAW being host" scenario, without an efficient
 >>ASIO
 >>> >>> driver,
 >>> >>> > >for Paris, I don't see this happening. To tell you the truth,

I
 >>haven't
 >>> >>> > used
 >>> >>> > >the Paris ASIO driver in years. I wonder if it would work with
 >a
 >>VST
 >>> >>host
 >>> >>> > >like Forte or Chainer? I do remember some latency with this driver,
 >>> >but
 >>> >>> > it's
 >>> >>> > >been a long time. Anyway, as far as third party uses for the
 VST
 >>> host
 >>> >>> you
 >>> >>> > >are proposing in #1I honestly don't know unless
 >>they
 >>> >>were
 >>> >>> > >wanting to stream from a DAW with no latency compensation to a
 >>digital
 >>> >>> > >mixer. I don't think there are any DAWs, other than Paris left
 >on
 >>> earth
 >>> >>> > that
 >>> >>> > >don't have latency compensation.
 >>> >>> > >
 >>> >>> > >If you decide you want to do this, I will support your efforts
 >>100%.
 >>> >>> > >
 >>> >>> > >Thanks,
 >>> >>> > >
 >>> >>> > >DJ
 >>> >>> > >
 >>> >>> > >"chuck duffy" <c@c.com> wrote in message news:454206a9\$1@linux...
 >>> >>> > >>
 >>> >>> > >> Hi DJ,
 >>> >>> > >>
 >>> >>> > >> I guess what we are talking about is two things:
 >>> >>> > >>
 >>> >>> > >> 1. An ASIO host application with let's say 64 ins and 64 outs.
 >>> This
 >>> >>> app
 >>> >>> > >> would also be a VST host application that would let you insert
 >>plugins
 >>> >>on
 >>> >>> > >each
 >>> >>> > >> of the 64 ins. It would add up the total latency on each input,
 >>> >>buffer
 >>> >>> > >the

>>> >>> > >> output to some consistent user entered amount, and send it out
>>the
>>> >>> output.
>>> >>> > >> The latency for every channel would end up being exactly the
>>same
>>> >>user
>>> >>> > >entered
>>> >>> > >> amount.
>>> >>> > >>
>>> >>> > >> 2. A simple VST plugin that would allow you to select an input
>>and
>>> >>> output
>>> >>> > >> ASIO channel. That's all that one would do. This plug wouldn't
>>> >have
>>> >>> > any
>>> >>> > >> latency of it's own.
>>> >>> > >>
>>> >>> > >> So my question is..... Is there any other possible use for such
>>> a
>>> >>> setup?
>>> >>> > >> I would be willing to get involved in an open source freeware,
>>> >>> > >ad/donation
>>> >>> > >> supported project for this if there was.
>>> >>> > >>
>>> >>> > >> Chuck
>>> >>> > >>
>>> >>> > >>
>>> >>> > >>
>>> >>> > >>
>>> >>> > >
>>> >>> > >
>>> >>> >
>>> >>>
>>> >>>
>>> >>
>>> >>
>>> >
>>>
>>
>>

>This is a multi-part message in MIME format.

-----=_NextPart_000_00E8_01C6FA9F.859A3DE0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Everything Chuck says sounds absolutely fantastic. I would

be in for whatever Chuck deems necessary for some working capital. The use from any host to any slave seems like it would have a huge user base. Good for selling a large number of units.

Our greatest concern being Paris users is that we may be limited now by single processors forever. It might make 'all in one box' processing quite a DSP limitation compared to quad cores and greater.

Am I missing something here? Is there a way to implement this across two computers like FX-Teleport? That would make it the balls.
Tom

"DJ" <d@j.com> wrote in message news:45439e20\$1@linux...

Chuck,

Just to be clear about my offer.....first of all, I'm serious as I =
can
be. Secondly, I know this may not be possible to do so consider it =
venture
capital that I am willing to risk knowing that there may not be any =
return
on it. Also, there are no stings attached. I will not be offended at =
all
if you give this software away if that's what you want to do. You have =
done
a tremendous amount of work for this community and this amount of =
money may
not be enough to make it worth your while to take the time from your =
real
job to look into this, but if you are willing to give it a serious go, =
consider
it startup capital for what I consider to be a good cause, with no =
expectations
of success. I look at it this way.....if it works, I can sell a few =
thousand
dollars worth of hardware that I won't need anymore. It's worth it to =
me
to roll the dice.

Regards,

DJ

"DJ" <a@b.c> wrote:
>

>Chuck,
 >
 >Yesterday I was thinking about this idea and how it would be one
 >step away from allowing cubase SX to be run from within Paris, so
 >to speak. that's sorta what we were trying to do with the ASIO =
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 >
 >
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 >>because of the amount of technobabble I use, and my poor grasp of =
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 >>syntax :-)
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 >>I wouldn't :-) It needs to have a larger potential audience than =
 the paris
 >>community :-)
 >>
 >>Chuck
 >>
 >>Chuck
 >>
 >>
 >>
 >>
 >>
 >>
 >

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
 -----=_NextPart_000_00E8_01C6FA9F.859A3DE0

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>
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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>Everything Chuck says sounds absolutely =

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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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Win ME to access all those
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 system.....and I would pay \$500.00
for
>it. If you will do =
 it, I will=20
 send you the money right now by=20
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 :-) It needs to have a larger potential audience than the=20
 paris
>>community=20
 =

the headroom to record louder drummers. ;-)

Do you guys agree with this explanation or is that even more convoluted?

Regards,
Dedric

"chuck duffy" <c@c.com> wrote in message news:45438b69\$1@linux...

>

> See now it get's even more confusing....

>

> Why? Check any math text, sine wavs are always represented with signed

> numbers,

> doesn't matter if it is integer or float.

>

> Even if there is no sign bit on the platform, we fake it by splitting the

> highest possible value for a word size in half just to link what we are

> doing

> to the math world.

>

> Positive amplitudes are positive numbers, negative amplitudes are negative

> numbers, and zero, most definitely is silence :-)

>

> So... In a sense you are right, but your graph is wrong :-)

>

> Chuck

>

>

>

>

>

>

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

>>

>>Ah, now, this is where people get confused.

>>

>>The assumption that FULL bits (all 1111's) represents 0dbfs,

>>and that empty bits (all 00000's) represents the noise floor

>>is false.

>>

>>The full bits actually represent the maximum positive

>>amplitude, and the empty bits represent the maximum

>>*negative* amplitude of the bi-phase audio signal. (I have

>>attached a pic below of a 4 bit signal capture, the vertical

>>axis shows the 4 bits, while the horizontal axis shows the

>>sample rate)

>>

>>So, what is actually happening in 24 bit vs 16 bit is that

>>there are more bits to represent the vertical axis. This

>>means that "no signal" on the input of the recorder would
>>yield a number half way up, not all zeros.
>>
>>Does this help?
>>
>>David.
>>
>>Dedric Terry wrote:
>>
>>> Hi Ted,
>>>
>>> 16 bit and 24 bit both only represent up to 0dB full scale (FS). The
>>> dynamic range afforded by 24-bit extends down to -144dB rather than the
>>> -96dB of 16 bit. That's what we are interested in with digital audio,
> not
>>> the theoretical limits above 0.
>>>
>>> Once in the DAW, -48dB is represented by the lower 8 bits in 16-bit
>>> words,
>>> and the lower 16 bits in 24-bit words. That's probably how they came
> to
>>> that conclusion, but it's mathematically incorrect since the same bit
>>> actually represents -48dB, you just add an extra 8 onto the bottom of
> the
>>> dynamic range, not the top as the quote seems to assume.
>>>
>>> Regards,
>>> Dedric
>>>
>>> On 10/28/06 3:51 AM, in article 4543283c\$1@linux, "Ted Gerber"
>>> <tedgerber@rogers.com> wrote:
>>>
>>>
>>>>Your quote here:
>>>>
>>>>" if you happen to record your tracks at lower levels (e.g.
>>>>
>>>>>-10dB peaks, then your peaks are now at -32dB, which is 1/3 the
>>>>>resolution
>>>>>of 16 bit audio - that isn't insignificant). "
>>>>
>>>>The other statement said that 24bit recording at -48db is equal to a
>>>>full
>>>>range
>>>>16bit recording...
>>>>
>>>>These 2 statements look like they're talking about the same thing
>>>>(apples

>>>>to apples). If they are, how are they reconciled? If they're not and I'm
>>>>misunderstanding...
>>>>
>>>>Ted
>>>
>>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00A8_01C6FAA6.2865C070
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

One dumb question...how does this differ from Rewire...

more I/O? =20

greater flexibiliy? =20

Allow routing across EDS Cards?

Is Rewire not useable in Paris?

inquiring minds want to know

Don

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4543a2ca@linux...

Everything Chuck says sounds absolutely fantastic. I would
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Am I missing something here? Is there a way to implement this across
two computers like FX-Teleport? That would make it the balls.
Tom

"DJ" <d@j.com> wrote in message news:45439e20\$1@linux...

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I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_00A8_01C6FAA6.2865C070

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<DIV>

I choose Polesoft Lockspam to fight spam, =
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_00A8_01C6FAA6.2865C070--And you're positive you installed the FX
subsystem correctly

if so I'll shut up because there are more informed minds out there than mine
on this subject

Don

"Mike P" <mikep@4hometown.com> wrote in message news:45438c15\$1@linux...

>
> I tried that and it made things worse, I was crashing constantly, I put it
> back to regular folder and it only crashes when I exit.
> Weird?
> Any other suggestions?
>
> Mike
>
>

>>Hello,
>>
>>There's some information about that in Dimitros's post "Paris and crashes
>

>>you should all know that !!"

>>

>>

>>

>>45429f89\$1@linux...

>>>

>>> OK, if you haven't read my other posts then here is my situation:

>>> I am installing Paris into a new AMD dual core cpu, I had encountered

>

>>> problems

>>> with the video card's IRQ setting and I think I have resolved that

>>> issue,

>>> however I am having a new problem...

>>> I can open and run Paris successfully after initial CPU boot, but once

> I

>>> close it I can't open it again without a rebooting the cpu or I get an

>

>>> error.

>>> Also, once in a while, when I close a song and try to open another song

> I

>>> get a fatal exception. I installed Paris according to the specific

>>> instructions

>>> and I am using the XP drivers and the subsystem is installed correctly.

>>> What could be causing this?

>>>

>>> Thanks,

>>> Mike

>>

>>

>I will be testing Paris on an AMD 4800 x 2 in a couple of days. I will be trying it with a Gigabyte GA-K8NS Ultra 939 mobo using both Win ME and Win XP. I have seen reports here that it works, but that the number of C-16's may be limited to x 1. There have been some new patches released y AMD which may remedy this, but it wouldn't be a show stopper for me. I only use 1 x C-16 anyway. I've had 3 x on my desk for years buy I ended up using only he one that was right in the sweet spot so I just pulled to other ones off thedesk and am keeping them for backups. C-16's are prone to failure eventuallyespecially the buttons, so having backups is a good idea.

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

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>be in for whatever Chuck deems necessary for some working capital.

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><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>
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>Mike P is not exactly giving a lot of info.

Don Nafe wrote:

> And you're positive you installed the FX subsystem correctly

>

> if so I'll shut up because there are more informed minds out there than mine

> on this subject

>

> Don

>

>

> "Mike P" <mikep@4hometown.com> wrote in message news:45438c15\$1@linux...

>> I tried that and it made things worse, I was crashing constantly, I put it

>> back to regular folder and it only crashes when I exit.

>> Weird?

>> Any other suggestions?

>>

>> Mike

>>

>>

>>> Hello,

>>>

>>> There's some information about that in Dimitros's post "Paris and crashes

>>> you should all know that !!"

>>>

>>>

>>>

>>> 45429f89\$1@linux...

>>>> OK, if you haven't read my other posts then here is my situation:

>>>> I am installing Paris into a new AMD dual core cpu, I had encountered

>>>> problems

>>>> with the video card's IRQ setting and I think I have resolved that

>>>> issue,

>>>> however I am having a new problem...

>>>> I can open and run Paris successfully after initial CPU boot, but once

>> I

>>>> close it I can't open it again without a rebooting the cpu or I get an

>>>> error.

>>>> Also, once in a while, when I close a song and try to open another song

>> I

>>>> get a fatal exception. I installed Paris according to the specific

>>>> instructions

>>>> and I am using the XP drivers and the subsystem is installed correctly.

>>>> What could be causing this?

>>>>

>>>> Thanks,

>>>> Mike

>>>

>

>After doing some extensive investigation I discovered that the info that I got from what I thought was a reliable source vis-a-is "the voltage being 3.3 was wrong. These cards are 1.5v. I got this straight from NVidia tech support so I started poking around trying to figure out where I had ****'ed up. I found it. Somehow, my BIOS had flipped from 4 x to 8 x. this card will not work on my mobo at 8 x and all hell breaks loose, eventually causing the system to either crash or boot to safe mode. I've been up and running for two hours with 2 x NVidia GeForce FX series 5500 dual heads (running 128 MB VRAM) per head on my Paris rig (AGP and PCI-share sameIRQ on my mobo) and so far things are holding up nicely.

I thought you guys might like to know about this. I just couldn't surrender to the idea of Matrox G450's being the only option. I think we're over the hump here.Chuck

You might want to contact the developers of Reaper as to how they implimented their version of rewire (reroute I believe) I know Justin would be happy to talk to you.

www.reaper.fm go to the forum and try emailing ot pm-ing him

Don

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>>host
>>  BESIDES
>>  >>PARIS. If we can think of other uses for it, I would work on it,
> =
>>if not,
>>  >>I wouldn't :-) It needs to have a larger potential audience than
> =
>>the paris
>>  >>community :-)
>>  >>
>>  >>Chuck
>>  >>
>>  >>Chuck
>>  >>
>>  >>
>>  >>
>>  >>
>>  >>
>>  >
>>
>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> http://www.polesoft.com/refer.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 6.00.2900.2963" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV><FONT face=3DArial size=3D2>One dumb question...how does this =
>>differ from=20
>>Rewire...</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>more I/O? </FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>greater flexibiliy? </FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>Allow routing across EDS =
>>Cards?</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>Is Rewire not useable in =
>>Paris?</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>

```

```

>><DIV><FONT face=3DArial size=3D2>inquiring minds want to =
>>know</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </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" <<A=20
>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> wrote =
>>in message=20
>> <A href=3D"news:4543a2ca@linux">news:4543a2ca@linux</A>...</DIV>
>> <DIV><FONT face=3DArial size=3D2>Everything Chuck says sounds =
>>absolutely=20
>> fantastic. I would</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>be in for whatever Chuck deems =
>>necessary for some=20
>> working capital.</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>The use from any host to any slave =
>>seems like it=20
>> would have a huge</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>user base. Good for selling a =
>>large number=20
>> of units.</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> <DIV><FONT face=3DArial size=3D2>Our greatest </FONT><FONT =
>>face=3DArial=20
>> size=3D2>concern being Paris users is that we may be limited now =
>>by</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>single processors forever. It =
>>might make=20
>> 'all in one box' processing</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>quite a DSP limitation compared to =
>>quad cores and=20
>> greater.</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> <DIV><FONT face=3DArial size=3D2>Am I missing something here? Is =
>>there a way=20
>> to implement this across</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>two computers like FX-Teleport? =
>>That would=20
>> make it the balls.</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> <BLOCKQUOTE=20
>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"DJ" <<A href=3D"mailto:d@j.com">d@j.com</A>> wrote in =

```

>>message <A=20
>> =
>>href=3D"news:45439e20\$1@linux">news:45439e20\$1@linux...</DIV>
Chuc=
>>k,

Just=20
>> to be clear about my offer.....first of all, I'm serious as I =
>>can
be.=20
>> Secondly, I know this may not be possible to do so consider it=20
>> venture
capital that I am willing to risk knowing that there may
> =
>>not be=20
>> any return
on it. Also, there are no stings attached. I will not
> =
>>be=20
>> offended at all
if you give this software away if that's what you
> =
>>want to=20
>> do. You have done
a tremendous amount of work for this community
> =
>>and this=20
>> amount of money may
not be enough to make it worth your while to
> =
>>take the=20
>> time from your *real*
job to look into this, but if you are =
>>willing to=20
>> give it a serious go, consider
it startup capital for what I =
>>consider to=20
>> be a good cause, with no expectations
of success. I look at it =
>>this=20
>> way.....if it works, I can sell a few thousand
dollars worth =
>>of=20
>> hardware that I won't need anymore. It's worth it to me
to roll =
>>the=20
>> dice.

Regards,

DJ

"DJ" <<A=20
>> href=3D"mailto:a@b.c">a@b.c>=20
>> wrote:
>
>Chuck,
>
>Yesterday I was thinking =
>>about=20
>> this idea and how it would be one
>step away from allowing =
>>cubase SX=20
>> to be run from within Paris, so
>to speak. that's sorta what =
>>we were=20
>> trying to do with the ASIO driver-trying
>to run different =
>>apps on=20
>> Paris hardware. As far as third party utility,
can
>you =
>>imagine=20
>> being able to run Wavelab and cubase =
>>simultaneously??.....Nuendo
>and=20
>> Pro Tools?.....you get the picture. this would be huge!!.....but=20
>> even
>if it was just something like you describe, it would =

>>basically=20
>> provide latency
>compensation to Paris users running the =
>>latest DSP=20
>> engines. IIRC, UAD-1
cards
>are IRQ compatible with EDS =
>>cards and=20
>> this would allow Paris users to lose
>the ball and chain of =
>>having to=20
>> run Paris on Win ME to access all those
ADAT
>modules. It =
>>would=20
>> revolutionize this system.....and I would pay =
>>\$500.00
for
>it. If=20
>> you will do it, I will send you the money right now by=20
>> PayPal.
>
>Deej
>
>
>"chuck duffy" =
>><<A=20
>> href=3D"mailto:c@c.com">c@c.com> =
>>wrote:
>>
>>because=20
>> of the amount of technobabble I use, and my poor grasp of=20
>> english
>>syntax :-)
>>
>>Here's the=20
>> deal...
>>
>>1. The idea I am proposing does not =
>>use any=20
>> physical hardware interconnects
>>between PARIS and the =
>>"new"=20
>> theoretical VST host. It uses a piece of =
>>"shared
>>memory"=20
>> (see wikipedia) to shuttle samples back and forth. The=20
>> theoretical
>>VST host would present 32 virtual inputs and =
>>32=20
>> virtual outputs to any
ASIO
>>capable application. =
>>
>>
>>
>>2. There would be *one* channel strip in the =
>>VST=20
>> HOST for *each* incoming
>>virtual ASIO connection. =
>>On this=20
>> strip you could drop as many VST plugs,
>>or VSTis as you=20
>> want. The strip would add up the latency for all=20
>> plugs
>>on
>>the strip, and then bump the latency up =
>>to a user=20
>> configured amount, thereby
>>giving you 100% consistent =
>>latency for=20
>> each channels. The output of each
>>strip would go to =
>>an ASIO=20
>> virtual OUT channel.
>>
>>3. A simple "new" VST =
>>plug would=20
>> be inserted on each channel in paris.

>On
>>this =
>>plug you=20
>> would select *which* one of the 32 "NEW" VST host =
>>channels
>>you=20
>> wanted to route through.
>>
>>Now - the =

```

>>64,000=20
>> question is, is there any other use for this new=20
>> host<BR>BESIDES<BR>>>PARIS. If we can think of other =
>>uses for=20
>> it, I would work on it, if not,<BR>>>I wouldn't :-) It =
>>needs to=20
>> have a larger potential audience than the paris<BR>>>community =
>>
>> =
>>:-)<BR>>><BR>>>Chuck<BR>>><BR>>>Chuck<BR>>>=
>><BR>>><BR>>><BR>>><BR>>><BR>>><BR>>><BR>><=
>>/BLOCKQUOTE>
>> <DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam,
> =
>>and=20
>> you?<BR><A=20
>> =
>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>.html</A> </FONT></DIV></BLOCKQUOTE></BODY></HTML>
>>
>>
>"Dedric Terry" <dedric@echomg.com> wrote:
>Do you guys agree with this explanation or is that even more convoluted?

```

I'm totally confused now - I thought it was linear...
everything else in the digital world is until you get into
floating-point stuff, innit? so why not the number of bits in a
given equal-amplitude (vertical) segment of the signal vs the
next segment of the same amplitude differential?

NeilHey Chuck! This is only a sliver of the pie and may not be worth the time
but, I actually know of people and studios that still use Opcode Vision DSP.
I know your shaking your head. Vision, Deck and other programs that got
left behind might be able to benefit from your work. It might work with
older versions of commercial programs that didn't have latency delay compensation
that people still use like Cubase, Logic, DP, Spark, Sterillium, Cake Walk,
etc. Not everybody upgrades to the latest version. I know a lot of people
that are comfortable with older versions of audio software that would pay
for this kind of thing.

There are also a lot of new Audio programs out there that could benefit from
such a thing. There are small developers that have \$50.00 to \$100.00 audio
programs That are developing slower than the big commercial software, that
could benefit from this. This could be licensed to them.

The market might not be huge, but there is a market. To start with I believe
you've got about 200+ paris users. There are customers I have from the past
that have never been on this NG. Recording Institute of Detroit has 4 Paris

systems, they have never been on this NG. They alone turn out 150 students a year that have been trained on Paris. Paris will be what Paris is. However, if you did this, you would be doing a lot of people a favor and I believe you would extend the life of Paris for years. Everybody would pay for this. Remember the thread back in 2001 when people were speculating how long Paris would be useable? It's almost 2007!

Chuck you gotta do this! We'd be forever grateful.

James

"chuck duffy" <c@c.com> wrote:

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>
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On
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>you wanted to route through.
>
>Now - the 64,000 question is, is there any other use for this new host BESIDES
>PARIS. If we can think of other uses for it, I would work on it, if not,
>I wouldn't :-) It needs to have a larger potential audience than the paris
>community :-)
>
>Chuck
>
>Chuck
>
>

>
>
>
>.....another 64,000 question would be if the meters of the plugins iwill
be functional if they are interfacing with Paris VST.....or would we need
a VST-VST wrapper to get this to happen?

"chuck duffy" <c@c.com> wrote in message news:454362ae\$1@linux...
>
> because of the amount of technobabble I use, and my poor grasp of english
> syntax :-)
>
> Here's the deal...
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> I wouldn't :-) It needs to have a larger potential audience than the
paris
> community :-)
>
> Chuck
>
> Chuck
>
>

>
>
>
>Yeah Chuck, you just gotta !! hehe

James McCloskey wrote:

> Hey Chuck! This is only a sliver of the pie and may not be worth the time
> but, I actually know of people and studios that still use Opcode Vision DSP.
> I know your shaking your head. Vision, Deck and other programs that got
> left behind might be able to benefit from your work. It might work with
> older versions of commercial programs that didn't have latency delay compensation
> that people still use like Cubase, Logic, DP, Spark, Sterillium, Cake Walk,
> etc. Not everybody upgrades to the latest version. I know a lot of people
> that are comfortable with older versions of audio software that would pay
> for this kind of thing.

>
> There are also a lot of new Audio programs out there that could benefit from
> such a thing. There are small developers that have \$50.00 to \$100.00 audio
> programs That are developing slower than the big commercial software, that
> could benefit from this. This could be licensed to them.

>
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> a year that have been trained on Paris. Paris will be what Paris is. However,
> if you did this, you would be doing a lot of people a favor and I believe
> you would extend the life of Paris for years. Everybody would pay for this.
> Remember the thread back in 2001 when people were speculating how long Paris
> would be useable? It's almost 2007!

>
> Chuck you gotta do this! We'd be forever grateful.

>
> James

>
>
>
> "chuck duffy" <c@c.com> wrote:

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 >>
 >> Chuck
 >>
 >> Chuck
 >>
 >>
 >>
 >>
 >>
 >>
 >>
 >Or DJ will DIE!!!!

"John" <no@no.com> wrote in message news:4543bbe6\$1@linux...

> Yeah Chuck, you just gotta !! hehe
 >
 > James McCloskey wrote:
 >> Hey Chuck! This is only a sliver of the pie and may not be worth the
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>>> VST host would present 32 virtual inputs and 32 virtual outputs to any
>>> ASIO
>>> capable application.
>>> 2. There would be *one* channel strip in the VST HOST for *each*

levels to quantize each sample). This isn't the same as the dynamic range though.

For each extra bit added, we basically reduce the quantization noise by 6dB - we halve the distance between quantization levels (doubling the number of quantization levels for that same range of amplitude - 0v to 1.1v). Since power ratio (dB) is a log function we get a consistent change of relative power of 6dB for each halving of the distance between quantization levels (when referring to the quantization noise floor - 6dB is also often used to refer to "twice the loudness" - but whether you are referring to 6dB as lowering noise or raising volume the power change is the same, but with digital audio we are referring to lowering quantization noise, not doubling the "loudness" with each bit).

So, dB is a measurement of power ratios (change in power).

$$\text{dB} = 10 \cdot \log_{10}(P_2/P_1)$$

where P1 is the power being measured, and P1 is the reference to which P2 is being compared.

Likewise, voltage ratios are:

$$A = 20 \cdot \log_{10}(V_2/V_1)$$

So the dynamic range increases by 6dB with every bit we add (by lowering quantization noise with twice the quantization levels), and in the digital realm, the reference is 0dBFS so the range (really "depth") extends down from there as we push the quantization noise lower and lower (hence -144dB for 24 bit). Amplitude level changes are more accurately represented by more bits since we have more levels to depict each level between 0v and 1.1v, but the 0 to 1.1volt range never changes in the converter whether it's a 4 bit or 24 bit converter (of course the max 1.1 volts may vary depending on the converter application, design and analog input transform, but with audio I believe 1.1v is most common).

Anyone else feel free to add or expand on this. I may have still missed some informative bit of techdom, or mis-stated something, considering how I originally turned this murky water into thick mud. ;-)

Dedric

"Neil" <IOUOIU@OIU.com> wrote in message news:4543b952@linux...

>

> "Dedric Terry" <dedric@echomg.com> wrote:

>>Do you guys agree with this explanation or is that even more convoluted?

>

> I'm totally confused now - I thought it was linear...

> everything else in the digital world is until you get into

> floating-point stuff, innit? so why not the number of bits in a

> given equal-amplitude (vertical) segment of the signal vs the
> next segment of the same amplitude differential?
>
> Neil Actually for 16 bit, the positive peak is 0111111111111111, and the negative
peak is 1000000000000000 in signed 2s complement binary. 1 sign bit on the
far left. In sign and magnitude, the positive peak is 0111111111111111 and
the negative is 1111111111111111.

0 is 0000000000000000 in both cases. Only binary offset puts
0000000000000000 at the most negative peak, but that isn't used in digital
audio (just fyi).

Dedric

"alex plasko" <alex.plasko@snet.net> wrote in message news:4543c9d6@linux...

>I must be confused too neil .

> I thought that with a 0dbfs wave ,the positive peak of the wave would
> have a word value of 1111111111111111 and the negative peak word was
> 0000000000000000. with a 16 bit word

> "Neil" <IOUOIU@OIU.com> wrote in message news:4543b952@linux...

>>

>> "Dedric Terry" <dedric@echomg.com> wrote:

>>>Do you guys agree with this explanation or is that even more convoluted?

>>

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>> floating-point stuff, innit? so why not the number of bits in a

>> given equal-amplitude (vertical) segment of the signal vs the

>> next segment of the same amplitude differential?

>>

>> Neil

>

>dedric:

so if we use 32 bit floating point math, the quantization error created by
the software data processing will be eliminated?or were you referring to
errors created at the converters?

"Dedric Terry" <dedric@echomg.com> wrote in message news:4543cf8b\$1@linux...

> Yes with amplitude you get greater resolution with higher bit depths (more
> levels to quantize each sample). This isn't the same as the dynamic range
> though.

>

> For each extra bit added, we basically reduce the quantization noise by

> 6dB - we halve the distance between quantization levels (doubling the

> number of quantization levels for that same range of amplitude - 0v to

> 1.1v). Since power ratio (dB) is a log function we get a consistent change

> of relative power of 6dB for each halving of the distance between

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>> given equal-amplitude (vertical) segment of the signal vs the
>> next segment of the same amplitude differential?

>>

>> Neil

>

> Thanks Dedric-

Either the author made the mistake you've postulated, or the author was misquoted.

Thanks again, the people on this newsgroup (like you) make it the great place to hang out that it is - virtually speaking :)

Ted

Dedric Terry <dterry@keyofd.net> wrote:

>Hi Ted,

>

>16 bit and 24 bit both only represent up to 0dB full scale (FS). The
>dynamic range afforded by 24-bit extends down to -144dB rather than the
>-96dB of 16 bit. That's what we are interested in with digital audio, not
>the theoretical limits above 0.

>

>Once in the DAW, -48dB is represented by the lower 8 bits in 16-bit words,
>and the lower 16 bits in 24-bit words. That's probably how they came to
>that conclusion, but it's mathematically incorrect since the same bit
>actually represents -48dB, you just add an extra 8 onto the bottom of the
>dynamic range, not the top as the quote seems to assume.

>

>Regards,

>Dedric

>

>On 10/28/06 3:51 AM, in article 4543283c\$1@linux, "Ted Gerber"

><tedgerber@rogers.com> wrote:

>

>> Your quote here:

>>

>> " if you happen to record your tracks at lower levels (e.g.

>>> -10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
>>> of 16 bit audio - that isn't insignificant). "

>>

>> The other statement said that 24bit recording at -48db is equal to a full
>> range

>> 16bit recording...

>>

>> These 2 statements look like they're talking about the same thing (apples
>> to apples). If they are, how are they reconciled? If they're not and I'm
>> misunderstanding...

>>

>> Ted

>Dj,

The meters for the plugin would be in the "new" host. The only thing the "new" vst plugin would do is stream samples to the "new" host. The "new" host would be up to snuff with the latest vst spec. There's no reason that wrappers would be involved with any of this :-)

Chuck

"DJ" <notachance@net.net> wrote:

>.....another 64,000 question would be if the meters of the plugins iwill
>be functional if they are interfacing with Paris VST.....or would we need
>a VST-VST wrapper to get this to happen?

>

>"chuck duffy" <c@c.com> wrote in message news:454362ae\$1@linux...

>>

>> because of the amount of technobabble I use, and my poor grasp of english

>> syntax :-)

>>

>> Here's the deal...

>>

>> 1. The idea I am proposing does not use any physical hardware

>interconnects

>> between PARIS and the "new" theoretical VST host. It uses a piece of

>"shared

>> memory" (see wikipedia) to shuttle samples back and forth. The

>theoretical

>> VST host would present 32 virtual inputs and 32 virtual outputs to any

>ASIO

>> capable application.

>>

>> 2. There would be *one* channel strip in the VST HOST for *each* incoming

>> virtual ASIO connection. On this strip you could drop as many VST plugs,

>> or VSTis as you want. The strip would add up the latency for all plugs

on

>> the strip, and then bump the latency up to a user configured amount,

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>> giving you 100% consistent latency for each channels. The output of each

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>> 3. A simple "new" VST plug would be inserted on each channel in paris.

On

>> this plug you would select *which* one of the 32 "NEW" VST host channels

>> you wanted to route through.

>>

>> Now - the 64,000 question is, is there any other use for this new host

>BESIDES

>> PARIS. If we can think of other uses for it, I would work on it, if not,

>> I wouldn't :-) It needs to have a larger potential audience than the

>paris

>> community :-)

>>

>> Chuck

>>

>> Chuck

>>
>>
>>
>>
>>
>>
>
>Alrighty then maestro. I'm getting ready to load up one of these fancy Creamware cards in a PC that is supposed to be the bane of it's existence (AMD dualcore) because I don't have an Intel machine in the entire house.....but I'm curious to see the innards of this system. It sure would be nice to just port my UAD-1 cards over to my Paris DAW and be done with this foolishness. I'd likely keep either one of these Creamware cards or one of my RME cards on a second rig for VSTi's.....unless of course I'll be able to stream audio from Ivory VST and NI B-4 through your new app directly into Paris.....I don't even want to think about it.....I'll soil myself.
;o)

"chuck duffy" <c@c.com> wrote:

>
>Dj,
>
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>"new" vst plugin would do is stream samples to the "new" host. The "new"
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>
>Chuck

>
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>>>
>>> Chuck
>>>
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>>>
>>>
>>>
>>>
>>>
>>>
>>
>>

>"Dedric Terry" <dedric@echomg.com> wrote:

>Yes with amplitude you get greater resolution with higher bit
>depths (more levels to quantize each sample).

Yes, that's what I meant, and it's linear, right? In other words, if a sine wave is full-on 0db flat-out at peaks, then (in a simplistic example) 12 bits are taken up in half that amplitude, and 12 bits are taken up in the remaining half, or 6

bits are taken up in a quarter of it, and so on, right?

>This isn't the same as the dynamic range though.

Ooooooooooh, ok, now I'm confused again.

If you're recording at a low level... let's say peaks of -40 or -50 db on a given track, chances are you're only using 12 or so bits of that file capacity even though you may be "recording" at 24-bits, yes? Or are you saying because db is log, not linear, you might actually be only using 6 or so of your available bits if you're recording at those low peaks of -40 or -50?

NeilChuck, maybe I'm oversimplifying this, but if the whole idea is for people to be able to use UAD/VST/Creamware/etc plugins in Paris (i.e.: any plugin that induces latency) wouldn't the simple thing be to write a plugin that does this, in order:

- 1.) INSERT on PARIS CHANNEL, AUX BUSS, OR MAIN BUSS
- 2.) ESTABLISH A REFERENCE POINT FOR THE WAVEFORM IN SOME MANNER
- 3.) HOST "x number" OF VST/UAD/ETC PLUGINS IN A CHAIN
- 4.) CALCULATE THE TOTAL LATENCY FOR THE CHAIN OF PLUGINS BASED ON #2 ABOVE
- 5.) AUTOMATICALLY COMPENSATE FOR SAID LATENCY

Yes? No?

Neil

"chuck duffy" <c@c.com> wrote:

>

>paris doesn't support re-wire, and I know a bunch of other progs that I like

>that don't. But you have me thinking of leveraging the existing re-wire and bridging it with "virtual" asio.

>

>Chuck

>

>"Don Nafe" <dnafe@magma.ca> wrote:

>>

>>

>>One dumb question...how does this differ from Rewire...

>>

>>more I/O? =20

>>

>>greater flexibility? =20

>>
>>Allow routing across EDS Cards?
>>
>>Is Rewire not useable in Paris?
>>
>>inquiring minds want to know
>>
>>Don
>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>>news:4543a2ca@linux...
>> Everything Chuck says sounds absolutely fantastic. I would
>> be in for whatever Chuck deems necessary for some working capital.
>> The use from any host to any slave seems like it would have a huge
>> user base. Good for selling a large number of units.
>>
>> Our greatest concern being Paris users is that we may be limited now
=>
>>by
>> single processors forever. It might make 'all in one box' processing
>> quite a DSP limitation compared to quad cores and greater.
>>
>> Am I missing something here? Is there a way to implement this across
>> two computers like FX-Teleport? That would make it the balls.
>> Tom
>>
>>
>> "DJ" <d@j.com> wrote in message news:45439e20\$1@linux...
>>
>> Chuck,
>>
>> Just to be clear about my offer.....first of all, I'm serious as
=>
>>I can
>> be. Secondly, I know this may not be possible to do so consider it
=>
>>venture
>> capital that I am willing to risk knowing that there may not be any
=>
>>return
>> on it. Also, there are no stings attached. I will not be offended at
=>
>>all
>> if you give this software away if that's what you want to do. You =
>>have done
>> a tremendous amount of work for this community and this amount of =
>>money may
>> not be enough to make it worth your while to take the time from your
=>

>>*real*

>> job to look into this, but if you are willing to give it a serious
=

>>go, consider

>> it startup capital for what I consider to be a good cause, with no
=

>>expectations

>> of success. I look at it this way.....if it works, I can sell a
=

>>few thousand

>> dollars worth of hardware that I won't need anymore. It's worth it
=

>>to me

>> to roll the dice.

>>

>> Regards,

>>

>> DJ

>>

>>

>> "DJ" <a@b.c> wrote:

>> >

>> >Chuck,

>> >

>> >Yesterday I was thinking about this idea and how it would be one
>> >step away from allowing cubase SX to be run from within Paris, so
>> >to speak. that's sorta what we were trying to do with the ASIO =

>>driver-trying

>> >to run different apps on Paris hardware. As far as third party =

>>utility,

>> can

>> >you imagine being able to run Wavelab and cubase =

>>simultaneously??.....Nuendo

>> >and Pro Tools?.....you get the picture. this would be =

>>huge!!.....but even

>> >if it was just something like you describe, it would basically =

>>provide latency

>> >compensation to Paris users running the latest DSP engines. IIRC,
=

>>UAD-1

>> cards

>> >are IRQ compatible with EDS cards and this would allow Paris users
>=

>>to lose

>> >the ball and chain of having to run Paris on Win ME to access all
=

>>those

>> ADAT

>> >modules. It would revolutionize this system.....and I would pay =
>>\$500.00
>> for
>> >it. If you will do it, I will send you the money right now by =
>>PayPal.
>> >
>> >Deej
>> >
>> >
>> >"chuck duffy" <c@c.com> wrote:
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>> >>
>> >>Chuck
>> >>
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>> >>
>> >>
>> >>
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>> >>
>> >
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>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> <http://www.polesoft.com/refer.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 6.00.2900.2963" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV>One dumb question...how does this =
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>><BLOCKQUOTE dir=3Dltr=20
>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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>>:.)
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>>/BLOCKQUOTE>
>> <DIV>

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>=
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XP home.
I disabled the onboard video card and I am running a PCI-E card.
There are no PCI conflicts.
installed the proper xp drivers and subsystem in the correct folder.
I copied the Paris pro folder onto the C: drive and ran it from there, but
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I can open and run Paris, and close usually without errors. If I try to run
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I have had some fatal exceptions while working on a project, not that I never
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Do you have any ideas?

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John <no@no.com> wrote:

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>> Mike PFind a manual. It's very common for slot 1 and the PCIE to share IRQ
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>Oh and HP sucks. I hate HP (cept printers). I hate their computers
with true passion.

Official leader HP haters club

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>>> Thanks,
>>> Mike P
>Sharing IRQ's is something that win XP does fine...that's not the problem.

Martin Harrington
www.lendaneer-sound.com

"John" <no@no.com> wrote in message news:4543fb27@linux...

> Find a manual. It's very common for slot 1 and the PCIE to share IRQ
> which is NO GOOD.

>

> Mike P wrote:

>> I don't know what motherboard it is, the model is HP 1540N and on their
>> site

>> I can't find the make of the motherboard.

>> The Video card is in the only PCI-E slot and the Paris Cards are in slots

>> one and two. I can't move them because the bottom slot is too close to
>> case

>> for the card to fit.

>>

>>

>> John <no@no.com> wrote:

>>> What motherboard and what is in what slots ?

>>>

>>> Mike P wrote:

>>>> I'm sorry for the lack of specifics, I was re-posting from another post
>> that

>>>> had all my info.

>>>> Anyway here is the situation:

>>>> I have an HP with a dual core AMD X2 proc. It has 2gig of ram and is
>>>> running

>>>> XP home.

>>>> I disabled the onboard video card and I am running a PCI-E card.

>>>> There are no PCI conflicts.

>>>> installed the proper xp drivers and subsystem in the correct folder.

>>>> I copied the Paris pro folder onto the C: drive and ran it from there,
>> but

>>>> that seemed to make it crash more.

>>>> I can open and run Paris, and close usually without errors. If I try to
>> run

>>>> Paris a second time, it will crash, and then if I try to run it again
>> it

>>>> sometimes works.

>>>> I have had some fatal exceptions while working on a project, not that
>> I never

>>>> had that before, but it seems to be happening much more often.

>>>> I noticed that I can't save presets for native plugins, also.

>>>> Do you have any ideas?

>>>> Thanks,

>>>> Mike P

>>Wouldn't that show up in System resources? It shows them on different irq's.
When I was having an IRQ conflict with the video card, the transport functions
would lock, but I am not having that problem anymore.
My video card is a dual monitor nvidia

John <no@no.com> wrote:

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>Mike P wrote:

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>>>> had that before, but it seems to be happening much more often.

>>>> I noticed that I can't save presets for native plugins, also.

>>>> Do you have any ideas?
>>>>
>>>> Thanks,
>>>> Mike P
>>DJ,

That's a really nice offer :-) At this point it doesn't make any sense to accept any money for this effort.

The way to to make this work is to come up with a concept that is useful to paris users, but reaches out into other user communities. The working concept at this point is a virtual asio patchbay / vst / vsti host with latency normalization. If there is enough interest we can start up an open source project and get developers involved.

Chuck

"DJ" <d@j.com> wrote:

>
>Chuck,
>
>Just to be clear about my offer.....first of all, I'm serious as I can
>be. Secondly, I know this may not be possible to do so consider it venture
>capital that I am willing to risk knowing that there may not be any return
>on it. Also, there are no stings attached. I will not be offended at all
>if you give this software away if that's what you want to do. You have done
>a tremendous amount of work for this community and this amount of money
>may
>not be enough to make it worth your while to take the time from your *real*
>job to look into this, but if you are willing to give it a serious go, consider
>it startup capital for what I consider to be a good cause, with no expectations
>of success. I look at it this way.....if it works, I can sell a few thousand
>dollars worth of hardware that I won't need anymore. It's worth it to me
>to roll the dice.
>
>Regards,
>
>DJ
>
>
>"DJ" <a@b.c> wrote:

>>
>>Chuck,
>>
>>Yesterday I was thinking about this idea and how it would be one
>>step away from allowing cubase SX to be run from within Paris, so
>>to speak. that's sorta what we were trying to do with the ASIO driver-trying
>>to run different apps on Paris hardware. As far as third party utility,
>can
>>you imagine being able to run Wavelab and cubase simultaneously??.....Nuendo
>>and Pro Tools?.....you get the picture. this would be huge!!.....but even
>>if it was just something like you describe, it would basically provide
latency
>>compensation to Paris users running the latest DSP engines. IIRC, UAD-1
>cards
>>are IRQ compatible with EDS cards and this would allow Paris users to lose
>>the ball and chain of having to run Paris on Win ME to access all those
>ADAT
>>modules. It would revolutionize this system.....and I would pay \$500.00
>for
>>it. If you will do it, I will send you the money right now by PayPal.
>>
>>Deej
>>
>>
>>"chuck duffy" <c@c.com> wrote:
>>>
>>>because of the amount of technobabble I use, and my poor grasp of english
>>>syntax :-)
>>>
>>>Here's the deal...
>>>
>>>1. The idea I am proposing does not use any physical hardware interconnects
>>>between PARIS and the "new" theoretical VST host. It uses a piece of
"shared
>>>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>>>VST host would present 32 virtual inputs and 32 virtual outputs to any
>ASIO
>>>capable application.
>>>
>>>2. There would be *one* channel strip in the VST HOST for *each* incoming
>>>virtual ASIO connection. On this strip you could drop as many VST plugs,
>>>or VSTis as you want. The strip would add up the latency for all plugs
>>on
>>>the strip, and then bump the latency up to a user configured amount, thereby
>>>giving you 100% consistent latency for each channels. The output of each
>>>strip would go to an ASIO virtual OUT channel.
>>>
>>>3. A simple "new" VST plug would be inserted on each channel in paris.

>
>>On
>>>this plug you would select *which* one of the 32 "NEW" VST host channels
>>>you wanted to route through.
>>>
>>>Now - the 64,000 question is, is there any other use for this new host
>BESIDES
>>>PARIS. If we can think of other uses for it, I would work on it, if not,
>>>I wouldn't :-) It needs to have a larger potential audience than the
paris
>>>community :-)
>>>
>>>Chuck
>>>
>>>Chuck
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>
>For native guys, this would work but as time and tech progresses Paris will
get (big surprise) further and further behind this way, biggest problem
being the CPU. Once you can no longer buy a single core CPU things are gonna
be ugly for Paris users, and we're almost there now.
Is there any way to code in a TCP (network/IEEE1394) stack to offload to a
separate or bank of machines?

AA

"chuck duffy" <c@c.com> wrote in message news:45435ee3\$1@linux...
>
> It would work by shuttling samples in and out of a piece of shared memory
> on a single machine. It would not be networked, or require hardware of
> any
> kind, but it would also not introduce and latency.
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>would work over a network/firewire??
>>AA
>>
>>
>>"chuck duffy" <c@c.com> wrote in message news:4542449d\$1@linux...
>>>
>>> Dj,
>>>

>>> I think you are misunderstanding a little :-) The asio streams in this
>
>>> "new"
>>> asio host would be all virtual and not require any hardware or adats
>>> interfaces
>>> at all.
>>>
>>> The "new" vst plug when used on a channel in paris would let you select
> a
>>> route in and back out of the "new" asio host.
>>>
>>> The "new" host would accept real vsts and delay them to a specific user
>
>>> entered,
>>> consistent threshold, then feed the output back to the same "new" vst
> plug
>>> in paris.
>>>
>>> It would be hardwareless.
>>>
>>> Chuck
>>>
>>>
>>>
>>> Chuck
>>> "DJ" <notachance@net.net> wrote:
>>>>Chuck,
>>>>
>>>>There is already an ASIO host application that has unlimited I/O so #2
> has
>>>>been covered. It's not simple though
>>>> [http://www.plogue.com/index.php?option=content&task=view &id=21&Itemid=35](http://www.plogue.com/index.php?option=content&task=view&id=21&Itemid=35)
>>>>I haven't tried it yet but will likely get around to it over the weekend
>>> or
>>>>early next week. I was thinking of something that could interface
>>>>directly
>>>>with Paris so that the UAD-1 cards could work directly on the Paris DAW
>>>>without having to interface via ADAT on a second workstation. Old
>>>>Magma's
>>>>are cheap these days and having the cards in the Paris workstation
>>>>running
>>>>Win XP without having to interface with a second DAW using lightpipe
>>>>would
>>>>be ideal. this is why I was thinking of Wires. As far as an ASIO driver,
>>>>under the "Paris DAW being host" scenario, without an efficient ASIO
>>>>driver,
>>>>for Paris, I don't see this happening. To tell you the truth, I haven't
>>> used

>>>>the Paris ASIO driver in years. I wonder if it would work with a VST
 >>>>host
 >>>>like Forte or Chainer? I do remember some latency with this driver, but
 >>> it's
 >>>>been a long time. Anyway, as far as third party uses for the VST host
 > you
 >>>>are proposing in #1I honestly don't know unless they
 >>>>were
 >>>>wanting to stream from a DAW with no latency compensation to a digital
 >>>>mixer. I don't think there are any DAWs, other than Paris left on earth
 >>> that
 >>>>don't have latency compensation.
 >>>>
 >>>>If you decide you want to do this, I will support your efforts 100%.
 >>>>
 >>>>Thanks,
 >>>>
 >>>>DJ
 >>>>
 >>>>"chuck duffy" <c@c.com> wrote in message news:454206a9\$1@linux...
 >>>>>
 >>>>> Hi DJ,
 >>>>>
 >>>>> I guess what we are talking about is two things:
 >>>>>
 >>>>> 1. An ASIO host application with let's say 64 ins and 64 outs. This
 > app
 >>>>> would also be a VST host application that would let you insert plugs
 > on
 >>>>>each
 >>>>> of the 64 ins. It would add up the total latency on each input,
 >>>>> buffer
 >>>>>the
 >>>>> output to some consistent user entered amount, and send it out the
 >>>>> output.
 >>>>> The latency for every channel would end up being exactly the same
 >>>>> user
 >>>>>entered
 >>>>> amount.
 >>>>>
 >>>>> 2. A simple VST plugin that would allow you to select an input and
 >>>>> output
 >>>>> ASIO channel. That's all that one would do. This plug wouldn't have
 >>> any
 >>>>> latency of it's own.
 >>>>>
 >>>>> So my question is..... Is there any other possible use for such a
 >>>>> setup?

>>>>> supported project for this if there was.

>>

AA

 $\succ$

badly unless you kicked the master fader down to -15db/-20db?

AA

news:C1684104.4BF6%dterry@keyofd.net...

 ∇

> I think it is time to start debunking some of the fables around digital
 > summing. Paris cutting levels and then adding the gain back at the master
 > does one and only one thing: pushes all tracks down by 22dB to make it
 > easier to sum them well below 0dBFS, and then make some of it back before
 > the master so you didn't know what happened. If you are mixing properly
 > in
 > any native DAW, you will in effect do the same thing - lower track levels
 > such that the peak of the summation remains below 0dBFS.
 >
 > In simple math terms:
 >
 > 1- Native DAW: $2+2=4$
 > 2- Paris: $((2-1)+(2-1)) + 2 = 4$
 >
 > With SX you adjust the gain yourself on the way in, if you like, or better
 > yet, set the levels for the mix at hand as needed, as you go.
 >
 > So why do this in Paris? I am guessing Paris had to convert all audio to
 > 24-bit if sent to the native cpu for native plugins in order to prevent
 > clipping before you even start dropping faders on the mix (unless they
 > somehow converted to 32-bit float on the EDS chip first, which isn't a
 > 32-bit
 > float chip, so that seems unlikely). (No one would want to mix with most
 > faders at -40dB - it would "seem" wrong). 24-bits for any portion of
 > summing (not tracking) is a limitation esp. if tracked audio files are
 > near
 > 0dBFS to begin with - there is no where to go with gain addition, and only
 > subtraction to work with. You can add a lot more -22dB peak audio files
 > to
 > a mix without clipping (with all faders at 0), where only 2 audio files
 > peaking just below 0dBFS will automatically clip. At least that seems to
 > be
 > the reasoning behind it, but imho, only applicable to prevent a potential
 > problem in the DAW itself, not as prescribed digital audio practice.
 >
 > Back to native DAWs: While this approach may seem somehow capable of
 > producing a different sound to a final mix, the only think you gain by
 > lowering tracks by 22dB from the start is lower bit resolution. This is
 > especially true if you happen to record your tracks at lower levels (e.g.
 > -10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
 > of 16 bit audio - that isn't insignificant). So, if you combine the
 > flawed
 > advice to record at -10 to -20dB, with the concept of lowering all tracks
 > by
 > 22dB before you start mixing, and you end up removing most of the
 > resolution
 > we work hard for with quality mics, preamps and converters, and mixing as
 > much more noise and quantization error than necessary.

>

> As Martin suggested, record just below, or comfortably below clipping (as
> the source dictates) to maximize your use of bit resolution - e.g. keep
> audible that ambience or depth of the recording that tails off down at
> those
> lower levels, rather than mixing it with mic self-noise, etc.

>

> John, what I think the reference you quoted is actually saying (or should
> be
> at least) is just that 24-bit digital (with a quality front end and
> converters) affords a higher signal to noise ratio than analog did, so
> pushing record levels to widen the gap between peaks and the noise floor
> isn't as critical. But since quite a few really great mics have a noise
> floor of around -70 to -74dB, we are still putting noise into half of the
> bits of that glorious 24-bit range.

>

> In terms of signal vs. noise - why record less signal when you can record
> more?

>

> Imho, there are a lot of "famous" engineers out there spouting complete
> technical rubbish out of lack of true knowledge, or passing along
> conversational heresay and conjecture. Sadly, engineering is becoming
> more
> about letting the gear dictate the recording process than the engineer,
> and
> I believe that's what's wrong with music today. Too my people think xyz
> piece of gear can make a hit, a vibe, or a certain sound just because
> someone else did it, but few actually use their skills to create the sound
> by knowing what combinations of gear will help get them there.

>

> 9/10 times it isn't about obtaining one piece of gear to get "that sound",
> but understanding the 1000 different possibilities and knowing how to use
> any of them.

>

> The Nuendo and SX audio engines are identical. They also are identical in
> summing to Sequoia/Samplitude, and probably Logic, Audition, and DP too
> (I've tested Nuendo and Sequoia beyond the limits of normal recording to
> verify this, so this comes from experience and listening, not speculation
> or
> internet urban legend).

>

> Regards,
> Dedric

>

> On 10/27/06 10:03 PM, in article 4542d488@linux, "alex plasko"
> <alex.plasko@snet.net> wrote:

>

>> hi martin

>> I think what john is referring to is what started this thread. We are
>> trying to emulate the way paris handles files at mixdown, not at
>> recording
>> files, at mixdown.
>> chuck said that paris automatically and transparently cuts channel levels
>> by -22db, and then adds it back automatically when it hits the submix bus
>> much the way analog consoles do.
>> what we were toying with is if was possible to emulate that *effect*
>> with
>> other daws by cutting channel levels 22db and making it back up at the
>> output bus.
>> what we dont know is how cubase/nuendo mix bus handles the files.or
>> exactly
>> how paris does it for that matter.
>> If we can duplicate the way paris handles the mix bus DJ can sleep nights
>> again .
>> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
>> news:4542c966\$1@linux...
>>> Can't tell you anything technically about the Cubase mix bus, (I use
>>> Nuendo),but I think it's basically the same, but it's a fallacy that if
>>> you record at lower levels you are protecting the file from clipping.
>>> What you are doing is not using all the "bits" available to you, and
>>> therefore start introducing unwanted artifacts into the mix.
>>> If the "bits" aren't there on the original recording, and the levelis
>>> cosewuently low at the mix bus, no matter what you do, you can't get
>>> those
>>> bits back and the resolution and "size" of your mix has to suffer.
>>> I record as hot as I can, and use the channel faders to mix, usually
>>> never
>>> moving the master fader, although having said that, my mixes for TV/
>>> Doco
>>> work are not quite as complicated as most decent size music mixes would
>>> be.
>>> --
>>> Martin Harrington
>>> www.lendanear-sound.com
>>> "John" <no@no.com> wrote in message news:45429eda@linux...
>>>> Martin, so do you know anything about the Cubase mix bus? Do they
>>>> maybe
>>>> mean that on mixdown you pull the faders way back but still record hot?
>>>> Just wondering how the Cubase mix bus behaves.
>>>>
>>>> Thanks
>>>>
>>>> Martin Harrington wrote:
>>>>> That's not true, and dont let anyone tell you it is.
>>>>> You still need to get all levels as optimised as possible, as we all
>>>>> did

>>>>> with tape.
>>>>> Otherwise you are not using all the bits available to you, and noise
>>>>> will be the end result.
>>>>> This is why the good/great engineers are what they are...they make
>>>>> sure
>>>>> the levels are hot....just not to the stage of distortion.
>>>>> it's a balancing act, but, hey, who said anything done properly is
>>>>> easy.
>>>>>
>>>
>>>
>>
>>
>Didn't we determine that a dual CPU setup was bad news with Paris? I think
there is some sort of infinity setting for this to kill the second core, but
I didn't pay that much attention to be honest. I know that straight up dual
CPU's are bad news, they sieze up systems.

Repost a heading asking for "infinity setting to kill 2nd core". I don't
remember who posted that originally, or you could search the newsgroup
archives to see the info.

AA

"Mike P" <mikep@4hometown.com> wrote in message news:45429f89\$1@linux...
>
> OK, if you haven't read my other posts then here is my situation:
> I am installing Paris into a new AMD dual core cpu, I had encountered
> problems
> with the video card's IRQ setting and I think I have resolved that issue,
> however I am having a new problem...
> I can open and run Paris successfully after initial CPU boot, but once I
> close it I can't open it again without a rebooting the cpu or I get an
> error.
> Also, once in a while, when I close a song and try to open another song I
> get a fatal exception. I installed Paris according to the specific
> instructions
> and I am using the XP drivers and the subsystem is installed correctly.
> What could be causing this?
>
> Thanks,
> MikeDid you get it run properly, I had the same problems, they were coming from
the video card IRQ on the same channel as the Scherzo.

"Rob" <rob@westfieldorgan.com> wrote:
>

>I've been looking back through earlier postings and found a bit
>of info on Dual Core processors. Someone mentioned problems with
>the C16 in particular. Since installing the dual core processor,
>I have had just such problems. The C16 will lock up, mouse
>functions still work and I can save a project, but I cannot play
>or move the "now line". Some times I have to restart Paris
>several times to get things working.
>
>Has anyone discovered any work arounds to the dual core problems?
>I hate to give up the dual core since it solved some other
>bottleneck problems I was having with other programs. Since
>installing the dual core processor, my old Waves pluggins stopped
>working in my Samplitude program as well!
>
>Any help out there?
>
>Robl researched that post, and the problems he was talking about I encountered
also. But mt transport problems were caused by an IRQ conflict between the
EDS cards and the video driver. As soon as I resolved the conflict I never
had transport problems again. I have new problems now, but they are definately
software issues.
"Aaron Allen" <know-spam@not_here.dude> wrote:
>Didn't we determine that a dual CPU setup was bad news with Paris? I think

>there is some sort of infinity setting for this to kill the second core,
but
>I didn't pay that much attention to be honest. I know that straight up dual

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>Repost a heading asking for "infinity setting to kill 2nd core". I don't

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I
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>> instructions
>> and I am using the XP drivers and the subsystem is installed correctly.
>> What could be causing this?
>>
>> Thanks,
>> Mike
>
>I know, I know, you shouldn't use "off the shelf" computers, but to build
this machine would have cost me much more, so I thought I'd try it.
Would it make any difference between using XP home and XP prof?

John <no@no.com> wrote:

>Oh and HP sucks. I hate HP (cept printers). I hate their computers
>with true passion.
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>>>> had that before, but it seems to be happening much more often.
>>>> I noticed that I can't save presets for native plugins, also.
>>>> Do you have any ideas?
>>>>
>>>> Thanks,
>>>> Mike P
>>For Paris? NO diff between Pro and Home.

AA

"Mike P" <mikep@4hometown.com> wrote in message news:45440a9a\$1@linux...

>
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>>>>> Do you have any ideas?
>>>>>
>>>>> Thanks,
>>>>> Mike P
>>>
>My experience is that if your motherboard shares Video card IRQ with EDS
cards (i had two EDS cards though) you crash hard even on XP.

John

Martin Harrington wrote:
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> www.lendaneer-sound.com
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>>>
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>>> John <no@no.com> wrote:
>>>> What motherboard and what is in what slots ?
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>>>>> had that before, but it seems to be happening much more often.
>>>>> I noticed that I can't save presets for native plugins, also.
>>>>> Do you have any ideas?
>>>>> Thanks,
>>>>> Mike P
>
>hmm, maybe direct x version issues? I have no other ideas. hmm

Mike P wrote:

> Wouldn't that show up in System resources? It shows them on different irq's.
> When I was having an IRQ conflict with the video card, the transport functions
> would lock, but I am not having that problem anymore.
> My video card is a dual monitor nvidia
>
>

> John <no@no.com> wrote:
 >> Find a manual. It's very common for slot 1 and the PCIE to share IRQ
 >
 >> which is NO GOOD.
 >>
 >> Mike P wrote:
 >>> I don't know what motherboard it is, the model is HP 1540N and on their
 > site
 >>> I can't find the make of the motherboard.
 >>> The Video card is in the only PCI-E slot and the Paris Cards are in slots
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 >>>>> Thanks,
 >>>>> Mike P
 >Can you do a fresh install of xp on that shitbox and then just put paris
 on to get this pig going?

hehehe
John

Mike P wrote:

> I know, I know, you shouldn't use "off the shelf" computers, but to build
> this machine would have cost me much more, so I thought I'd try it.
> Would it make any difference between using XP home and XP prof?

>
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> John <no@no.com> wrote:

>> Oh and HP sucks. I hate HP (cept printers). I hate their computers
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>>
>> Official leader HP haters club
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>>>>>>

>>>>>> Thanks,

>>>>>> Mike P

>>You're welcome. I figured you'd be glad to hear this and I just couldn't doom either one of us to Matrox hell any longer. I know you've been looking for another solution too. To be successful, , then DL the moxt recent NVidia dirvers (it's a .exe). Then uninstall your Matrox drivers and then delete the MGA file from your C:\ root directory. Shut down and boot to the BIOS. Make sure you are set to AGP x 4 and your AGP voltage is either AUTO or 1.5, exit and reboot-you may get a series of beeps on reboot and your system may hang.....just shut the system off and reboot again and you will be good. When windows detects the card and asks to look for a better driver, hit "cancel" and o ahead and let windows load. Next run the NVidia driver ..exe to load the driver and software. Get your monitors configured (the master head is the top one and you will need a DVI to AGP adapter for these heads), then shut down, load the PCI card in a slot that shares IRQ with the AGP and reboot. Just follwo the yellow brick road to enable the other monitors and you're good to go.

Deej

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:45440259@linux...

> This is incredibly timely news. Danke'

> AA

>

>

> "DJ" <d@J.com> wrote in message news:4543b4b9\$1@linux...

> >

> > After doing some extensive investigation I discovered that the info that
I

> > ot from what I thought was a reliable source vis-a-is "the voltage being

> > 3.3 was wrong. These cards are 1.5v. I got this straight from NVidia
tech

> > support so I started poking around trying to figure out where I had

> > ****'ed

> > up. I found it. Somehow, my BIOS had flipped from 4 x to 8 x. this card

> > will

> > not work on my mobo at 8 x and all hell breaks loose, eventually causing

> > the system to either crash or boot to safe mode. I've been up and
running

> > for two hours with 2 x NVidia GeForce FX series 5500 dual heads (running

> > 128 MB VRAM) per head on my Paris rig (AGP and PCI-share sameIRQ on my

> > mobo)

> > and so far things are holding up nicely.

> >

> > I thought you guys might like to know about this. I just couldn't

> > surrender

> > to the idea of Matrox G450's being the only option. I think we're over
the

> > hump here.

>

> That's why I referred to native summing - most native apps (all but Saw
Plus) are 32-bit floating point.

ProTools is hardware hybrid like Paris so I categorize them differently.

The earlier systems (through Mix+) used a 24-bit data path with no dither,
until they added the dither mixer somewhere in the Mix+ lifecycle, so in
that case you really did lop bits off the bottom when dropping the fader.

The dither engine slightly improved things, but not the lost bits (may have
added a double precision summing section - don't recall specifically).

Still the 24-bit buss was still a big problem.

The only reason PTHD sounds better is they doubled up the processing path to
48bits, but it's the same 24-bit dsp chip family they seem to be stuck with.

Dedric

On 10/28/06 7:37 PM, in article 454403d3@linux, "Aaron Allen"

<know-spam@not_here.dude> wrote:

> If all mix busses are the same, why did the PT III rigs suck out loud so
> badly unless you kicked the master fader down to -15db/-20db?
>
> AA
>
>
> "Dedric Terry" <dterry@keyofd.net> wrote in message
> news:C1684104.4BF6%dterry@keyofd.net...
>> I agree with Martin completely. To add my own general opinion on this long
>> running "sound of summing" debate, that is fast become urban legend:
>>
>> I think it is time to start debunking some of the fables around digital
>> summing. Paris cutting levels and then adding the gain back at the master
>> does one and only one thing: pushes all tracks down by 22dB to make it
>> easier to sum them well below 0dBFS, and then make some of it back before
>> the master so you didn't know what happened. If you are mixing properly
>> in
>> any native DAW, you will in effect do the same thing - lower track levels
>> such that the peak of the summation remains below 0dBFS.
>>
>> In simple math terms:
>>
>> 1- Native DAW: $2+2=4$
>> 2- Paris: $((2-1)+(2-1)) + 2 = 4$
>>
>> With SX you adjust the gain yourself on the way in, if you like, or better
>> yet, set the levels for the mix at hand as needed, as you go.
>>
>> So why do this in Paris? I am guessing Paris had to convert all audio to
>> 24-bit if sent to the native cpu for native plugins in order to prevent
>> clipping before you even start dropping faders on the mix (unless they
>> somehow converted to 32-bit float on the EDS chip first, which isn't a
>> 32-bit
>> float chip, so that seems unlikely). (No one would want to mix with most
>> faders at -40dB - it would "seem" wrong). 24-bits for any portion of
>> summing (not tracking) is a limitation esp. if tracked audio files are
>> near
>> 0dBFS to begin with - there is no where to go with gain addition, and only
>> subtraction to work with. You can add a lot more -22dB peak audio files
>> to
>> a mix without clipping (with all faders at 0), where only 2 audio files
>> peaking just below 0dBFS will automatically clip. At least that seems to
>> be
>> the reasoning behind it, but imho, only applicable to prevent a potential
>> problem in the DAW itself, not as prescribed digital audio practice.
>>

>> Back to native DAWs: While this approach may seem somehow capable of
>> producing a different sound to a final mix, the only thing you gain by
>> lowering tracks by 22dB from the start is lower bit resolution. This is
>> especially true if you happen to record your tracks at lower levels (e.g.
>> -10dB peaks, then your peaks are now at -32dB, which is 1/3 the resolution
>> of 16 bit audio - that isn't insignificant). So, if you combine the
>> flawed
>> advice to record at -10 to -20dB, with the concept of lowering all tracks
>> by
>> 22dB before you start mixing, and you end up removing most of the
>> resolution
>> we work hard for with quality mics, preamps and converters, and mixing as
>> much more noise and quantization error than necessary.
>>
>> As Martin suggested, record just below, or comfortably below clipping (as
>> the source dictates) to maximize your use of bit resolution - e.g. keep
>> audible that ambience or depth of the recording that tails off down at
>> those
>> lower levels, rather than mixing it with mic self-noise, etc.
>>
>> John, what I think the reference you quoted is actually saying (or should
>> be
>> at least) is just that 24-bit digital (with a quality front end and
>> converters) affords a higher signal to noise ratio than analog did, so
>> pushing record levels to widen the gap between peaks and the noise floor
>> isn't as critical. But since quite a few really great mics have a noise
>> floor of around -70 to -74dB, we are still putting noise into half of the
>> bits of that glorious 24-bit range.
>>
>> In terms of signal vs. noise - why record less signal when you can record
>> more?
>>
>> Imho, there are a lot of "famous" engineers out there spouting complete
>> technical rubbish out of lack of true knowledge, or passing along
>> conversational heresay and conjecture. Sadly, engineering is becoming
>> more
>> about letting the gear dictate the recording process than the engineer,
>> and
>> I believe that's what's wrong with music today. Too many people think xyz
>> piece of gear can make a hit, a vibe, or a certain sound just because
>> someone else did it, but few actually use their skills to create the sound
>> by knowing what combinations of gear will help get them there.
>>
>> 9/10 times it isn't about obtaining one piece of gear to get "that sound",
>> but understanding the 1000 different possibilities and knowing how to use
>> any of them.
>>
>> The Nuendo and SX audio engines are identical. They also are identical in

>> summing to Sequoia/Samplitude, and probably Logic, Audition, and DP too
>> (I've tested Nuendo and Sequoia beyond the limits of normal recording to
>> verify this, so this comes from experience and listening, not speculation
>> or
>> internet urban legend).

>>
>> Regards,
>> Dedic
>>

>> On 10/27/06 10:03 PM, in article 4542d488@linux, "alex plasko"
>> <alex.plasko@snet.net> wrote:
>>
>>> hi martin
>>> I think what john is referring to is what started this thread. We are
>>> trying to emulate the way paris handles files at mixdown, not at
>>> recording
>>> files, at mixdown.
>>> chuck said that paris automatically and transparently cuts channel levels
>>> by -22db, and then adds it back automatically when it hits the submix bus
>>> much the way analog consoles do.
>>> what we were toying with is if was possible to emulate that *effect*
>>> with
>>> other daws by cutting channel levels 22db and making it back up at the
>>> output bus.
>>> what we dont know is how cubase/nuendo mix bus handles the files.or
>>> exactly
>>> how paris does it for that matter.
>>> If we can duplicate the way paris handles the mix bus DJ can sleep nights
>>> again .
>>> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
>>> news:4542c966\$1@linux...
>>>> Can't tell you anything technically about the Cubase mix bus, (I use
>>>> Nuendo),but I think it's basically the same, but it's a fallacy that if
>>>> you record at lower levels you are protecting the file from clipping.
>>>> What you are doing is not using all the "bits" available to you, and
>>>> therefore start introducing unwanted artifacts into the mix.
>>>> If the "bits" aren't there on the original recording, and the levelis
>>>> cosewuently low at the mix bus, no matter what you do, you can't get
>>>> those
>>>> bits back and the resolution and "size" of your mix has to suffer.
>>>> I record as hot as I can, and use the channel faders to mix, usually
>>>> never
>>>> moving the master fader, although having said that, my mixes for TV/
>>>> Doco
>>>> work are not quite as complicated as most decent size music mixes would
>>>> be.
>>>> --
>>>> Martin Harrington

>>>> www.lendaneer-sound.com
>>>> "John" <no@no.com> wrote in message news:45429eda@linux...
>>>>> Martin, so do you know anything about the Cubase mix bus? Do they
>>>>> maybe
>>>>> mean that on mixdown you pull the faders way back but still record hot?
>>>>> Just wondering how the Cubase mix bus behaves.
>>>>>
>>>>> Thanks
>>>>>
>>>>> Martin Harrington wrote:
>>>>>> That's not true, and don't let anyone tell you it is.
>>>>>> You still need to get all levels as optimised as possible, as we all
>>>>>> did
>>>>>> with tape.
>>>>>> Otherwise you are not using all the bits available to you, and noise
>>>>>> will be the end result.
>>>>>> This is why the good/great engineers are what they are...they make
>>>>>> sure
>>>>>> the levels are hot....just not to the stage of distortion.
>>>>>> it's a balancing act, but, hey, who said anything done properly is
>>>>>> easy.
>>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>
>
>Until released, we don't got jack.
MW
;-)

"brandon" <a@a.com> wrote in message news:45438dfa\$1@linux...
>
> It appears that JAcK is working on a windows release.
> So he must feel there is a market for it.
> Unless he is doing it for the fun of it.
>
> B
>
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>Hi Chuck,
>>Do you mean something like the Linux audio app called JACK?
>>Sounds sort of similar but geared towards Paris.
>>
>><http://www.ardour.org/jack>
>>

>>Chris
>>
>>
>>chuck duffy wrote:
>>
>>>because of the amount of technobabble I use, and my poor grasp of english
>>>syntax :-)
>>>
>>>Here's the deal...
>>>
>>>1. The idea I am proposing does not use any physical hardware
>>>interconnects
>>>between PARIS and the "new" theoretical VST host. It uses a piece of
>>>"shared
>>>memory" (see wikipedia) to shuttle samples back and forth. The
>>>theoretical
>>>VST host would present 32 virtual inputs and 32 virtual outputs to any
> ASIO
>>>capable application.
>>>
>>>2. There would be *one* channel strip in the VST HOST for *each* incoming
>>>virtual ASIO connection. On this strip you could drop as many VST plugs,
>>>or VSTis as you want. The strip would add up the latency for all plugs
> on
>>>the strip, and then bump the latency up to a user configured amount,
>>>thereby
>>>giving you 100% consistent latency for each channels. The output of each
>>>strip would go to an ASIO virtual OUT channel.
>>>
>>>3. A simple "new" VST plug would be inserted on each channel in paris.
> On
>>>this plug you would select *which* one of the 32 "NEW" VST host channels
>>>you wanted to route through.
>>>
>>>Now - the 64,000 question is, is there any other use for this new host
> BESIDES
>>>PARIS. If we can think of other uses for it, I would work on it, if not,
>>>I wouldn't :-) It needs to have a larger potential audience than the
>>>paris
>>>community :-)
>>>
>>>Chuck
>>>
>>>Chuck
>>>
>>>
>>>
>>>

>>>
>>>
>>>
>>>
>>
>>--
>>Chris Ludwig
>>ADK
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>(859) 635-5762
>At least with a fresh install you'll know where you stand as much as a
pain as it is (unless you have ghost images).
John

Mike P wrote:

> I guess I am going to have to, I have also thought about running dual op systems.

>

>

> John <no@no.com> wrote:

>> Can you do a fresh install of xp on that shitbox and then just put paris

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>> hehehe

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>>>>>> I noticed that I can't save presets for native plugins, also.
>>>>>> Do you have any ideas?
>>>>>>
>>>>>> Thanks,
>>>>>> Mike P
>OK Chuck. I'll be a betapig if you ever need one.

```

;o)

```

"chuck duffy" <c@c.com> wrote in message news:4543ff50$1@linux...
>
> DJ,
>
> That's a really nice offer :-) At this point it doesn't make any sense to
> accept any money for this effort.
>

```

> The way to to make this work is to come up with a concept that is useful
> to paris users, but reaches out into other user communities. The working
> concept at this point is a virtual asio patchbay / vst / vsti host with
latency
> normalization. If there is enough interest we can start up an open source
> project and get developers involved.
>
> Chuck
>
>
>
>
>
>
>
>
>
>
> "DJ" <d@j.com> wrote:
> >
> >Chuck,
> >
> >Just to be clear about my offer.....first of all, I'm serious as I can
> >be. Secondly, I know this may not be possible to do so consider it
venture
> >capital that I am willing to risk knowing that there may not be any
return
> >on it. Also, there are no stings attached. I will not be offended at all
> >if you give this software away if that's what you want to do. You have
done
> >a tremendous amount of work for this community and this amount of money
> may
> >not be enough to make it worth your while to take the time from your
real
> >job to look into this, but if you are willing to give it a serious go,
consider
> >it startup capital for what I consider to be a good cause, with no
expectations
> >of success. I look at it this way.....if it works, I can sell a few
thousand
> >dollars worth of hardware that I won't need anymore. It's worth it to me
> >to roll the dice.
> >
> >Regards,
> >
> >DJ
> >
> >
> >"DJ" <a@b.c> wrote:
> >>

> >>Chuck,
> >>
> >>Yesterday I was thinking about this idea and how it would be one
> >>step away from allowing cubase SX to be run from within Paris, so
> >>to speak. that's sorta what we were trying to do with the ASIO
driver-trying
> >>to run different apps on Paris hardware. As far as third party utility,
> >can
> >>you imagine being able to run Wavelab and cubase
simultaneously??.....Nuendo
> >>and Pro Tools?.....you get the picture. this would be huge!!.....but
even
> >>if it was just something like you describe, it would basically provide
> latency
> >>compensation to Paris users running the latest DSP engines. IIRC, UAD-1
> >cards
> >>are IRQ compatible with EDS cards and this would allow Paris users to
lose
> >>the ball and chain of having to run Paris on Win ME to access all those
> >ADAT
> >>modules. It would revolutionize this system.....and I would pay \$500.00
> >for
> >>it. If you will do it, I will send you the money right now by PayPal.
> >>
> >>Deej
> >>
> >>
> >>"chuck duffy" <c@c.com> wrote:
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> >>>because of the amount of technobabble I use, and my poor grasp of
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> >
> >>On
> >>>this plug you would select *which* one of the 32 "NEW" VST host
channels
> >>>you wanted to route through.
> >>>
> >>>Now - the 64,000 question is, is there any other use for this new host
> >BESIDES
> >>>PARIS. If we can think of other uses for it, I would work on it, if
not,
> >>>I wouldn't :-) It needs to have a larger potential audience than the
> paris
> >>>community :-)
> >>>
> >>>Chuck
> >>>
> >>>Chuck
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>
> >
>ok now i know what you were getting at. i guess i have to follow these
threads closer. skip one or two and i get lost.
thanks dedric
"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C1697220.4C75%dterry@keyofd.net...
> That's why I referred to native summing - most native apps (all but Saw
> Plus) are 32-bit floating point.
>
> ProTools is hardware hybrid like Paris so I categorize them differently.
> The earlier systems (through Mix+) used a 24-bit data path with no dither,
> until they added the dither mixer somewhere in the Mix+ lifecycle, so in
> that case you really did lop bits off the bottom when dropping the fader.
> The dither engine slightly improved things, but not the lost bits (may

> have
 > added a double precision summing section - don't recall specifically).
 > Still the 24-bit buss was still a big problem.
 >
 > The only reason PTHD sounds better is they doubled up the processing path
 > to
 > 48bits, but it's the same 24-bit dsp chip family they seem to be stuck
 > with.
 >
 > Dedric
 >
 > On 10/28/06 7:37 PM, in article 454403d3@linux, "Aaron Allen"
 > <know-spam@not_here.dude> wrote:
 >
 >> If all mix busses are the same, why did the PT III rigs suck out loud so
 >> badly unless you kicked the master fader down to -15db/-20db?
 >>
 >> AA
 >>
 >>
 >> "Dedric Terry" <dterry@keyofd.net> wrote in message
 >> news:C1684104.4BF6%dterry@keyofd.net...
 >>> I agree with Martin completely. To add my own general opinion on this
 >>> long
 >>> running "sound of summing" debate, that is fast become urban legend:
 >>>
 >>> I think it is time to start debunking some of the fables around digital
 >>> summing. Paris cutting levels and then adding the gain back at the
 >>> master
 >>> does one and only one thing: pushes all tracks down by 22dB to make it
 >>> easier to sum them well below 0dBFS, and then make some of it back
 >>> before
 >>> the master so you didn't know what happened. If you are mixing properly
 >>> in
 >>> any native DAW, you will in effect do the same thing - lower track
 >>> levels
 >>> such that the peak of the summation remains below 0dBFS.
 >>>
 >>> In simple math terms:
 >>>
 >>> 1- Native DAW: $2+2=4$
 >>> 2- Paris: $((2-1)+(2-1)) + 2 = 4$
 >>>
 >>> With SX you adjust the gain yourself on the way in, if you like, or
 >>> better
 >>> yet, set the levels for the mix at hand as needed, as you go.
 >>>
 >>> So why do this in Paris? I am guessing Paris had to convert all audio

>>> to
>>> 24-bit if sent to the native cpu for native plugins in order to prevent
>>> clipping before you even start dropping faders on the mix (unless they
>>> somehow converted to 32-bit float on the EDS chip first, which isn't a
>>> 32-bit
>>> float chip, so that seems unlikely). (No one would want to mix with
>>> most
>>> faders at -40dB - it would "seem" wrong). 24-bits for any portion of
>>> summing (not tracking) is a limitation esp. if tracked audio files are
>>> near
>>> 0dBFS to begin with - there is no where to go with gain addition, and
>>> only
>>> subtraction to work with. You can add a lot more -22dB peak audio files
>>> to
>>> a mix without clipping (with all faders at 0), where only 2 audio files
>>> peaking just below 0dBFS will automatically clip. At least that seems
>>> to
>>> be
>>> the reasoning behind it, but imho, only applicable to prevent a
>>> potential
>>> problem in the DAW itself, not as prescribed digital audio practice.
>>>
>>> Back to native DAWs: While this approach may seem somehow capable of
>>> producing a different sound to a final mix, the only think you gain by
>>> lowering tracks by 22dB from the start is lower bit resolution. This is
>>> especially true if you happen to record your tracks at lower levels
>>> (e.g.
>>> -10dB peaks, then your peaks are now at -32dB, which is 1/3 the
>>> resolution
>>> of 16 bit audio - that isn't insignificant). So, if you combine the
>>> flawed
>>> advice to record at -10 to -20dB, with the concept of lowering all
>>> tracks
>>> by
>>> 22dB before you start mixing, and you end up removing most of the
>>> resolution
>>> we work hard for with quality mics, preamps and converters, and mixing
>>> as
>>> much more noise and quantization error than necessary.
>>>
>>> As Martin suggested, record just below, or comfortably below clipping
>>> (as
>>> the source dictates) to maximize your use of bit resolution - e.g. keep
>>> audible that ambience or depth of the recording that tails off down at
>>> those
>>> lower levels, rather than mixing it with mic self-noise, etc.
>>>
>>> John, what I think the reference you quoted is actually saying (or

>>> should
>>> be
>>> at least) is just that 24-bit digital (with a quality front end and
>>> converters) affords a higher signal to noise ratio than analog did, so
>>> pushing record levels to widen the gap between peaks and the noise floor
>>> isn't as critical. But since quite a few really great mics have a noise
>>> floor of around -70 to -74dB, we are still putting noise into half of
>>> the
>>> bits of that glorious 24-bit range.
>>>
>>> In terms of signal vs. noise - why record less signal when you can
>>> record
>>> more?
>>>
>>> Imho, there are a lot of "famous" engineers out there spouting complete
>>> technical rubbish out of lack of true knowledge, or passing along
>>> conversational heresay and conjecture. Sadly, engineering is becoming
>>> more
>>> about letting the gear dictate the recording process than the engineer,
>>> and
>>> I believe that's what's wrong with music today. Too my people think xyz
>>> piece of gear can make a hit, a vibe, or a certain sound just because
>>> someone else did it, but few actually use their skills to create the
>>> sound
>>> by knowing what combinations of gear will help get them there.
>>>
>>> 9/10 times it isn't about obtaining one piece of gear to get "that
>>> sound",
>>> but understanding the 1000 different possibilities and knowing how to
>>> use
>>> any of them.
>>>
>>> The Nuendo and SX audio engines are identical. They also are identical
>>> in
>>> summing to Sequoia/Samplitude, and probably Logic, Audition, and DP too
>>> (I've tested Nuendo and Sequoia beyond the limits of normal recording to
>>> verify this, so this comes from experience and listening, not
>>> speculation
>>> or
>>> internet urban legend).
>>>
>>> Regards,
>>> Dedric
>>>
>>> On 10/27/06 10:03 PM, in article 4542d488@linux, "alex plasko"
>>> <alex.plasko@snet.net> wrote:
>>>
>>>> hi martin

>>>> I think what john is referring to is what started this thread. We are
 >>>> trying to emulate the way paris handles files at mixdown, not at
 >>>> recording
 >>>> files, at mixdown.
 >>>> chuck said that paris automatically and transparently cuts channel
 >>>> levels
 >>>> by -22db, and then adds it back automatically when it hits the submix
 >>>> bus
 >>>> much the way analog consoles do.
 >>>> what we were toying with is if was possible to emulate that *effect*
 >>>> with
 >>>> other daws by cutting channel levels 22db and making it back up at the
 >>>> output bus.
 >>>> what we dont know is how cubase/nuendo mix bus handles the files.or
 >>>> exactly
 >>>> how paris does it for that matter.
 >>>> If we can duplicate the way paris handles the mix bus DJ can sleep
 >>>> nights
 >>>> again .
 >>>> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
 >>>> news:4542c966\$1@linux...
 >>>>> Can't tell you anything technically about the Cubase mix bus, (I use
 >>>>> Nuendo),but I think it's basically the same, but it's a fallacy that
 >>>>> if
 >>>>> you record at lower levels you are protecting the file from clipping.
 >>>>> What you are doing is not using all the "bits" available to you, and
 >>>>> therefore start introducing unwanted artifacts into the mix.
 >>>>> If the "bits" aren't there on the original recording, and the levels
 >>>>> cosewuently low at the mix bus, no matter what you do, you can't get
 >>>>> those
 >>>>> bits back and the resolution and "size" of your mix has to suffer.
 >>>>> I record as hot as I can, and use the channel faders to mix, usually
 >>>>> never
 >>>>> moving the master fader, although having said that, my mixes for TV/
 >>>>> Doco
 >>>>> work are not quite as complicated as most decent size music mixes
 >>>>> would
 >>>>> be.
 >>>>> --
 >>>>> Martin Harrington
 >>>>> www.lendanear-sound.com
 >>>>> "John" <no@no.com> wrote in message news:45429eda@linux...
 >>>>>> Martin, so do you know anything about the Cubase mix bus? Do they
 >>>>>> maybe
 >>>>>> mean that on mixdown you pull the faders way back but still record
 >>>>>> hot?
 >>>>>> Just wondering how the Cubase mix bus behaves.
 >>>>>>

>>>>>>

>>>>> That's not true, and dont let anyone tell you it is.

>>>>>> You still need to get all levels as optimised as possible, as we all

>>>>>> with tape.

>>>>>> Otherwise you are not using all the bits available to you, and noise

>>>>>> This is why the good/great engineers are what they are...they make

>>>>> the levels are hot....just not to the stage of distortion.

>>>>> it's a balancing act, but, hey, who said anything done properly is

>>>>>>>

>>>>>

>>>>>

>>>>

>>>>

>>>

≥ ≥

>>

>Well if this can do a rewire sort of thing that all DAWs can use (including older ones) I think you have a market...especially with the latency feature you're talking about.

>Well if this can do a rewire sort of thing that all DAWs can use (including older ones) I think you have a market...especially with the latency feature you're talking about.

count me in as a buyer/supporter

Don

"chuck duffy" <c@c.com> wrote in message news:4543ff50\$1@linux...

 $\succ$

> DJ,

 $\triangleright$

> That's a really nice offer :-)

- > accept any money for this effort.

 $\succ$

> The way to to make this work is to come up with a concept that is useful

> to paris users, but reaches out into other user communities. The working

> concept at this point is a virtual asio patchbay / vst / vsti host with

> latency

> normalization. If there is enough interest we can start up an open source

- > project and get developers involved.

 ∇

> Chuck
>
>
>
>
>
>
>
>
>
> "DJ" <d@j.com> wrote:
>>
>>Chuck,
>>
>>Just to be clear about my offer.....first of all, I'm serious as I can
>>be. Secondly, I know this may not be possible to do so consider it venture
>>capital that I am willing to risk knowing that there may not be any return
>>on it. Also, there are no stings attached. I will not be offended at all
>>if you give this software away if that's what you want to do. You have
>>done
>>a tremendous amount of work for this community and this amount of money
> may
>>not be enough to make it worth your while to take the time from your
>>*real*
>>job to look into this, but if you are willing to give it a serious go,
>>consider
>>it startup capital for what I consider to be a good cause, with no
>>expectations
>>of success. I look at it this way.....if it works, I can sell a few
>>thousand
>>dollars worth of hardware that I won't need anymore. It's worth it to me
>>to roll the dice.
>>
>>Regards,
>>
>>DJ
>>
>>
>>"DJ" <a@b.c> wrote:
>>>
>>>Chuck,
>>>
>>>Yesterday I was thinking about this idea and how it would be one
>>>step away from allowing cubase SX to be run from within Paris, so
>>>to speak. that's sorta what we were trying to do with the ASIO
>>>driver-trying
>>>to run different apps on Paris hardware. As far as third party utility,
>>can
>>>you imagine being able to run Wavelab and cubase

>>>simultaneously??.....Nuendo
 >>>and Pro Tools?.....you get the picture. this would be huge!!.....but
 >>>even
 >>>if it was just something like you describe, it would basically provide
 > latency
 >>>compensation to Paris users running the latest DSP engines. IIRC, UAD-1
 >>cards
 >>>are IRQ compatible with EDS cards and this would allow Paris users to
 >>>lose
 >>>the ball and chain of having to run Paris on Win ME to access all those
 >>ADAT
 >>>modules. It would revolutionize this system.....and I would pay \$500.00
 >>for
 >>>it. If you will do it, I will send you the money right now by PayPal.
 >>>
 >>>Deej
 >>>
 >>>
 >>>"chuck duffy" <c@c.com> wrote:
 >>>>
 >>>>because of the amount of technobabble I use, and my poor grasp of
 >>>>english
 >>>>syntax :-)
 >>>>
 >>>>Here's the deal...
 >>>>
 >>>>1. The idea I am proposing does not use any physical hardware
 >>>>interconnects
 >>>>between PARIS and the "new" theoretical VST host. It uses a piece of
 > "shared
 >>>>memory" (see wikipedia) to shuttle samples back and forth. The
 >>>>theoretical
 >>>>VST host would present 32 virtual inputs and 32 virtual outputs to any
 >>ASIO
 >>>>capable application.
 >>>>
 >>>>2. There would be *one* channel strip in the VST HOST for *each*
 >>>>incoming
 >>>>virtual ASIO connection. On this strip you could drop as many VST
 >>>>plugins,
 >>>>or VSTis as you want. The strip would add up the latency for all plugs
 >>>>on
 >>>>the strip, and then bump the latency up to a user configured amount,
 >>>>thereby
 >>>>giving you 100% consistent latency for each channels. The output of
 >>>>each
 >>>>strip would go to an ASIO virtual OUT channel.
 >>>>

on
>the strip, and then bump the latency up to a user configured amount, thereby
>giving you 100% consistent latency for each channels. The output of each
>strip would go to an ASIO virtual OUT channel.
>
>3. A simple "new" VST plug would be inserted on each channel in paris.
On
>this plug you would select *which* one of the 32 "NEW" VST host channels
>you wanted to route through.
>
>Now - the 64,000 question is, is there any other use for this new host BESIDES
>PARIS. If we can think of other uses for it, I would work on it, if not,
>I wouldn't :-) It needs to have a larger potential audience than the paris
>community :-)
>
>Chuck
>
>Chuck
>
>
>
>
>
>
>Dimitrios. I loaded one of the Pulsar cards tonight. No problems with it but
it was the one with the ADAT I/O and these cannot be configured to work as
optical I/O, only ADAT so I haven't hooked them up to the Paris MECs yet. I
don't have a registration key for my other on yet so I can't use it, plus
the sync cable that connects the two cards didn't come today. The routing
options for Pulsar are amazing to behold and they actually make sense!!!Very
much like Paris in some ways, but maybe more flexible from what I can see
right now. Compared to Totalmix, there is no comparison (IMHO). I'll be
getting this going with some Paris tracks tomorrow and let you know what I
think about it. I'm curious to know how the delay compensator plugins works
(and where it is.....I couldn't find it).

;o)

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45435081\$1@linux...

>
> DJ,
> What I suggest.
> 1)One pc with Paris cards only and the mecs with adat channels.
>
> 2)One pc with three pulsar card and many adat /spdif connections.
>

> 3) One pc with UAD1 cards only.

>

> Now the fun part:

> On pc number 2 (pulsar) you occupy 16 adat channels (or even 24, one adat plate) to connect the pc number 3 wich has UAD1 cards and RME card.

> On pc number 2 the other adat ports are send to Mecs and outboard converters

> for external devices hookup

> Now adat come and go inside Pulsar is 15 samples latent, so add another 15

> for the PC-UAD1 connection goes upto 30 samples, now RME can go as low as

> 1.5ms (Right?) thus the latency will be 3ms+30 samples or around 150-160 samples.

> Inside Pulsar environement where everything interconnects you can add some

> extra latency to have a real Paris nudge latency of 2 or 3 nudge clicks or

> even a single 5ms nudge click.

> When everything will be templated it will be damn easy to work with.

> You will get the picture when you will have and work with your pulsars.

>

> Regards,

> Dimitrios

> "DJ" <notachance@net.net> wrote:

> >To me it's going to be all about whether I think the Pulsar FX are

> >equivalent to UAD FX...not exactly the same, I wouldn't expect that, but

> >equivalent. I would really like to be able to use the UAD-1 cards with

Paris

> >in a low latency environment though. These FX just wsound great and I'm

used

> >to working with them so mixing with them is comfortable.

> >

> >

> >;o)

> >

> >

> >"Dimitrios" <musurgio@otenet.gr> wrote in message

news:4542603b\$1@linux...

> >>

> >> Just to clear up things regarding Chuck's suggestion and ASIO.

> >> Well

> >> 1)you will be needing another audio card that supports asio

> >> i.e. Pulsar card with scope environement (which can acommodate 16adat

> >channels,spdif,2

> >> analog) Pulsar can give you 64 asio routing channels.

> >> Now if Chuck's vst2asio plugin can "see" these channels (or less than

> 64

> >> maybe 24 whatever) then if pulsar runs at 3ms asio the latency beetween

> >pulsar

> >> and Paris back and forth will be 6ms.

> >>

> > 2) If you are gonna use Cubase on same computer with Paris you will be
> > needing
> > either pulsar card or rme card on same computer with paris.
> > So vst2asio will see the cubase asio outputs and so audio can transfer
> > back
> > and forth.
> >
> > 3) If you are gonna use also UAD1 cards there will be a big pci stress
> on
> > the machine.
> >
> > I see only true benefit with a dsp card like Pulsar which has asio or
> any
> > other dsp card with asio like Emu or maybe the Nuende or Focusrite ...
> >
> > If you don't need to use UAD1 on same computer I am sure with one asio
> > audio
> > card cubase can be this way intergrated with Paris on same computer
with
> > very small latency as so to bring in VSTI and other.
> >
> > Just some thoughts...
> > Regards,
> > Dimitrios
> >
> > "chuck duffy" <c@c.com> wrote:
> > >
> > >Well, there were three things going on.
> > >
> > >1. I thought chainer didn't allow enough channels, or enough
instances.
> > >
> > >2. I thought the other VST hosts you were using required physical
audio
> > connections
> > >(ie were not virtual) .
> > >
> > >3. I thought the other hosts didn't have enough asio channels
> > >
> > >"DJ" <notachance@net.net> wrote:
> > >>DOH!!!!.....OK, the difference being that with this plug we ould
> > compensate
> > >>latency?
> > >>
> > >>
> > >>"DJ" <notachance@net.net> wrote in message news:454246bc\$1@linux...
> > >> Ahhh.....OK.....so Paris would open this as a VST plugin? Can't we
> > >>already

```

> > >>> do that with chainer, etc?
> > >>>
> > >>>
> > >>>
> > >>> "chuck duffy" <c@c.com> wrote in message news:4542449d$1@linux...
> > >>> >
> > >>> > Dj,
> > >>> >
> > >>> > I think you are misunderstanding a little :-) The asio streams in
> >this
> > >>> "new"
> > >>> > asio host would be all virtual and not require any hardware or
adats
> > >>> interfaces
> > >>> > at all.
> > >>> >
> > >>> > The "new" vst plug when used on a channel in paris would let you
> >select
> > >>a
> > >>> > route in and back out of the "new" asio host.
> > >>> >
> > >>> > The "new" host would accept real vsts and delay them to a
specific
> > user
> > >>> entered,
> > >>> > consistent threshold, then feed the output back to the same "new"
> >vst
> > >>plug
> > >>> > in paris.
> > >>> >
> > >>> > It would be hardwareless.
> > >>> >
> > >>> > Chuck
> > >>> >
> > >>> >
> > >>> >
> > >>> > Chuck
> > >>> > "DJ" <notachance@net.net> wrote:
> > >>> > >Chuck,
> > >>> > >
> > >>> > >There is already an ASIO host application that has unlimited I/O
> >so
> > >#2
> > >>> has
> > >>> > >been covered. It's not simple though
> > >>> >
> >>
>

```

>>>> [http://www.plogue.com/index.php?option=content&task=view &id=21&Itemid=35](http://www.plogue.com/index.php?option=content&task=view&id=21&Itemid=35)
 >>>> > I haven't tried it yet but will likely get around to it over the
 >>>> weekend
 >>>> > or
 >>>> > early next week. I was thinking of something that could
 interface
 >>>> directly
 >>>> > with Paris so that the UAD-1 cards could work directly on the
 Paris
 >>>> DAW
 >>>> > without having to interface via ADAT on a second workstation.
 Old
 >>>> Magma's
 >>>> > are cheap these days and having the cards in the Paris
 workstation
 >>>> running
 >>>> > Win XP without having to interface with a second DAW using
 >>>> lightpipe
 >>>> would
 >>>> > be ideal. this is why I was thinking of Wires. As far as an ASIO
 >>>> driver,
 >>>> > under the "Paris DAW being host" scenario, without an efficient
 >>>> ASIO
 >>>> driver,
 >>>> > for Paris, I don't see this happening. To tell you the truth, I
 >>>> haven't
 >>>> > used
 >>>> > the Paris ASIO driver in years. I wonder if it would work with
 >>>> a
 >>>> VST
 >>>> host
 >>>> > like Forte or Chainer? I do remember some latency with this
 driver,
 >>>> but
 >>>> > it's
 >>>> > been a long time. Anyway, as far as third party uses for the
 VST
 >>>> host
 >>>> >>>> you
 >>>> > are proposing in #1I honestly don't know unless
 >>>> they
 >>>> >>>> were
 >>>> > wanting to stream from a DAW with no latency compensation to a
 >>>> digital
 >>>> > mixer. I don't think there are any DAWs, other than Paris left
 >>>> on
 >>>> earth
 >>>> > that

> > >> > >don't have latency compensation.

> > >> > >

> > >> > >If you decide you want to do this, I will support your efforts

> >100%.

> > >> > >

> > >> > >Thanks,

> > >> > >

> > >> > >DJ

> > >> > >

> > >> > >"chuck duffy" <c@c.com> wrote in message
news:454206a9\$1@linux...

> > >> > >>

> > >> > >> Hi DJ,

> > >> > >>

> > >> > >> I guess what we are talking about is two things:

> > >> > >>

> > >> > >> 1. An ASIO host application with let's say 64 ins and 64 outs.

> >> This

> >> >> app

> >> >> > >> would also be a VST host application that would let you insert

> >>plugs

> >> >>on

> >> >> > >>each

> >> >> > >> of the 64 ins. It would add up the total latency on each
input,

> >> >>buffer

> >> >> > >>the

> >> >> > >> output to some consistent user entered amount, and send it out

> >>the

> >> >> output.

> >> >> > >> The latency for every channel would end up being exactly the

> >>same

> >> >>user

> >> >> > >>entered

> >> >> > >> amount.

> >> >> > >>

> >> >> > >> 2. A simple VST plugin that would allow you to select an input

> >>and

> >> >> output

> >> >> > >> ASIO channel. That's all that one would do. This plug
wouldn't

> >> >>have

> >> >> > >>any

> >> >> > >> latency of it's own.

> >> >> > >>

> >> >> > >> So my question is..... Is there any other possible use for
such

> >> a

>
 > Yes, that's what I meant, and it's linear, right? In other
 > words, if a sine wave is full-on 0db flat-out at peaks, then
 > (in a simplistic example) 12 bits are taken up in half that
 > amplitude, and 12 bits are taken up in the remaining half, or 6
 > bits are taken up in a quarter of it, and so on, right?
 >
 >> This isn't the same as the dynamic range though.
 >
 > Ooooooooooh, ok, now I'm confused again.
 >
 > If you're recording at a low level... let's say peaks of -40
 > or -50 db on a given track, chances are you're only using 12 or
 > so bits of that file capacity even though you may
 > be "recording" at 24-bits, yes? Or are you saying because db is
 > log, not linear, you might actually be only using 6 or so of
 > your available bits if you're recording at those low peaks of
 > -40 or -50?
 >
 > NeilMike,
 Does this mean that you have PARIS working on a Dual core system?
 What Mobo? I remember Edmund saying that PARIS is Multi- threaded.
 So in theory, as he said "It should just work" with Multi-processors.
 I'd like to move my PARIS system to a Dualcore PC.

respect
 Nappy

"Mike P" <mikep@4hometown.com> wrote:

>
 >Did you get it run properly, I had the same problems, they were coming from
 >the video card IRQ on the same channel as the Scherzo.

>
 >
 >"Rob" <rob@westfieldorgan.com> wrote:

>>
 >>I've been looking back through earlier postings and found a bit
 >>of info on Dual Core processors. Someone mentioned problems with
 >>the C16 in particular. Since installing the dual core processor,
 >>I have had just such problems. The C16 will lock up, mouse
 >>functions still work and I can save a project, but I cannot play
 >>or move the "now line". Some times I have to restart Paris
 >>several times to get things working.
 >>
 >>Has anyone discovered any work arounds to the dual core problems?
 >>I hate to give up the dual core since it solved some other
 >>bottleneck problems I was having with other programs. Since
 >>installing the dual core processor, my old Waves pluggins stopped

>>working in my Samplitude program as well!

>>

>>Any help out there?

>>

>>Rob

>Dedric Terry <dterry@keyofd.net> wrote:

>That's why I referred to native summing - most native apps (all but Saw

>Plus) are 32-bit floating point.

>

>ProTools is hardware hybrid like Paris so I categorize them differently.

>The earlier systems (through Mix+) used a 24-bit data path with no dither,

>until they added the dither mixer somewhere in the Mix+ lifecycle, so in

>that case you really did lop bits off the bottom when dropping the fader.

>The dither engine slightly improved things, but not the lost bits (may have

>added a double precision summing section - don't recall specifically).

>Still the 24-bit buss was still a big problem.

Plus, those 888 convertors sucked hind tit - that sure didn't help matters, summing issues or no.

>The only reason PTHD sounds better is they doubled up the processing path to 48bits

And the newer Digi convertors really do sound good - start with crap, end with crap - highly polished crap, but crap nonetheless. Start with something good - it's up to the user to fuck it up from there! LOL

NeilDear DJ,

Nice to know you are on Pulsar boat !

Goodit sounds familiar in a way...

There is NO delay compensation well automatic plugin.

There is a free device found under devices in planetz which is called millidelay.

This lets you delay audio tracks by samples !

No 80 samples minimum shit here, just simple sample by sample delay.

You will be needing to do your classic homework for all your connections measuring the actual delay and keep your tracks for it.

For example adat from Paris to Pulsar is 7,5 samples long.

So round trip adat 15 samples.

Now if you use pulsar mixer device fromthe simpliest like "channel" to the biggest it is 4 samples using normal Pulsar effects.

Some heavy effects like SPL transient are around 37 samplesm, so a basic $15+37+4=56$ samples , now put in series millidelay and delay a further 24 samples for a total of 80 samples just to nudge 1ms back in paris, you got the picture right ?

For instance I have some ad preamps with digi outs.

DBX 376/386 .These when I measure the analog out (dbx) to Paris analog in against the digital out (dbx) to spdif in (paris) there is a 13 samples difference,

so I take this into account when I am recording drums.

Regards,
Dimitrios

"DJ" <notachance@net.net> wrote:

>Dimitrios. I loaded one of the Pulsar cards tonight. No problems with it
but
>it was the one with the ADAT I/O and these cannot be configured to work
as
>optical I/O, only ADAT so I haven't hooked them up to the Paris MECs yet.
I

>don't have a registration key for my other on yet so I can't use it, plus
>the sync cable that connects the two cards didn't come today. The routing
>options for Pulsar are amazing to behold and they actually make sense!!!Very
>much like Paris in some ways, but maybe more flexible from what I can see
>right now. Compared to Totalmix, there is no comparison (IMHO). I'll be
>getting this going with some Paris tracks tomorrow and let you know what
I

>think about it. I'm curious to know how the delay compensator plugins works
>(and where it is.....I couldn't find it).

>

>;o)

>

>Deej

>

>

>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45435081\$1@linux...

>>

>> DJ,

>> What I suggest.

>> 1)One pc with Paris cards only and the mecs with adat channels.

>>

>> 2)One pc with three pulsar card and many adat /spdif connections.

>>

>> 3) One pc with UAD1 cards only.

>>

>> Now the fun part:

>> On pc number 2 (pulsar) you occupy 16 adat channels (or even 24, one adat
>> plate) to connect the pc number 3 wich has UAD1 cards and RME card.

>> On pc number 2 the other adat ports are send to Mecs and outboard
>converters

>> for external devices hookup

>> Now adat come and go inside Pulsar is 15 samples latent, so add another
15

>> for the PC-UAD1 connection goes upto 30 samples, now RME can go as low
as

>> 1.5ms (Right?) thus the latency will be 3ms+30 samples or around 150-160
>> samples.

>> Inside Pulsar environment where everything interconnects you can add some
>> extra latency to have a real Paris nudge latency of 2 or 3 nudge clicks
or
>> even a single 5ms nudge click.
>> When everything will be templated it will be damn easy to work with.
>> You will get the picture when you will have and work with your pulsars.
>>
>> Regards,
>> Dimitrios
>> "DJ" <notachance@net.net> wrote:
>> >To me it's going to be all about whether I think the Pulsar FX are
>> >equivalent to UAD FX...not exactly the same, I wouldn't expect that,
but
>> >equivalent. I would really like to be able to use the UAD-1 cards with
>Paris
>> >in a low latency environment though. These FX just sound great and I'm
>used
>> >to working with them so mixing with them is comfortable.
>> >
>> >
>> >;0)
>> >
>> >
>> >"Dimitrios" <musurgio@otenet.gr> wrote in message
>news:4542603b\$1@linux...
>> >>
>> >> Just to clear up things regarding Chuck's suggestion and ASIO.
>> >> Well
>> >> 1) you will be needing another audio card that supports asio
>> >> i.e. Pulsar card with scope environment (which can accommodate 16 ad
>> >channels, spdif, 2
>> >> analog) Pulsar can give you 64 asio routing channels.
>> >> Now if Chuck's vst2asio plugin can "see" these channels (or less than
>> 64
>> >> maybe 24 whatever) then if pulsar runs at 3ms asio the latency between
>> >pulsar
>> >> and Paris back and forth will be 6ms.
>> >>
>> >> 2) If you are gonna use Cubase on same computer with Paris you will
be
>> >needing
>> >> either pulsar card or rme card on same computer with paris.
>> >> So vst2asio will see the cubase asio outputs and so audio can transfer
>> >back
>> >> and forth.
>> >>
>> >> 3) If you are gonna use also UAD1 cards there will be a big pci stress

>> on
>> >> the machine.
>> >>
>> >> I see only true benefit with a dsp card like Pulsar which has asio
or
>> any
>> >> other dsp card with asio like Emu or maybe the Nuende or Focusrite
...
>> >>
>> >> If you don't need to use UAD1 on same computer I am sure with one asio
>> >audio
>> >> card cubase can be this way intergrated with Paris on same computer
>with
>> >> very small latency as so to bring in VSTI and other.
>> >>
>> >> Just some thoughts...
>> >> Regards,
>> >> Dimitrios
>> >>
>> >> "chuck duffy" <c@c.com> wrote:
>> >> >
>> >> >Well, there were three things going on.
>> >> >
>> >> >1. I thought chainer didn't allow enough channels, or enough
>instances.
>> >> >
>> >> >2. I thought the other VST hosts you were using required physical
>audio
>> >> connections
>> >> >(ie were not virtual) .
>> >> >
>> >> >3. I thought the other hosts didn't have enough asio channels
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>> >> >"DJ" <notachance@net.net> wrote:
>> >> >>DOH!!!!.....OK, the difference being that with this plug we ould
>> >compensate
>> >> >>latency?
>> >> >>
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>> >> >>"DJ" <notachance@net.net> wrote in message news:454246bc\$1@linux...
>> >> >>> Ahhh.....OK.....so Paris would open this as a VST plugin? Can't
we
>> >> >>already
>> >> >>> do that with chainer, etc?
>> >> >>>
>> >> >>>
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>> >> >>> "chuck duffy" <c@c.com> wrote in message news:4542449d\$1@linux...

```

>> >> >>> >
>> >> >>> > Dj,
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>> >> >>> > I think you are misunderstanding a little :-) The asio streams
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>> >> >>> "new"
>> >> >>> > asio host would be all virtual and not require any hardware or
>adats
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>> >> >>> >
>> >> >>> > The "new" vst plug when used on a channel in paris would let
you
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>> >> >>a
>> >> >>> > route in and back out of the "new" asio host.
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>> >> >>> > The "new" host would accept real vsts and delay them to a
>specific
>> >> user
>> >> >>> entered,
>> >> >>> > consistent threshold, then feed the output back to the same "new"
>> >vst
>> >> >>plug
>> >> >>> > in paris.
>> >> >>> >
>> >> >>> > It would be hardwareless.
>> >> >>> >
>> >> >>> > Chuck
>> >> >>> >
>> >> >>> >
>> >> >>> >
>> >> >>> > Chuck
>> >> >>> > "DJ" <notachance@net.net> wrote:
>> >> >>> > >Chuck,
>> >> >>> > >
>> >> >>> > >There is already an ASIO host application that has unlimited
I/O
>> so
>> >> >#2
>> >> >>> has
>> >> >>> > >been covered. It's not simple though
>> >> >>> >
>> >>
>>
>>>>> http://www.plogue.com/index.php?option=content&task=view &id=21&Itemid=35
>> >> >>> > >I haven't tried it yet but will likely get around to it over

```

the
 >> >> >>weekend
 >> >> >>> > or
 >> >> >>> > >early next week. I was thinking of something that could
 >interface
 >> >> >>> directly
 >> >> >>> > >with Paris so that the UAD-1 cards could work directly on the
 >Paris
 >> >> >DAW
 >> >> >>> > >without having to interface via ADAT on a second workstation.
 >Old
 >> >> >>Magma's
 >> >> >>> > >are cheap these days and having the cards in the Paris
 >workstation
 >> >> >>> running
 >> >> >>> > >Win XP without having to interface with a second DAW using
 >> >lightpipe
 >> >> >>> would
 >> >> >>> > >be ideal. this is why I was thinking of Wires. As far as an
 ASIO
 >> >> >>driver,
 >> >> >>> > >under the "Paris DAW being host" scenario, without an efficient
 >> >ASIO
 >> >> >>> driver,
 >> >> >>> > >for Paris, I don't see this happening. To tell you the truth,
 I
 >> >haven't
 >> >> >>> > used
 >> >> >>> > >the Paris ASIO driver in years. I wonder if it would work with
 >> a
 >> >VST
 >> >> >>host
 >> >> >>> > >like Forte or Chainer? I do remember some latency with this
 >driver,
 >> >> >but
 >> >> >>> > it's
 >> >> >>> > >been a long time. Anyway, as far as third party uses for the
 >VST
 >> >> host
 >> >> >>> you
 >> >> >>> > >are proposing in #1I honestly don't know unless
 >> >they
 >> >> >>were
 >> >> >>> > >wanting to stream from a DAW with no latency compensation to
 a
 >> >digital
 >> >> >>> > >mixer. I don't think there are any DAWs, other than Paris left
 >> on

>> >> earth
>> >> >>> > that
>> >> >>> > >don't have latency compensation.
>> >> >>> > >
>> >> >>> > >If you decide you want to do this, I will support your efforts
>> >100%.
>> >> >>> > >
>> >> >>> > >Thanks,
>> >> >>> > >
>> >> >>> > >DJ
>> >> >>> > >
>> >> >>> > >"chuck duffy" <c@c.com> wrote in message
>news:454206a9\$1@linux...
>> >> >>> > >>
>> >> >>> > >> Hi DJ,
>> >> >>> > >>
>> >> >>> > >> I guess what we are talking about is two things:
>> >> >>> > >>
>> >> >>> > >> 1. An ASIO host application with let's say 64 ins and 64 outs.
>> >> This
>> >> >>> app
>> >> >>> > >> would also be a VST host application that would let you insert
>> >plugins
>> >> >>>on
>> >> >>> > >each
>> >> >>> > >> of the 64 ins. It would add up the total latency on each
>input,
>> >> >>>buffer
>> >> >>> > >the
>> >> >>> > >> output to some consistent user entered amount, and send it
out
>> >the
>> >> >>> output.
>> >> >>> > >> The latency for every channel would end up being exactly
the
>> >same
>> >> >>>user
>> >> >>> > >entered
>> >> >>> > >> amount.
>> >> >>> > >>
>> >> >>> > >> 2. A simple VST plugin that would allow you to select an input
>> >and
>> >> >>> output
>> >> >>> > >> ASIO channel. That's all that one would do. This plug
>wouldn't
>> >> >have
>> >> >>> > any
>> >> >>> > >> latency of it's own.

>> >> >>> > >>
>> >> >>> > >> So my question is..... Is there any other possible use for
>such
>> >> a
>> >> >>> setup?
>> >> >>> > >> I would be willing to get involved in an open source
>freeware,
>> >> >>> > >ad/donation
>> >> >>> > >> supported project for this if there was.
>> >> >>> > >>
>> >> >>> > >> Chuck
>> >> >>> > >>
>> >> >>> > >>
>> >> >>> > >>
>> >> >>> > >>
>> >> >>> > >>
>> >> >>> > >
>> >> >>> > >
>> >> >>> >
>> >> >>>
>> >> >>>
>> >> >>
>> >> >>
>> >> >
>> >>
>> >
>> >
>>
>
>I don't know what mobo, but it is an HP 1540n with an AMD X2 2.2 and 2 gig
of DDRS2 ram. Yes it works, but I am having problems with smoothing out the
glitches.

"Nappy" <mgrant01@san.rr.com> wrote:

>
>Mike,
>Does this mean that you have PARIS working on a Dual core system?
>What Mobo? I remember Edmund saying that PARIS is Multi- threaded.
>So in theory,as he said "It should just work" with Multi-processors.
>I'd like to move my PARIS system to a Dualcore PC.

>
>respect
>Nappy
>

>"Mike P" <mikep@4hometown.com> wrote:

>>
>>Did you get it run properly, I had the same problems, they were coming
from

>>the video card IRQ on the same channel as the Scherzo.

>>

>>

>>"Rob" <rob@westfieldorgan.com> wrote:

>>>

>>>I've been looking back through earlier postings and found a bit
>>>of info on Dual Core processors. Someone mentioned problems with
>>>the C16 in particular. Since installing the dual core processor,
>>>I have had just such problems. The C16 will lock up, mouse
>>>functions still work and I can save a project, but I cannot play
>>>or move the "now line". Some times I have to restart Paris
>>>several times to get things working.

>>>

>>>Has anyone discovered any work arounds to the dual core problems?

>>>I hate to give up the dual core since it solved some other
>>>bottleneck problems I was having with other programs. Since
>>>installing the dual core processor, my old Waves pluggins stopped
>>>working in my Samplitude program as well!

>>>

>>>Any help out there?

>>>

>>>Rob

>>

>...that I was contemplating switching from Mac to PC so as to take advantage
of all these potential new developments in the land of Paris. Is there an
optimum PC configuration that anyone can suggest that would run Paris flawlessly,
would allow me to use UAD-1 cards w/ all the latest FX as well as the current
Waves stuff (I'm in love w/ the IR-1 at the moment)? And how much would
it cost to build such a machine?

And then (and I don't expect anyone to have an answer for this one!), how
long for me to adjust to being a PC person?!?

GanttHi Thanks,

I really loved the recording some folks made on a 01x standalone Mlan mixer.

I am considering the i88x mlan interface which sells for only 399 \$ from
1299\$!

Its because Mlan did not right catch.

The only drawback is if it can be configured to send its inputs (analog)
to its outputs (adat).

This may be done as I understand only from inside a NETWORK LAN ON A PC OR
MAC.

Cheers,

Dimitrios

"LaMont" <jjdpro@ameritech.net> wrote:

>

>Dimitrios,

>
>The Aw4416 is a high-end sounding studio in a box. It's converters are some
>of the best in the box. They are "Highly sought after units that are "secret
>weapons" of some producers.
>
>I recently mixed a project (Gospel) that originated from the newer Yamaha
>AW line (AW1600). MAN!!! Amazing sound quality. The pre amps are from the
>DM2000. If you even heard the DM-2000 mic pres, then you know what i saying.
> I hear that the top of the line Aw (AW2400) is in a "sonic" league of it's
>own. basically, it's a DM-2000 with a recorder.
>
>I was so impressed with these units, that i'm planning on getting (AW2400)
>as my remote recorder/mixer in place of my laptop setup.. It's just that
>good..
>
>"Dimitrios" <musurgio@otenet.gr> wrote:
>>
>>Hi,
>>Even with all these high end shits , mic preamps ad converters microphones
>>sometimes you get amazed by some folks using "cheap" alternatives like
Yamaha
>>01v or AW4416 workstations.
>>I heard some drums and I heard "that" sound on the snare I am looking for
>>, crisp punchy and with lot of harmonics.
>>Like "californication" song ,you know what snare I mean.
>>I believe they used O2 on that song, not sure.
>>So as a cheap alternative would I get the same sound using DS2416 dsp factory
>>with analog ins and adat out ?
>>I amsure it is the yamaha converters and not probably the mic preamps.
>>If it is also mic preamps (I wish not) then I could get me a cheap old
>01
>>(not V) and use analog outs to DS2416 analog in (DS 2416 has same internal
>>routings like 02) and then an adat out card to paris or pulsar.
>>What do you think ??
>>Regards,
>>Dimitrios
>I tracked down your HP motherboard and spent 30 minutes in chat with stupid
(fucking stupid) HP support and they don't know shit.

You can be pretty sure that slot 1 is sharing with video and screwing you
up. I would get rid of that PC, get a motherboard where you KNOW what slots
share what IRQs (My ASUS MX800 manual was wrong and had them reversed, argggghh)
and then you will be golden. Otherwise I think you probably have an IRQ
conflict and will continue crashing.

<http://h10025.www1.hp.com/ewfrf/wc/prodinfoCategory?lc=en&cc=us&dlc=en&product=3184140&lang=en>

Motherboard manufacturer's name: ASUS A8M2N-LA Thanks Dimitrios,

this sounds simple.....simple is good.....(did I really say that?)

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4544899e\$1@linux...

>

> Dear DJ,

> Nice to know you are on Pulsar boat !

> Good it sounds familiar in a way...

> There is NO delay compensation well automatic plugin.

> There is a free device found under devices in planetz which is called millidelay.

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> >;o)

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> >> >

> >> >

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> >> >channels, spdif, 2

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> >> >> Now if Chuck's vst2asio plugin can "see" these channels (or less

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> > > If you don't need to use UAD1 on same computer I am sure with one asio

> > > audio

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> > > very small latency as so to bring in VSTI and other.

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> > > Just some thoughts...

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> > > >>

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 > > > ASIO
 > > > > > driver,
 > > > > > > for Paris, I don't see this happening. To tell you the truth,
 > I
 > > > haven't
 > > > > > used
 > > > > > > the Paris ASIO driver in years. I wonder if it would work
 with
 > > a
 > > > VST
 > > > > > host
 > > > > > > like Forte or Chainer? I do remember some latency with this
 > > driver,
 > > > > but
 > > > > > it's
 > > > > > > been a long time. Anyway, as far as third party uses for the
 > > VST
 > > > > host
 > > > > > you
 > > > > > > are proposing in #1I honestly don't know
 unless
 > > > they
 > > > > > were
 > > > > > > wanting to stream from a DAW with no latency compensation to
 > a
 > > > digital
 > > > > > > mixer. I don't think there are any DAWs, other than Paris

left

> > on

> > > earth

> > > > > that

> > > > > > don't have latency compensation.

> > > > > >

> > > > > > If you decide you want to do this, I will support your efforts

> > > 100%.

> > > > > >

> > > > > > Thanks,

> > > > > >

> > > > > > DJ

> > > > > >

> > > > > > "chuck duffy" <c@c.com> wrote in message

> > news:454206a9\$1@linux...

> > > > > >

> > > > > > Hi DJ,

> > > > > >

> > > > > > I guess what we are talking about is two things:

> > > > > >

> > > > > > 1. An ASIO host application with let's say 64 ins and 64 outs.

> > > > This

> > > > app

> > > > > would also be a VST host application that would let you insert

> > > > plugs

> > > > on

> > > > > each

> > > > > of the 64 ins. It would add up the total latency on each

> > > > > input,

> > > > > buffer

> > > > > the

> > > > > output to some consistent user entered amount, and send it

> > out

> > > the

> > > > output.

> > > > > The latency for every channel would end up being exactly

> > the

> > > same

> > > > user

> > > > > entered

> > > > > amount.

> > > > >

> > > > > 2. A simple VST plugin that would allow you to select an input

> > > and

John : This is where I am: <http://h10025.www1.hp.com/ewfrf/wc/manualCategory?lc=en&cc=us&lang=en&product=3184140&dlc=en>

John : shorter version: <http://tinyurl.com/y6f83v>

Harrison A: Thank you for the information.

John : thank you !

Harrison A: Thank you for your time, John. Please visit the following link with regards to this issue. We cannot change IRQ. Could you let me know the exact issue you are experiencing with the computer.

John : I didn't ask you to change IRQ

John : I asked you which slots SHARE IRQs

John : I have PCI cards that need to be on their own IRQ

John : so I need to know what slots Share IRQs

John : IRQs

John : Do you understand my question ?

John : now ?

Harrison A: Yes, I got the issue.

John : so you understand that i don't want to change irq

John : that is not my goal

John : my goal is to identify which slots on the motherboard are sharing irqs

Harrison A: Yes, I will provide you the information please allow me 5 minutes.

John : thanks

John : A "normal" motherboard manual would have this information

John : HP likes to hide important information

Harrison A: These manuals are provided by the manufacturer of the motherboard. I am trying to locate the information please provide me some time.

John : asus says the motherboard is proprietary to HP and does not list the manuals as far as I can see

John : thanks for any help Harrison A

Harrison A: John, please open the following weblink it has information on how to find which PCI slot shares IRQ.

Harrison A: <http://smallvoid.com/tweak/windows/tips.html>

John : wait

John : that is not for this motherboard

John : i'm looking for the documentation

John : for this motherboard

John : the page you sent me says "Check for IRQ conflicts by looking in the motherboard manual for which PCI slots that are sharing the same IRQ "

John : so where in the manual does it tell us !

John : that link you provided does not say what this motherboard does

John : i need to know specifically for THIS motherboard

John : the link you provided does not help me find which PCI slot shares IRQ.

John : ok?

John : hello ?

DISCONNECTED

NEW SESSION

Norris M: Welcome to HP Total Care for Desktops. My name is Norris M. Hi!
How are you doing today?
John : hi
John : hi was disconnected
John : here is my chat: <http://nopaste.snit.ch:8001/8507>
John : trying to find what slots on motherboard share irqs
John : it should be in the motherboard manual but it is not
Norris M: Please give me 5 minutes while I go through the earlier chat session.
John : thanks
Norris M: You are welcome.
Norris M: Thank you for waiting. Please give me some more time.
Norris M: John, I am sorry to let you that these information about the motherboard is not available. Could you let me know why these information are needed?
John : we have PCI cards that are NOT plug and play
John : and require their own irq
John : not shared
John : in a professional recording studio hardware card
John : for audio
Norris M: Is the PCI cards shipped by HP?
John : nope
Norris M: Okay.
John : Paris Ensoniq EDS 100 card
John : so what now
Norris M: John, since these are third party hardware and aslo I see that this hardware was not shipped with the computer, I may not be able to give you an expert solution on this software, as I do not have information regarding the same.
John : get rid of the computer ?
John : the motherboard manual SHOULD have this info
Norris M: I recommend you to contact the manufacturer of the PCI cards.
John : that's stupid
John : we need to know the MOTHERBOARD configuration
Norris M: I am sorry, that these information are not available.
John : what slots share IRQs
John : so now i have to throw out the stupid computer
Norris M: I understand your concern.
John : SERIOUSLY !!!!!!!!!!!!!!!
John : have a nice day HP SUCKS
John : can't even document a stupid computer

-----=_NextPart_000_016E_01C6FB4B.A3B7F9A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Gantt,

Have Chris Ludwig build it and there won't be any problems.

It will scream out of the box.

Tom

"Gantt Kushner" <ganttmann@comcast.net> wrote in message =
news:4544c674\$1@linux...

..that I was contemplating switching from Mac to PC so as to take =
advantage
of all these potential new developments in the land of Paris. Is =
there an
optimum PC configuration that anyone can suggest that would run Paris =
flawlessly,
would allow me to use UAD-1 cards w/ all the latest FX as well as the =
current
Waves stuff (I'm in love w/ the IR-1 at the moment)? And how much =
would
it cost to build such a machine?

And then (and I don't expect anyone to have an answer for this one!), =
how
long for me to adjust to being a PC person?!?

Gantt

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_016E_01C6FB4B.A3B7F9A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Gantt,</DIV>

<DIV>Have Chris Ludwig build it and there =
won't be any=20

problems.</DIV>

<DIV>It will scream out of the =
box.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Gantt Kushner" <<A=20
href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net> =
wrote in=20
message <A=20
=
href=3D"news:4544c674\$1@linux">news:4544c674\$1@linux...</DIV>
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..html </DIV></BODY ></HTML>

-----=_NextPart_000_016E_01C6FB4B.A3B7F9A0--Reminds me of python...

This is CRAP and it makes me very IRRITATED....

Audio and video pros have not dragged computers into the pro world,
computers have dragged audio and video pros into the consumer world...

grrrrr

DCGantt,
I'm starting to think that its time to move on to a native solution.
The new Mac Pro computers are truly amazing and elegant. When
you look at what you get for the price its a no brainer.(thats if you are
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respect
Nappy

"Gantt Kushner" <ganttmann@comcast.net> wrote:

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>it cost to build such a machine?
>
>And then (and I don't expect anyone to have an answer for this one!), how
>long for me to adjust to being a PC person?!?
>
>GanttChuck --

Just as encouragement, I have to say -- I thought your first explanation was perfectly clear...

It's cool that you're still able to think creatively about this wobbly old platform (Paris) after all you've been through. This widget you're imagining would of course be very useful -- I want it in my rig, and will pay real money...

-- thanks -- onward -- Chas

On 29 Oct 2006 00:01:18 +1000, "chuck duffy" <c@c.com> wrote:

>
>because of the amount of technobabble I use, and my poor grasp of english
>syntax :-)
>
>Here's the deal...
>
>1. The idea I am proposing does not use any physical hardware interconnects
>between PARIS and the "new" theoretical VST host. It uses a piece of "shared
>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>VST host would present 32 virtual inputs and 32 virtual outputs to any ASIO
>capable application.
>
>2. There would be *one* channel strip in the VST HOST for *each* incoming
>virtual ASIO connection. On this strip you could drop as many VST plugs,
>or VSTis as you want. The strip would add up the latency for all plugs on
>the strip, and then bump the latency up to a user configured amount, thereby
>giving you 100% consistent latency for each channels. The output of each
>strip would go to an ASIO virtual OUT channel.
>
>3. A simple "new" VST plug would be inserted on each channel in paris. On
>this plug you would select *which* one of the 32 "NEW" VST host channels
>you wanted to route through.
>
>Now - the 64,000 question is, is there any other use for this new host BESIDES
>PARIS. If we can think of other uses for it, I would work on it, if not,
>I wouldn't :-) It needs to have a larger potential audience than the paris
>community :-)
>
>Chuck
>
>Chuck
>
>
>
>
>
>And Quad dual cores are coming soon! (Core 2 Duo) Me thinks January MacWorld,
or shortly there after.

James

"Nappy" <mgrant01@san.rr.com> wrote:

>
>Gantt,
>I'm starting to think that its time to move on to a native solution.
>The new Mac Pro computers are truly amazing and elegant. When
>you look at what you get for the price its a no brainer.(thats if you are
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 >>it cost to build such a machine?
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 >>And then (and I don't expect anyone to have an answer for this one!), how
 >>long for me to adjust to being a PC person?!?
 >>
 >>Gantt
 >"Mike P" <mikep@4hometown.com> wrote:
 >
 >
 Magma???This is good advice if you're serious about making this move work for
 you over the long haul... You'll get a rig that will work out of the
 box, and a good guy to talk you through any operational issues that
 come up along the way... Why reinvent the wheel when you can get
 advice from guys who build the dang things every day?

More time then to work on recording, mixing, making music -- the stuff

that actually matters...

good luck with it -- chas.

On Sun, 29 Oct 2006 11:16:11 -0500, "Tom Bruhl" <arpeggio@comcast.net> wrote:

>Gantt,
>Have Chris Ludwig build it and there won't be any problems.
>It will scream out of the box.
>Tom
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote in message news:4544c674\$1@linux...
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>
> Gantt
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>Correction, on the Mac Pro it will be quad dual core Xeon
Processors not Core
2 duo's Yes, that's eight processors!

James

"James McCloskey" <excelsm@hotmail.com> wrote:

>
>And Quad dual cores are coming soon! (Core 2 Duo) Me thinks January MacWorld,
>or shortly there after.
>
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>
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>so the mac pro runs windows xp??
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>>
>>Gantt
>Ok gang, I'm down to just a C16 !!! Excellent condition !!!!

c16 \$65

\$10 shipping

Email / paypal me at "john@kfocus.com"

Let's move em out !

JohnYes! You need a utility app called "Boot Camp" This is not a emulation,its XP.

Remember the Mac Pro runs Intel Dual Xeon processors,

respect
Nappy

"alex plasko" <alex.plasko@snet.net> wrote:

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>>>

>>>Gantt

>>

>

>thats interesting. the emulators sucked. even the orange cards(pc on a

card) werent that great. this is getting interesting. apple doesnt mention

this on their website.

the line is getting even thinner between platforms.....

"Nappy" <mgrant01@san.rr.com> wrote in message news:45450e99\$1@linux...

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>Don't make me go crazy !!!!!

John wrote:

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> c16 \$65
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> \$10 shipping
>
> Email / paypal me at "john@kfocus.com"
>
> Let's move em out !
>
> JohnIs it still for sale?

Rich

'Any 20 year-old who isn't a liberal doesn't have a heart,
and any 40 year-old who isn't a conservative doesn't have a brain.'

- Winston Churchill

"John" <no@no.com> wrote in message news:45450c39\$1@linux...

> Ok gang, I'm down to just a C16 !!! Excellent condition !!!!
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>

> \$10 shipping
>
> Email / paypal me at "john@kfocus.com"
>
> Let's move em out !
>
> JohnChris, these posts were submitted by B.T. and should solve your problem. I haven't done this yet, but saved these posts as I planned on importing from P.T. at some point. Hope this helps.

Rich

I. Buy MacOpener online. Install it on your PC. Now all Mac media will show up and behave just like a FAT32 disk on your PC. Zero hassle.

You will also get a "Mac format" option when you right click any disk. If you choose that, you can format any Firewire HD as a Mac disk right on your PC. Use that for PT transfers, as MacOpener on a PC works better and faster than the PC-DOS utility on a Mac. You will retain full filenames as well. Don't have to worry about using 8.3 filename formats.

I do this from PT all the time. Completely painless. Also, if the PT guys use Wav file format, which is now the default standard for PT, you will need to use StripWav on the files. OTOH, if they use SD2, you will have to manually add the SD2 extension and then tell Paris what sample rate and bit depth for every single file. That's a slight pain. WAV and StripWav is way easier.

And now, you owe me ;-))

Regards,.
Brian T

II. You're on a PC right? And the HD project is at 44.1K or 48K, right?

1. Have them do a "Duplicate File" for all the files in the project to create contiguous *and clearly labeled* files all with the same start time.
2. Have them render to Broadcast Wav format.
3. Xfer all the files to your PC, probably via CD.
4. Do a Google search for StripWav.
5. Run all the files through StripWav to remove all the PT proprietary mush that will make them useless in Paris unless you use StripWav.
6. Import the files to Paris *using the TimeLocked tool*. This will place all the files at exactly Zero.
7. Remix the record.
8. Try not to gloat too much when it sounds better.

Regards,
Brian T

'Any 20 year-old who isn't a liberal doesn't have a heart,
and any 40 year-old who isn't a conservative doesn't have a brain.'

- Winston Churchill

"chris marten" <chrismarten@shaw.ca> wrote in message
news:4542bbb9\$1@linux...

>
> I have audio files that were created on a Mac and that are sd2 files that
> I want to convert to .wav files to use on a pc audio program.Can you help
> me. Thanks.I'd support too, Um, would this mean easier parallel compression and usage
of the UAD plate and such?

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:

>Chuck --

>

>Just as encouragement, I have to say -- I thought your first
>explanation was perfectly clear...

>

>It's cool that you're still able to think creatively about this wobbly
>old platform (Paris) after all you've been through. This widget
>you're imagining would of course be very useful -- I want it in my
>rig, and will pay real money...

>

>-- thanks -- onward -- Chas

>

>

>

>On 29 Oct 2006 00:01:18 +1000, "chuck duffy" <c@c.com> wrote:

>

>>

>>because of the amount of technobabble I use, and my poor grasp of english
>>syntax :-)

>>

>>Here's the deal...

>>

>>1. The idea I am proposing does not use any physical hardware interconnects
>>between PARIS and the "new" theoretical VST host. It uses a piece of "shared
>>memory" (see wikipedia) to shuttle samples back and forth. The theoretical
>>VST host would present 32 virtual inputs and 32 virtual outputs to any
ASIO

>>capable application.
>>
>>2. There would be *one* channel strip in the VST HOST for *each* incoming
>>virtual ASIO connection. On this strip you could drop as many VST plugs,
>>or VSTis as you want. The strip would add up the latency for all plugs
on
>>the strip, and then bump the latency up to a user configured amount, thereby
>>giving you 100% consistent latency for each channels. The output of each
>>strip would go to an ASIO virtual OUT channel.
>>
>>3. A simple "new" VST plug would be inserted on each channel in paris.
On
>>this plug you would select *which* one of the 32 "NEW" VST host channels
>>you wanted to route through.
>>
>>Now - the 64,000 question is, is there any other use for this new host
BESIDES
>>PARIS. If we can think of other uses for it, I would work on it, if not,
>>I wouldn't :-) It needs to have a larger potential audience than the paris
>>community :-)
>>
>>Chuck
>>
>>Chuck
>>
>>
>>
>>
>>
>>
>We wanna see you squirm.....

;o)

"John" <no@no.com> wrote in message news:45450c39\$1@linux...

> Ok gang, I'm down to just a C16 !!! Excellent condition !!!!
>
> c16 \$65
>
> \$10 shipping
>
> Email / paypal me at "john@kfocus.com"
>
> Let's move em out !
>
> JohnJust wanted to share. I can't believe that I'm actually moving into a
dedicated studio space!! The rooms will be located in a small barn.
Upstairs are what were two bedrooms -both are 15x13. For now, I'll set up
one as the mix/writing space and the other to for live recording.

Downstairs is yet to be finished off. But having two entire rooms is just beyond belief. Once the downstairs is finished that space will be large enough to hold a (small) band. One could always wish for still more space, but after fifteen some odd years of setting up in tiny bedrooms (inside of small appartments), having an entire building is whack. I'll post some pics once I'm set up.

MRYes it is !

Rich Lamanna wrote:

> Is it still for sale?

>

> Rich

>

> 'Any 20 year-old who isn't a liberal doesn't have a heart,

> and any 40 year-old who isn't a conservative doesn't have a brain.'

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> - Winston Churchill

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>>

>> John

>

>Very cool Mike. Space is our friend. Do post pics when ready and congrats!!!

;o)

"Mike R." <emarenot@yahoo.com> wrote in message news:45452f30@linux...

> Just wanted to share. I can't believe that I'm actually moving into a

> dedicated studio space!! The rooms will be located in a small barn.

> Upstairs are what were two bedrooms -both are 15x13. For now, I'll set up

> one as the mix/writing space and the other to for live recording.

> Downstairs is yet to be finished off. But having two entire rooms is just

> beyond belief. Once the downstairs is finished that space will be large

> enough to hold a (small) band. One could always wish for still more space,

> but after fifteen some odd years of setting up in tiny bedrooms (inside of

> small appartments), having an entire building is whack. I'll post some pics

> once I'm set up.

> MR

>

>Same here Chuck, please do create this app my friend.

Rob

> I want it in my

> rig, and will pay real money..."Nappy" <mgrant01@san.rr.com> wrote:

> Yes! You need a utility app called "Boot Camp" This is not a emulation, its XP.

Yep, Boot Camp lets you boot directly into Windows, which they suggest if you're a gamer or someone who wants the maximum possible performance. I've tried both Boot Camp and Parallels and I settled on Parallels, as I can have two (well, actually I run XP and RedHat, so three!) different operating systems running all at the same time. I upgraded to 2 GB of RAM, so it's actually pretty zippy too...

Stay cool,
Doug

<http://www.parisfaqs.com>Can Paris make use of all those extra processors running Windows? IN Mac

OS 9 it can't... Am I correct in assuming that paris on a state-of-the-art Windows system will run better and faster (more tracks and plugins) than on my 1.25 GHz G4?

Gantt

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>Correction, on the Mac Pro it will be quad dual core Xeon Processors not Core

>2 duo's Yes, that's eight processors!

>

>James

>

>

>"James McCloskey" <excelsm@hotmail.com> wrote:

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>>And Quad dual cores are coming soon! (Core 2 Duo) Me thinks January MacWorld, >>or shortly there after.

>>

>>James

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>>"Nappy" <mgrant01@san.rr.com> wrote:

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>>>Gantt,

>>>I'm starting to think that its time to move on to a native solution.

>>>The new Mac Pro computers are truly amazing and elegant. When
>>>you look at what you get for the price its a no brainer.(thats if you
are
>>>running
>>>a commercial studio) The only reason imho to build or buy a PC is because
>>>you
>>>are happy and used to using one, If you are a Mac user why switch? Even
>>if
>>>you are a PC user when it comes time to buy a new computer I think you
>should
>>>buy a Mac. I'm talking to the Comercial studio owners. The beauty of the
>>>MAC Pro
>>>is that you can run both operating systems on It. Not to mention the elegant
>>>design. Try building a Dual-Dualcore system for cheaper than the Mac is
>>now.
>>>Remember the Mac Pro's have four proccessers! running at 2.6 ghz! and
thats
>>>the
>>>\$2700 one! You could run the new version Of Sonar if you want as well
as
>>>DP or
>>>Logic. If you think Nuendo runs better under XP,run it under XP. You can
>>>run
>>>Wavelab on the box and all of these app's with pretty much the same hardware.
>>>You can run anything you want on the Mac Pro,except PARIS. Like I said,its
>>>a no
>>>brainer.
>>>
>>>respect
>>>Nappy
>>>
>>>
>>>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>>
>>>>..that I was contemplating switching from Mac to PC so as to take advantage
>>>>of all these potential new developments in the land of Paris. Is there
>>>>an
>>>>optimum PC configuration that anyone can suggest that would run Paris
>flawlessly,
>>>>would allow me to use UAD-1 cards w/ all the latest FX as well as the
>current
>>>>Waves stuff (I'm in love w/ the IR-1 at the moment)? And how much would
>>>>it cost to build such a machine?
>>>>
>>>>And then (and I don't expect anyone to have an answer for this one!),
>how
>>>>long for me to adjust to being a PC person?!?
>>>>

>>>>Gantt
>>>
>>
>Tanks Cron.

Tony

On 10/27/06 4:18 PM, in article 45428314@linux, "j-cron"
<jcron@hydrorecords.com> wrote:

> Images and Words on SSC's pre release PARIS
>
> "Tony Benson" <tony@standinghampton.com> wrote in message
> news:45424bf5@linux...
>> Aaron,
>>
>> So do you know which Dream Theater albums were done on Paris?
>>
>> Tony
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>> news:45414827\$2@linux...
>>> Doug O and Dream Theatre.
>>> AA
>>>
>>> "DJ" <notachance@net.net> wrote in message news:4540e3a6@linux...
>>>> A Love Affair....the music of Ivan Lins...the song was She Walks This
>>>> Earth.
>>>> Sting on lead vocal. Excellent CD. I think this won a Grammy in 2000-01.
>>>> He
>>>> may have won other Grammys as well. I think he still uses Paris. Any
>>>> hits by
>>>> Markus Miller are likely to involve a Paris system in the production as
>>>> well.
>>>>
>>>>
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>>>>
>>>> "Don Nafe" <dnafe@magma.ca> wrote in message news:4540d2c3@linux...
>>>>> Didn't Jason Miles win a grammy not long ago?
>>>>>
>>>>>
>>>>> "alex plasko" <alex.plasko@snet.net> wrote in message
>>>>> news:4540cd94@linux...
>>>>>> Just a little curious. I dont recall seeing a count on our beloved
>>>>>> news
>>>>>> group here as to how many hit records, or at least ones that charted

>>>> ,were
>>>>> recorded with paris.
>>>>> we all know about BT and the Lonestar track.
>>>>> 1)How many of us worldclass engineers have actually hit paydirt using
>>>>> paris?
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>>>>> I dont want to hear the hype. just the facts, if anyone knows.
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>>>>>
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>
>This is a multi-part message in MIME format.

-----=_NextPart_000_008C_01C6FB9D.4CAAB150
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Do a google search for Doug Oberkircher in the NG archives, on the web, =
etc... pretty sure you'll find it in there. I'm not sure enough off the =
top of my head to quote when/where. IIRC, they tracked to 2" and dumped =
to Paris in the beginning, then just started tracking to Paris. If you =
can't find it, try DT's webpage, those guys are tre' cool and would =
probably shoot you the straight up on it.=20

Others artists I know of are NewSong <it was probably The Christmas =
Shoes album, but I do not know> (BT) was recording when I shot the =
video, The Nelson twins were working on some stuff (BT) at the same =
time, Wayman Tisdale (AA, Mark McCurdy, Wayman himself... honestly don't =
remember who dunnit where in that era, LOL) looking from about 99 on to =
2003, WOW2000 (Mark McCurdy Engineered for Taralyn Ramsey), =
Amazed/Lonestar (BT).=20

I'd believe there are more in there, and I did some pretty =
groundbreaking work with an independant company doing 3d audio on some =
old Hendrix remixes, though I've no credits there I'm sure. Honestly =
I've kinda lost track of all that stuff, but I'm sure Jason Miles has a =
ton of work with Paris as well you could research out.=20

AA

"Tony Benson" <tony@standinghampton.com> wrote in message =
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Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

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>>>>>>>
>>>>>>> </BODY></HTML>

-----=_NextPart_000_008C_01C6FB9D.4CAAB150--HI Gantt,
Paris will only address one processor. New Apple systems do not include
PCI slots for your Paris cards.

If all you are using is {Paris and its effects then you really don't
need a new system. If you are going native on the new machine then dual

or quad cores are the way to go.

Your track count will be more effected by your drive speed and PCI bus performance. any Paris based effects will not be effected by the new system. Native effect count will improve but will still only use one cpu sense that is what Paris is doing.

If you are coming from a 1.24 GHz then any P4 or AMD made in the past 4 years will be an upgrade.

Chris

Gantt Kushner wrote:

>Can Paris make use of all those extra processors running Windows? IN Mac

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>>>>>long for me to adjust to being a PC person?!?
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>>>>>
>>>>>
>
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>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 This is the reason I'm thinking about moving to an AMD 64 3500+ for my Gigabyte GA-K8NS Ultra 939 mobo. It's likely to have more *usable* CPU cycles than a dual core, unless I wanted to run another native app on the same machine.....and until chuck gets his wonder app built and I can run Cubase from within this and ASIO out directly to Paris, then native on the same rig isn't going to work. What fun it will be though to have 4 x EDS cards, 4 x UAD-1 cards and a Multiface on the same box (evil grin)

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:45457dcd@linux...

> HI Gantt,

> Paris will only address one processor. New Apple systems do not include

> PCI slots for your Paris cards.

>

> If all you are using is {Paris and its effects then you really don't

> need a new system. If you are going native on the new machine then dual

> or quad cores are the way to go.

> Your track count will be more effected my your drive speed and PCI bus

> performance. any Paris based effects will not be effected by the new

> system. Native effect count will improve but will still only use one

> cpu sense that is what Paris is doing.

> If you are coming from a 1.24 G\$ then any P4 or AMD made in the past 4

> years will be an upgrade.

>

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> Chris

>

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> >Can Paris make use of all those extra processors running Windows? IN Mac

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> >Windows system will run better and faster (more tracks and plugins) than

> >on my 1.25 GHz G4?

> >

> >Gantt

> >

> >"James McCloskey" <excelsm@hotmail.com> wrote:

> >

> >

> >>Correction, on the Mac Pro it will be quad dual core Xeon Processors not
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> >>2 duo's Yes, that's eight processors!
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> >>>>you look at what you get for the price its a no brainer.(thats if you
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> >>>>buy a Mac. I'm talking to the Comercial studio owners. The beauty of the

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> >>>>design. Try building a Dual-Dualcore system for cheaper than the Mac is

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> >>>

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> >>>>Remember the Mac Pro's have four proccessers! running at 2.6 ghz! and

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Wait till he realizes he just sold off the best sounding DAW on the planet;

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>"John" <no@no.com> wrote in message news:45450c39\$1@linux...

>> Ok gang, I'm down to just a C16 !!! Excellent condition !!!!

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>> c16 \$65

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>> Email / paypal me at "john@kfocus.com"

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>cpu sense that is what Paris is doing.

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>years will be an upgrade.

>

>

>Chris

>

I definitely disagree with the last statement. The G4 1.25 is equivalent to a P4 2.8Ghz. The only way to run Paris on a new Mac Pro would be to use a Magma PCI expansion Chassis, and that is untested waters.

>

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 >chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
 >www.adkproaudio.com <http://www.adkproaudio.com/>
 >(859) 635-5762"alex plasko" <alex.plasko@snet.net> wrote:
 >thats interesting. the emulators sucked. even the orange cards(pc on a
 >card) werent that great. this is getting interesting. apple doesnt mention

 >this on their website.
 >the line is getting even thinner between platforms.....

Orange cards, wow that was a long time ago! Like 1995.

>"Nappy" <mgrant01@san.rr.com> wrote in message news:45450e99\$1@linux...
>>
>> Yes! You need a utility app called "Boot Camp" This is not a emulation,its
>> XP.
>> Remember the Mac Pro runs Intel Dual Xeon processors,
>>
>> respect
>> Nappy
>>
>> "alex plasko" <alex.plasko@snet.net> wrote:
>>>so the mac pro runs windows xp??
>>>"Nappy" <mgrant01@san.rr.com> wrote in message news:4544e01e\$1@linux...
>>>>
>>>> Gantt,
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>>>>
>>>
>>>
>>
>>
>
>I've been trying to get in touch. Send me an E

;o)

"Fred" <no@spam.com> wrote in message news:454591b2\$1@linux...
>
> "DJ" <notachance@net.net> wrote:
> >We wanna see you squirm.....
> >
> >;o)

> >
>
> Wait till he realizes he just sold off the best sounding DAW on the planet;
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>
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> >"John" <no@no.com> wrote in message news:45450c39\$1@linux...
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> Fred, It may be the best sounding daw on the planet but I need a change.
A company that is actually fixing the bugs and not screwing people over with stupid pace authorization and continuing to sell the app that is not even supported? That would be nice.

Plus the features in cubase already have me very excited (we'll see how they work), but I won't miss the 16 channel submixes that's for sure. So far I count about 20 features I like better in Cubase but I don't have the app yet. It's supposed to come this week or next.

Whatever helps you make music is the best choice period. I hope DJ is actually doing lots of recording and not just dinking around in a dark basement with tesla coils firing.

I got my HDSP 9652 installed last night after resetting my bios to no longer assign IRQs to slots and be a Plug and Play system. The install could not have been any easier. Nice.

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>>
>What a great app for imaging computers up and down from the network. Simply
wonderful. And tools options let you set your nic ip manually or use dhcp.
It finds the nic automatically.

I just browse to a share on my server and put the images there or get them
from there.

It's nice having all your images in one place on a drive that is backed up.

Yay Acronis !> Whatever helps you make music is the best choice period. I hope DJ is
actually
> doing lots of recording and not just dinking around in a dark basement
with
> tesla coils firing.
>

Tesla coils are very musical dude. I have then in a line array between here
and.....awwwwww....nevermind

;o)

"John" <no@no.com> wrote in message news:4545eb37\$1@linux...
>
> Fred, It may be the best sounding daw on the planet but I need a change.
> A company that is actually fixing the bugs and not screwing people over
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>Guys,

Found lots of bits and pieces of what I want to do.

The most interesting find was a 64 X 64 virtual WDM driver. Source is available (not sure how much \$), and it wraps up nicely with ASIO4ALL, at very low latency. Honestly this is huge, if it pans out I will post some test packages so we can test it between things like cubase and wavelab. This would give us the base of 64 ASIO virtual ins/outs, the hardest part of the entire project.

So the next items to tackle:

1. See if I can find source for a single channel asio compliant VST/VSTI host. This would be expanded to 32 channels, with latency compensation.
2. See if I can find source for a VST plugin that is also an asio client.

ChuckI knew that a cowbell would somehow ind it's way into this.

"Neil" <OIUOIU@OIU.com> wrote in message news:45436d90\$1@linux...

>

> Dedric Terry <dterry@keyofd.net> wrote:

>

> >I agree with Martin completely. To add my own general opinion

> >on this long running "sound of summing" debate,

>

> Great post, Dedric! BTW, "The Sound of Summing" - wasn't that a

> song by Summon & Nullfunkel?

>

> Anyway, a couple of things I wanted to bring up. You said:

>

> >In simple math terms:

> >1- Native DAW: $2+2=4$

> >2- Paris: $((2-1)+(2-1)) + 2 = 4$

> >With SX you adjust the gain yourself on the way in, if you like, or better

> >yet, set the levels for the mix at hand as needed, as you go.

>

> I just wanted to point out that if anyone thought I meant to

> adjust your levels "on the way in" (i.e.: using the Channel

> input trim control), when I had said to default all your

> channels to -6, for example, as a starting point - that I did

> NOT, in fact, mean the input trims!!! I meant the regular

> ol' "please make it louder or softer" control. :D

>
>
> > So why do this in Paris? I am guessing Paris had to convert all audio to
> > 24-bit if sent to the native cpu for native plugins in order to prevent
> > clipping before you even start dropping faders on the mix (unless they
> > somehow converted to 32-bit float on the EDS chip first, which isn't a
32-bit
> > float chip, so that seems unlikely). (No one would want to mix with most
> > faders at -40dB - it would "seem" wrong). 24-bits for any portion of
> > summing (not tracking) is a limitation esp. if tracked audio files are
near
> > 0dBFS to begin with - there is no where to go with gain addition, and
only
> > subtraction to work with. You can add a lot more -22dB peak audio files
> to
> > a mix without clipping (with all faders at 0), where only 2 audio files
> > peaking just below 0dBFS will automatically clip. At least that seems to
> be
> > the reasoning behind it, but imho, only applicable to prevent a potential
> > problem in the DAW itself, not as prescribed digital audio practice.
> >
> > Back to native DAWs: While this approach may seem somehow capable of
> > producing a different sound to a final mix, the only think you gain by
> > lowering tracks by 22dB from the start is lower bit resolution. This is
> > especially true if you happen to record your tracks at lower levels (e.g.
> > -10dB peaks, then your peaks are now at -32dB, which is 1/3 the
resolution
> > of 16 bit audio - that isn't insignificant). So, if you combine the
flawed
> > advice to record at -10 to -20dB, with the concept of lowering all tracks
> by
> > 22dB before you start mixing, and you end up removing most of the
resolution
> > we work hard for with quality mics, preamps and converters, and mixing as
> > much more noise and quantization error than necessary
>
> Which is why I suggest starting at -6... maybe -10 if you're
> going to be loading up a buttload of tracks. Think about it
> with an analog analogy again, gang: If your analog mixing
> console goes up to +10 on each channel, would you start a mix
> with every fucking fader maxed out at +10??? Hit "play", and
> how would THAT summing buss sound right about then? No, to
> start out with, you'd bring all the faders down to 0, or -5,
> or -10, or whatever the your comfortable starting point was,
> knowing the console & how much headroom it's got, etc., right?
> Pushing everything up to +10 to start off with would be just
> simply way too much, yes?
>

> So why are people not willing to get their heads around the
> fact that in digital anything past "0" is "way too much"?
> The only reason your DAW has +6 or +8 on any given channel is
> in case you fuck up & record the cowbell track on your band's
> cover version of "Mississippi Queen" at peak levels of -17db
> ... "0" gain on the channel level just wouldn't cut it at that
> stage, the cowbell just wouldn't be audible enough to drive
> that tune. :D
>
> So, just like in the analog console, where 40+ channels
> recorded to needle-bending levels on overbiased tape machines,
> and every channel set to +10 at the start of your mixdown
> session would sound like crap; so does 40+ channels recorded to
> nice hot levels, barely missing overs by a tenth of a db,
> with every channel set to "0" result in a similar thing.
>
> Neil
>Chuck,

I don't know diddly about this coding stuff, but this is something I dug up last week.

<http://dssi.sourceforge.net/why-use.html>

If it helps, then good on ya. Your efforts are much appreciated.

;o)
DJ

"chuck duffy" <c@c.com> wrote in message news:4545fe18\$1@linux...

>
> Guys,
>
> Found lots of bits and pieces of what I want to do.
>
> The most interesting find was a 64 X 64 virtual WDM driver. Source is available
> (not sure how much \$), and it wraps up nicely with ASIO4ALL, at very low
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> host. This would be expanded to 32 channels, with latency compensation.
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>
>
>
>
>
> ChuckThanks DJ. We're still in the process of moving from house to house. I
hoping to be in and set up after next weekend. Can't wait!
MR

"DJ" <notachance@net.net> wrote in message news:45453fa9\$1@linux...
> Very cool Mike. Space is our friend. Do post pics when ready and
congrats!!!
>
> ;o)
>
> "Mike R." <emarenot@yahoo.com> wrote in message news:45452f30@linux...
> > Just wanted to share. I can't believe that I'm actually moving into a
> > dedicated studio space!! The rooms will be located in a small barn.
> > Upstairs are what were two bedrooms -both are 15x13. For now, I'll set
up
> > one as the mix/writing space and the other to for live recording.
> > Downstairs is yet to be finished off. But having two entire rooms is
just
> > beyond belief. Once the downstairs is finished that space will be large
> > enough to hold a (small) band. One could always wish for still more
> space,
> > but after fifteen some odd years of setting up in tiny bedrooms (inside
of
> > small appartments), having an entire building is whack. I'll post some
> pics
> > once I'm set up.
> > MR
> >
> >
>
> http://search.ebay.com/_W0QQsassZb-sidestudiosQQhtZ-1

just in case anyone os looking. this is nice stuff if you're doing an
install.Sounds awesom Chuck.
Rock on!
MR

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> Chuckthey are very rich in harmonic content. they add some air to the mix, and no need to use ozone at the same time.
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>> doing lots of recording and not just dinking around in a dark basement
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> ;o)
>
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>> Fred, It may be the best sounding daw on the planet but I need a change.
>> A company that is actually fixing the bugs and not screwing people over
>> with stupid pace authorization and continuing to sell the app that is not
>> even supported? That would be nice.
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>> >
>> >
>> >>"John" <no@no.com> wrote in message news:45450c39\$1@linux...
>> >>> Ok gang, I'm down to just a C16 !!! Excellent condition !!!!
>> >>>
>> >>> c16 \$65
>> >>>
>> >>> \$10 shipping
>> >>>
>> >>> Email / paypal me at "john@kfocus.com"
>> >>>
>> >>> Let's move em out !
>> >>>
>> >>> John
>> >>
>> >>

>> >

>>

>

>A very simple to use, yet very cool compressor - works especially great on kik, snare & toms. Doesn't take up much CPU power, either:

http://www.braindoc.de/vst/Compressor_v1.0.1.zip

Another simple tool that basically allows you to set levels/phase/etc on a single channel. Handy if you've got something that you've automated volume on, and it's a little hot or a little soft overall, but you don't want to rewrite all the automation moves; OR if you're in a Native app & you've got that overstuffed mix buss thing happening - just insert this on all your audio tracks & bring all of 'em down by the same degree (like we were discussing in another thread):

<http://www.braindoc.de/vst/ChannelTool.zip>

Pretty interesting pitch shifter with up to 8 voices - VERY CPU-intensive on settings with the higher #'s of voices, but can give you some kinda cool flanging/doubling/chorusey EFX.

http://www.braindoc.de/vst/ShifterBank_v1.0.0.zip

There's a handful of other freebies on that page as well, but I don't have any use for them, so I didn't try 'em, except for one and my warning in that regard is:

WHATEVER YOU DO.... do NOT download his Stereo Enhancer plugin found on that same page - unless you have like a 5GHZ CPU - I tried it, locked up completely to the point of having to do a hard reboot... inserted it again, this time on an empty project & found that it took up 60% of my CPU cycles all by itself. Just a little too much to be practical :D

NeilThanks Neil

You've been a great source for freebies

"Neil" <OIUOIU@OIU.com> wrote in message news:45460618\$1@linux...

>

>

> A very simple to use, yet very cool compressor - works
> especially great on kik, snare & toms. Doesn't take up much

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>
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> & found that it took up 60% of my CPU cycles all by itself.
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>
> Neil
>
>
> "Mike R." <emarenot@yahoo.com> wrote:
> Thanks DJ. We're still in the process of moving from house to house. I
> hoping to be in and set up after next weekend. Can't wait!
> MR

In an old barn? I have only two words for you, then: POWER
CONDITIONERS!

OK, and maybe have all the wiring checked before you get
rolling in the first place.

I lied, I have more words, actually... congrats, and yes, post

some pics (before AND after!).

Neilwhere there's an old barn, there's bound to be an old cowbell

;o)

"Neil" <IOUOI@IOU.com> wrote in message news:45460889\$1@linux...

>

> "Mike R." <emarenot@yahoo.com> wrote:

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> rolling in the first place.

>

> I lied, I have more words, actually... congrats, and yes, post

> some pics (before AND after!).

>

> Neill hope your insurance is up to date

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> NeilHi Chris,

I guess my question(s) is this: If I were running Paris on a really fast PC would I be able to run more native plugins (Waves, UAD-1, etc.) with greater stability and, even more importantly for me, would I be able to run the latest UAD-1 (Neve EQ/comp!) and Waves (IR-1 reverbs, mostly) from inside Paris?

And also, if you were to build me such a machine, how much would it cost?

Feel free to email me if you didn't feel comfortable discussing this kind of stuff in the newsgroup...

Thanks,

Gantt

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi Gantt,

>Paris will only address one processor. New Apple systems do not include

>PCI slots for your Paris cards.

>

>If all you are using is {Paris and its effects then you really don't

>need a new system. If you are going native on the new machine then dual

>or quad cores are the way to go.

>Your track count will be more effected by your drive speed and PCI bus

>performance. any Paris based effects will not be effected by the new

>system. Native effect count will improve but will still only use one

>cpu sense that is what Paris is doing.

>If you are coming from a 1.24 G\$ then any P4 or AMD made in the past 4

>years will be an upgrade.

>

>

>Chris

>Chris Ludwig

>ADK

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

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

>(859) 635-5762Dear Chuck,

I have the code of a vst chainer plugin will that help ?

It is called vst multifix.

It has though some 16 bit versus 24 bit bug ,but not sure ...

Regards,

Dimitrios

"chuck duffy" <c@c.com> wrote:

>

>Guys,

>

>Found lots of bits and pieces of what I want to do.

>

>The most interesting find was a 64 X 64 virtual WDM driver. Source is available

>(not sure how much \$), and it wraps up nicely with ASIO4ALL, at very low

>latency. Honestly this is huge, if it pans out I will post some test packages

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>

>

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>

>

>Chuckhahaha

alex plasko wrote:

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> need to use ozone at the same time.

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>>> doing lots of recording and not just dinking around in a dark basement

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>> Tesla coils are very musical dude. I have then in a line array between

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>> and.....awwwwww....nevermind

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>> ;o)

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>> planet;
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>>>>>> Ok gang, I'm down to just a C16 !!! Excellent condition !!!!
>>>>>>
>>>>>> c16 $65
>>>>>>
>>>>>> $10 shipping
>>>>>>
>>>>>> Email / paypal me at "john@kfocus.com"
>>>>>>
>>>>>> Let's move em out !
>>>>>>
>>>>>> John
>>>>>>
>>>>>>
>>
>
>While this is incredibly irritating and the info should, of course, be provided,
the odds of finding anyone on chat/phone support who knows enough about computers
to realize what non PnP is are pretty long. Sad but true.

```

As a user of that _other_ operating system that goes out of its way to tell you what's going on inside the computer you bought and really should own, I have a suggestion. Download knoppix (www.knoppix.de) and boot up your machine. If you look in

`/var/log/boot.msg`

that will have the entire boot sequence, including the part that lists all of the IRQs being used and by what hardware. Better than 9 times out of ten that will be all you'll need to know. In that 1 of 10 situation `/var/log/messages` and `/var/log/warn` should have the rest.

Good luck,

TCB

```

"John" <no@no.com> wrote:
>
>Harrison A: Welcome to HP Total Care.
>My name is Harrison. How may I assist you today?
>John : hi
>Harrison A: Hello John, how are you doing today?

```

>John : i'm trying to find what slots share irqs on the PROPRIETARY motherboard
>A8M2N-LA
>John : HP 1540n
>John : model computer
>John : the manuals don't say
>John : hello ?
>John : anyone here ?
>Harrison A: John, please allow me 5 minutes to work on this issue.
>John : ok, thanks
>John : This is where I am: <http://h10025.www1.hp.com/ewfrf/wc/manualCategory?lc=en&cc=us&lang=en&product=3184140&dlc=en>
>John : shorter version: <http://tinyurl.com/y6f83v>
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>John : thank you !
>Harrison A: Thank you for your time, John. Please visit the following link
>with regards to this issue. We cannot change IRQ. Could you let me know
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>John : I didn't ask you to change IRQ
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>John : so I need to know what slots Share IRQs
>John : IRQs
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>John : now ?
>Harrison A: Yes, I got the issue.
>John : so you understand that i don't want to change irq
>John : that is not my goal
>John : my goal is to identify which slots on the motherboard are sharing
>irqs
>Harrison A: Yes, I will provide you the information please allow me 5 minutes.
>John : thanks
>John : A "normal" motherboard manual would have this information
>John : HP likes to hide important information
>Harrison A: These manuals are provided by the manufacturer of the motherboard.
>I am trying to locate the information please provide me some time.
>John : asus says the motherboard is proprietary to HP and does not list
the
>manuals as far as I can see
>John : thanks for any help Harrison A
>Harrison A: John, please open the following weblink it has information on
>how to find which PCI slot shares IRQ.
>Harrison A: <http://smallvoid.com/tweak/windows/tips.html>
>John : wait
>John : that is not for this motherboard
>John : i'm looking for the documentation
>John : for this motherboard
>John : the page you sent me says "Check for IRQ conflicts by looking in

the

>motherboard manual for which PCI slots that are sharing the same IRQ "

>John : so where in the manual does it tell us !

>John : that link you provided does not say what this motherboard does

>John : i need to know specifically for THIS motherboard

>John : the link you provided does not help me find which PCI slot shares

>IRQ.

>John : ok?

>John : hello ?

>DISCONNECTED

>

>NEW SESSION

>Norris M: Welcome to HP Total Care for Desktops. My name is Norris M. Hi!

>How are you doing today?

>John : hi

>John : hi was disconnected

>John : here is my chat: <http://nopaste.snit.ch:8001/8507>

>John : trying to find what slots on motherboard share irqs

>John : it should be in the motherboard manual but it is not

>Norris M: Please give me 5 minutes while I go through the earlier chat session.

>John : thanks

>Norris M: You are welcome.

>Norris M: Thank you for waiting. Please give me some more time.

>Norris M: John, I am sorry to let you that these information about the motherboard

>is not available. Could you let me know why these information are needed?

>John : we have PCI cards that are NOT plug and play

>John : and require their own irq

>John : not shared

>John : in a professional recording studio hardware card

>John : for audio

>Norris M: Is the PCI cards shipped by HP?

>John : nope

>Norris M: Okay.

>John : Paris Ensoniq EDS 100 card

>John : so what now

>Norris M: John, since these are third party hardware and aslo I see that

>this hardware was not shipped with the computer, I may not be able to give

>you an expert solution on this software, as I do not have information regarding

>the same.

>John : get rid of the computer ?

>John : the motherboard manual SHOULD have this info

>Norris M: I recommend you to contact the manufacturer of the PCI cards.

>John : that's stupid

>John : we need to know the MOTHERBOARD configuration

>Norris M: I am sorry, that these information are not available.

>John : what slots share IRQs

>John : so now i have to throw out the stupid computer

>Norris M: I understand your concern.

>John : SERIOUSLY !!!!!!!!!!!!!!!
>John : have a nice day HP SUCKS
>John : can't even document a stupid computer
>
>Great tip! Hear that Mike P? Give it a shot!
John

TCB wrote:

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> the odds of finding anyone on chat/phone support who knows enough about computers
> to realize what non PnP is are pretty long. Sad but true.
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>>
>>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>
>
>Do a google search for Doug Oberkircher in the NG archives, on the web,
=>
>etc... pretty sure you'll find it in there. I'm not sure enough off the
=>
>top of my head to quote when/where. IIRC, they tracked to 2" and dumped
=>
>to Paris in the beginning, then just started tracking to Paris. If you =

>can't find it, try DT's webpage, those guys are tre' cool and would =
>probably shoot you the straight up on it.=20
>
>Others artists I know of are NewSong <it was probably The Christmas =
>Shoes album, but I do not know> (BT) was recording when I shot the =
>video, The Nelson twins were working on some stuff (BT) at the same =
>time, Wayman Tisdale (AA, Mark McCurdy, Wayman himself... honestly don't
=
>remember who dunnit where in that era, LOL) looking from about 99 on to
=
>2003, WOW2000 (Mark McCurdy Engineered for Taralyn Ramsey), =
>Amazed/Lonestar (BT).=20
>
>I'd believe there are more in there, and I did some pretty =
>groundbreaking work with an independant company doing 3d audio on some =
>old Hendrix remixes, though I've no credits there I'm sure. Honestly =
>I've kinda lost track of all that stuff, but I'm sure Jason Miles has a
=
>ton of work with Paris as well you could research out.=20
>
>AA
>
>
>"Tony Benson" <tony@standinghampton.com> wrote in message =
>news:C16AB8FB.210F4%tony@standinghampton.com...
>>=20
>>=20
>> Tanks Cron.
>>=20
>> Tony
>>=20
>> On 10/27/06 4:18 PM, in article 45428314@linux, "j-cron"
>> <jcron@hydrorecords.com> wrote:
>>=20
>>> Images and Words on SSC's pre release PARIS
>>>=20
>>> "Tony Benson" <tony@standinghampton.com> wrote in message
>>> news:45424bf5@linux...
>>>> Aaron,
>>>>=20
>>>> So do you know which Dream Theater albums were done on Paris?
>>>>=20
>>>> Tony
>>>>=20
>>>>=20
>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>> news:45414827\$2@linux...
>>>>> Doug O and Dream Theatre.

>>>>> AA
 >>>>>=20
 >>>>> "DJ" <notachance@net.net> wrote in message news:4540e3a6@linux...
 >>>>>> A Love Affair....the music of Ivan Lins...the song was She Walks =
 >This
 >>>>>> Earth.
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 >>>>>> He
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 >Any
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 >>>>>> well.
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 >>>>>>> Didn't Jason Miles win a grammy not long ago?
 >>>>>>>=20
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 >>>>>>> "alex plasko" <alex.plasko@snet.net> wrote in message
 >>>>>>> news:4540cd94@linux...
 >>>>>>>> Just a little curious. I dont recall seeing a count on our =
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 >>>>>>>> news
 >>>>>>>> group here as to how many hit records, or at least ones that =
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 >>>>>>>> recorded with paris.
 >>>>>>>> we all know about BT and the Lonestar track.
 >>>>>>>> 1)How many of us worldclass engineers have actually hit paydirt
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 >using
 >>>>>>>> paris?
 >>>>>>>> 2)Has anyone researched the top system(s) used for said hit =
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 >>>>>>>> I dont want to hear the hype. just the facts, if anyone knows.
 >>>>>>>> just curious guys,(and girls) no need to start a flame fest =
 >here.:~)
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>
><!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 6.00.5730.11" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY>
><DIV><FONT face=3DArial size=3D2>Do a google search for <A=20
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>"j-cron"
>=20
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>size=3D2>jcron@hydrorecords.com<FONT face=3DArial =
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>>>>>> </BODY></HTML>
 >
 >Maybe not hits but the latest Nitty Gritty Dirt Band
 record on Sony/Dualtone and the last two records by Richie
 Furay were done by me in PARIS... Don't miss the post
 by Tommy Detamore about a recent project that he did in
 PARIS that is up in the Grammy nomination stage...

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

>
 >
 >Do a google search for Doug Oberkircher in the NG archives, on the web,
 =
 >etc... pretty sure you'll find it in there. I'm not sure enough off the
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>This article has some insight and some buying tips for those who are interested.

<http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads> I thought it was Macs that were now on the PC's. You guys finally came over to our side ! :-) Yay

John

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>This article has some insight and some buying tips for those who are interested.

>

> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>
<http://www.adobe.com/aboutadobe/pressroom/pressreleases/200610/102606Soundbooth.html> thanks james. now if we could onl run OSX on a pc:-)
"James McCloskey" <excelsm@hotmail.com> wrote in message
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>

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>

> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads> I thought the idea of modern operating system was NOT to have to know what was going on inside the computer, but that it just worked. Now if you are more interested in how they work than getting work done, then continue using that other operating system. Now if the people that are paid to give support for this computer you "should own" don't know enough about them how is the average end user suppose to. I guess this is why companies like Geek Squad exist.

"TCB" <nobody@ishere.com> wrote:

>

>While this is incredibly irritating and the info should, of course, be provided,
>the odds of finding anyone on chat/phone support who knows enough about computers
>to realize what non PnP is are pretty long. Sad but true.

>

>As a user of that _other_ operating system that goes out of its way to tell
>you what's going on inside the computer you bought and really should own,
>I have a suggestion. Download knoppix (www.knoppix.de) and boot up your

machine.
>If you look in
>
>/var/log/boot.msg
>
>that will have the entire boot sequence, including the part that lists all
>of the IRQs being used and by what hardware. Better than 9 times out of
ten
>that will be all you'll need to know. In that 1 of 10 situation /var/log/messages
>and /var/log/warn should have the rest.
>
>Good luck,
>
>TCB
>
>"John" <no@no.com> wrote:
>>
>>Harrison A: Welcome to HP Total Care.
>>My name is Harrison. How may I assist you today?
>>John : hi
>>Harrison A: Hello John, how are you doing today?
>>John : i'm trying to find what slots share irqs on the PROPRIETARY motherboard
>>A8M2N-LA
>>John : HP 1540n
>>John : model computer
>>John : the manuals don't say
>>John : hello ?
>>John : anyone here ?
>>Harrison A: John, please allow me 5 minutes to work on this issue.
>>John : ok, thanks
>>John : This is where I am: <http://h10025.www1.hp.com/ewfrf/wc/manualCategory?lc=en&cc=us?=en&product=3184140&dlc=en>
>>John : shorter version: <http://tinyurl.com/y6f83v>
>>Harrison A: Thank you for the information.
>>John : thank you !
>>Harrison A: Thank you for your time, John. Please visit the following link
>>with regards to this issue. We cannot change IRQ. Could you let me kown
>the
>>exact issue you are experiancing with the computer.
>>John : I didn't ask you to change IRQ
>>John : I asked you which slots SHARE IRQs
>>John : I have PCI cards that need to be on their own IRQ
>>John : so I need to know what slots Share IRQzs
>>John : IRQs
>>John : Do you understand my question ?
>>John : now ?
>>Harrison A: Yes, I got the issue.
>>John : so you understand that i don't want to change irq

>>John : that is not my goal
>>John : my goal is to identify which slots on the motherboard are sharing
>>irqs
>>Harrison A: Yes, I will provide you the information please allow me 5 minutes.
>>John : thanks
>>John : A "normal" motherboard manual would have this information
>>John : HP likes to hide important information
>>Harrison A: These manuals are provided by the manufacturer of the motherboard.
>>I am trying to locate the information please provide me some time.
>>John : asus says the motherboard is proprietary to HP and does not list
>the
>>manuals as far as I can see
>>John : thanks for any help Harrison A
>>Harrison A: John, please open the following weblink it has information
on
>>how to find which PCI slot shares IRQ.
>>Harrison A: <http://smallvoid.com/tweak/windows/tips.html>
>>John : wait
>>John : that is not for this motherboard
>>John : i'm looking for the documentation
>>John : for this motherboard
>>John : the page you sent me says "Check for IRQ conflicts by looking in
>the
>>motherboard manual for which PCI slots that are sharing the same IRQ "
>>John : so where in the manual does it tell us !
>>John : that link you provided does not say what this motherboard does
>>John : i need to know specifically for THIS motherboard
>>John : the link you provided does not help me find which PCI slot shares
>>IRQ.
>>John : ok?
>>John : hello ?
>>DISCONNECTED
>>
>>NEW SESSION
>>Norris M: Welcome to HP Total Care for Desktops. My name is Norris M. Hi!
>>How are you doing today?
>>John : hi
>>John : hi was disconnected
>>John : here is my chat: <http://nopaste.snit.ch:8001/8507>
>>John : trying to find what slots on motherboard share irqs
>>John : it should be in the motherboard manual but it is not
>>Norris M: Please give me 5 minutes while I go through the earlier chat
session.
>>John : thanks
>>Norris M: You are welcome.
>>Norris M: Thank you for waiting. Please give me some more time.
>>Norris M: John, I am sorry to let you that these information about the
motherboard

>>is not available. Could you let me know why these information are needed?
>>John : we have PCI cards that are NOT plug and play
>>John : and require their own irq
>>John : not shared
>>John : in a professional recording studio hardware card
>>John : for audio
>>Norris M: Is the PCI cards shipped by HP?
>>John : nope
>>Norris M: Okay.
>>John : Paris Ensoniq EDS 100 card
>>John : so what now
>>Norris M: John, since these are third party hardware and aslo I see that
>>this hardware was not shipped with the computer, I may not be able to give
>>you an expert solution on this software, as I do not have information regarding
>>the same.
>>John : get rid of the computer ?
>>John : the motherboard manual SHOULD have this info
>>Norris M: I recommend you to contact the manufacturer of the PCI cards.
>>John : that's stupid
>>John : we need to know the MOTHERBOARD configuration
>>Norris M: I am sorry, that these information are not available.
>>John : what slots share IRQs
>>John : so now i have to throw out the stupid computer
>>Norris M: I understand your concern.
>>John : SERIOUSLY !!!!!!!!!!!!!!!
>>John : have a nice day HP SUCKS
>>John : can't even document a stupid computer
>>
>>
>I will, and I will let you know what I find.

Thanks!

John <no@no.com> wrote:

>Great tip! Hear that Mike P? Give it a shot!

>John

>

>TCB wrote:

>> While this is incredibly irritating and the info should, of course, be
provided,

>> the odds of finding anyone on chat/phone support who knows enough about
computers

>> to realize what non PnP is are pretty long. Sad but true.

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>> As a user of that _other_ operating system that goes out of its way to
tell

>> you what's going on inside the computer you bought and really should own,

>> I have a suggestion. Download knoppix (www.knoppix.de) and boot up your

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>> If you look in

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>> /var/log/boot.msg

>>

>> that will have the entire boot sequence, including the part that lists all

>> of the IRQs being used and by what hardware. Better than 9 times out of ten

>> that will be all you'll need to know. In that 1 of 10 situation /var/log/messages

>> and /var/log/warn should have the rest.

>>

>> Good luck,

>>

>> TCB

>>

>> "John" <no@no.com> wrote:

>>> Harrison A: Welcome to HP Total Care.

>>> My name is Harrison. How may I assist you today?

>>> John : hi

>>> Harrison A: Hello John, how are you doing today?

>>> John : i'm trying to find what slots share irq's on the PROPRIETARY motherboard

>>> A8M2N-LA

>>> John : HP 1540n

>>> John : model computer

>>> John : the manuals don't say

>>> John : hello ?

>>> John : anyone here ?

>>> Harrison A: John, please allow me 5 minutes to work on this issue.

>>> John : ok, thanks

>>> John : This is where I am: <http://h10025.www1.hp.com/ewfrf/wc/manualCategory?lc=en&cc=us〈=en&product=3184140&dlc=en>

>>> John : shorter version: <http://tinyurl.com/y6f83v>

>>> Harrison A: Thank you for the information.

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>>>
>>Hi John,
It is by far the best. Gonna be getting the new version that just came out looks like some cool new stuff in it. We include he OEM version of Acronis on all the systems we sell.

Chris

John wrote:

> What a great app for imaging computers up and down from the network. Simply
> wonderful. And tools options let you set your nic ip manually or use dhcp.
> It finds the nic automatically.

>
> I just browse to a share on my server and put the images there or get them
> from there.
>
> It's nice having all your images in one place on a drive that is backed up.
>
> Yay Acronis !

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com

chrisl@adkproaudio.com Good stuff Chuck, if there is anything at all we can do meantime, ask on
dude...!!

Rob_A

"Mike R." <emarenot@yahoo.com> wrote in message news:4546047a@linux...

> Sounds awesom Chuck.

> Rock on!

> MR

>

> "chuck duffy" <c@c.com> wrote in message news:4545fe18\$1@linux...

>>

>> Guys,

>>

>> Found lots of bits and pieces of what I want to do.

>>

>> The most interesting find was a 64 X 64 virtual WDM driver. Source is
> available

>> (not sure how much \$), and it wraps up nicely with ASIO4ALL, at very low

>> latency. Honestly this is huge, if it pans out I will post some test

> packages

>> so we can test it between things like cubase and wavelab. This would give

>> us the base of 64 ASIO virtual ins/outs, the hardest part of the entire

> project.

>>

>> So the next items to tackle:

>>

>> 1. See if I can find source for a single channel asio compliant VST/VSTI

>> host. This would be expanded to 32 channels, with latency compensation.

>>

>> 2. See if I can find source for a VST plugin that is also an asio client.

>>

>>

>>

>>
>>
>> Chuck
>
>I'm betting PCI slot shares with your video card which is a no no. What
can you break off slot 3 to make an EDS fit? hehe
John

Mike P wrote:
> I will, and I will let you know what I find.
>
> Thanks!
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> John <no@no.com> wrote:
>> Great tip! Hear that Mike P? Give it a shot!
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 >
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>Agreed. That knoppix find is excellent, but I'm not doing any calculus !
John

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>>>> Norris M: I am sorry, that these information are not available.
>>>> John : what slots share IRQs
>>>> John : so now i have to throw out the stupid computer
>>>> Norris M: I understand your concern.
>>>> John : SERIOUSLY !!!!!!!!!!!!!!!
>>>> John : have a nice day HP SUCKS
>>>> John : can't even document a stupid computer
>>>>
>>>>
>Hi Gantt,

Gantt Kushner wrote:

> Hi Chris,
>
> I guess my question(s) is this: If I were running Paris on a really fast
> PC would I be able to run more native plugins (Waves, UAD-1, etc.) with
> greater stability and, even more importantly for me, would I be able to run
> the latest UAD-1 (Neve EQ/comp!) and Waves (IR-1 reverbs, mostly) from inside
> Paris?

Newer machine will be running Paris in XP only.
I have no idea how well Paris runs the newer version of the Waves and

UAD plug ins. You'd have to ask some of the folks experimenting with that lately. As long as the UAD is communicating properly with the host software and motherboard then it will use same amount of plug ins on any machine. Both the Waves and UAD use newer versions of the VST plug in protocol than what Paris uses so not sure how that will effect things thing especially on newer plug ins such as the IR-1.

There some current systems that have 3 PCI slots available on both the Intel and AMD side of things. Most boards only have 2 PCI slots and some of the next wave of them will only have 1 or none.

The new Intel dual core will allow your to run them in single core mode with a setting in the BIOS. AMDs you will have to buy a single core chip. I wouldn't recommend using Paris in a OS running in Multi processor mode. It will potentially run a little more "stable".

To put all this simply any new machine running PC or even MAC will be an experiment for you. Even thing on the system was created long after Paris software and hardware was discontinued.

>
> And also, if you were to build me such a machine, how much would it cost?
>
> Feel free to email me if you don't feel comfortable discussing this kind
> of stuff in the newsgroup...

I would need to know what kind of drive, ram etc. So we can talk directly via email or phone on configuration and pricing things.

Thanks Chris

>
> Thanks,
>
> Gantt
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>> HI Gantt,
>> Paris will only address one processor. New Apple systems do not include
>
>> PCI slots for your Paris cards.
>>
>> If all you are using is {Paris and its effects then you really don't

>> need a new system. If you are going native on the new machine then dual
>
>> or quad cores are the way to go.
>> Your track count will be more effected my your drive speed and PCI bus
>> performance. any Paris based effects will not be effected by the new
>> system. Native effect count will improve but will still only use one
>> cpu sense that is what Paris is doing.
>> If you are coming from a 1.24 G\$ then any P4 or AMD made in the past 4
>> years will be an upgrade.
>>
>>
>> Chris
>
>> Chris Ludwig
>> ADK
>> chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
>> www.adkproaudio.com <<http://www.adkproaudio.com/>>
>> (859) 635-5762
>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comHello,

after having installed paris3.0 with the installer downloaded on emu
website, i'm currently waiting for a response code from ID, (don't know
their standard responsetime).

The 7 days trials are over, and i wonder if i can install another paris on
another system in my paris computer (dualboot), before i get the response
code ?

When the rig will be OK, If shit happen and need a fresh install on same
computer, same EDS, new OS : i have to go to ID again ?

thanks for your responses,

Damienmake a ghost image on a fresh install, then you can go forever. hehe

just keep your files on a server and backup your email / web profiles or
get the crack

> Hello,

>

> after having installed paris3.0 with the installer downloaded on emu

> website, i'm currently waiting for a response code from ID, (don't know
> their standard responsetime).
> The 7 days trials are over, and i wonder if i can install another paris on
> another system in my paris computer (dualboot), before i get the response
> code ?
> When the rig will be OK, If shit happen and need a fresh install on same
> computer, same EDS, new OS : i have to go to ID again ?
>
> thanks for your responses,
>
> Damien
>
>"alex plasko" <alex.plasko@snet.net> wrote:
>thanks james. now if we could onl run OSX on a pc:-)

You can, there are hacks out there.

James

>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:45462b3e\$1@linux...
>>
>> This article has some insight and some buying tips for those who are
>> interested.
>>
>> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>
>
>
>we are finally free, we can do what we want as long as we keep paying
for licenses!!!! (isn't that how the corporate world runs) ???

James McCloskey wrote:

> "alex plasko" <alex.plasko@snet.net> wrote:
>> thanks james. now if we could onl run OSX on a pc:-)
>
> You can, there are hacks out there.
>
> James
>> "James McCloskey" <excelsm@hotmail.com> wrote in message
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>>> This article has some insight and some buying tips for those who are
>>> interested.
>>>
>>> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>
>>
>>
>Buying Apple hardware and putting XP on it is like buying a Bentley and retrofitting

it with 4.0 vinyl seats (running SP5), tearing out the CD player and putting in an AM radio with 3.1 sound, installing 4 cylinder engine from a 1995 Civic, and then roughing up the paint job.

Then again, getting whatever Dell has on sale this week and putting Debian on it is like getting one of those 007 cars that shoots missiles and disappears under the couch and jumps canyons and shit, except that it runs on solar power and other people fix it for free.

TCB

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>This article has some insight and some buying tips for those who are interested.

>

> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>I'll try & compile an up-to-date list of good ones & post it here.

Neil

"Don Nafe" <dnafe@magma.ca> wrote:

>Thanks Neil

>

>You've been a great source for freebies

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:45460618\$1@linux...

>>

>>

>> A very simple to use, yet very cool compressor - works
>> especially great on kik, snare & toms. Doesn't take up much
>> CPU power, either:

>>

>> http://www.braindoc.de/vst/Compressor_v1.0.1.zip

>>

>>

>> Another simple tool that basically allows you to set
>> levels/phase/etc on a single channel. Handy if you've got
>> something that you've automated volume on, and it's a little
>> hot or a little soft overall, but you don't want to rewrite all
>> the automation moves; OR if you're in a Native app & you've got
>> that overstuffed mix buss thing happening - just insert this on
>> all your audio tracks & bring all of 'em down by the same
>> degree (like we were discussing in another thread):

>>

>> <http://www.braindoc.de/vst/ChannelTool.zip>

>>
>>
>> Pretty interesting pitch shifter with up to 8 voices - VERY
>> CPU-intensive on settings with the higher #'s of voices, but
>> can give you some kinda cool flanging/doubling/chorusey EFX.
>>
>> http://www.braindoc.de/vst/ShifterBank_v1.0.0.zip
>>
>> There's a handful of other freebies on that page as well, but I
>> don't have any use for them, so I didn't try 'em, except for one
>> and my warning in that regard is:
>> WHATEVER YOU DO.... do NOT download his Stereo Enhancer plugin
>> found on that same page - unless you have like a 5GHZ CPU - I
>> tried it, locked up completely to the point of having to do a
>> hard reboot... inserted it again, this time on an empty project
>> & found that it took up 60% of my CPU cycles all by itself.
>> Just a little too much to be practical :D
>>
>> Neil
>>
>>
>>
>
>inquiring minds.....Neil is a great source.....
--
Martin Harrington
www.lendaneer-sound.com
"Don Nafe" <dnafe@magma.ca> wrote in message news:45460715@linux...
> Thanks Neil
>
> You've been a great source for freebies
>
>
> "Neil" <OIUOIU@OIU.com> wrote in message [news:45460618\\$1@linux...](mailto:news:45460618$1@linux...)
>>
>>
>> A very simple to use, yet very cool compressor - works
>> especially great on kik, snare & toms. Doesn't take up much
>> CPU power, either:
>>
>> http://www.braindoc.de/vst/Compressor_v1.0.1.zip
>>
>>
>> Another simple tool that basically allows you to set
>> levels/phase/etc on a single channel. Handy if you've got
>> something that you've automated volume on, and it's a little
>> hot or a little soft overall, but you don't want to rewrite all
>> the automation moves; OR if you're in a Native app & you've got

>> that overstuffed mix buss thing happeneing - just insert this on
>> all your audio tracks & bring all of 'em down by the same
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>> tried it, locked up completely to the point of having to do a
>> hard reboot... inserted it again, this time on an empty project
>> & found that it took up 60% of my CPU cycles all by itself.
>> Just a little too much to be practical :D
>>
>> Neil
>>
>>
>>
>
>Yes, If you have a scope handy ,or a spectrum analyzer.
"DJ" <notachance@net.net> wrote in message news:454671b8\$1@linux...
> inquiring minds.....
>
>My wife is using an old BX chip mobo, (that she won't let me change), and
running XP with 512 ram.....never, never misses a beat..never crashed,
nothing.
--
Martin Harrington
www.lendaneer-sound.com
"TCB" <nobody@ishere.com> wrote in message news:45464673\$1@linux...
>
> Well, a PARIS EDS card is non PnP hardware that wasn't made to work on
> modern
> motherboards. If I have an ISA modem on a BX chipset mobo and I want to
> put
> XP on it I can't complain too loudly, can I? So, to me, users of EDS cards
> are allowed only a certain amount of complaining when people don't know
> how
> to get their gear running. HP should still be able to explain how IRQs are

> assigned on their hardware, don't get me wrong, but after providing that
> info they're probably off the hook.
>
> Which is why I offered the knoppix alternative, it's bailed me out a
> gazillion
> times in all kinds of situations.
>
> And, by the way, I have been able to get _lots_ of work done by knowing
> how
> computers work and how linux works. It means my machines always work. In
> fact, people around here have gotten occasional, always free help for
> getting
> their own computers to work, so you might want to redo the calculus on
> that
> statement.
>
> TCB
>
> "Nappy" <mgrant01@san.rr.com> wrote:
>>
>>I thought the idea of modern operating system was NOT to have to know
>>what
>>was going on inside the computer, but that it just worked. Now if you are
>>more
>>interested in how they work than getting work done, then continue using
>>that
>>other operating system. Now if the people that are paid to give support
> for
>>this
>>computer you "should own" don't know enough about them how is the average
>>end user suppose to. I guess this is why companies like Geek Squad exist.
>>
>>
>>
>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>While this is incredibly irritating and the info should, of course, be
> provided,
>>>the odds of finding anyone on chat/phone support who knows enough about
>>computers
>>>to realize what non PnP is are pretty long. Sad but true.
>>>
>>>As a user of that _other_ operating system that goes out of its way to
> tell
>>>you what's going on inside the computer you bought and really should own,
>>>I have a suggestion. Download knoppix (www.knoppix.de) and boot up your
>>machine.
>>>If you look in

```

>>>
>>>/var/log/boot.msg
>>>
>>>that will have the entire boot sequence, including the part that lists
> all
>>>of the IRQs being used and by what hardware. Better than 9 times out of
>>ten
>>>that will be all you'll need to know. In that 1 of 10 situation
>>>/var/log/messages
>>>and /var/log/warn should have the rest.
>>>
>>>Good luck,
>>>
>>>TCB
>>>
>>>"John" <no@no.com> wrote:
>>>>
>>>>Harrison A: Welcome to HP Total Care.
>>>>My name is Harrison. How may I assist you today?
>>>>John : hi
>>>>Harrison A: Hello John, how are you doing today?
>>>>John : i'm trying to find what slots share irq's on the PROPRIETARY
>>>>motherboard
>>>>A8M2N-LA
>>>>John : HP 1540n
>>>>John : model computer
>>>>John : the manuals don't say
>>>>John : hello ?
>>>>John : anyone here ?
>>>>Harrison A: John, please allow me 5 minutes to work on this issue.
>>>>John : ok, thanks
>>>>John : This is where I am:
>>>> http://h10025.www1.hp.com/ewfrf/wc/manualCategory?lc=en&
cc=us?=en&product=3184140&dlc=en
>>>>John : shorter version: http://tinyurl.com/y6f83v
>>>>Harrison A: Thank you for the information.
>>>>John : thank you !
>>>>Harrison A: Thank you for your time, John. Please visit the following
> link
>>>>with regards to this issue. We cannot change IRQ. Could you let me know
>>>the
>>>>exact issue you are experiencing with the computer.
>>>>John : I didn't ask you to change IRQ
>>>>John : I asked you which slots SHARE IRQs
>>>>John : I have PCI cards that need to be on their own IRQ
>>>>John : so I need to know what slots Share IRQs
>>>>John : IRQs
>>>>John : Do you understand my question ?

```

>>>>John : now ?
>>>>Harrison A: Yes, I got the issue.
>>>>John : so you understand that i don't want to change irq
>>>>John : that is not my goal
>>>>John : my goal is to identify which slots on the motherboard are sharing
>>>>irqs
>>>>Harrison A: Yes, I will provide you the information please allow me 5
> minutes.
>>>>John : thanks
>>>>John : A "normal" motherboard manual would have this information
>>>>John : HP likes to hide important information
>>>>Harrison A: These manuals are provided by the manufacturer of the
>>>>motherboard.
>>>>I am trying to locate the information please provide me some time.
>>>>John : asus says the motherboard is proprietary to HP and does not list
>>>the
>>>>manuals as far as I can see
>>>>John : thanks for any help Harrison A
>>>>Harrison A: John, please open the following weblink it has information
>>on
>>>>how to find which PCI slot shares IRQ.
>>>>Harrison A: <http://smallvoid.com/tweak/windows/tips.html>
>>>>John : wait
>>>>John : that is not for this motherboard
>>>>John : i'm looking for the documentation
>>>>John : for this motherboard
>>>>John : the page you sent me says "Check for IRQ conflicts by looking in
>>>the
>>>>motherboard manual for which PCI slots that are sharing the same IRQ "
>>>>John : so where in the manual does it tell us !
>>>>John : that link you provided does not say what this motherboard does
>>>>John : i need to know specifically for THIS motherboard
>>>>John : the link you provided does not help me find which PCI slot shares
>>>>IRQ.
>>>>John : ok?
>>>>John : hello ?
>>>>DISCONNECTED
>>>>
>>>>NEW SESSION
>>>>Norris M: Welcome to HP Total Care for Desktops. My name is Norris M.
> Hi!
>>>>How are you doing today?
>>>>John : hi
>>>>John : hi was disconnected
>>>>John : here is my chat: <http://nopaste.snit.ch:8001/8507>
>>>>John : trying to find what slots on motherboard share irqs
>>>>John : it should be in the motherboard manual but it is not
>>>>Norris M: Please give me 5 minutes while I go through the earlier chat

>>session.
>>>>John : thanks
>>>>Norris M: You are welcome.
>>>>Norris M: Thank you for waiting. Please give me some more time.
>>>>Norris M: John, I am sorry to let you that these information about the
>>motherboard
>>>>is not available. Could you let me know why these information are
>>>>needed?
>>>>John : we have PCI cards that are NOT plug and play
>>>>John : and require their own irq
>>>>John : not shared
>>>>John : in a professional recording studio hardware card
>>>>John : for audio
>>>>Norris M: Is the PCI cards shipped by HP?
>>>>John : nope
>>>>Norris M: Okay.
>>>>John : Paris Ensoniq EDS 100 card
>>>>John : so what now
>>>>Norris M: John, since these are third party hardware and aslo I see that
>>>>this hardware was not shipped with the computer, I may not be able to
> give
>>>>you an expert solution on this software, as I do not have information
> regarding
>>>>the same.
>>>>John : get rid of the computer ?
>>>>John : the motherboard manual SHOULD have this info
>>>>Norris M: I recommend you to contact the manufacturer of the PCI cards.
>>>>John : that's stupid
>>>>John : we need to know the MOTHERBOARD configuration
>>>>Norris M: I am sorry, that these information are not available.
>>>>John : what slots share IRQs
>>>>John : so now i have to throw out the stupid computer
>>>>Norris M: I understand your concern.
>>>>John : SERIOUSLY !!!!!!!!!!!!!!!
>>>>John : have a nice day HP SUCKS
>>>>John : can't even document a stupid computer
>>>>
>>>>
>>>
>>
>"DJ" <notachance@net.net> wrote:
>inquiring minds.....

IIRC, I think this applet has a bitstream/samplestream checker
in it:

<http://www.rme-audio.com/download/digicheck44.zip>Hmm.

Really just Adobe Audition lite, and it's Mac compatible...apart for the song generation facility.

--

Martin Harrington
www.lendaneer-sound.com

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45462d34@linux...

>

> <http://www.adobe.com/aboutadobe/pressroom/pressreleases/200610/102606Soundbooth.html>"Martin Harrington" <lendan@bigpond.net.au> wrote:

>Neil is a great source.....

Yeah, but of WHAT???

(i'm afraid to ask exactly how you meant that, Martin LOL!)

:DWell shit, Then I'm change all our servers over to HP !!! HECK YEAH !

Martin Harrington wrote:

> My wife is using an old BX chip mobo, (that she won't let me change), and

> running XP with 512 ram.....never, never misses a beat..never crashed,

> nothing.HMMMM p>

--

Martin Harrington
www.lendaneer-sound.com

"Neil" <OIUOIU@OIU.com> wrote in message news:45467ccc\$1@linux...

>

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

>

>>Neil is a great source.....

>

> Yeah, but of WHAT???

>

> (i'm afraid to ask exactly how you meant that, Martin LOL!)

>

> :DHmm

What does that mean?

--

Martin Harrington
www.lendaneer-sound.com

"John" <no@no.com> wrote in message news:454682ee@linux...

> Well shit, Then I'm change all our servers over to HP !!! HECK YEAH !

>

> Martin Harrington wrote:

>> My wife is using an old BX chip mobo, (that she won't let me change), and
>> running XP with 512 ram.....never, never misses a beat..never crashed,
>> nothing.I'm glad you're having a great HP day. I put their desktop computers in
the same category as the one I just dropped of at Good Will 30 minutes
ago. I hates em. Servers are a lot better but they are one convoluted
company that doesn't seem to eat their own dog food.

John

Martin Harrington wrote:

> Hmm

> What does that mean?I've had two HP PC's - not for DAW platforms, just regular
household PC's - and they've been fine for that purpose, IMO.

One of 'em I still have - it's our current home PC - and the
older one is a 600mhz Celeron that I actually also still have
somewhere - think that'll be my new Paris summing box.

Neil

John <no@no.com> wrote:

>I'm glad you're having a great HP day. I put their desktop computers in

>the same category as the one I just dropped of at Good Will 30 minutes
>ago. I hates em. Servers are a lot better but they are one convoluted

>company that doesn't seem to eat their own dog food.

>

>John

>

>Martin Harrington wrote:

>> Hmm

>> What does that mean?I never mentioned anything about HP.

The only HP product i've had was a printer and that didn't play nicely with
my computer so I dumped it.

This BX board was a BX2000+, (Gigabyte), that I originally built as my Paris
machine in 1999.

It always played perfectly with Paris too...could never work out why
particular people had problems with Paris installs.

IIRC, I was also running Paris on that board with XP, and no
problems...never, including syncing to SMPTE video.

--

Martin Harrington

www.lendaneer-sound.com

"John" <no@no.com> wrote in message [news:45468736\\$1@linux...](mailto:news:45468736$1@linux...)

> I'm glad you're having a great HP day. I put their desktop computers in

> the same category as the one I just dropped of at Good Will 30 minutes

> ago. I hates em. Servers are a lot better but they are one convoluted
> company that doesn't seem to eat their own dog food.
>
> John
>
> Martin Harrington wrote:
>> Hmm
>> What does that mean? So Apple hardware is like a Bentley? Hmmm....
You seem to be missing the point. Being able to run both Mac and PC apps
on the same box is a bad thing? I'm glad you are happy running Debian.
Can you run the same apps that most of us run with it? Please name the apps
that will replace Nuendo, DP, Logic, Wavelab, Live, Reason etc.....

"TCB" <nobody@ishere.com> wrote:

>
> Buying Apple hardware and putting XP on it is like buying a Bentley and
retrofitting
> it with 4.0 vinyl seats (running SP5), tearing out the CD player and putting
> in an AM radio with 3.1 sound, installing 4 cylinder engine from a 1995
Civic,
> and then roughing up the paint job.
>
> Then again, getting whatever Dell has on sale this week and putting Debian
> on it is like getting one of those 007 cars that shoots missiles and disappears
> under the couch and jumps canyons and shit, except that it runs on solar
> power and other people fix it for free.
>
> TCB
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>> This article has some insight and some buying tips for those who are interested.
>>
>> [http://www.dailypress.com/business/local/dp-64659sy0oct30,0,](http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads)
4121772.story?coll=dp-business-localheads
> ahhh, sorry

Martin Harrington wrote:

> I never mentioned anything about HP.
> The only HP product i've had was a printer and that didn't play nicely with
> my computer so I dumped it.
> This BX board was a BX2000+, (Gigabyte), that I originally built as my Paris
> machine in 1999.
> It always played perfectly with Paris too...could never work out why
> particular people had problems with Paris installs.
> IIRC, I was also running Paris on that board with XP, and no
> problems...never, including syncing to SMPTE video. Can I post a Word doc here on an
attachment, or will it just

show up as binary garbage?

NeilJohn <no@no.com> wrote:

> Well shit, Then I'm change all our servers over to HP !!! HECK YEAH !

Heehee, I manage HP servers for a living, so...YEAH GO FOR IT! I haven't counted lately, but I might have 100 DL360 and DL380 servers in my computer room. (Yeah, yeah, they're all running linux, SFW...)

Doug

<http://www.parisfags.com>This is a multi-part message in MIME format.

```
---= linux4546bed5
```

Content-Type: text/plain

Content-Transfer-Encoding: 7bit

"Neil" <OIUOIU@OIU.com> wrote:

 $\succ$

>Can I post a Word doc here on an attachment, or will it just

>show up as binary garbage?

 $\succ$

>Neil

It should be ok, lets see.

```
---= linux4546bed5
```

Content-Type: application/octet-stream; name="It works"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="It works"

0M8R4KGxGuEAAAAAAAAAAAAAAAAAAAAAPgADAP7/CQAGAAAAAAAAAAAAAAAAAB
AAAIQAAAAAAAAAEEAAIwAAAEEAAD+////AAAAACAAAAD/////////
//////////////////
//////////////////
//////////////////
//////////////////
//////////////////
//////////////////
//////////////////
//////////////////
//////////////////
////////////////////////////////spcEAG0AJBAAA8BK/AaaaaaaBEqABAaeAbGAA
CQYAAA4AmJqYovui+4AAAAAAAAAAAAAAAAAAAAAJBBYAHg4AAOGMAQDh
jAEACQAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAD//W8AAAAAAAA
AAD//W8AAAAAAAAAAD//W8AAAAAAAAAAAAAAAAAAAAAgWAAAAAKIAAAA
AAAAogAAKIAAAAAAAAAAogAAAAAAAAACiAAAAAAAAAKIAAAAAAAAAogAAABQA
AAAAAAAAANIAAAAAAAAAA0gAAAAAAAAADSAAAAAAAAANIAAAAAAAAA0gAA

Page 319 of 397 ---- Generated from The PARIS Forums

Page 320 of 397 ---- Generated from The PARIS Forums

Page 321 of 397 ---- Generated from The PARIS Forums

Page 322 of 397 ---- Generated from The PARIS Forums

[illegible]

[illegible]

Page 325 of 397 ---- Generated from The PARIS Forums

Page 326 of 397 ---- Generated from The PARIS Forums

>>
>>Can I post a Word doc here on an attachment, or will it just
>>show up as binary garbage?
>>
>>Neil
>
> It should be ok, lets see.Let's try these.. itworks.doc and itworks.zip files to see if that cuts it.
AA

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:4546bed5\$1@linux...

>
> "Neil" <OIUOIU@OIU.com> wrote:
>>
>>Can I post a Word doc here on an attachment, or will it just
>>show up as binary garbage?
>>
>>Neil
>
> It should be ok, lets see.

put Paris in debug mode on initialization? Seems like it was a 2 or 3 key
hold down while starting the EXE file.....
I'm doing some testing on my system and I'd like to debug.

AAok, I got both those alright... anyone else?

AA

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:4546c76f@linux...

> Let's try these.. itworks.doc and itworks.zip files to see if that cuts
> it.
> AA
>
> "Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
> news:4546bed5\$1@linux...
>>
>> "Neil" <OIUOIU@OIU.com> wrote:
>>>
>>>Can I post a Word doc here on an attachment, or will it just
>>>show up as binary garbage?
>>>
>>>Neil
>>

>> It should be ok, lets see.

>

>

>That worked...

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

>Let's try these.. itworks.doc and itworks.zip files to see if that cuts it.

>AA

>

>"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message

>news:4546bed5\$1@linux...

>>

>> "Neil" <OIUOIU@OIU.com> wrote:

>>>

>>>Can I post a Word doc here on an attachment, or will it just

>>>show up as binary garbage?

>>>

>>>Neil

>>

>> It should be ok, lets see.

>

>

>

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

>I got a itworks.dat ?

>AA

Gene is on a Mac though yes? hence it wouldn't have the .doc extension when posted...

Cheers,

Kim."Neil" <OIUOIU@OIU.com> wrote:

>

>Can I post a Word doc here on an attachment, or will it just

>show up as binary garbage?

>

>Neil

On my Mac the first file did lose its resource forks but it opened in Word anyway. No binary garbage. An extension-less Mac file is usually a worst-case test, at least it is for MIME attachments.

GeneGot It!

- Right click on PARIS app icon to get menu,
- Click with left button on open, but don't let go,
- Hold down control and alt,

- Let go (launch),
- When you see the window at the bottom of the screen you can let go of alt/control.

After you produce the problem quit PARIS. You will see a file named "AppMessages.txt" in the PARIS application folder.

Thanks go out to John B's webpage for logging this info.

AA

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

>put Paris in debug mode on initialization? Seems like it was a 2 or 3 key

>hold down while starting the EXE file.....

>I'm doing some testing on my system and I'd like to debug.

>

>AA

>

>OK, fuck it... I'm just gonna post it as a regular text post, not a document LOL The document's just prettier, with highlighted & bolded text in certain places, etc.

Look for a new thread regarding vst freebie plugins.

Neil

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>That worked...

>

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

>>Let's try these.. itworks.doc and itworks.zip files to see if that cuts

>it.

>>AA

>>

>>"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message

>>news:4546bed5\$1@linux...

>>>

>>> "Neil" <OIUOIU@OIU.com> wrote:

>>>>

>>>>Can I post a Word doc here on an attachment, or will it just

>>>>show up as binary garbage?

>>>>

>>>>Neil

>>>

>>> It should be ok, lets see.

>>
>>
>>
>>
>"AA" <no@spam.not> wrote:
>Thanks go out to John B's webpage for logging this info.

Nice. :o)

>AA
>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>put Paris in debug mode on initialization? Seems like it was a 2 or 3 key
>
>>hold down while starting the EXE file.....
>>I'm doing some testing on my system and I'd like to debug.
>>
>>AA
>>
>>
>While we all have certain sets of paid-for plugins that we

are a good amount of freeware tools, as well. Below is a list of freebie vst plugins that I have found to be most useful.

eliminated from the list because they were crap, and some because they were poorly written (i.e: caused lockups, crashing, glitches, etc.) or were too damn CPU-intensive on ANY setting to be useful or practical. These are certainly also not

a lot of wild, bizarre ones that I suppose some of you doing certain styles of music would find useful (like maybe electronica or things in that vein), but are not really useful

a.) highly useable, with user-friendly interfaces & controls
b.) sound damn good, or at least sound damn good for a specific purpose or two, and...

undue CPU power for no good reason

we all have different ears, but in any event I can guarantee

classification/category. ALL direct download links are for the

Windows vst versions (and specifically XP or later versions,
why I also supplied the product pages where applicable.

Off we go!

Comps/Limiters/Other Dynamics:

BuzMaxi:

Pretty damn good transparent brickwall limiter/volume

your 2-buss, baby! This is version 3 of BuzMaxi; if you can
find a copy of version 2 somewhere, I actually like that one a

Product Page: <http://www.x-buz.com/BuzMaxi3.html>

Download: http://www5c.biglobe.ne.jp/%7Ebuzzroom/files/BuzMaxi3_130.zip

GeneComp & GranComp:

Also from x-buz; GeneComp is a linear compressor, GranComp is a
harder-knee compressor. Both come in singleband & multiband
versions. I find that the presets are also pretty useful as a
starting point for various stuff. Try out GranComp on Kik,
Snare, Rock guitars & bass. Try the multiband GranComp on kick
& set each band real hard & then duck down the level on the

(experiment with the band split frequencies to find what works

to EQ the kick at all! Grancomp is literally my most-used
compressor now on individual tracks. Do it! lol

Product Page: <http://www.x-buz.com/BuzCompFree.html>

Download: http://www5c.biglobe.ne.jp/%7Ebuzzroom/files/buzcompfree_v12.zip

Classic Compressor:

VOX.

Product Page: <http://www.kjaerhusaudio.com/classic-compressor.php>

Download: http://www.kjaerhusaudio.com/archives/classic_compressor_v11.7.zip

BrainDoc Compressor:

especially great on kik, snare & toms (on toms & kick will get

in there.

Product Page: <http://www.braindoc.de/english/vstEn.html>

Download: http://www.braindoc.de/vst/Compressor_v1.0.1.zip

Ruby Tube:

A somewhat hard-nosed limiter that can also introduce some tube-

on what you like. Seems better on low-end-ish stuff overall.

Product Page: <http://www.silverspike.com/?Products:RubyTube>

Download: <http://www.silverspike.com/Download/RubyTube.zip>

DigitalFishPhones Spitfish:

The VERY BEST stand-alone plugin de-esser available, IMO

unit with other features). The product page & download links

some other plugins, as well. Toss the other ones,

Product Page: <http://www.digitalfishphones.com/main.php?item=2&subItem=5>

Download: http://www.digitalfishphones.com/binaries/the_fish_fillets_v1_1.zip

Delays/Reverbs:

Classic Delay:

Can be set to tempo sync, or manual; has analog emulations, and a really clean/pronounced digital delay sound. Good one!

Product Page: <http://www.kjaerhusaudio.com/classic-delay.php>

Download: http://www.kjaerhusaudio.com/archives/classic_delay_v103.zip

BrainDoc Stereo Delay:

capabilities as well. A very rich / lush delay sound.

Product Page: <http://www.braindoc.de/english/vstEn.html>

Download: <http://www.braindoc.de/vst/StereoDelay.zip>

PSP PianoVerb:

A pretty good-sounding, artifact-heavy (but in a good way)

BESIDES piano that it sounds good on, but it does sound really good on that sometimes!

Product Page: <http://www.pspaudioware.com/indexjp.html>

Download: <http://www.pspaudioware.com/download/full/PSPpv.exe>

Gvst GDelay:

Need a very simple, highly controllable mono delay? This is it.

This one definitely seems to have some artifacts going on, so

stuff.

Product Page: <http://www.gvst.co.uk/gdelay.htm>

Download: <http://www.gvst.co.uk/dlgvst/GDelay.zip>

RoomMachine 844:

in a submix (like for a drum submix wherein you want to place the drums in a room) or as a send-return-type of effect using fully-wet settings on the output. Controls are very useful, and

control (distance from the source to the simulated mics), and a stereo spread selector on each side (L&R) independently.

Product Page: http://www.silverspike.com/?Products:RoomMachine_844

Download: <http://www.silverspike.com/Download/RoomMachine844.zip>

Voxengo EssEQ:

The EQ segment of vst plugins is really lacking in useful, high-

definitely useable if you: a.) run out of EQ bands for something & you still need a little tweak somewhere, or b.)

end band on this is actually pretty nice for that!

Product Page: <http://www.voxengo.com/product/esseq/>

Download: http://www.voxengo.com/files/VoxengoEssEQ_14_WinVST_setup.zip

Classic EQ:

clean, too, without them. Can also be used without EQ as a slight coloration/saturation effect on a mix buss (submix

Product Page: <http://www.kjaerhusaudio.com/classic-eq.php>

Download: http://www.kjaerhusaudio.com/archives/classic_eq_v104.zip

Chorus/Modulation:

Classic Chorus:

Kjaerhus that sounds pretty good, and is also fairly versatile.

Product Page: <http://www.kjaerhusaudio.com/classic-chorus.php>
Download: http://www.kjaerhusaudio.com/archives/classic_chorus_v128.zip

BrainDoc ShifterBank:

intensive on settings with the higher #'s of voices, but can give you some kinda cool flanging/doubling/chorusey EFX on even the lower voice-count settings. Watch your blend between dry &

Product Page: <http://www.braindoc.de/english/vstEn.html>
Download: http://www.braindoc.de/vst/ShifterBank_v1.0.0.zip

Other:

BrainDoc Channel Tool:

This is a very simple tool that basically allows you to set levels/phase/etc on a single channel. Handy if you've got something that you've automated volume on, and it's a little hot or a little soft overall, but you don't want to rewrite all the automation moves; OR if you're in a Native app & you've got that overstuffed mix buss thing happening - just insert this on all your audio tracks & bring all of 'em down by the same degree (like we discussed in another thread):

Product Page: <http://www.braindoc.de/english/vstEn.html>
Download: <http://www.braindoc.de/vst/ChannelTool.zip>

Gvst GFader:

An even simpler version (level ONLY) of the Braindoc-type tool

without having to rewrite automation moves:

Product Page: <http://www.gvst.co.uk/gfader.htm>
Download: <http://www.gvst.co.uk/dlgvst/GFader.zip>

Voxengo Audio Delay:

OK, this is NOT a delay chain effect, it allows you to delay the sound by a fixed number of milliseconds or sub-increments thereof. I found this useful when tracking a kit of e-pads &

for the e-pads, so I sent those to an aux buss, inserted this on that submix, and delayed the audio by like 3-4 milliseconds

direct mics), and the blend of the two worked out great!

Probably you could find some other uses for it as well.

Product Page: <http://www.voxengo.com/product/audiodelay/>
Download: http://www.voxengo.com/files/VoxengoAudioDelay_12_WinVST_set up.zip

Voxengo SPAN:

will suck down a lot of your available cycles.

Product Page: <http://www.voxengo.com/product/SPAN/>

Download: http://www.voxengo.com/files/VoxengoSPAN_18_WinVST_setup.zip

Voxengo r8Brain:

a plugin. Can also do batch conversions!

Product Page: <http://www.voxengo.com/product/r8brain/>

Download: http://www.voxengo.com/files/Voxengor8brain_19_WinGUI_setup.exe

Simulanalog G-Suite:

A guitar processing pack that has some emulations of Marshall &

this as a primary guitar track thang, but I found it useful recently when recording a split signal of a direct guitar combined with an amped signal (yes, it went on the direct channel LOL!).

Product Page: <http://www.simulanalog.org/guitarsuite.htm>

Download: <http://www.simulanalog.org/GSuite.zip>

Also posting another item in this thread with the Word Document ATTACHEDThis is a multi-part message in MIME format.

---=_linux4546d44b

Content-Type: text/plain

Content-Transfer-Encoding: 7bit

This post has a Word document attachment that has the same info I just text-posted in this thread, but laid out a little clearer - use whichever works best for you.

Neil

---=_linux4546d44b

Content-Type: application/msword; name="C:\Documents and Settings\Owner\Desktop\New Folder\VST Plugins.doc"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="VST Plugins.doc"

```
0M8R4KGxGuEAAAAAAAAAAAAAAAAAAAAAPgADAP7/CQAGAAAAAAAAAAAAAAAAAAC
AAAAigAAAAAAAAAAAAEAAAJAAAAEAAAD+/////AAAAAAlgAAACJAAAA////////
////////////////////////////////////
////////////////////////////////////
////////////////////////////////////
```

[illegible]

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LwB3AHcAdwA1AGMALgBiAGkAZwBsAG8AYgBIAC4AbgBIAC4AagBwAC8AJQA3
AEUAYgB1AHoAegByAG8AbwBtAC8AZgBpAGwAZQBzAC8AYgB1AHoAYwBvAG0A
cABmAHIAZQBIAF8AdgAxADIALgB6AGkAcAAAAAAHwAAAAEAAAAAFgDAwAA
AEQAUAADAAAABgAAAAA MA AAAAAA AAAAAWAAAAUAAAAfAAAAJgAAAGgAdAB0AHAA
OgAvAC8AdwB3AHcALgB4AC0AYgB1AHoALgBjAG8AbQAvAEIAdQB6AEMAbwBt

Page 369 of 397 ---- Generated from The PARIS Forums

>clearer - use whichever works best for you.

>

>NeilAaron, some pretty sophisticated stuff programmed into Paris, huh. I wasn't aware of this function. I still am struck and awed at the capabilities and intricacies built into the program. Those guys at ID were no slouches :-)

Rich

"Aaron Allen" <know-spam@not_here.dude> wrote in message news:4546c7e4@linux...

> put Paris in debug mode on initialization? Seems like it was a 2 or 3 key

> hold down while starting the EXE file.....

> I'm doing some testing on my system and I'd like to debug.

>

> AA

>

>Yeah, Neil, thanks!

Rich

"Neil" <OIUOIU@OIU.com> wrote in message news:4546d44b\$1@linux...

>

> This post has a Word document attachment that has the same

> info I just text-posted in this thread, but laid out a little

> clearer - use whichever works best for you.

>

> Neil"Kim" <hiddensounds@hotmail.com> wrote:

>

>"AA" <no@spam.not> wrote:

>>Thanks go out to John B's webpage for logging this info.

>

>Nice. :o)

Now Kimmers, once John B gets rid of his last piece of Paris gear, you're going to have to cache his Paris notes somewhere on your server!

:D"Neil" <OIUOIU@OIU.com> wrote:

>Now Kimmers, once John B gets rid of his last piece of Paris

>gear, you're going to have to cache his Paris notes somewhere

>on your server!

>

>:D

Hmm, good point...

I'd better check he's not getting rid of it... if he is I'll happily host it here.

Cheers,
Kim.If not let me know and I'll find a happy home for them here...

Cheers,
Kim.I'd personally LOVE to have a published record of every error code and what it really means. Too bad ID never saw fit to do that for the users.

AA

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:4546d809@linux...
> Aaron, some pretty sophisticated stuff programmed into Paris, huh. I
> wasn't
> aware of this function. I still am struck and awed at the capabilities and
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>
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old)where whole submixes will not play. Objects exist in the
corresponding editor and instruments are assigned. I can get the audio
to play by removing all EDS effects, saving the project, closing and
reopening. Effects can then be added back in.

Just wondered if anyone had run into something similar. Right now, I'm
documenting all the presets/ settings used and going through the process
above, re-establishing the effect settings.

Any help would be great,

JHnot for you...and it shouldn't be easy either.

On Mon, 30 Oct 2006 14:43:16 -0700, "DJ" <notachance@net.net> wrote:

>inquiring minds.....

>i truly believe they were going to in 4.0's release...just before the
>effem thing happened.

On Mon, 30 Oct 2006 23:49:18 -0600, "Aaron Allen"
<know-spam@not_here.dude> wrote:

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>>> I'm doing some testing on my system and I'd like to debug.

>>>

>>> AA

>>>

>>>

>>

>>

>Per www.kfocus.com/paris under troubleshooting

How to report errors to ID:

=====

1) Generate application messages with this occurring and send me the app
messages file? The procedure for this is below:

Win9x:

- Right click on PARIS app icon to get menu,
- Click with left button on open, but don't let go,

- Hold down control and alt,
- Let go (launch),
- When you see the window at the bottom of the screen you can let go of alt/control.

After you produce the problem quit PARIS. You will see a file named "AppMessages.txt" in the PARIS application folder.

- Send support@intdevices.com the AppMessages.txt file content with DETAILED description of system and problem.

=====

one step further, if youve got a client in a few hours,
then you might find it useful to at least have a bare bones
paris running. think of it as "safe mode" - you should

1. deactivate the VST plugins (just drag the content of your VST plugin folder into a subfolder called "were closed today" or something ;)
2. deactivate the direct x plugins. in the paris.cfg file, theres a line saying:

DisableDirectX=0

change that to 1. or vice versa, if its 1, change it to 0,
not sure which one was which.

3. fwiw, just in case, you can even disable the paris fx, which should disable the EDS daughterboard. thats just a guess but still worth trying IMHO. heres a quote from an edmund post how to do it (i hope quoting edmund when its about stuff like that is ok :):

Put the following line:

TestFXEnabled=0

rick wrote:

> i truely believe they were going to in 4.0"s release...just before the
> effem thing happened.

>

>

>

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>>>> I'm doing some testing on my system and I'd like to debug.
>>>>
>>>> AA
>>>>
>>>>
>>>
>Yes, they will stay online and I've started a Cubase one already. :-)

Thank kind Kim !
John

For \$9 a year Godaddy.com gives me my domain, web space and email. Not bad!

Kim wrote:

> If not let me know and I'll find a happy home for them here...
>
> Cheers,
> Kim.And there's always a link to download the entire treepad file at the
main page. My info is your info, except for my other treepad file on
studio tricks and Mutt Lang secrets which is just my info. hehe

<http://www.kfocus.com/paris/paris%20notes.hjt>

Neil wrote:

> "Kim" <hiddensounds@hotmail.com> wrote:
>> "AA" <no@spam.not> wrote:
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>> Nice. :o)
>
> Now Kimmers, once John B gets rid of his last piece of Paris

> gear, you're going to have to cache his Paris notes somewhere
> on your server!
>
> :DWhat a goldmine! Thanks Neil !!! I got your check too. Getting ready
to ship! I'll get you tracking info when it ships.
John

Neil wrote:

> This post has a Word document attachment that has the same
> info I just text-posted in this thread, but laid out a little
> clearer - use whichever works best for you.
>
> NeilHi Jeff,

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I remove the effect and add it back. In addition, sometimes I'll add nolimit
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Just started happening out of the blue one day. If you find out anything,
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>
>Any help would be great,
>
>
>JHThat link no worky :)

AA

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 >>
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 >> on your server! :Drick <parnell68@hotmail.com> wrote:
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 >
 >
 >
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 >>inquiring minds.....
 >>
 >Rick and I measure jitter by using calibrated 5ths of vodka. Apply one shot
 at a time and try to walk heel to toe.

heheBentley = stylish but overpriced. A luxury item.

On my debian machines I can run nearly all of the apps that I use everywhere.
 As I've said, oh, 15,000 times, GNU\linux is not yet a viable platform for
 realtime multimedia creation, i.e. audio and video. Ardour is a step in the
 right direction, but it's not there yet. Then again, three years ago one
 could have said 'but there's no viable alternative to MS Office for debian.'
 Today when I'm at work and have an old Office/WP/Lotus Notes/etc file I can't
 open in Office 2003 I open it in OpenOffice.org and save it as a new file
 type. So, we'll see how long it is until I can use the audio equivalent of
 blender or the gimp.

TCB

"Nappy" <mgrant01@san.rr.com> wrote:
 >
 >So Apple hardware is like a Bentley? Hmmm....
 >You seem to be missing the point. Being able to run both Mac and PC apps
 >on the same box is a bad thing? I'm glad you are happy running Debian.
 >Can you run the same apps that most of us run with it? Please name the apps
 >that will replace Nuendo,DP,Logic,Wavelab,Live,Reason etc.....
 >
 >"TCB" <nobody@ishere.com> wrote:

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>>Buying Apple hardware and putting XP on it is like buying a Bentley and
>retrofitting
>>it with 4.0 vinyl seats (running SP5), tearing out the CD player and putting
>>in an AM radio with 3.1 sound, installing 4 cylinder engine from a 1995
>Civic,
>>and then roughing up the paint job.
>>
>>Then again, getting whatever Dell has on sale this week and putting Debian
>>on it is like getting one of those 007 cars that shoots missiles and disappears
>>under the couch and jumps canyons and shit, except that it runs on solar
>>power and other people fix it for free.
>>
>>TCB
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>This article has some insight and some buying tips for those who are interested.
>>>
>>> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>
>>
>Do you know, my E-MU 1212M and new 1616M PCI cards has the
same converters as PTHD, A/D convertor is AK5394A and D/A
convertor is CS4398, sounds real good for not colored hi-end stuff. Very
cheap too, \$199 with bundle of SOANAR LE, Cubase LE, Ableton Live Lite 4,
Wavelab Lite and other cool stuff like Proteus X LE. But I think 1212M is
now not supported, sounds familiar, yes?

"Neil" <OIUOIU@OIU.com> wrote:
>
>Dedric Terry <dterry@keyofd.net> wrote:
>>That's why I referred to native summing - most native apps (all but Saw
>>Plus) are 32-bit floating point.
>>
>>ProTools is hardware hybrid like Paris so I categorize them differently.
>>The earlier systems (through Mix+) used a 24-bit data path with no dither,
>>until they added the dither mixer somewhere in the Mix+ lifecycle, so in
>>that case you really did lop bits off the bottom when dropping the fader.
>>The dither engine slightly improved things, but not the lost bits (may
have
>>added a double precision summing section - don't recall specifically).
>>Still the 24-bit buss was still a big problem.
>
>Plus, those 888 convertors sucked hind tit - that sure didn't
>help matters, summing issues or no.
>
>>The only reason PTHD sounds better is they doubled up the processing path

>to 48bits

>

>And the newer Digi convertors really do sound good - start with

>crap, end with crap - highly polished crap, but crap

>nonetheless. Start with something good - it's up to the user to

>fuck it up from there! LOL

>

>Neilyes John, I was working for HP in the Phillipines from 2000 to 2003 repairing their stuff, not very good support, they only want business customers really, good support for servers and LAN but not very good for other stuff like gamers and audio, nobody there knows about that stuff. Sorry if you try to run pro audio on HP. No support with multitrack audio.

"John" <no@no.com> wrote:

>

>Harrison A: Welcome to HP Total Care.

>My name is Harrison. How may I assist you today?

>John : hi

>Harrison A: Hello John, how are you doing today?

>John : i'm trying to find what slots share irqs on the PROPRIETARY motherboard

>A8M2N-LA

>John : HP 1540n

>John : model computer

>John : the manuals don't say

>John : hello ?

>John : anyone here ?

>Harrison A: John, please allow me 5 minutes to work on this issue.

>John : ok, thanks

>John : This is where I am: <http://h10025.www1.hp.com/ewfrf/wc/manualCategory?lc=en&cc=us&lang=en&product=3184140&dlc=en>

>John : shorter version: <http://tinyurl.com/y6f83v>

>Harrison A: Thank you for the information.

>John : thank you !

>Harrison A: Thank you for your time, John. Please visit the following link

>with regards to this issue. We cannot change IRQ. Could you let me kown the

>exact issue you are experiancing with the computer.

>John : I didn't ask you to change IRQ

>John : I asked you which slots SHARE IRQs

>John : I have PCI cards that need to be on their own IRQ

>John : so I need to know what slots Share IRQzs

>John : IRQs

>John : Do you understand my question ?

>John : now ?

>Harrison A: Yes, I got the issue.

>John : so you understand that i don't want to change irq

>John : that is not my goal

>John : my goal is to identify which slots on the motherboard are sharing

>irqs
>Harrison A: Yes, I will provide you the information please allow me 5 minutes.
>John : thanks
>John : A "normal" motherboard manual would have this information
>John : HP likes to hide important information
>Harrison A: These manuals are provided by the manufacturer of the motherboard.
>I am trying to locate the information please provide me some time.
>John : asus says the motherboard is proprietary to HP and does not list
the
>manuals as far as I can see
>John : thanks for any help Harrison A
>Harrison A: John, please open the following weblink it has information on
>how to find which PCI slot shares IRQ.
>Harrison A: <http://smallvoid.com/tweak/windows/tips.html>
>John : wait
>John : that is not for this motherboard
>John : i'm looking for the documentation
>John : for this motherboard
>John : the page you sent me says "Check for IRQ conflicts by looking in
the
>motherboard manual for which PCI slots that are sharing the same IRQ "
>John : so where in the manual does it tell us !
>John : that link you provided does not say what this motherboard does
>John : i need to know specifically for THIS motherboard
>John : the link you provided does not help me find which PCI slot shares
>IRQ.
>John : ok?
>John : hello ?
>DISCONNECTED
>
>NEW SESSION
>Norris M: Welcome to HP Total Care for Desktops. My name is Norris M. Hi!
>How are you doing today?
>John : hi
>John : hi was disconnected
>John : here is my chat: <http://nopaste.snit.ch:8001/8507>
>John : trying to find what slots on motherboard share irq
>John : it should be in the motherboard manual but it is not
>Norris M: Please give me 5 minutes while I go through the earlier chat session.
>John : thanks
>Norris M: You are welcome.
>Norris M: Thank you for waiting. Please give me some more time.
>Norris M: John, I am sorry to let you that these information about the motherboard
>is not available. Could you let me know why these information are needed?
>John : we have PCI cards that are NOT plug and play
>John : and require their own irq
>John : not shared
>John : in a professional recording studio hardware card

>John : for audio
 >Norris M: Is the PCI cards shipped by HP?
 >John : nope
 >Norris M: Okay.
 >John : Paris Ensoniq EDS 100 card
 >John : so what now
 >Norris M: John, since these are third party hardware and aslo I see that
 >this hardware was not shipped with the computer, I may not be able to give
 >you an expert solution on this software, as I do not have information regarding
 >the same.
 >John : get rid of the computer ?
 >John : the motherboard manual SHOULD have this info
 >Norris M: I recommend you to contact the manufacturer of the PCI cards.
 >John : that's stupid
 >John : we need to know the MOTHERBOARD configuration
 >Norris M: I am sorry, that these information are not available.
 >John : what slots share IRQs
 >John : so now i have to throw out the stupid computer
 >Norris M: I understand your concern.
 >John : SERIOUSLY !!!!!!!!!!!!!!!
 >John : have a nice day HP SUCKS
 >John : can't even document a stupid computer
 >
 >Linux marches on. Three years from now, who knows. I expect good things
 to come. Most of the great and someday great open source programs also
 run on OSX so the transition between OSX and Linux is easy.

These days Macs are like Toyotas. Models in different price brackets.
 Good engineering, generally well built and reliable. Handles well, fun
 to drive.

Cheers,
 -Jamie
www.JamieKrutz.com

TCB wrote:

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>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>> This article has some insight and some buying tips for those who are interested.
>>>>
>>>> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>
>Will do...Hoping to do some more specific troubleshooting next week.
You know it's getting to be so when you have to wait for surgery recovery
time to get quality studio hours...doh!!!!

JH

Paul wrote:

> Hi Jeff,
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> I'm having a similar problem. I'll reopen a project and some channels that
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>>
>>
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>Make that busy

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>>> above, re-establishing the effect settings.
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>>> Any help would be great,
>>>
>>>
>>> JH
>>
>>
>> Isn't there a bug that does that?

"DJ" <notachance@net.net> wrote in message news:454671b8\$1@linux...
> inquiring minds.....
>
>I'll get to work on fixing that. Thanks
John

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

no worky :)
>

>AA
>
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>>>> Nice. :o)
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>>> Now Kimmers, once John B gets rid of his last piece of Paris
>>> gear, you're going to have to cache his Paris notes somewhere
>>> on your server! :D
>
>Hey, If you know who Ed Roth was, or his kid (see below) and
especially if you don't:

You need this movie

<http://www.talesoftheratfink.com>

http://www.filmswelike.com/pages/dvdswelike_ratfinkdvd.html

Cool cars, cool music, cool design work.

DCThis is a multi-part message in MIME format.

---=_linux4547bde6
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

---=_linux4547bde6
Content-Type: image/jpeg; name="finkdifferent lores.jpg"
Content-Transfer-Encoding: base64
Content-Disposition: attachment; filename="finkdifferent lores.jpg"

/9j/4AAQSkZJRgABAgEASABIAAD/4RM0RXhpZgAATU0AKgAAAAGABwESAAMA
AAABAAEAAAEaAAUAAAABAAAAYgEbAAUAAAABAAAAGagEoAAMAAAABAAIAAAEx
AAIAAAAdAAAAcG EyAAIAAAAUAAAj4dpAAQAAAABAAAAPAAAANAAAABIAAAA

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Subject: Re: Paris Skins - alternatives (4)
Posted by [John \[1\]](#) on Fri, 06 Oct 2006 21:34:42 GMT
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