
Subject: Frontend for HDSP

Posted by [jef knight\[1\]](#) on Wed, 09 Nov 2005 15:54:46 GMT

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

get Paris to

>>>clean up unused items? Am I missing something?

>>>

>>>Thanks,

>>>John

>>

>>Yeah, we need more Clint Eastwood mov

Subject: Re: Frontend for HDSP

Posted by [EK Sound](#) on Wed, 09 Nov 2005 16:22:29 GMT

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

disk. I now only

> burn 4 gigs max onto each disks and no prob since.

>

> Good Luck

> Rob_A

>

> "John" <no@no.com> wrote in message news:439d7003@linux...

>

>>Wow, what an important feature to be broken

>>So I guess the files just pile up and eat up tons of drive space unless

>>you go through every object and delete files manually that don't have an

>>object. bummer

>>

>>Aaron Allen wrote:

>>

>>>It is broken in 3.00... every version that included that feature leading

>>>up to that point works fine.

>>>AA

>>>

>>>

>>>"John" <no@no.com> wrote in message news:439c2b61@linux...

>>>

>>>

>>>>My notes also show that Compacting is broken. Is that accurate?

>>>>

>>>>How to delete files on hard drive that are NOT used in the project. No

>>>>objects exit on the playing field and no segments exist in the audio

>>>>window but when I pick Select Unused Files from the Audio window nothing

>>>>is selected.

>>>>

>>>>I recorded a bunch of tracks in constrained mode and then removed the

>>>>objects from the playing field and their segments from the Audio window
>>>>so that only the filename was left. So, is there a way to get Paris to
>>>>clean up unused items? Am I missing something?
>>>>
>>>>Thanks,
>>>>John
>>>
>>>
>John,

Check to see if those files are in the jails.
They don't show up as unused when they're in a jail.

-Paul

John <

Subject: Re: Frontend for HDSP
Posted by [Deej \[1\]](#) on Wed, 09 Nov 2005 16:58:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

reasonable
for under \$200.00 USD with a little patience. It's made by Magma.
<http://tinyurl.com/chxa6> For example, see this listing (beware, this
particular
unit does not have the needed cards or cable to interface with your
computer).

Regards,

El Miguel

=====

"Ed" <askme@email.com> wrote in message news:439d6a33@linux...

>

> Hi Kim. You probably don't remember me too well, but I been around on here
> for a number of years. Mostly lurking and had various usernames... anyway,

> my question was mainly about the products from risercardshop.com. I was
> hoping someone was familiar with their products. Yes, I am only using one
> EDS card. My last resource is to either pay the ridiculous price for an
external
> PCI box or buy a hand tool metal cutter and cut out a hole for the one
card.
> Since you are familiar with the case, and you agree that tearing out
internal
> drive bay would be difficult, I think the better option would be to cut a
> hole for the EDS card. I suppose no one found a cheaper external PCI box.
> I searched through here and I see DJ stated that the Magma boxes work
well
> with the EDS card. At \$1400 a pop, it's had to justify. Oh well... time
> to rethink things.... thanks...
>
> "Kim W." <no@way.com> wrote:
> >
> >Ahh, Deja Vu.
> >Yep, I too bought the Sonata, and it ended up being the case for
> >my Cubase box.
> >I toyed with the idea of ripping out the lower drive bays, so I could fit
> >my EDS's (4 of them), but in the end it was all too hard.
> >Rip out the power supply and stick it in your existing box.
> >(Antec supplies are quiet.) I doubt whether you'd notice the noise
difference.
> >With one EDS card, I'm sure heat build-up won't be an issue,
> >so don't even worry about the 5 1/4" case fan.
> >Good Luck.
> >Kim
> >
> >
> >"Ed" <askme@email.com> wrote:
> >>
> >>Hey all. I little while back my paris computer failed. I bought a new
motherboard,
> >>CPU and memory (Pent 4). After getting all back together, I noticed that
> >>my computer was louder! So I researched and read some good reviews on
teh
> >>Antec Sonata. I bought one and anxiously transferred everything to the
> new
> >>case. Got to the last component, the Paris EDS card and guess what? Yep,
> >>it don't fit. Sheesh! There is an open area on the case's bottom slot
> >to
> >>allow the card, but my motherboard (Epox) is a small factor and only has
> >>3 PCI slots and it don't go down that far.
> >>
> >>Now I really love this case. It IS

Subject: Re: Frontend for HDSP
Posted by [Deej \[1\]](#) on Wed, 09 Nov 2005 17:03:15 GMT
[View Forum Message](#) <> [Reply to Message](#)

very quiet and I like how components

> >are

> >>installed easily. Internal drives are installed with rubber washers, etc.

> >> So I want to definately keep this case... especially since I paid almost

> >>a hundred for it!

> >>

> >>My options: As most of you know there are a few external PCI boxes that > >>allow using PCI cards. But they are so expensive. I scratch my head why > >>they would charge double the cost of a bare bones computer for this...

>

> >Anyway,

> >>perhaps I found another alternative. As I stated, the EDS card would fit

> >>in the bottom case lot, but wouldn't go into a motherboard PCI slot. I

> >found

> >>a company that sells PCI extenders. I wrote to them and STILL waiting

> for

> >>their reply, but is anyone familiar with these products?

> >>

>

>> <http://www.risercardshop.com/items~CartId~%7B35EED1B9-E142-435C-8CFB-B4EVE REST819EF82CC5%7D~Cc~PCI32~iTpStatus~0~Tp~~Bc~.asp>

> >>

> >>I want to mount the EDS card in my case's bottom slot and perhaps use one

> >>of these items to extend from the motherboard. Will this work or has anyone

> >>tried this? I believe I need a certain voltage too. Anyone know what > voltage

> >>the EDS card is? Or has anyone found an alternative to the PCI external?

> >> Thanks... ~ Ed

> >>

> >

>Beware...

Coming Soon,

Dawn of the Living Santa

The (d)red guy comes out of your chimney and threatens you with Paris updates!

Fell Miguel (ho, ho, ho :)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:439d2bd4@linux...

> Letsee.....over the last couple of days, while channel surfing, I've run
> across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead, Shawn
Of
> The Dead and a very bizarre and disturbing flick called Resident Evil.
>
> Is it just me or does this seem like some pretty bizarre and arguably
> inappropriate programming for the holiday season?.....then again....at
> least I'm not watching the 400754th rerun of It's a wonderful
Life.....yet.
>
> Maybe I'm just old and out of touch.
>
> ;oP
>
>Periodically, here's what I do....

A complete backup of the project to another drive in case I screw up the
next steps.....

Next, I choose a song and unlock all files in the Audio bin..

Then I render all active submix audio files to a new folder in the project
folder with names that are easily recognizable which puts the rendered files
at the top of the files shown in the Audio bin....naming the channels
something likie AAKick, AAsnare, AAVox, etc. so that the renders show up
with this at the top of the list of files in the audio bin and are easily
recognizable for the next step. I also save my .ppj to this folder so I
don't delete it.

Next I back this folder up with the newly rendered audio files and the new
..ppj.

Open the Audio Window and lock these newly rendered files (they are easy to
find now because they are the topmost files in the audio bin)

Close the Project I'm working on.

Using *My Computer*, go into the project folder, highlight all *audio* files
expt the ones in the new folder I created with the new renders and manually
delete all of the unused files (this way they can still be recovered if I

screw up.....be sure not to delete your old .ppj's if you think you will need them....you can always import the newly rendered files into them if you have settings there that you are experimenting with)

Subject: Re: Frontend for HDSP
Posted by [EK Sound](#) on Wed, 09 Nov 2005 17:31:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

files in the
> project except the ones that are locked. Now I have only the newly
rendered
> files in the project. If I screw this up somehow by forgetting to lock a
> newly rendered file, I've got a back of the rendered files on another
dirve.
>
> Now I rename my channels and, if I want to, the audio files themselves.
>
> After doing this, I defrag my audio drive.
>
> Simple....huh?
>
.....o'yeah, before I defrag the audio drive, I empty the recycle bin.Greetings and Salutations
Thad,

What's word thunderbird?

Regards,

El Miguel

"TCB" <nobody@ishere.com> wrote in message news:43987282\$1@linux...
>
> . . with Steve Wozniak.
>
> <http://inquirer.stanford.edu/2005/jstaffor/woz.html>
>
> Definitely worth reading.
>
> TCBNext we'll be seeing George Romero doing remakes..... It's A Wonderful
Death and find ringers for James Stewart and Donna Reed to stagger around
zombielike biting off chunks of the townspeople.....or do a remake of

Holiday Inn with the rotting corpse of Bing Crosby gurguling *Dead Christmas* and Fred Astaire shuffling along trailing gore across the dance floor.

Rudolph the dead nosed reindeer anyone?

<sheesh>

;oP

"Miguel Vigil" <nospam@nospam.com> wrote in message news:439d91b1\$1@linux...

> Beware...

> Coming Soon,

>

> Dawn of the Living Santa

>

> The (d)red guy comes out of your chimney and threatens you with Paris

> updates!

>

>

>

> Fell Miguel (ho, ho, ho :)

>

>

>

>

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

> news:439d2bd4@linux...

> > Letsee.....over the last couple of days, while channel surfing, I've run

> > across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead, Shawn

> > Of

> > The Dead and a very bizarre and disturbing flick called Resident Evil.

> >

> > Is it just me or does this seem like some pretty bizarre and arguably

> > inappropriate programming for the holiday season?.....then again....at

> > least I'm not watching the 400754th rerun of It's a wonderful

> > Life.....yet.

> >

> > Maybe I'm just old and out of touch.

> >

> > ;oP

> >

> >

>

> Nice microphones...BAD interpretations of "Celtic" music.....

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message

news:439c69d6\$1@linux...

>

>

> This show has been running on PBS stations. The sound is excellent by Broadcast

> TV standards and one of the main reasons is the wide use of DPA/B&K 4060/4061

> Miniature Condenser Microphones. I have owned a pair of these for several > years, and I am always surprised that they don't get more attention from > the general recording sector.

> I use mine primarily with a dummy head for binaural recordings, but I have > found these to be quite good in a variety of high end uses. If you watch > the broadcast and look close, you will see the mics used for all the vocals

> as well as all the solo instruments. It's not always easy to spot the mics,

> since they are a little smaller than a pencil eraser.

> DPA had/has a CD with recordings of a variety of string, brass, percussion,

> vocals, etc. using the mic and the CD is a real "eye-opener". (I don't know

> if the CD is still available.)

> The small size requires careful handling and I wouldn't recommend

Subject: Re: Frontend for HDSP

Posted by [Pete Ruthenburg](#) on Wed, 09 Nov 2005 17:45:41 GMT

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

o.com" target="_blank">no@no.com> wrote:

>Select Unused only works for me sometimes. I can have a completely

>blank playing field and select unused doesn't select any files often.

>Have you ever seen that?

>

>John

>

>Rob Arsenault wrote:

>> Before archiving a project onto data DVD, I use the "select un-used" in the

>> drop down menu of the audio window, then delete. Only prob I've had with

>> this is when I burned max amount of data (4.5 gig I think) on the dvd, I got

>> a read error, data corruption along the outer edges of the disk. I now only

>> burn 4 gigs max onto each disks and no prob since.

>>

>> Good Luck

>> Rob_A
>>
>> "John" <no@no.com> wrote in message news:439d7003@linux...
>>
>>>Wow, what an important feature to be broken
>>>So I guess the files just pile up and eat up tons of drive space unless

>>>you go through every object and delete files manually that don't have
an
>>>object. bummer
>>>
>>>Aaron Allen wrote:
>>>
>>>>It is broken in 3.00... every version that included that feature leading

>>>>up to that point works fine.
>>>>AA
>>>>
>>>>
>>>>"John" <no@no.com> wrote in message news:439c2b61@linux...
>>>>
>>>>
>>>>>My notes also show that Compacting is broken. Is that accurate?
>>>>>
>>>>>How to delete files on hard drive that are NOT used in the project.
No
>>>>>objects exit on the playing field and no segments exist in the audio

>>>>>window but when I pick Select Unused Files from the Audio window nothing

>>>>>is selected.
>>>>>
>>>>>I recorded a bunch of tracks in constrained mode and then removed the

>>>>>objects from the playing field and their segments from the Audio window

>>>>>so that only the filename was left. So, is there a way to get Paris
to
>>>>>clean up unused items? Am I missing something?
>>>>>
>>>>>Thanks,
>>>>>John
>>>>>
>>>>>
>>> hole for the EDS card. I suppose no one found a cheaper external PCI
box.

Why yes, as a matter of fact; the older Avid can be had on eBay quite

Subject: Re: Frontend for HDSP

Posted by [Pete Ruthenburg](#) on Wed, 09 Nov 2005 18:17:42 GMT

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

/>

Open the project back up and make sure all of my rendered files are still populating the editor window and the project plays back properly.

Since all of the deleted file names will still be shown in the audio window, I double check to make sure that all of my rendered files are locked before I go to the next step.....

..... in the Audio Window, I do a *select all* and highlight all files (since I unlocked all files in step 2 and locked the newly rendered files afterwards, at this point, all of the deleted files will be unlocked and all of the rendered files will be locked)

Now I do a delete of all files. This permanently deletes all files in the project except the ones that are locked. Now I have only the newly rendered files in the project. If I screw this up somehow by forgetting to lock a newly rendered file, I've got a back of the rendered files on another drive.

Now I rename my channels and, if I want to, the audio files themselves.

After doing this, I defrag my audio drive.

Simple....huh?

"John" <no@no.com> wrote in message news:439d7003@linux...

> Wow, what an important feature to be broken

> So I guess the files just pile up and eat up tons of drive space unless

> you go through every object and delete files manually that don't have an

> object. bummer

>

> Aaron Allen wrote:

> > It is broken in 3.00... every version that included that feature leading up

> > to that point works fine.

> > AA

> >

> >

> > "John" <no@no.com> wrote in message news:439c2b61@linux...

> >

> >>My notes also show that Compacting is broken. Is that accurate?

> >>

> >>How to delete files on hard drive that are NOT used in the project. No

> >>objects exist on the playing field and no segments exist in the audio

> >>window but when I pick Select Unused Files from the Audio window nothing
> >>is selected.
> >>
> >>I recorded a bunch of tracks in constrained mode and then removed the
> >>objects from the playing field and their segments from the Audio window
so
> >>that only the filename was left. So, is there a way to get Paris to
clean
> >>up unused items? Am I missing something?
> >>
> >>Thanks,
> >>John
> >
> >
> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:439da1d6\$1@linux...
> Periodically, here's what I do....
>
> A complete backup of the project to another drive in case I screw up the
> next steps.....
>
> Next, I choose a song and unlock all files in the Audio bin..
>
> Then I render all active submix audio files to a new folder in the project
> folder with names that are easily recognizable which puts the rendered
files
> at the top of the files shown in the Audio bin....naming the channels
> something likie AAKick, AAsnare, AAVox, etc. so that the renders show up
> with this at the top of the list of files in the audio bin and are easily
> recognizable for the next step. I also save my .ppj to this folder so I
> don't delete it.
>
> Next I back this folder up with the newly rendered audio files and the new
> .ppj.
>
> Open the Audio Window and lock these newly rendered files (they are easy
to
> find now because they are the topmost files in the audio bin)
>
> Close the Project I'm working on.
>
> Using *My Computer*, go into the project folder, highlight all *audio*
files
> exept the ones in the new folder I created with the new renders and
manually
> delete all of the unused files (this way they can still be recovered if I
> screw up.....be sure not to delete your old .ppj's if you think you will
> need them....you can always import the newly rendered files into them if

you

> have settings there that you are experimenting with)

>

> Open the project back up and make sure all of my rendered files are still

> populating the editor window and the project plays back properly.

>

> Since all of the deleted file names will still be shown in the audio window,

> I double check to make sure that all of my rendered files are locked before

> I go to the next step.....

>

> in the Audio Window, I do a *select all* and highlight all

> files (since I unlocked all files in step 2 and locked the newly rendered

> files afterwards, at this point, all of the deleted files will be unlocked

> and all of the rendered files will be locked)

>

> Now I do a delete of all files. This permanently deletes all

Subject: Re: Frontend for HDSP

Posted by [benjamin](#) on Wed, 09 Nov 2005 19:05:22 GMT

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

tor system. A tiny

> thread-on plug allows you to securely attach a variety of connectors such

> as 3-pin XLR, 3-pin Lemo, or Switchcraft TA4F (18 different types in all).

> This useful feature effectively multiplies your mic inventory since you

can

> use the same microphone element on a variety of RF body packs or XLR preamps.

>

> Three sensitivity levels are available: the DPA4060 (134-dB SPL peak); DPA4061

> (144-dB SPL peak); and DPA4062 (154-dB SPL peak). I was sent the most sensitive

> version (the DPA4060) and was unable to overload them with the instruments

> I tried. Really loud situations, however, might require the built-in padding

> of the 4061 or 4062. And for the cosmetically inclined, you can get them

> in black, beige, or white. A point that, while unimportant to most studios,

> is important for on-air talent (...lights, cameras, action!).

>

>

> I tried them on acoustic piano and guitar in the studio, and the sound

> was surprisingly natural considering the small element. But the DPA4060

got

- > the MVT Award (Most Valuable Transducer) from me at a live/recording concert
- > with Celtic musician Robin Bullock. The C-Ducer contact pickup in his Cittern
- > (sort of a round-back, Celtic mandolin) went noisy without a spare in the house. We simply taped a DPA4060 near the sound hole, and the sound was fantastic.
- > There was plenty of gain before feedback, and none of the bass build-up you
- > can get with a cardioid mic. Plus, there was none of the brittle string tone
- > you often get with a contact pickup. In fact he liked it so much, I loaned
- > him one to take next week on a quick Paris/Germany tour.
- >
- > The only thing that's needed to make the system complete is a good mounting
- > system for instruments. For piano, a pair of soda straws make acceptable
- > mini-booms, and some double-sided tape works for acoustic guitar, but these
- > are jury-rigs at best that won't make it on the live stage. No, what's needed
- > is a variety of clips and mini-booms that can be attached to violins, guitars,
- > dulcimers, and banjos. Yes, these mics would be right at home with the Celtic
- > and Bluegrass crowd if only there were a quick mounting system that didn't
- > require duct tape.
- >
- > So if you like the sonic integrity of using B&K mics, but used to faint at
- > the price, try out the DPA4060's. They offer a champagne sound to those on
- > a beer budget. Bottom line: A real value, offering tremendous sonic bang
- > for the buck.
- >
- > MANUFACTURER:
- > DPA Microphones (formerly known as Bruel & Kjaer). Distributed by TGI North
- > America, 300 Gage Avenue, Unit 1, Kitchner, Ontario, Canada N2M 2C8. Tel:
- > 519-745-1158. Web: www.dpamicrophones.com
- > APPLICATION:
- > Miniature voice/performance microphones that also can be used for acoustic
- > instrument miking.
- > SUMMARY:
- > Brings legendary B&K sound within price range of every studio.
- > STRENGTHS:
- > Connection adapters allow mics to be used with a variety of RF body packs
- > or standard XLR inputs; different protection grids are supplied that
- > provide
- > acoustical equalization for different mic positions on a performer.

> WEAKNESSES:
> No mounts supplied (please don't make

Subject: Re: Frontend for HDSP
Posted by [EK Sound](#) on Wed, 09 Nov 2005 19:05:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

me use duct tape again); omni
pattern
> only.

>

>

>Greetings ,
Here is the Answer Key

Congratulations Chris Wargo - and CUJO !
you properly identified the U47 !
Please contact me for your Prizes :)

Roger Nichols Comments and Order :

TUBE MIC SHOOT-OUT 5.25.2005

- EACH .WAV FILE HAS FIVE EXAMPLES.
- THEY ARE IN ORDER OF THE MICS BELOW NUMBER 1 5.
- THE TONAL CHARACTERISTICS DESCRIBED CAN BE HEARD
PRETTY CLEARLY IN ALL THE EXAMPLES.

1. SE 5600A
LO-MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.
2. TELEFUNKEN U47 (BLUE)
LO-MID TONAL CENTER, FLAT HIGHS, BELOW AVERAGE REACH.
3. SE GEMINI
HI-MID TONAL CENTER, EXTENDED HIGHS, VERY GOOD REACH.
4. SOUNDELUX U95 (AKG C12)
MID TONAL CENTER, EXTENDED HIGHS, AVERAGE REACH.
5. SE ICIS
MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.

John wrote:
> Too quiet, I can't hear them. Sorry

>
 > Morgan wrote:
 >
 >> Greetings ,
 >>
 >> Since no one has successfully put the mics in order
 >> so far .
 >> Listen to the files and guess which one is the
 >> Holy grail of mics - the U47 :)
 >>
 >> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
 >>
 >> Good Luck - Prizes will still stand !
 >> info on my previous post (Listening challenge @ the File vault)
 >>
 >> Morgan
 >> anyone using the Lynx Aurora interface? I am finding that with my BAE and OSA pres the signal is way too hot into Paris.
 What is the best way to set the inputs in the 8 in? is there a problem with just tuning em way down? Are they detuned? I don't want to touch em to find out.
 Should I run a tone through em and even em all out?

Thanks.
 CWhat did I win?

Morgan wrote:
 > Greetings ,
 > Here is the Answer Key
 >
 > Congratulations Chris Wargo - and CUJO !
 > you properly identified the U47 !
 > Please contact me for your Prizes :)
 >
 >
 > Roger Nichols Comments and Order :
 >
 > TUBE MIC SHOOT-OUT 5.25.2005
 >
 > - EACH .WAV FILE HAS FIVE EXAMPLES.
 > - THEY ARE IN ORDER OF THE MICS BELOW NUMBER 1 5.
 > - THE TONAL CHARACTERISTICS DESCRIBED CAN BE HEARD
 > PRETTY CLEARLY IN ALL THE EXAMPLES.
 >
 >
 > 1. SE 5600A
 > LO-MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.

>
> 2. TELEFUNKEN U47 (BLUE)
> LO-MID TONAL CENTER, FLAT HIGHS, BELOW AVERAGE REACH.
>
> 3. SE GEMINI
> HI-MID TONAL CENTER, EXTENDED HIGHS, VERY GOOD REACH.
>
> 4. SOUNDELUX U95 (AKG C12)
> MID TONAL CENTER, EXTENDED HIGHS, AVERAGE REACH.
>
> 5. SE ICIS
> MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.
>
> John wrote:
>> Too quiet, I can't hear them. Sorry
>>
>> Morgan wrote:
>>
>>> Greetings ,
>>>
>>> Since no one has successfully put the mics in order
>>> so far .
>>> Listen to the files and guess which one is the
>>> Holy grail of mics - the U47 :)
>>>
>>> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
>>>
>>> Good Luck - Prizes will still stand !
>>> info on my previous post (Listening challenge @ the File vault)
>>>
>>> Morgan
>>>
>Don't touch them. They are continuously rotating. You cannot just turn them
to a stopping point and thne back them off a certain amount. You will need
to feed them a test tone.

"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:439dbc74\$1@linux...

>
>
> I am finding that with my BAE and OSA pres the sigal is way too hot into
> Paris.
> What is the best way to set the inputs in the 8 in? is there a problem
with
> just tuning em way down? Are they detended? I dontl want to touch em ti
find

Subject: Re: Frontend for HDSP
Posted by [jef knight\[1\]](#) on Wed, 09 Nov 2005 19:32:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
> out.
> Should I run a tone trough em and even em all out?
>
> Thanks.
> C> I searched through here and I see DJ stated that the Magma boxes work well
> with the EDS card. At \$1400 a pop, it's had to justify. Oh well... time
> to rethink things.... thanks...

You can find Magma chassis' used for much less than this. the best place to fish around for one is on the digidesign User's forum in the For Sale area. Those poor guys have to upgrade their hardware every 10 minutes or so and quite often they sell their 32 bit Magma's cheap. I got my 13 slot Magma there for \$250.00.

Deej

"Ed" <askme@email.com> wrote in message news:439d6a33@linux...
>
> Hi Kim. You probably don't remember me too well, but I been around on here
> for a number of years. Mostly lurking and had various usernames... anyway,
> my question was mainly about the products from risercardshop.com. I was
> hoping someone was familiar with their products. Yes, I am only using one
> EDS card. My last resource is to either pay the ridiculous price for an external
> PCI box or buy a hand tool metal cutter and cut out a hole for the one card.
> Since you are familiar with the case, and you agree that tearing out internal
> drive bay would be difficult, I think the better option would be to cut a
> hole for the EDS card. I suppose no one found a cheaper external PCI box.
> I searched through here and I see DJ stated that the Magma boxes work well
> with the EDS card. At \$1400 a pop, it's had to justify. Oh well... time
> to rethink things.... thanks...
>
> "Kim W." <no@way.com> wrote:
> >
> >Ahh, Deja Vu.
> >Yep, I too bought the Sonata, and it ended up being the case for
> >my Cubase box.
> >I toyed with the idea of ripping out the lower drive bays, so I could fit
> >my EDS's (4 of them), but in the end it was all too hard.

> >Rip out the power supply and stick it in your existing box.
> >(Antec supplies are quiet.) I doubt whether you'd notice the noise difference.
> >With one EDS card, I'm sure heat build-up won't be an issue,
> >so don't even worry about the 5 1/4" case fan.
> >Good Luck.
> >Kim
> >
> >
> >"Ed" <askme@email.com> wrote:
> >>
> >>Hey all. I little while back my paris computer failed. I bought a new moth

Subject: Re: Frontend for HDSP
Posted by [EK Sound](#) on Wed, 09 Nov 2005 20:31:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

nded? I dontl want to touch em ti
> >find
> >> out.
> >> Should I run a tone trough em and even em all out?
> >>
> >> Thanks.
> >> C
> >
> >I dunno...

When she's dancing close to me,

I can hear machinery....

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>http://theaudiocave.com/flex1.wmv
>
>I understand that the Sequoia people recommend it very highly.

DC

jef knight <thestudio@allknightmusic.com> wrote:
>anyone using the Lynx Aurora interface?I got an e-mail the other day from a gentleman who was using the following:

Mobo: DFI nF4 SLI-DR
Processor: AMD X2 3800+ (under max capacity, cool and cruisin' at 2.4 ghz, 1200 FSB, 400 DDR4)
Ram: 4 Gig Kingston (1gig sticks)
Drives: Maxtor Maxline III SATA 2 drives in a RAID 5 config
Graphic Card: HIS X800 GTO SLI graphic card
Case: Silverstone HTPC LC14M
Sound Card: Lynx AES16 SRC (less than 0.72 msec In/Out latency at 44.1kHz -32k buffer)

0.72 ms latency is about 1/2 the latency we can achieve with Paris and he is reporting high tyrack/VSTi counts in Nuendo. sounds to me like this mobo is a serious performer, though I don't know how it would behave with UAD cards. I always liked the Lynx audio cards. The only reason I went with RME waqs because the HDSP syncs reliably to Paris and I don't track to a native DAW.

Lynx with the
"DC" <dc@spamyermama.com> wrote in message news:439de16a\$1@linux...
>
> I understand that the Sequoia people recommend it very highly.
>
> DC
>
>
> jef knight <thestudio@allknightmusic.com> wrote:
> >anyone using the Lynx Aurora interface?
> Hmm, well, this sounds like a PITA for sure,
How do you deal with this issue when using higher gain mic pres?

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> You will need to feed them a tone that can be adjusted from the device
> wsending the tone so that you can calibrate the Paris channel level to the
> dB level that is feeding the Paris A/D converter. If you are feeding the
> converter a -10dBU signal you can then adjust the trim screw until the level
> reads -10 on the channel meter. There may be a little fudging going on with
> the software in favor of keeping the signal around 2-3dB below *actual*
> decibel input....but I wouldn't know this for sure. IU would suggest feeding
> it a constant test tone from an external device.
>
> Deej
>
> "cujo" <chris@nospamapplemanstudio.com> wrote in message
> news:439dd812\$1@linux...
>>
>> Thanks DJ.

>> Oh, I have a tone

Subject: Re: Frontend for HDSP
Posted by [benjamin](#) on Wed, 09 Nov 2005 20:39:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

s?
> >>
>
>> <http://www.risercardshop.com/items~CartId~%7B35EED1B9-E142-435C-8CFB-B4EVE819EF82CC5%7D~Cc~PCI32~iTpStatus~0~Tp~~Bc~.asp>
> >>
> >> I want to mount the EDS card in my case's bottom slot and perhaps use one
> >> of these items to extend from the motherboard. Will this work or has anyone
> >> tried this? I believe I need a certain voltage too. Anyone know what
> >> voltage
> >> the EDS card is? Or has anyone found an alternative to the PCI external?
> >> Thanks... ~ Ed
> >>
> >
> <http://theaudiocave.com/flex1.wmv> Thanks DJ.
Oh, I have a tone CD that is for ear training but the tones are fairly brief, think this would work?

So with a tone it is safe to adjust them? is there anything wrong such as sound degradation with turning em down otherwise? I'd rather not have to always go into a compressor to turn the gain down. I also want to be able to push the pres a bit more.

Again, thanks

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> Don't touch them. They are continuously rotating. You cannot just turn them
> to a stopping point and then back them off a certain amount. You will need
> to feed them a test tone.
>
> "cujo" <chris@nospamapplemanstudio.com> wrote in message
> [news:439dbc74\\$1@linux...](mailto:news:439dbc74$1@linux...)
>>
>>
>> I am finding that with my BAE and OSA pres the signal is way too hot into
>> Paris.

>> What is the best way to set the inputs in the 8 in? is there a problem
>with
>> just tuning em way down? Are they detended? I dontl want to touch em ti
>find
>> out.
>> Should I run a tone trough em and even em all out?
>>
>> Thanks.
>> C
>
>wwwWOW. ;oS

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
><http://theaudiocave.com/flex1.wmv>
>
>That's my dream girl DeeJ! ;>)

Tony

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:439dd4da@linux...
> <http://theaudiocave.com/flex1.wmv>
>
>You will need to feed them a tone that can be adjusted from the device
wsending the tone so that you can calibrate the Paris channel level to the
dB level that is feeding the Paris A/D converter. If you are feeding the
converter a -10dBu signal you can then adjust the trim screw until the level
reads -10 on the channel meter. There may be a little fudging going on with
the software in favor of keeping the signal around 2-3dB below *actual*
decibel input....but I wouldn't know this for sure. IU would suggest feeding
it a constant test tone from an external device.

Deej

"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:439dd812\$1@linux...
>
> Thanks DJ.
> Oh, I have a tone CD that is for ear training but the tones are fairly
brief,
> think this would work?
>
> So wiht a tone it is safe to adjust them? is there anything wrong such as
> sound degradation with turning em down otherwise? I'd ratehr not have to
> always go into a compresor to turn the gain down. I also want to be able
> to push the pres a bit more.
>

> Again, thanks
>
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Don't touch them. They are continuously rotating. You cannot just turn
them
> >to a stopping point and thne back them off a certain amount. You will
need
> >to feed them a test tone.
> >
> >"cujo" <chris@nospamapplemanstudio.com> wrote in message
> >news:439dbc74\$1@linux...
> >>
> >>
> >> I am finding that with my BAE and OSA pres the sigal is way too hot
into
> >> Paris.
> >> What is the best way to set the inputs in the 8 in? is there a problem
> >with
> >> just tuning em way down? Are they dete

Subject: Re: Frontend for HDSP
Posted by [EK Sound](#) on Wed, 09 Nov 2005 20:43:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

CD that is for ear training but the tones are fairly
>brief,
>> think this would work?
>>
>> So wiht a tone it is safe to adjust them? is there anything wrong such
as
>> sound degredation with turning em down otherwise? I'd ratehr not have
to
>> always go into a compresor to turn the gain down. I also want to be able
>> to push the pres a bit more.
>>
>> Again, thanks
>>
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >Don't touch them. They are continuously rotating. You cannot just turn
>them
>> >to a stopping point and thne back them off a certain amount. You will
>need
>> >to feed them a test tone.

>> >
>> >"cujo" <chris@nospamapplemanstudio.com> wrote in message
>> >news:439dbc74\$1@linux...
>> >>
>> >>
>> >> I am finding that with my BAE and OSA pres the sigal is way too hot
>into
>> >> Paris.
>> >> What is the best wey to set the inputs in the 8 in? is there a problem
>> >with
>> >> just tuning em way down? Are they detended? I dontl want to touch em
ti
>> >find
>> >> out.
>> >> Should I run a tone trough em and even em all out?
>> >>
>> >> Thanks.
>> >> C
>> >
>> >
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00F1_01C5FF34.653DAC10
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I'd bet she'd make a good dancer too.
Tom

"DC" <dc@spamyermama.com> wrote in message news:439de11c@linux...

I dunno...

When she's dancing close to me,

I can hear machinery....

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
><http://theaudiocave.com/flex1.wmv>
>
>

-----=_NextPart_000_00F1_01C5FF34.653DAC10

Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I'd bet she'd make a good dancer =
too.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"DC" &lt;<A =
href=3D"mailto:dc@spamyermama.com">dc@spamyermama.com</A>&gt;=20
  wrote in message <A=20
  href=3D"news:439de11c@linux">news:439de11c@linux</A>...</DIV><BR>I=20
  dunno...<BR><BR>When she's dancing close to me,<BR><BR>I can hear=20
  machinery....<BR><BR><BR><BR><BR>"DJ" &lt;<A=20
  =
  href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
  _@animas.net</A>&gt;=20
  =
  wrote:<BR>&gt;http://theaudiocave.com/flex1.wmv<BR>&gt;<BR>&gt;<BR></BLOC=
  KQUOTE></BODY></HTML>
```

-----=_NextPart_000_00F1_01C5FF34.653DAC10--Here's my notes at www.kfocus.com/paris
under hardware / mec

All applications will display a prerecorded wave with the same peak amplitudes (be it in % or dB). 0 dBFS represents the absolute maximum signal strength (all bits on...either positive or negative). Now, where it varies from program to program is how they define a digital clip (where the meter says it's over 100%). Most programs will examine the signal, and count the number of samples at 100%. When a certain threshold is passed (say for instance 4 samples at 100%, or -100%) then the clip light is activated and the program claims that there is an 'over'.

Now, what's going in with Britney's audio track is that in an effort to get a really hot signal onto the disk the mastering engineer has done some heavy handed limiting right at 0dB. Generally this is done with a brick wall limiter (no overshoot) such as the waves L2...or worse,

sometimes they just normalize the signal beyond 100% (which saturates some of the samples at 100%). The end result is a louder signa

Subject: Re: Frontend for HDSP

Posted by [Martin Harrington](#) on Wed, 09 Nov 2005 23:24:51 GMT

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

the Paris channel level to the

>>dB level that is feeding the Paris A/D converter. If you are feeding the
>>converter a -10dBu signal you can then adjust the trim screw until the level
>>reads -10 on the channel meter. There may be a little fudging going on with
>>the software in favor of keeping the signal around 2-3dB below *actual*
>>decibel input....but I wouldn't know this for sure. IU would suggest feeding
>>it a constant test tone from an external device.

>>

>>Deej

>>

>>"cujo" <chris@nospamapplemanstudio.com> wrote in message

>>news:439dd812\$1@linux...

>>

>>>Thanks DJ.

>>>Oh, I have a tone CD that is for ear training but the tones are fairly

>>

>>brief,

>>

>>>think this would work?

>>>

>>>So wiht a tone it is safe to adjust them? is there anything wrong such

>

> as

>

>>>sound degredation with turning em down otherwise? I'd ratehr not have

>

> to

>

>>>always go into a compresor to turn the gain down. I also want to be able

>>>to push the pres a bit more.

>>>

>>>Again, thanks

>>>

>>>

>>>

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

>>>

>>>>Don't touch them. They are continuously rotating. You cannot just turn

>>

>>them

>>
>>>>to a stopping point and thne back them off a certain amount. You will
>>
>>need
>>
>>>>to feed them a test tone.
>>>>
>>>>"cujo" <chris@nospamapplemanstudio.com> wrote in message
>>>>news:439dbc74\$1@linux...
>>>>
>>>>>
>>>>>I am finding that with my BAE and OSA pres the sigal is way too hot
>>
>>into
>>
>>>>>Paris.
>>>>>What is the best wey to set the inputs in the 8 in? is there a problem
>>>>
>>>>with
>>>>
>>>>>just tuning em way down? Are they detended? I dontl want to touch em
>
> ti
>
>>>>find
>>>>
>>>>>out.
>>>>>Should I run a tone trough em and even em all out?
>>>>>
>>>>>Thanks.
>>>>>C
>>>>
>>>>
>>"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:439de3a5\$1@linux...
>
>
>
> Hmm, well, this sounds like a PITA for sure,
> How do you deal with this issue when using higher gain mic pres?

Hmmm.....well....first of all, do these preamps have an input and output gain control. If so, I'd boost the input gain and adjust the output to the converter with the output gain. If it's just got a single output gain control, depending on what you want to achieve, if you are using a

Subject: Re: Frontend for HDSP

Posted by [Martin Harrington](#) on Wed, 09 Nov 2005 23:30:17 GMT

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

mic, you

could either use a low gain mic like a ribbon mic, or you could use the pad switch on the mic (if it's got a pad), or you could use the input pad of the preamp (if it has one) or you could use both the mic pad and the preamp input pad or you could apply a line pad line pad between the source and the input to the preamp or you could apply the mic pad, preamp input pad, and line pador if you just wanted to record the sound of the saturated curcutry (ie add THD) you could use a line pad (or two depending on how much gain reduction you're looking for)) at the output of the preamp and just crank the hell out of the output gain. This last techniqe is being used by some folks with the Sytek preamps to *warm them up*.

Or you could use the mic pad, preamp input pad, a line pad on the preamp input, a line pad on the preamp output (now you're padded down at least 40dB), crank the output gain on the preamp full out and then yell as loudly as possible into the microphone using a bullhorn. That oughta' get you some color

;o)

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

> >You will need to feed them a tone that can be adjusted from the device
> >wsending the tone so that you can calibrate the Paris channel level to
the

> >dB level that is feeding the Paris A/D converter. If you are feeding the
> >converter a -10dBU signal you can then adjust the trim screw until the
level

> >reads -10 on the channel meter. There may be a little fudging going on
with

> >the software in favor of keeping the signal around 2-3dB below *actual*
> >decibel input....but I wouldn't know this for sure. IU would suggest
feeding

> >it a constant test tone from an external device.

> >

> >Deej

> >

> >"cujo" <chris@nospamapplemanstudio.com> wrote in message

> >news:439dd812\$1@linux...

> >>

> >> Thanks DJ.

> >> Oh, I have a tone CD that is for ear training but the tones are fairly

> >brief,
> >> think this would work?
> >>
> >> So wiht a tone it is safe to adjust them? is there anything wrong such
> as
> >> sound degredation with turning em down otherwise? I'd ratehr not have
> to
> >> always go into a compresor to turn the gain down. I also want to be
able
> >> to push the pres a bit more.
> >>
> >> Again, thanks
> >>
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >Don't touch them. They are continuously rotating. You cannot just turn
> >them
> >> >to a stopping point and thne back them off a certain amount. You will
> >need
> >> >to feed them a test tone.
> >> >
> >> >"cujo" <

Subject: Re: Frontend for HDSP
Posted by [David L](#) on Thu, 17 Nov 2005 16:21:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

wv8Rm0HwL4a0Wxi1M3ENxHPPEzWkr3W
pQvbpuuLoPELKpDIVRktsofNIC+w/sSfsBftQfGv4peLPF3hTxr4L8L2mrwT
LqWu+JfCyTXEukG6QQT2UtlPbyxLepcWjxu6Rs8UKBH2HyZDqVL4Efqv+y//
AMEpf2W9F8eWl58UbCbXLYz0lWNxYeJXeSLVbq6QXT5hyttfOlba2beYpCI4
hHl8p3rH9l+EP2NPglp1hd+lm8A+HdOk07xLc6jpLDTrWeHT5bSWWO2uAhVo
kcLvcmMROnmY+Vw7lmZ8lftz/BT9gfwV8JfCHww+OXwd8U358V+N9K0C58Sf
C3R106V9cltpzbmGV4zcXqyeU6boXuCGiLSGPyEZfDtB/wCCcv7J+v8A/BSr
xBH8OPib8VbpdJWeymkvbKwk03xJf3unrstba9QK0UNtDBEmWsA+zLJ5aTw
eWqRoq7SJviL/wAHCGkf8E5fjdP8DvjL+zh4di+GZ1a+0nw+fDniVb++tdSg
v/KvLm+JgRTHDJ5yFIEYpsVBuYEL5p4l/wCDolWl8BP2n9eubz4wRfEr4b+J
F0a3stJ8HWUWn2/gK2JmNxDBuHnajMUjHmSquyENEqPvchWCS6nF+Nv+DmH4
UfEH/gmnLHYeIPEGpfHLw5pM2h6RF4p0pLi/vJ7u1u4X1Nbi0aBBbQQJ5kqy
pKJHaFXRiDLX4xfCH9pj4vfBf4jeE/i38N/HVzoPibwRcJcaDr9oGkuVaPmO
J97FXhwqR+Uw8vZkbTufchpqMtNj+5Oy0/S9U1i5tzo+pssVwkdy9zq7PHHJ
DiSLEfnMAHEu7gAsMBxwoHif7TP7K3wl/ag+Fb/D79ofwK1pbNHdTPc3U0N4
9hcBfKWS3mDtNbgCMOvIFlyhYSKrPtCnCNsLjLZnVI2YYzKcfTxmFm4VKbUo
tdGv61WzWj0P5+f+Csh/AASu/bV/Zv8A2fvEX9pfCy71TwX4Gkj+1+NdMfNI
qMP2iMx3SozbgpWVj0KoVkaB+Ff1e/4NhfgP4g+Gv7Jvjf4+634jsr/TfiF4
nR/D8el3Ed0os7FJlJlHhJD5pJgEGSBGpHDADz8PQqwqR5unN+h9bLO8LU4
