
Subject: Sound Forge?

Posted by [Cujjo](#) on Wed, 28 Sep 2005 03:07:34 GMT

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>
> questions. It's about an hour south of Austin.
>
>
>
> "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
> news:43533a80\$1@linux...
>
>>Test tapes were recorded at low levels (185-200nWB)

Subject: Re: Sound Forge?

Posted by [audioguy_nospam_](#) on Wed, 28 Sep 2005 03:40:23 GMT

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on low
>>print tape for this exact reason... to maintain frequency
>>response over time. Taking a roll of 250 or 456 to the edge
>>of its retentivity will produce significant print in just 1
>>day. The finer domains will easily realign to this higher
>>level changing the frequency response of the recorded
>>material... hence my suggestion to get it transfered as soon
>>as possible.
>>
>>Regarding the Portico... I still don't see how having a tape
>>head circuit in the audio path would emulate the tape
>>transf

Subject: Re: Sound Forge?

Posted by [Cujjo](#) on Wed, 28 Sep 2005 13:23:08 GMT

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/>
>>>>> Keith
>>>>>
>>>>>
>>>>
>>>
>>>
>>
>
>what size

EK Sound wrote:

> Good luck with the 8meg cache Segates here.

>

> David.

>

> John wrote:

>

>> What IDE drives are the fastest for the most Paris tracks, my western

>> digital is crap and just died so i need a new one pronto. I hear

>> smaller drives are faster too. So which ones are fastest?

>>

>> Thanks,

>> John80's and 120's

David.

John wrote:

> what size

>

> EK Sound wrote:

>

>> Good luck with the 8meg cache Segates here.

>>

>> David.

>>

>> John wrote:

>>

>>> What IDE drives are the fastest for the most Paris tracks, my

>>> western digital is crap and just died so i need a new one pronto. I

>>> hear smaller drives are faster too. So which ones are fastest?

>>>

>>> Thanks,

>>> JohnSeems like a worthwhile test. I will put it on my list.

Subject: Re: Sound Forge?

Posted by [EK Sound](#) on Wed, 28 Sep 2005 14:58:05 GMT

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ank">1@linux...

> > > >

> > > > I have my KSP8 setup with analogue ins X4 (multed together from the
> > cards)

> > > > with the 4 stereo returns coming back in on an ADAT card. Works

like
> a
> > > charm
> > > > :)
> > > >
> > > >
> > > > "uptown jimmy" <johnson314@bellsouth.net> wrote:
> > > > >Howdy!
> > > > >
> > > > >I've never paid much attention to this, but do the ADAT cards work
> > well?
> > > > Any
> > > > >known issues?
> > > > >
> > > > >Sven has ADAT ins and outs on his Kurzweil KSP8....
> > > > >
> > > > >Jimmy
> > > > >
> > > > >
> > > > >
> > > > >
> > > >
> > >
> > >
> >
> >
>
>So the AES to SPDIF cables go between which two pieces of kit?

Paris and Digipatch, or FX to Digipatch?

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4354526f@linux...

> I tried this too. It's basically a no go, no matter what *should* be
> happening. I'm interfacing the AES I/O of both a Quantec Yardstick and a
> Power Technology DSP/FX card with Paris through an M-Audio Digipatch using
> Hosa CDL-313 AES to coaxial converters. These do the job. This is one
> situation where throwing money at it is the only reliable solution.
>
> D

Subject: Re: Sound Forge?

Posted by [Cujjo](#) on Wed, 28 Sep 2005 22:41:59 GMT

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/>
filtering
> >software to view the list of blocked sites and cracking computer programs
> >protected by a "dongle" that is malfunctioning. The office will take
written
> >submissions through December 1st and will accept rebuttals until February
> >2nd 2006.
> >
> >After this time has passed, beginning in April the office will hold two
> sets
> >of hearings. Basically, if the copyright office can be convinced that
something
> >copy protected prevents fair use of the work, then it might allow the
copy
> >protection to be circumvented legally. "I suspect that we will hear
shortly
> >from people who feel they have not been able to use copyrighted materials
> >because of the DMCA," said Ralph Oman, an intellectual property attorney
> >and former register of copyrights.
> >
> >Source:
> >Wired
> >
> > <http://www.wired.com/news/politics/0,1283,69115,00.html?tw=r ss.TOP>"Casey Pechet"
<cpechet@cascade-media.com> wrote:

>Legal expenses will probably far outweigh any benefits that accrue to those
>who participate in the action.

My thoughts, too.

>I sense that ID will continue to provide Pace authorization
codes as long as the company remains operational.

I would suggest:

If you are a legal, authorized Paris purchaser/user, get
the Anti-Pace thang as a backup... if you ever need re-auth
& can wait to get it from ID, then do the courteous thing & go
that route, but if you stand to lose a split second of
productive time, or a single penny in revenue by waiting, then
use the Anti-Pace, and have no regrets or face any legal
ramifications whatsoever.

Don't forget, the burden of proof is with the accuser, and
furthermore, damages must ALWAYS be mitigated - what damages
could I.D. sue someone for if that individual used the Anti-
Pace in order to use an application they have legitimately

purchased?

None. No damages, since the individual had the right to use it already as a result of their purchase.

Neil the ersatz legal expert :)OH Man...I just got back from a gig in Dallas. I would've done it. :-)
Rod

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

>I've got some family in that area. They suck.. If I give you their telephone
>number and a

Subject: Re: Sound Forge?

Posted by [EK Sound](#) on Thu, 29 Sep 2005 03:48:16 GMT

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/>

>>

>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

>>>

>>> Deej, I've look for some old post I thought I saved from when you went

>

>>> through

>>> this, but I can't find them, so, please forgive, but I need your help.

>I

>>> finally installed the RME 9652 and Cubase SX3. I can't get them to sync

>up

>>> at all. Cubase just sits there when I press play on Paris (I have the

>adat

>>> sync hooked up) I have tried everything I can think of, changing settings

>>> in the 9652 control panel to recieve adat sync, set cubase to recieve

>

>>> sync,

>>> etc. I'm just talking transport sync so far...havn't even tried audio

>yet.

>>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with

>

>>> Paris

>>> using a Frontier Dakota.

>>> etc(but it's late so I may be missing something) Do you have any tips?????

>>> Rod

>>

>>

>Looks like you've got it. Occassionally, I'll get some stubbornness from SX.

when this happens, I dicipline it bygoing to the SX transport window and

toggling between internal and idle. Then, when I hit the Paris transport,

everything locks up.

Deej

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435cf489\$1@linux...

>

> OK, I got the transport part of it going. Amazing what the brain is capable

> of with a few hours sleep! One missed checkbox cost me 2hrs of grief last

> night. I still haven't tried the audio part yet, but Cubase and Paris look

> like there staying locked via adat 9 pin sync.

> rod

> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:

> >

> >With the Cubase 1.06 and dakota card, everything was taken care of with

> the

> >adat 9 pin sync. And it was pretty simple also.

> >I was really hoping the SX 3/ RME would be as easy.

> >Rod

> >"Aaron Allen" <nospam@not_here.dude> wrote:

> >>Rod, I'm fairly sure you'll have to send the transport commands via midi/

> >

> >>MTC and the sample sync commands via adat card... at least I've always

> had

> >

> >>to on external sync'd transports.

> >>

> >>AA

> >>

> >>

> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

> >>>

> >>> Deej, I've look for some old post I thought I saved from when you went

> >

> >>> through

> >>> this, but I can't find them, so, please forgive, but I need your help.

> >I

> >>> finally installed the RME 9652 and Cubase SX3. I can't get them to sync

> >up

> >>> at all. Cubase just sits there when I press play on Paris (I have the

> >adat

> >>> sync hooked up)

Subject: Re: Sound Forge?

Posted by [Cujjo](#) on Thu, 29 Sep 2005 12:18:19 GMT

ast.net> wrote in message news:435d3040@linux...
> Thanks Kim for the suggestions...how do you "bypass" PACE ? (I have
> anti-pace software that I have never tried to use)...
> "Kim" <hiddensounds@hotmail.com> wrote in message news:435a0c1e\$1@linux...
>>
>> > Pace never actually caused me any trouble, though I do bypass it now
> just
>> to be sure. ;o)
>>
>
>OY!!!!!! You're kiddin'.....right? I've got all drives in both my
comps formatted FAT 32 so that I can network using XP on my Cubase rig and
Win ME on my Pairs rig. Am I going to die?

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:435d614e@linux...
> XP CAN corrupt FAT32 drives. Try not to use FAT32 with XP. 98/ME
> systems will still read the drive after XP has messed it up... but for
> how long, who knows.
>
> David.
>
> Rod Lincoln wrote:
> > I've got a wierd thing happening here. I've had 3 drives today report
that
> > they only 20 gig drives when they were actually 40 or 80 gig. This all
happened
> > when I put them in my Cubase comp(I have matching removable trays in
both
> > comps)Both comps run win xp.
> > (my cubase comp has a DVD burner...I was attempting to archive some
files,
> > these are all removable audio drives, not system drives, and are all
formatted
> > fat 32.)
> > When I put it back in the Paris comp, it still reports the wrong size
and
> > some of the files say they're corrupt.
> > When I look at the disks under the management window it show's there
correct
> > size, but looks like they got repartitioned and there's a large
unallocated
> > partition there.
> > So far I haven't lost anything (I don't think) as I am pretty good about
backing
> > up. But I don't want to stick any drives in the Cubase comp.
> > New changes to the comp are as follows. (all last night or today)

> > 1.flashed the bios to the most recent (gigabyte K8V Triton)
> >
> > 2.installed and updated RME 9652 (after uninstalling Dakota Frontier)
> >
> > 3.installed and updated Cubase SX 3 (retail)
> >
> > 4. That's about it. While I was updating the drivers via the net
> > (temporary Lan connection) I inadvertantly had automatic updates turned
on
> > and Windows updated a bunch of "Hotfix" security updates. (this comp is
not
> > normally on the net and I have been running XP Home SP1 on it)
> >
> > 5. Last night I got a "Windows has recovered from a serious error"
during
> > the beggining of installing cubase, so I re-ghosted to the previous know
> > good config and started over...all seemed fine after that.
> >
> > 6. side note...I got a "Windows needs to be re'authorized within
> > 3 days be cause of the amount of hardware changes on this computer" I
don't
> > think this has anything to do with the other problem, but thought I'd
mention
> > it as it just happened.
> >
> > Any idea's? MOBO Windows? Power? Removable Tray's?
> >
> > I'm probably going out to buy some more drives (errrrr....)
> > tonight as it makes me real nervous to only have one instance of some of
> > these files, as some are client files.
> > Rod
> >
> >
> >
> >
> >
> >
> > I usually just look the other way and cross to the other side of the street
when I see it coming. It's rude, I know, but I've never liked Pace anyway

;o)

"Martin Harringt

Subject: Re: Sound Forge?

Posted by [Cujjo](#) on Thu, 29 Sep 2005 12:35:24 GMT

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on" <lendan@bigpond.net.au> wrote in message
news:435d66e4\$1@linux...
> You bypass Pace by using the anti pace software.
> --
> Martin Harrington
> www.lendaneer-sound.com
>
> "tonehouse" <zmcleod@comcast.net> wrote in message news:435d3040@linux...
> > Thanks Kim for the suggestions...how do you "bypass" PACE ? (I have
> > anti-pace software that I have never tried to use)...
> > "Kim" <hiddensounds@hotmail.com> wrote in message
news:435a0c1e\$1@linux...
> >>
> >> > Pace never actually caused me any trouble, though I do bypass it now
> > just
> >> to be sure. ;o)
> >>
> >
> >
> >
>
>It's going to be somewhat level dependant really, and how much you want to
push the bus. Paris takes this quite well, and if you set up the global
fader (master) at something like -0.3 db, you will 'never' see an over a
convertor can't handle.. it's not possible that I've ever seen. Technically
at 0.0 dB you shouldn't but in the real world Joe Schmoie and his \$35 Wal
Mart CD player will have badly calibrated convertors, resulting in horrible
pops... so I lower to -0.3 dB as a safety net against that.
The thing is use your ears and watch the meters. You can _definitely_ squash
the life out of the mix if you over do it. One thing I can just about
guarantee you is that pro tools cannot do this trick now or in the past...
and certainly not to the hot output levels that Paris handles w/o squishing
the snot out of your program. PT guys have to mix low and master the signal
up as a basic rule, or it sounds funky and in a box. PT has gotten much much
better than it used to be, but I'm playing with the newest versions of it
here and I it still don't hang with the paris mix bus IMO. Mileage will
vary, of course :)

I was showing this very trick to a friend of mine last night. We took his
demo quick mix and pushed about 10.5 dB more out of it, and everything just
got fatter, thicker and louder.
Try it, you'll like it:

Kill the threshold (go to 0 dB), kill the ratio (1:1) and start jacking up
the gain out. Don't watch the gain knob. Listen. Once you hear it start to
mess with the mix tones, back off a coupla dB. Now look at the setting.. and
believe your eyes, it's for real.

AA

"Eugene B" <matrtinlancer@hotmail.com> wrote in message
news:435d61ca\$1@linux...
>
> Don't own the video ,wish i did.Any recommended settings,Aaron?
> Eugene B
>
>
> Aaron Allen" <nospam@not_here.dude> wrote:
>>Yes, but not as a compressor, heheh.....
>>I usually get a mix I dig, then I'll spank the global fader with gain out
> of
>>the compressor make up gain. Fattens it up every time. The method is
>>covered
>
>>in the Paris video I cut with BT I believe. Thanks for the trick, Brian!
> No
>>limit is great, but for what I want there it's not where I'm going,
>>personally.
>>Now then, no limit on a bass/floor tom/kick track... that's another
>>thang...
>>
>>AA
>>
>>
>>"Eugene B" <martinlancer@hotmail.com> wrote in message
>>news:435bf479\$1@linux...
>>>
>>> Do most users prefer to mix in paris with or without
>>> the ed

Subject: Re: Sound Forge?
Posted by [EK Sound](#) on Thu, 29 Sep 2005 16:04:46 GMT
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ave one instance of some of
>> these files, as some are client files.
>> Rod
>>
>>
>>
>>
>>PACE is a virus waiting to unleash on the unsuspecting IMO. Search
<http://support.microsoft.com> for the ugliness even MS has recognized
publicly.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:435d7097\$1@linux...
> I usually just look the other way and cross to the other side of the street
> when I see it coming. It's rude, I know, but I've never liked Pace anyway
>
> ;o)
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:435d66e4\$1@linux...
>> You bypass Pace by using the anti pace software.
>> --
>> Martin Harrington
>> www.lendaneer-sound.com
>>
>> "tonehouse" <zmcleod@comcast.net> wrote in message news:435d3040@linux...
>> > Thanks Kim for the suggestions...how do you "bypass" PACE ? (I have
>> > anti-pace software that I have never tried to use)...
>> > "Kim" <hiddensounds@hotmail.com> wrote in message
> news:435a0c1e\$1@linux...
>> >>
>> >> > Pace never actually caused me any trouble, though I do bypass it now
>> > just
>> >> to be sure. ;o)
>> >>
>> >
>> >
>> >
>>
>>
>
>> I use the regular compressor, sometime 2 of them in series but not till
I've
> got the Mix like it.
> Rod

Of recent I've been using 2 compressors with a FreakQ in between. On the
comp on top I've been using a 9:1 ratio with the threshold set to where it's
just grabbing the big peaks, then thru the Freak Q, just to throw a little
lite sheen on top and barely scoop out whatever problems areas I find, then
thru the second comp set at a 1.25:1 ratio that will pretty well ride the
mix. I set the output on both to where it's pushing the mix buss to taste,
typically without making a block-sounding/looking waveform. It seems to be
working out pretty well.

CLNashville engineer, Ben Fowler showed me his method for recording kick &

snare about a year ago, and I've been doing it ever since. On my 80B at the office, I bus the input channel for each of those the their respective tracks, then I patch from the fader output to the input of two other channels and use the effect inserts to compress each of those channels pretty tightly, then bus each of those channels to the same tracks as their original uncompressed sources. Then use the faders of the compressed channels to blend in the compressed sound with the uncompressed sound. What I print doesn't sound squashed, but yet it has the snap of a compressed drum. Me likes...

CL

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:435bfeb9\$1@linux...

>

> Just curious how many of you fellow Parisians approach compression while recording

> in to paris. For instance, does anyone compress Snares and Kicks or Overheads

> to get a hotter level without too much red. What about vocals?

> Do you record em uncompressed and then add when mixing? Or do you like the

> effect of compressing while tracking and then again while mixing?

> Also I'd love to know what some of our fav hardware compressors are and why. Hello everyone!

Well, I was at least 5 years absent from the NG....
.... but I still see some familiar names here ;-)

I have 2xMEC, 2xEDS and bunch of I/O and ADAT
card... On second computer there is an RMEhdsp9652
sync'd with wordclock and ADAT sync...
Works flawlessly for last 7 years.

Now I'm expanding to 4xMEC and 4xEDS + Magma.

As I have some nice outboard FX (6 units) and want to use
them on all MEC's and want to have them available on all
channels, I come to that "Aux buss summing problem".
(Btw., effects are: Lexicon 480L, Lexicon 300, TC M3000,
Lexicon PCM70, Sony M7 and Roland space echo.)

Did anyone found some quality solution on this topic????

As I have some skills in electrotehnics, I'm searching
for some DIY solution for this problem.
....something like "High quality 8x2 mixer with balanced I/O..."
Of course, I need 5 mixers of that kind.... or

Subject: Re: Sound Forge?

Posted by [Deej \[1\]](#) on Sun, 23 Oct 2005 16:48:46 GMT

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m, interesting. Do you do a lot of fx processing at 16 bit also?

>> >

>> >"John Macy" <spamlessjohn@johnmacy.com> wrote in message

>> >news:4388a711\$1@linux...

>> >>

>> >> For whatever it's worth, I cut about 90% of my sessions

>> >> in 16 bit--it sounds fantastic, especially for the punchy

>> >> stuff. If it's real quiet acoustic stuff I go to the 24

>> >> bit. My mastering guy in Nashville (Randy LeRoy at Final Stage)

>> >> agrees, and says it sounds as good or better than most 24 bit stuff.

>> >>

>> >>

>> >>

>> >> "Edna" <edna@texomaonline.com> wrote:

>> >> >Am looking at picking up a used Pro system very reasonable and
>nearby.

>> >> Was

>> >> >wondering if the Pro MEC has 24 bit converters? Owner sez yes, but
I

>> >have

>> >> >heard the old and new MECs are the same.

>> >> >Thanks,

>> >> >Edna

>> >> >

>> >> >

>> >>

>> >

>> >

>>

>

>Happy belated Thanksgiving DC and all.

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

"DC" <dc@spamyermama.com> wrote in message news:438572cb\$1@linux...

>

> We are going to a cool restaurant in Palm Springs ("bom bings" to

> my 4-year old) so we don't have to do any dishes. yes!

>

> For those of you from other than the US, come visit and try one

> of these amazing T-day dinners.

>

>

> May you have a wonderful Thanksgiving!

>

> DC

>I don't Know maybe they sound ok!

My old horn loaded Pa with Altec, Vintage JBL , even some community mid horns) sound a lot better than most sytems I hear today.

But for the millions that stuff must cost might as well get some KHORNS If

you like the Instant slam horns put out. My old 1951 Klipsch Khorn sound

good with McIntosh mc 30 powering them. There's 2 things Community does better than anyone on the planet.

1. The M4 horn midrange. There is no cleaner, lower-distortion, pleasant-sounding very long throw midrange on the planet. We put them in stadiums and they murder everything else available.

2. Large format 2" throat HF horns. The PC264 with a TAD driver is the best-sounding HF system in the world. shhh don't tell anyone.

DCAlso, I believe it was reported here some time back that the black MECs have quieter fans (or at least some of them do), if noise is an issue where your MEC resides.

Dale

"Edna" <edna@texomaonline.com> wrote:

>Thanks also Rod, so the only hardware difference in the Pro version is some

>button assignments on the C16 [and the color :-)]?

>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

>news:43889666\$1@linux...

>>

>> oops...I see I was beat to the punch. :-)

>> rod

>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>> >

>> >The 4 ins and outs on the master section of the mec are 20 bit

>> >on both the black face and the "Pro" blue face. The 8 in or 8 out modules

>> >that you can add are 24 bit, both black and blue.

>> >Rod

>> >"Edna" <edna@texomaonline.com> wrote:

>> >>Am looking at picking up a used Pro system very

Subject: Re: Sound Forge?

Posted by [audioguy_nospam_](#) on Mon, 24 Oct 2005 01:55:27 GMT

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photos of every step. I

> > >>will put them up on a page when time permits.

> > >>

> > >>Happy Thanksgiving to our southern neighbors!

> > >>

> > >>David.

> > >>

> > >

> > >

>

>

>Here I thought you were "showing me the door"... ;-)

The DM has 6 expansion slots each capable of 16 channels of I/O for 96 channels (48K limit, half the I/O at 96K). It also has 3 sets of Stereo dig I/O and multiple analog connections including 24 really good mic pre's... pretty cool. Aviom even makes a 16 channel interface card for their Cue Mix system! Also, Nuendo has integrated Studio Manager software that will do a "total recall" of all console settings saved with the project. Patch 'O-rama dude!! :-)

David.

DJ wrote:

> Sorry.....I was looking for a different.jpg to attach and I screwed up and
> accidentally sent this. Anyway, I absolutely love your new desk. If I can
> find the .jpg, I'll send it along. It's somet

Subject: Re: Sound Forge?

Posted by [Deej \[1\]](#) on Fri, 28 Oct 2005 18:15:58 GMT

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t; > > Buit insight the stereo tracks each of themhas different cut =
=3D

>>points

>> =3D3D

>> >and=3D3D20

>> > > joint

>> > > points , does this matter?

>> > > If you ask me why it is because these tracks are not actually =

=3D

>>stereo

```

>> =3D3D
>> >but
>> > > two takes of acoustic guitar playing so I had to move =
different =3D
>>parts
>> =3D3D
>> >on=3D3D20
>> > > each
>> > > of the "stereo" tracks to make them on time.
>> > > I want a stereo effect because I wanna expand the stereo =3D
>>perspective
>> =3D3D
>> >of=3D3D20
>> > > them
>> > > pl;aying hard left and hard right.
>> > > Have you tried T-racks compressor's stereo widening knob ?? =
!!
>> > > Amazing stereo result with complete mono compatibility , not =
like
>=3D
>>=3D3D
>> >waves=3D3D20
>> > > imager
>> > > at all...
>> > > Cheers,
>> > > Dimitrios
>> > >
>> > >
>> > > "Ennio" <ennio@galicorp.net> wrote:
>> > >>The in-points (and out-points) on both sides of the stereo =
file
=3D
>>m

```
