
Subject: Am I being an ***hole here?

Posted by [DJ](#) on Wed, 04 Jul 2007 19:15:43 GMT

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a href="mailto:chrisl@adkproaudio.com" target="_blank">chrisl@adkproaudio.com

<mailto:chrisl@adkproaudio.com>

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

(859) 635-5762 Happy Birthday Kim. Hope you have a good one. Thanks for keeping this going.

Rod

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just thought I'd say that... ;o) Have a good one, mine was this previous Wednesday. I was, um, overserved as

the night went on and had neglected to take Thursday off. Wasn't pretty.

Avoid this your self but have a good time.

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just thought I'd say that... ;o) Thanks Kim! Happy BDay!

Take the day off and do something fun...

Cheers,

-Jamie

www.JamieKrutz.com

Kim wrote:

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

>> HB man. lemme take the opp to appreciate your hosting and hard work to keep

>

>> us all tied here together.

>

> Honestly it's a privilege. Mostly the place just runs itself. Once a week

> I have to press one button which runs the backup. ;o)

>

> But I appreciate the thought. Cheers!

>

> Cheers (again)

> Kim.

>

>> AA

>>

>>

>> "Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...

>>>

>>> Just thought I'd say that... ;o)
>>
>"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>Just thought I'd say that... ;o)

Well, have a beer or two!

:)You could come to the U.S. in October. World Beer festival in Durham, then

Happy BD
G

"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>Just thought I'd say that... ;o)Happy Birthday as well..

"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>Just thought I'd say that... ;o)What time should we come over? hehe

Happy Birthday !Fishing for attention eh??? OK, I'll bite...

Happy Brithday! ;-)

David.

Kim wrote:
> Just thought I'd say that... ;o)Happy happy B-day kim!

"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>Just thought I'd say that... ;o)Happy Birthday dude.

Rich

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...
>
>
> Just thought I'd say that... ;o)"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>Just thought I'd say that... ;o)

hey! thanks for everything, Kim! Happy winter!

-steveThis is a multi-part message in MIME format.

-----=_NextPart_000_0060_01C7CAD7.891802A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Hey Kim,
Have the happiest birthday ever !
Tom

But don't hurt yourself in the process.

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

-----=_NextPart_000_0060_01C7CAD7.891802A0
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>Hey Kim,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Have the happiest birthday ever =
!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>But don't hurt yourself in the=20
process.</FONT><BR><BR></DIV>
<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>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>
```

-----=_NextPart_000_0060_01C7CAD7.891802A0--get drunk and go roo tipping.... Happy B day

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

>

>"Kim" <hiddensounds@hotmail.com> wrote:

>>

>>

>>Just thought I'd say that... ;o)

>

>

>hey! thanks for everything, Kim! Happy winter!

>

>-steveI have been looking at the current popular alternatives to Paris (sans PT) and I'm not impressed. I have no reason to change systems right now, but looking forward I know I'll need to update sometime.

I was just wondering what some of your reasons were to change?

Right now the biggest asset to me would be Nuendo's latency compensation.I love Nuendo/Cubase SX 's work flow and editing. They make you want to work AND makes the recording process enjoyable.

LaMont

"Mikep" <mikep@hometownrecords.com> wrote:

>

>I have been looking at the current popular alternatives to Paris (sans PT)

>and I'm not impressed. I have no reason to change systems right now, but

>looking forward I know I'll need to update sometime.

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>Right now the biggest asset to me would be Nuendo's latency compensation.

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>My music means I _have_ to have good MIDI and VSTis. I got tired of slaving machines to each other, found it made both the creative and work parts of music less fun and more time consuming.

TCB

"Mikep" <mikep@hometownrecords.com> wrote:

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>looking forward I know I'll need to update sometime.

>I was just wondering what some of your reasons were to change?

>

>Right now the biggest asset to me would be Nuendo's latency compensation.

>
>That's interesting. I had just the opposite opinion, for mixing at least.
I keep looking for the aux sends and a bigger overview of the EQ. Do you
tend to use plug-in eq more than the track eq?

I guess I just love the analog look and workflow of the Paris mixer.

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

>
>I love Nuendo/Cubase SX 's work flow and editing. They make you want to
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>AND makes the recording process enjoyable.

>
>LaMont

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-----=_NextPart_000_0012_01C7CB20.5DE3F140
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Gratulerer med dagen, Kim. Drink a beer for me too:-)

Erling

"Tom Bruhl" <arpeggio@comcast.net> skrev i melding =
news:46a0fb6a@linux...

Hey Kim,
Have the happiest birthday ever !
Tom

But don't hurt yourself in the process.

I choose Polesoft Lockspam to fight spam, and you?

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<META content=3D"MSHTML 6.00.6000.16481" name=3DGENERATOR>
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too:-)</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Erling</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" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; skrev =
i melding=20
  <A href=3D"news:46a0fb6a@linux">news:46a0fb6a@linux</A>...</DIV>
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  <DIV><FONT face=3DArial size=3D2>Have the happiest birthday ever =
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  you?<BR><A=20
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  ..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>
```

-----=_NextPart_000_0012_01C7CB20.5DE3F140--That makes sense. If I were using VSTi's I would look for something else as well.

"TCB" <nobody@ishere.com> wrote:

 ∇

>My music means I have to have good MIDI and VSTis. I got tired of slaving

>machines to each other, found it made both the creative and work parts of
>music less fun and more time consuming.
>
>TCB
>
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>>
>>
>I got tired of her running off to.... oh, wait, wrong thread... ;-)

David.

Mikep wrote:

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> I was just wondering what some of your reasons were to change?
>
> Right now the biggest asset to me would be Nuendo's latency compensation.
>
>"EK Sound" <askme@nospam.com> wrote in message news:46a1235f\$1@linux...
>I got tired of her running off to.... oh, wait, wrong thread... ;-)
>
> David.
>

.....she was probably just looking to get some PDC.....you know
how they can be sometimes.....So did you get the pony I sent UPS?

HBD

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...
>
>
> Just thought I'd say that... ;o)Cubase rocks !HAPPY BIRTHDAY KIM!!!!

have a pint for me,

-Carl

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a05e19\$1@linux...

>

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

> >HB man. lemme take the opp to appreciate your hosting and hard work to keep

>

> >us all tied here together.

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> Honestly it's a privilege. Mostly the place just runs itself. Once a week

> I have to press one button which runs the backup. ;o)

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> But I appreciate the thought. Cheers!

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> Cheers (again)

> Kim.

>

> >

> >AA

> >

> >

> >"Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...

> >>

> >>

> >> Just thought I'd say that... ;o)

> >

> >

>On 20 Jul 2007 16:07:22 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just thought I'd say that... ;o)

Happy Effin' Birfday!!!

pabl haven't left it either, only augmented it. The reason I see will be midi, virtual synths and higher sample rates. On the hardware side, when we can no longer get compatible motherboards or expansion chassis and all my stock of them dies, it's time to get native full bore.

AA

"Mikep" <mikep@hometownrecords.com> wrote in message news:46a116f2\$1@linux...

>
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> PT)
> and I'm not impressed. I have no reason to change systems right now, but
> looking forward I know I'll need to update sometime.
> I was just wondering what some of your reasons were to change?
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> Right now the biggest asset to me would be Nuendo's latency compensation.
>
> I've used Auto-Tune for some time now - still have V1-point-
something on Floppy disks, in fact; and now am on v5-point-
whatever, but hadn't tried Melodyne until a few months ago.
Had the occasion recently to do a good deal of work on a
vocalist who needed a bit more correction than what I could get
out of A-T without it really sounding like an Auto-Tuned
vocal... if you know what I mean. Tried the Melodyne Plugin &
it was the ticket in this particular case. I know we've had a
couple of threads on this topic over time, so, based on having
done a few songs with it now, I now offer up my take on one vs.
the other:

1.) If you need a little bit of gentle correction, Auto-Tune 5
on autopilot is definitely the way to go - from what I can
tell, A-T passes more of the unadulterated qualities of the
signal through, while Melodyne EVEN IF YOU DON'T APPLY ANY
CHANGES TO THE NOTE will sound altered - it's not a harmonic
kind of alteration like AutoTune doing a severe correction
would display, but it's almost as if it "rounds out" the sound
a bit... maybe takes a bit of the edge or air off. It's not
severe, but it's noticeable. AT5 sounds really fucking good, by
the way, and has a couple of features that previous versions did
not, such as "Humanize", which, when used in gentle degrees can
sound good, and an option where you can set the pitch
correction to ignore vibrato - something that's VERY useful in
the case of any singers who have a wide vibrato!

2.) If you need more serious pitch correction, then Melodyne is
the way to go - in this type of application it displays LESS
artifacts than does Auto-Tune.

A couple other observations:

a.) Melodyne can also adjust/alter timing, either automatically
(not recommended, IME) or manually (better - if you need to do
it at all).

b.) Melodyne does not handle "noise" as well as Auto-Tune
does... for example, if you have a nice, clean vocal track -

someone singing softly through a clean mic & preamp, it may not make much of a difference; but if you have someone singing a typical rock, country rock, or if you're recording Tom Waits, you may have some problems with Melodyne... especially if you're tracking Tom Waits through a u-67 & a nice woolly Neve preamp - get my drift? Let's say Tom sings the phrase: "Baton Rouge" and phonetically it sounds something like: "Brhaagghtnn Hrooozzgzzzh", then you, my friend, are going to have a lot of noise/non-note kind of artifacts that Melodyne will not know how to deal with. This includes breaths, by the way, so a breathy female vocal may also give you fits. It'll be up to you to do one of two things with those short bursts of noise that Melodyne will be incapable of recognizing as notes:

1.) Leave 'em where they are & don't try to correct the pitch on 'em & just hope it works.. or: 2.) manually edit those artifacts out of the Melodyne display screen & extend the note right in front of or right behind where it was to take it's place. If you haven't worked with Melodyne yet, then you obviously don't know exactly what I mean by that, but suffice it to say this can be laborious on some singers & genres. I would suggest trying "1" before automatically jumping to option # "2" - you may find that some of the noise bits are OK, leaving you only to have to manually tweak the remainder.

Final Tip:

When using Melodyne, ALWAYS make sure to set the record path to a new subfolder you can create within the project directory or folder tree - don't use the default. In this manner (setting the record path yourself), the Melodyne files always go with the project, even when you back it up, archive it, etc.

Anyway, just some observations.

NeilHAPPY BIRTHDAY!

And thanks for keeping the NG going.

DCDJ,

Thanks for the call,I've been busy going for labs and clinics and everything is going great! My blood pressure is in the normal range my weight is 173 lbs

down from 205,I'm 6'2",so life is good so far. I'll be under close watch for the next 11 weeks at UCSD medical center one of the best in the world for Kidney transplation. I pick a good place to be if you've got kidney failure.

Thanks to all for the well wishes and prayers.

respect

NappyDJ,

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respect

NappyLife IS good isn't it!

Have an exciting one!

Bill

Nappy wrote:

> DJ,

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> respect

> NappyThere is a Melodyne-like feature in Samplitude 8 that works pretty darn well too, aside from a few idiosyncrasies.

Neil wrote:

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> something on Floppy disks, in fact; and now am on v5-point-

> whatever, but hadn't tried Melodyne until a few months ago.

> Had the occasion recently to do a good deal of work on a

> vocalist who needed a bit more correction than what I could get

> out of A-T without it really sounding like an Auto-Tuned

> vocal... if you know what I mean. Tried the Melodyne Plugin &

> it was the ticket in this particular case. I know we've had a

> couple of threads on this topic over time, so, based on having

> done a few songs with it now, I now offer up my take on one vs.

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> on autopilot is definitely the way to go - from what I can
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 > severe, but it's noticeable. AT5 sounds really fucking good, by
 > the way, and has a couple of features that previous versions did
 > not, such as "Humanize", which, when used in gentle degrees can
 > sound good, and an option where you can set the pitch
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> the record path yourself), the Melodyne files always go with the
> project, even when you back it up, archive it, etc.
>
> Anyway, just some observations.
>
> NeilHey Nappy!!!....glad to see you're back among us again. It's a good thing
because Artguy and I were gettin' ready to come over there with our
accordions if we didn't hear something.....soon.
;o)

"Nappy" <mgrant62@googlemail.com> wrote in message news:46a163d3\$1@linux...

>
> DJ,
> Thanks for the call,I've been busy going for labs and clinics and
> everything
> is going great! My blood pressure is in the normal range my weight is 173
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> down from 205,I'm 6'2",so life is good so far. I'll be under close watch
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> Nappy"Aaron Allen" <know-spam@not_here.dude> wrote:
> I haven't left it either, only augmented it. The reason I see will be midi,

>virtual synths and higher sample rates. On the hardware side, when we can
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>> Right now the biggest asset to me would be Nuendo's latency compensation.
>>
>>
>
>Who's leaving? :)

Still love it--use it everyday and make a good living with it...

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

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>Nappy, good deal.. really glad to hear things are going well!

Neil

"Nappy" <mgrant62@googlemail.com> wrote:

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>DJ,
>Thanks for the call,I've been busy going for labs and clinics and everything

>is going great! My blood pressure is in the normal range my weight is 173
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>the record path yourself), the Melodyne files always go with the

>project, even when you back it up, archive it, etc.

>

>Anyway, just some observations.

>

>NeilGood to hear from you..Get well soon

"Nappy" <mgrant62@googlemail.com> wrote:

>

>DJ,

>Thanks for the call,I've been busy going for labs and clinics and everything

>is going great! My blood pressure is in the normal range my weight is 173

>lbs

>down from 205,I'm 6'2",so life is good so far. I'll be under close watch

>for the next 11 weeks at UCSD medical center one of the best in the world

>for Kidney transplation. I pick a good place to be if you've got kidney

>failure.
>Thanks to all for the well wishes and prayers.
>
>respect
>NappyYes.. Plugin eq first, bu for some small adjustments, i'll turn on a band
or 2

"Mikep" <Mikep@hometownrecords.com> wrote:

>
>That's interesting. I had just the opposite opinion, for mixing at least.
>I keep looking for the aux sends and a bigger overview of the EQ. Do you
>tend to use plug-in eq more than the track eq?

>
>I guess I just love the analog look and workflow of the Paris mixer.

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

>>
>>I love Nuendo/Cubase SX 's work flow and editing. They make you want to
>work
>>AND makes the recording process enjoyable.

>>
>>LaMont

>>
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>>>looking forward I know I'll need to update sometime.
>>>I was just wondering what some of your reasons were to change?

>>>
>>>Right now the biggest asset to me would be Nuendo's latency compensation.
>>>
>>>

>>
>I should say that I have not left Paris, only that I use Nuendo to track and
edit and sometimes mix..

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I think Autotune5 would more closely fit my needs. thanks. You probaby just
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;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:46a16061@linux...

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> I've used Auto-Tune for some time now - still have V1-point-
> something on Floppy disks, in fact; and now am on v5-point-
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> out of A-T without it really sounding like an Auto-Tuned
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> it was the ticket in this particular case. I know we've had a
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> done a few songs with it now, I now offer up my take on one vs.
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> on autopilot is definitely the way to go - from what I can
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> CHANGES TO THE NOTE will sound altered - it's not a harmonic
> kind of alteration like AutoTune doing a severe correction
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> severe, but it's noticeable. AT5 sounds really fucking good, by
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> the record path yourself), the Melodyne files always go with the

> project, even when you back it up, archive it, etc.

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> Anyway, just some observations.

>

> NeilWell, it wouldn't hurt to check out both if you can. I'm not

> saying one's necessarily better than the other all-around, but

> rather that it more or less kinda depends on the application.

> At least in my view.

I'm kinda glad I have both, to be quite honest. I'm doing a jingle tomorrow where I'll be tracking a female singer that I used a gentle Auto-Tune setting on before & it worked great, but in this particular case I envision having to use Melodyne because I think the key of this jingle is right at the very top of her range... hence possibly needing more pitch correction on a few notes, like when she has to hit it high with power (and we all know this usually means singers going flat near the upper envelopes of their ranges). So again, glad I have both options.

Neil

"DJ" <animix _ at _ animas _ dot _ net> wrote:

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>I think Autotune5 would more closely fit my needs. thanks. You probaby just

>saved me a couple of C notes.

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>> sound good, and an option where you can set the pitch

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>> Neil

>

>Hey John... are you using any native DAW software at all?
Either integrated with Paris on a separate PC, or as a stand-alone app for certain projects? Just wondering.

Neil

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>

>Who's leaving? :)

>

>Still love it--use it everyday and make a good living with it...

>

>

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

>> I haven't left it either, only augmented it. The reason I see will be
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>>virtual synths and higher sample rates. On the hardware side, when we can

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>>longer get compatible motherboards or expansion chassis and all my stock

>of

>>them dies, it's time to get native full bore.

>>

>>AA

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>>"Mikep" <mikep@hometownrecords.com> wrote in message

>>news:46a116f2\$1@linux...

>>>

>>> I have been looking at the current popular alternatives to Paris (sans

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>>> PT)

>>> and I'm not impressed. I have no reason to change systems right now,
but

>>> looking forward I know I'll need to update sometime.

>>> I was just wondering what some of your reasons were to change?

>>>

>>> Right now the biggest asset to me would be Nuendo's latency compensation.

>>>

>>>

>>

>>

>No prob. You're quite welcome.

Neil

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

>

>Hey Neil..Thanks for the tips..

>

>"Neil" <OIUOIU@OIU.com> wrote:

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>>I've used Auto-Tune for some time now - still have V1-point-

>>something on Floppy disks, in fact; and now am on v5-point-

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>I was just wondering what some of your reasons were to change?

In my case:

a.) Higher sample rates & resolution.

b.) MIDI functionality.

c.) The ability to seamlessly integrate the bazillion
inexpensive and/or free VST plugins that are available out
there with no need for wrappers & hence features that may or
may not work.

NeilJohn has more outboard gear in his racks than Mercenary audio.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:46a1846f\$1@linux...

>

> Hey John... are you using any native DAW software at all?

> Either integrated with Paris on a separate PC, or as a stand-

> alone app for certain projects? Just wondering.

>

> Neil

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>>>> I was just wondering what some of your reasons were to change?

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>>>> Right now the biggest asset to me would be Nuendo's latency

>>>> compensation.

>>>>

>>>>

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>>>

>>

>a total welcome back nappy. deej...you an a accordian...now that's halloween...

On Fri, 20 Jul 2007 19:53:46 -0600, "DJ" <animix _ at _ animas _ dot _ net> wrote:

>Hey Nappy!!!....glad to see you're back among us again. It's a good thing

>because Artguy and I were gettin' ready to come over there with our

>accordions if we didn't hear something.....soon.

>;o)

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>"Nappy" <mgrant62@googlemail.com> wrote in message news:46a163d3\$1@linux...

>>

>> DJ,

>> Thanks for the call,I've been busy going for labs and clinics and

>> everything

>> is going great! My blood pressure is in the normal range my weight is 173

>> lbs

>> down from 205,I'm 6'2",so life is good so far. I'll be under close watch

>> for the next 11 weeks at UCSD medical center one of the best in the world

>> for Kldney transplation. I pick a good place to be if you've got kidney

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>> Thanks to all for the well wishes and prayers.

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>Not trying to be a smartass here . . . genuinely curious . . . is the difference in those higher sample rates & resolution clearly audible? If you put us all in a room and did a blindfold test, how many of us would pass? I only ask because I'm not sure I would.

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"Neil" <OIUOIU@OIU.com> wrote in message news:46a18916\$1@linux...

>

> "Mikep" <mikep@hometownrecords.com> wrote:

>

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>

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>

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>
> c.) The ability to seamlessly integrate the bazillion
> inexpensive and/or free VST plugins that are available out
> there with no need for wrappers & hence features that may or
> may not work.
>
> Neill loved Paris for tracking and mixing, but it started to tick me off--numerous
bugs, lockups, plugins not working properly, mixes bouncing differently than
how I mixed them on larger projects, etc. I just couldn't deal with it anymore,
fortunately at that time I was taking a break from doing studio work and
left it behind. I then picked up a Nuendo rig for live recording, I liked
it...but wasn't in-love with the workflow. Since then, I've put in a pair
of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.

Brad Lyons
www.audioandmidi.com

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>
>and i was going to play cowbell. yayNever left. Use it exclusively with Performer slaved to it to
do seamless
midi.

Won't even think of leaving till it all breaks down. :)

Loul'm trying how to figure out how to program it.....

"rick" <parnell68@hotmail.com> wrote in message
news:n6k3a395amu020pugj5a3voevkgcdus0k3@4ax.com...

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>>> Thanks to all for the well wishes and prayers.
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>>> Nappy
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>All of you would hear a difference... except for DeeJ, who
would purposely pick the wrong one just to be difficult.

:D

Seriously, though - I believe you'd hear a difference... I can, and I don't have super-human hearing... people who've recorded with me can, vs. stuff they've done elsewhere, but then there are so many variables in that kind of comparison it's really not a scientific one at all (but then, music isn't all about science, is it?). It's not so much about trying to get a "higher" high-end, it's that you're allowing content that occurs above the 22k Nyquist frequency (if recording at 44.1K) to pass through, and being able to then perceive the lower-order harmonics of those elements that DO occur below the final 22k/CD quality Nyquist frequency. It's not a dramatic difference, but it's not so subtle that you can't hear a difference... to me it sounds more natural, I guess. You're hearing elements of stuff that exists in the real world that you wouldn't be hearing if you never allowed them to be recorded.

I guess the only way to really confirm this would be to record a performance to two identical DAW rigs at the same time, with one DAW set at 44.1k & one set at 88.2k or 96k or whatever, then mix both identically, convert both down to CD-quality 16/44.1 & see if there's a perceivable difference.

Neil

Neil

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Not trying to be a smartass here . . . genuinely curious . . . is the
>difference in those higher sample rates & resolution clearly audible? If

>you put us all in a room and did a blindfold test, how many of us would

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>"Neil" <OIUOIU@OIU.com> wrote in message news:46a18916\$1@linux...

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>> inexpensive and/or free VST plugins that are available out

>> there with no need for wrappers & hence features that may or

>> may not work.

>>

>> Neil

>

>My thinking is that it would be best to find a way to bastardize a system
>running at 88.2 so that it sounded just as good as one running at 44.1.

;o)

"Neil" <IOUIOU@OIU.com> wrote in message news:46a22066\$1@linux...

>

> All of you would hear a difference... except for DeeJ, who

> would purposely pick the wrong one just to be difficult.

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> :D
>
> Seriously, though - I believe you'd hear a difference... I can,
> and I don't have super-human hearing... people who've recorded
> with me can, vs. stuff they've done elsewhere, but then there
> are so many variables in that kind of comparison it's really
> not a scientific one at all (but then, music isn't all about
> science, is it?). It's not so much about trying to get
> a "higher" high-end, it's that you're allowing content that
> occurs above the 22k Nyquist frequency (if recording at 44.1K)
> to pass through, and being able to then perceive the lower-
> order harmonics of those elements that DO occur below the final
> 22k/CD quality Nyquist frequency. It's not a dramatic
> difference, but it's not so subtle that you can't hear
> a difference... to me it sounds more natural, I guess. You're
> hearing elements of stuff that exists in the real world that
> you wouldn't be hearing if you never allowed them to be
> recorded.
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> I guess the only way to really confirm this would be to record
> a performance to two identical DAW rigs at the same time, with
> one DAW set at 44.1k & one set at 88.2k or 96k or whatever,
> then mix both identically, convert both down to CD-quality
> 16/44.1 & see if there's a perceivable difference.
>
>
> Neil
>
>
>
>
>
> Neil
>
>
> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>Not trying to be a smartass here . . . genuinely curious . . . is the
>>difference in those higher sample rates & resolution clearly audible? If
>
>>you put us all in a room and did a blindfold test, how many of us would
>
>>pass? I only ask because I'm not sure I would.
>>
>>S
>>
>>
>>"Neil" <OIUOIU@OIU.com> wrote in message news:46a18916\$1@linux...
>>>

>>> "Mikep" <mikep@hometownrecords.com> wrote:
>>>
>>>>I was just wondering what some of your reasons were to change?
>>>
>>> In my case:
>>>
>>> a.) Higher sample rates & resolution.
>>>
>>> b.) MIDI functionality.
>>>
>>> c.) The ability to seamlessly integrate the bazillion
>>> inexpensive and/or free VST plugins that are available out
>>> there with no need for wrappers & hence features that may or
>>> may not work.
>>>
>>> Neil
>>
>>
>On Sat, 21 Jul 2007 07:50:17 -0600, "DJ" <animix _ at _ animas _ dot _
net> wrote:

>I'm trying how to figure out how to program it.....
>
>

You'll need a full patch manager loaded on a Core2Duo Vista machine,
integrated with UnReason and the SqueezeBoxVSTI.

Only when you have that fully-integrated with Cubase, can you program
the Accordion.

pabl knew I was missing something. Also, is there a plugin that can make an
88.2 sample rate sound as good as 44.1?

;o)

"Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message
news:sd94a352u0m2j1vrf94iist5s8somechl4@4ax.com...
> On Sat, 21 Jul 2007 07:50:17 -0600, "DJ" <animix _ at _ animas _ dot _
> net> wrote:
>
>>I'm trying how to figure out how to program it.....
>>
>>
>
> You'll need a full patch manager loaded on a Core2Duo Vista machine,
> integrated with UnReason and the SqueezeBoxVSTI.
>

> Only when you have that fully-integrated with Cubase, can you program
> the Accordion.
>
> pabGreat to hear from you, Nappy!

Is that boy taller than you yet?

Take care of yourself!

-steve (and bonnie)

"Nappy" <mgrant62@googlemail.com> wrote:

>
>DJ,
>Thanks for the call,I've been busy going for labs and clinics and everything
>is going great! My blood pressure is in the normal range my weight is 173
>lbs
>down from 205,I'm 6'2",so life is good so far. I'll be under close watch
>for the next 11 weeks at UCSD medical center one of the best in the world
>for Kldney transplation. I pick a good place to be if you've got kidney
>failure.
>Thanks to all for the well wishes and prayers.
>
>respect
>NappyGood to hear and have good days into the future:-)

Erling

"Nappy" <mgrant62@googlemail.com> skrev i melding news:46a163d3\$1@linux...

>
> DJ,
> Thanks for the call,I've been busy going for labs and clinics and
> everything
> is going great! My blood pressure is in the normal range my weight is 173
> lbs
> down from 205,I'm 6'2",so life is good so far. I'll be under close watch
> for the next 11 weeks at UCSD medical center one of the best in the world
> for Kldney transplation. I pick a good place to be if you've got kidney
> failure.
> Thanks to all for the well wishes and prayers.
>
> respect
> NappyAnyone here using a macbook pro & a firewire interface?
I was thinking of using this sort of setup for tracking
(my G4& mecs create a lot of fan noise)
I would then port the tracks over to paris for mixing.

This project would be recorded through either api or demeter mic pre's (with a 1176 or dbx160x if i use a comp) then to a ua 2192 converter acting as a master clock. Thanks EugeneNative plugs on auxes would be nice. Perhaps the UAD Plate.

"Neil" <OIUOIU@OIU.com> wrote:

>
>"Mikep" <mikep@hometownrecords.com> wrote:
>
>>I was just wondering what some of your reasons were to change?
>
>In my case:
>
>a.) Higher sample rates & resolution.
>
>b.) MIDI functionality.
>
>c.) The ability to seamlessly integrate the bazillion
>inexpensive and/or free VST plugins that are available out
>there with no need for wrappers & hence features that may or
>may not work.
>
>NeilThat's what I'm doing, except that my midi slave is Cubase V or something.
Nice, simple setup for non-techheads like me. :)

S

"Louis Guarino Jr." <kateeba@snet.net> wrote in message
news:46a20dcd\$1@linux...

>
> Never left. Use it exclusively with Performer slaved to it to do
> seamless
> midi.
>
> Won't even think of leaving till it all breaks down. :)
>
> LouYeah, well it certainly makes logical sense that the higher resolutions
would provide a more detailed translation back into audible sound, maybe I
just doubt my own ability to hear those details.

What about the fact that so many consumers now are listening to massively
squished versions of all that resolution (mp3, iTunes, etc)? Do you think
the sonic elements provided by the higher resolution survive the squishing?

S

"Neil" <IOUIOU@OIU.com> wrote in message news:46a22066\$1@linux...

>
> All of you would hear a difference... except for DeeJ, who
> would purposely pick the wrong one just to be difficult.
>
> :D
>
> Seriously, though - I believe you'd hear a difference... I can,
> and I don't have super-human hearing... people who've recorded
> with me can, vs. stuff they've done elsewhere, but then there
> are so many variables in that kind of comparison it's really
> not a scientific one at all (but then, music isn't all about
> science, is it?). It's not so much about trying to get
> a "higher" high-end, it's that you're allowing content that
> occurs above the 22k Nyquist frequency (if recording at 44.1K)
> to pass through, and being able to then perceive the lower-
> order harmonics of those elements that DO occur below the final
> 22k/CD quality Nyquist frequency. It's not a dramatic
> difference, but it's not so subtle that you can't hear
> a difference... to me it sounds more natural, I guess. You're
> hearing elements of stuff that exists in the real world that
> you wouldn't be hearing if you never allowed them to be
> recorded.
>
> I guess the only way to really confirm this would be to record
> a performance to two identical DAW rigs at the same time, with
> one DAW set at 44.1k & one set at 88.2k or 96k or whatever,
> then mix both identically, convert both down to CD-quality
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> "Sarah" <sarahjane@sarahtonin.com> wrote:
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>
>>you put us all in a room and did a blindfold test, how many of us would
>
>>pass? I only ask because I'm not sure I would.
>>
>>S
>>

>>
 >>"Neil" <OIUOIU@OIU.com> wrote in message news:46a18916\$1@linux...
 >>>
 >>> "Mikep" <mikep@hometownrecords.com> wrote:
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 >>>>I was just wondering what some of your reasons were to change?
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 >>> In my case:
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 >>> a.) Higher sample rates & resolution.
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 >>> inexpensive and/or free VST plugins that are available out
 >>> there with no need for wrappers & hence features that may or
 >>> may not work.
 >>>
 >>> Neil
 >>
 >>
 >I have an Avid branded 7 slot Magma expansion chassis. Since the power supply
 sounds much like a jet aircraft, I am going to replace it. I've identified
 (I think) that it require an ATX 300 watt PS, and it needs three 4 pin molex
 connectors and a 20 pin connector to the motherboard. All of this is provided
 by the quiet PS I am looking at, and the PS form factor is the same.

However, right next to the 20 pin mb connector is a small 3 pin connector
 as well. What is this called?

Thanks for any help."Sarah" <sarahjane@sarahtonin.com> wrote:
 >Yeah, well it certainly makes logical sense that the higher resolutions

>would provide a more detailed translation back into audible sound, maybe
 I
 >just doubt my own ability to hear those details.
 >
 >What about the fact that so many consumers now are listening to massively
 >squished versions of all that resolution (mp3, iTunes, etc)? Do you think
 >the sonic elements provided by the higher resolution survive the squishing?

I think that's even more reason to start out with the highest-
 possible quality that you're able to.

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_0018_01C7CBE8.4E1DB750

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Gary,

I don't own a 7 slot Magma but I'd put a huskier supply in there if you can. Do they come in ATX form?

I don't know the answer to your question. Sorry.

Good luck either way.

Tom

"Gary Flanigan" <garyf_94103@yahoo.com> wrote in message =
news:46a2a05d\$1@linux...

I have an Avid branded 7 slot Magma expansion chassis. Since the =
power supply

sounds much like a jet aircraft, I am going to replace it. I've =
identified

(I think) that it require an ATX 300 watt PS, and it needs three 4 pin =
molex

connectors and a 20 pin connector to the motherboard. All of this is =
provided

by the quiet PS I am looking at, and the PS form factor is the same. =20

However, right next to the 20 pin mb connector is a small 3 pin =
connector

as well. What is this called?

Thanks for any help.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0018_01C7CBE8.4E1DB750

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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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>Gary,</DIV>

<DIV>I don't own a 7 slot Magma but I'd put =
a huskier=20
supply in there</DIV>
<DIV>if you can. Do they come in ATX=20
form?</DIV>
<DIV> </DIV>
<DIV>I don't know the answer to your =
question. =20
Sorry.</DIV>
<DIV>Good luck either way.</DIV>
<DIV>Tom</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Gary Flanigan" <<A=20
 href=3D"mailto:garyf_94103@yahoo.com">garyf_94103@yahoo.com> =
wrote in=20
 message <A=20
 href=3D"news:46a2a05d\$1@linux">news:46a2a05d\$1@linux...</DIV>
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have an=20
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it. =20
 I've identified
(I think) that it require an ATX 300 watt PS, and =
it needs=20
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connectors and a 20 pin connector to the=20
 motherboard. All of this is provided
by the quiet PS I am =
looking at,=20
 and the PS form factor is the same.

However, right next =
to the=20
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as well. What =
is this=20
 called?

Thanks for any help.</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0018_01C7CBE8.4E1DB750--I've been remixing a track that I recently
mixed but this time I'm strapping
a Demeter VTCL stereo comp after the Portico 5042. This compressor is a
little bit fussy, but with a little work, it can create a lot of the BIG
thing. I've got plenty of plugins that can do this too, but the more I go to
the effort to use hardware (and deal with all of the work that goes with
it), the closer I get to what I've been looking for with this new system. I
can A/B hardware vs plugins on the mix bus and the hardware just provides a
different level coutour and dimensionaliy to the sound. More 3D. I think a

lot of it has to do with the genre I'm working with-lots of
folky/country'esque sounding acoustic guitar, fiddle and mandolin tracks
with electric bass and a full drum kit with 10 mics on
it.....more like the Dirt Band than Nashville style country
music. The more hardware I add to the mix, the closer it sounds to what I'm
looking for.

I can see a VariMu and a Nightpro EQ in my future somewhere down the road.
If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and 4
x LA-3A's, I'd be happy.....wellmaybe....for a little while.

;o)Deej

You've heard of the expression "Less is More", haven't you????

Martin Harrington
www.lendaneer-sound.com
0414 913 247

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:46a2d5f1\$1@linux...

> I've been remixing a track that I recently mixed but this time I'm
> strapping a Demeter VTCL stereo comp after the Portico 5042. This
> compressor is a little bit fussy, but with a little work, it can create a
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> the more I go to the effort to use hardware (and deal with all of the work
> that goes with it), the closer I get to what I've been looking for with
> this new system. I can A/B hardware vs plugins on the mix bus and the
> hardware just provides a different level contour and dimensionality to the
> sound. More 3D. I think a lot of it has to do with the genre I'm working
> with-lots of folky/country'esque sounding acoustic guitar, fiddle and
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> 4 x LA-3A's, I'd be happy.....wellmaybe....for a little while.
>
> ;o)
>
>

--Hi Gary,
If you can take a picture of it and post it. I could tell you.

Chris

Gary Flanigan wrote:

> I have an Avid branded 7 slot Magma expansion chassis. Since the power supply
> sounds much like a jet aircraft, I am going to replace it. I've identified
> (I think) that it require an ATX 300 watt PS, and it needs three 4 pin molex
> connectors and a 20 pin connector to the motherboard. All of this is provided
> by the quiet PS I am looking at, and the PS form factor is the same.
>
> However, right next to the 20 pin mb connector is a small 3 pin connector
> as well. What is this called?
>
> Thanks for any help.
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 I've heard it....what does it mean?

;oD

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:46a2ff02\$1@linux...

> Deej

>

> You've heard of the expression "Less is More", haven't you????

>

> Martin Harrington

> www.lendaneer-sound.com

> 0414 913 247

>

> "DJ" <animix _ at _ animas _ dot _ net> wrote in message

> news:46a2d5f1\$1@linux...

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>> the hardware just provides a different level contour and dimensionality to

>> the sound. More 3D. I think a lot of it has to do with the genre I'm

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>> and mandolin tracks with electric bass and a full drum kit with 10 mics

>> on it.....more like the Dirt Band than Nashville style

>> country music. The more hardware I add to the mix, the closer it sounds
>> to what I'm looking for.
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>> 1176's and 4 x LA-3A's, I'd be happy.....wellmaybe....for a
>> little while.
>>
>> ;o)
>>
>>
>
> --
>Unfortunately, the Demeter comp isn't properly calibrated for stereo use. If
I'm going to use it in any serious way on a stereo bus, I'm going to have to
get the calibration equalled out. Definitely give me some ideas though.

;o)

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:46a30480@linux...
> I've heard it....what does it mean?
>
> ;oD
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:46a2ff02\$1@linux...
>> Deej
>>
>> You've heard of the expression "Less is More", haven't you????
>>
>> Martin Harrington
>> www.lendaneer-sound.com
>> 0414 913 247
>>
>> "DJ" <animix _ at _ animas _ dot _ net> wrote in message
>> news:46a2d5f1\$1@linux...
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>>> the genre I'm working wit-lots of folky/country'esque sounding acoustic

>>> guitar, fiddle and mandolin tracks with electric bass and a full drum
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>>> I can see a VariMu and a Nightpro EQ in my future somewhere down the
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>>> 1176's and 4 x LA-3A's, I'd be happy.....wellmaybe....for a
>>> little while.
>>>
>>> ;o)
>>>
>>>
>>
>> --
>>
>
>Hmmm.....forget it, you're yet too young in your mind to
understand.....hmmm.....

erlilo

"DJ" <animix _ at _ animas _ dot _ net> skrev i melding
news:46a30480@linux...
> I've heard it....what does it mean?
>
> ;oD
>
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>>> 1176's and 4 x LA-3A's, I'd be happy.....wellmaybe....for a
>>> little while.
>>>
>>> ;o)
>>>
>>>
>>
>> --
>>
>
>Your CD have great sonic qualities too, so why worry?

Erling

"Sarah" <sarahjane@sarahtonin.com> skrev i melding news:46a29ad9@linux...
> Yeah, well it certainly makes logical sense that the higher resolutions
> would provide a more detailed translation back into audible sound, maybe I
> just doubt my own ability to hear those details.
>
> What about the fact that so many consumers now are listening to massively
> squished versions of all that resolution (mp3, iTunes, etc)? Do you think
> the sonic elements provided by the higher resolution survive the
> squishing?
>
> SMacbook Pro with Metric Halo 2882 or ULN2, depending on the I/O you need.
You can record directly into the record panel of the MIO console.
For details:http://www.mhllabs.com/metric_halo/products/

Ab

"Eugene B" <martinlancer@hotmail.com> wrote:
>
>Anyone here using a macbook pro & a firewire interface?
>I was thinking of using this sort of setup for tracking
>(my G4& mecs create a lot of fan noise)
>I would then port the tracks over to paris for mixing.
>This project would be recorded through either api or

>demeter mic pre's (with a 1176 or dbx160x if i use a comp)
>then to a ua 2192 converter acting as a master clock.
>Thanks Eugene5043

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>Unfortunately, the Demeter comp isn't properly calibrated for stereo use.
If
>I'm going to use it in any serious way on a stereo bus, I'm going to have
to
>get the calibration equalled out. Definitely give me some ideas though.
>Hi Gary, I had to replace mine because it died, so I've been through this.

The power supply has to be an older one because it has to be able to have
no load on the 12 volt lead. PCPowerAndCooling.com at least used to have
refurbished units for sale that would be quiet and fit the specs.

Hope this helps.

Mike

"Gary Flanigan" <garyf_94103@yahoo.com> wrote:

>
>I have an Avid branded 7 slot Magma expansion chassis. Since the power
supply
>sounds much like a jet aircraft, I am going to replace it. I've identified
>(I think) that it require an ATX 300 watt PS, and it needs three 4 pin molex
>connectors and a 20 pin connector to the motherboard. All of this is provided
>by the quiet PS I am looking at, and the PS form factor is the same.
>
>However, right next to the 20 pin mb connector is a small 3 pin connector
>as well. What is this called?
>
>Thanks for any help.Neil, although I have not used Mel, the one in Sam is similar and I
agree the graphic type and the auto type both have their places and are
not interchangeable.

Neil wrote:

> Well, it wouldn't hurt to check out both if you can. I'm not
> saying one's necessarily better than the other all-around, but
> rather that it more or less kinda depends on the application.
> At least in my view.
>
> I'm kinda glad I have both, to be quite honest. I'm doing
> a jingle tomorrow where I'll be tracking a female singer that I
> used a gentle Auto-Tune setting on before & it worked great,
> but in this particular case I envision having to use Melodyne
> because I think the key of this jingle is right at the very top
> of her range... hence possibly needing more pitch correction on

> a few notes, like when she has to hit it high with power (and we
> all know this usually means singers going flat near the upper
> envelopes of their ranges). So again, glad I have both options.
>
> Neil
>
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>> Good info Neil. I was looking hard at Melodyne, but from your analysis here,
>
>> I think Autotune5 would more closely fit my needs. thanks. You probably just
>
>> saved me a couple of C notes.
>>
>> ;o)
>>
>> "Neil" <OIUOIU@OIU.com> wrote in message news:46a16061@linux...
>>> I've used Auto-Tune for some time now - still have V1-point-
>>> something on Floppy disks, in fact; and now am on v5-point-
>>> whatever, but hadn't tried Melodyne until a few months ago.
>>> Had the occasion recently to do a good deal of work on a
>>> vocalist who needed a bit more correction than what I could get
>>> out of A-T without it really sounding like an Auto-Tuned
>>> vocal... if you know what I mean. Tried the Melodyne Plugin &
>>> it was the ticket in this particular case. I know we've had a
>>> couple of threads on this topic over time, so, based on having
>>> done a few songs with it now, I now offer up my take on one vs.
>>> the other:
>>>
>>> 1.) If you need a little bit of gentle correction, Auto-Tune 5
>>> on autopilot is definitely the way to go - from what I can
>>> tell, A-T passes more of the unadulterated qualities of the
>>> signal through, while Melodyne EVEN IF YOU DON'T APPLY ANY
>>> CHANGES TO THE NOTE will sound altered - it's not a harmonic
>>> kind of alteration like AutoTune doing a severe correction
>>> would display, but it's almost as if it "rounds out" the sound
>>> a bit... maybe takes a bit of the edge or air off. It's not
>>> severe, but it's noticeable. AT5 sounds really fucking good, by
>>> the way, and has a couple of features that previous versions did
>>> not, such as "Humanize", which, when used in gentle degrees can
>>> sound good, and an option where you can set the pitch
>>> correction to ignore vibrato - something that's VERY useful in
>>> the case of any singers who have a wide vibrato!
>>>
>>> 2.) If you need more serious pitch correction, then Melodyne is
>>> the way to go - in this type of application it displays LESS
>>> artifacts than does Auto-Tune.
>>>

>>> A couple other observations:

>>>

>>> a.) Melodyne can also adjust/alter timing, ether automatically

>>> (not recommended, IME) or manually (better - if you need to do

>>> it at all).

>>>

>>> b.) Melodyne does not handle "noise" as well as Auto-Tune

>>> does... for example, if you have a nice, clean vocal track -

>>> someone singing softly through a clean mic & preamp, it may not

>>> make much of a difference; but if you have someone singing a

>>> typical rock, country rock, or if you're recording Tom Waits,

>>> you may have some problems with Melodyne... especially if you're

>>> tracking Tom Waits through a u-67 & a nice woolly Neve preamp -

>>> - get my drift? Let's say Tom sings the phrase: "Baton Rouge"

>>> and phonetically it sounds something like: "Brhaagghtnn

>>> Hrooozzgzzzh", then you, my friend, are going to have a lot of

>>> noise/non-note kind of artifacts that Melodyne will not know

>>> how to deal with. This includes breaths, by the way, so a

>>> breathy female vocal may also give you fits. It'll be up to you

>>> to do one of two things with those short bursts of noise that

>>> Melodyne will be incapable of recognizing as notes:

>>> 1.) Leave 'em where they are & don't try to correct the pitch

>>> on 'em & just hope it works.. or: 2.) manually edit those

>>> artifacts out of the Melodyne display screen & extend the note

>>> right in front of or right behind were it was to take it's

>>> place. If you haven't worked with Melodyne yet, then you

>>> obviously don't know exactly what I mean by that, but suffice

>>> it to say this can be laborious on some singers & genres.

>>> I would suggest trying "1" before automatically jumping to

>>> option # "2" - you may find that some of the noise bits are OK,

>>> leaving you only to have to manually tweak the remainder.

>>>

>>> Final Tip:

>>> When using Melodyne, ALWAYS make sure to set the record path to

>>> a new subfolder you can create within the project directory or

>>> folder tree - don't use the default. In this manner (setting

>>> the record path yourself), the Melodyne files away go with the

>>> project, even when you back it up, archive it, etc.

>>>

>>> Anyway, just some observations.

>>>

>>> Neil

>>

>Deej -

I hear what you're saying. I go back and forth searching for both a flexible DAW (or multi-DAW) studio and a functional analog one. Currently, I am leaning towards the computer solution, with a digital

mixer at the center of it all and select outboard gear. The spectrum of affordable plugins and VST instruments makes this a pretty simple decision, and hopefully, the addition of my new digital mixer/control surface will bring the tactile control that mousing it just lacks.

On the shameless plug side, if you are interested in a pair of excellent, 4-band parametric EQs, I am selling two Speck ASCs. Give me a ping of you (or anyone else reading this) would like more information.

- Paul Artola
Ellicott City, Maryland

On Sat, 21 Jul 2007 21:53:01 -0600, "DJ" <animix _ at _ animas _ dot _ net> wrote:

>I've been remixing a track that I recently mixed but this time I'm strapping
>a Demeter VTCL stereo comp after the Portico 5042. This compressor is a
>little bit fussy, but with a little work, it can create a lot of the BIG
>thing. I've got plenty of plugins that can do this too, but the more I go to
>the effort to use hardware (and deal with all of the work that goes with
>it), the closer I get to what I've been looking for with this new system. I
>can A/B hardware vs plugins on the mix bus and the hardware just provides a
>different level contour and dimensionality to the sound. More 3D. I think a
>lot of it has to do with the genre I'm working with-lots of
>folky/country'esque sounding acoustic guitar, fiddle and mandolin tracks
>with electric bass and a full drum kit with 10 mics on
>it.....more like the Dirt Band than Nashville style country
>music. The more hardware I add to the mix, the closer it sounds to what I'm
>looking for.

>

>I can see a VariMu and a Nightpro EQ in my future somewhere down the road.
>If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and 4
>x LA-3A's, I'd be happy.....wellmaybe....for a little while.

>

>;o)

>"DJ" <animix _ at _ animas _ dot _ net> wrote:

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>If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and
4

>x LA-3A's, I'd be happy.....wellmaybe....for a little while.

I've been thinking about hardware comps for use across the 2-buss, as well, and one of the ones that I've been eyeballing is the Cranesong STC-8. They go for about \$3800 street. I noticed that Brad Blackwood at Euphonic Mastering uses one, so

I e-mailed him about it, and one of the things he said was - and I quote: "I suggest you try one out for yourself, but be prepared to buy it". So now I'm scared to try one until I'm ready to cough up that much cash! lol

Deej, the Vari-Mu might be a little dark or soft-ish for your needs... I've played around with one before, and that's the way it came across to my ears. Worth trying, though, and maybe I'm wrong, but I'm just thinking about the genres you normally work in with combinations of acoustic guitars, banjos, mandolins, fiddles, etc., each with lots of different kinds of subtle hi-end character, might not be best served by that particular unit. Then again, if you're looking for yet another "warmth machine", the Vari-Mu might be right up your alley.

NeilNeil, that logic does not quite track for me. I understand your idea that at least you can control the initial media and you are doing everything within your scope to improve the final sound. But IMHO the difference is far too slight.

The better the reproduction the better able we are to hear a difference in any part of the audio path, right? Thence the worse the reproduction the less difference can be heard and the less significant it becomes.

I believe the return is too insignificant for Sarah to go through the trouble of switching to another rig if the end product is to be replayed through a 128 mp3 codec.

OTOH if you are doing music that people will hear on really good quality systems, then darn right one should use high quality media files throughout.

Neil wrote:

> "Sarah" <sarahjane@sarahtonin.com> wrote:

>> Yeah, well it certainly makes logical sense that the higher resolutions

>

>> would provide a more detailed translation back into audible sound, maybe

> I

>> just doubt my own ability to hear those details.

>>

>> What about the fact that so many consumers now are listening to massively

>

>> squished versions of all that resolution (mp3, iTunes, etc)? Do you think

>

>> the sonic elements provided by the higher resolution survive the squishing?

>

> I think that's even more reason to start out with the highest-

> possible quality that you're able to.

>

> Neil

>

>Midi and I was having to do too many workarounds for plug latency. I went to a mixer also because I wanted the full studio infrastructure of a console.

Mikep wrote:

> I have been looking at the current popular alternatives to Paris (sans PT)

> and I'm not impressed. I have no reason to change systems right now, but

> looking forward I know I'll need to update sometime.

> I was just wondering what some of your reasons were to change?

>

> Right now the biggest asset to me would be Nuendo's latency compensation.

>

>Hey DJ,

I can get that vibe with using the Waves SSL (Stereo) comp. It has that "glue" and slamming vibe missing in Nuendo. Now, I can mix in Nuendo almost like I can in Paris just by inserting the SSL Stereo comp on the master buss..

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>I've been remixing a track that I recently mixed but this time I'm strapping

>a Demeter VTCL stereo comp after the Portico 5042. This compressor is a

>little bit fussy, but with a little work, it can create a lot of the BIG

>thing. I've got plenty of plugins that can do this too, but the more I go to

>the effort to use hardware (and deal with all of the work that goes with

>it), the closer I get to what I've been looking for with this new system.

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>folky/country'esque sounding acoustic guitar, fiddle and mandolin tracks

>with electric bass and a full drum kit with 10 mics on

>it.....more like the Dirt Band than Nashville style country

>music. The more hardware I add to the mix, the closer it sounds to what I'm

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>If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and
4
>x LA-3A's, I'd be happy.....wellmaybe....for a little while.
>
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>Bill L <bill@billlorentzen.com> wrote:
>Neil, that logic does not quite track for me. I understand
>your idea that at least you can control the initial media and
>you are doing everything within your scope to improve the
>final sound. But IMHO the difference is far too slight.

It probably IS slight. - again, the only way to verify would be to track a project from scratch on identical DAW's running at different samplerates & take each one all the way down to the mp3 encoding level, and then a/b them at that stage. But then again, isn't so much of what we do or try or buy based on getting a SLIGHT improvement on something? How many mics or preamps or plugin's have you bought that give you a DRAMATIC difference over what you were using before in a particular application? Probably not many unless you were using absolute crap before & went to something really top-shelf. How many, on the other hand, have given you a slight improvement that you were happy with? Probably a lot more!

>I believe the return is too insignificant for Sarah to go
>through the trouble of switching to another rig if the end
>product is to be replayed through a 128 mp3 codec.

Hey, I'm not trying to get anyone to switch to anything... I'm just responding to questions as to why I went with the methods I've chosen. If my responses are so compelling that they sound like urges to convert when they're not intended to be, then maybe it's just the truth shining through & making you feel that urge! lol BTW, if we're all convinced that the MP3 standard is what we're really engineering for, then why doesn't everyone just record in 16/44 MP3 to begin with? No need for conversion in samplerate, bitrate reduction, or encoding of ANY kind, so the argument could then be made that it would come out even better in the end! Chew on that one for awhile.

>OTOH if you are doing music that people will hear on really
>good quality systems, then darn right one should use high
>quality media files throughout.

Look, I've always maintained - and I've said it here on this NG - that great music has been recorded on nearly every possible format & under almost every possible condition...

a slight sonic difference isn't going to make or break a song or a CD.... Eurythmics "Sweet Dreams" - recorded on an 8-track in their apartment - sounds fine and was a major hit.

This is not about catering to the high-end audio crowd or taking the "if it's going to end up on mp3 then it doesn't matter" approach, either - nor is it about any increment in between those two extremes... for me it's about trying to find a certain texture & dimension; to me these higher sample rates just sound more natural & more open, and dare I say more "analog".... because remember - there's no Nyquist frequency in analog. ;)

Neil You like Pro Tools editing over Nuendo's?? And you like Pro Tools workflow over Nuendo??

I've never heard anyone who really used the 2 DAWs state that. Even the most ardent Pro Tools users. They will readily admit, that Nuendo/SX workflow and editing is in another league.

Just look at each update to Pro Tools now 7.3. Each update incorporates more and more Nuendo/SX like features .. Pro Tools workflow is still not there yet.. Yes, they have added the right-mouse clicks for getting to menus, but not as deep as Nuendo/SX..

And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

I have Pro Tools and use HDAccel at the studio in our church, and I'm always amazed at how it recognized as the DAW leader. I'm not that impressed

"Brad Lyons" <brad@audioandmidi.com> wrote:

>

>I loved Paris for tracking and mixing, but it started to tick me off--numerous
>bugs, lockups, plugins not working properly, mixes bouncing differently
than

>how I mixed them on larger projects, etc. I just couldn't deal with it
anymore,

>fortunately at that time I was taking a break from doing studio work and

>left it behind. I then picked up a Nuendo rig for live recording, I liked

>it...but wasn't in-love with the workflow. Since then, I've put in a pair

>of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.

>

>Brad Lyons

>www.audioandmidi.com

>

>"Mikep" <mikep@hometownrecords.com> wrote:

>>

>>I have been looking at the current popular alternatives to Paris (sans
>PT)
>>and I'm not impressed. I have no reason to change systems right now, but
>>looking forward I know I'll need to update sometime.
>>I was just wondering what some of your reasons were to change?
>>
>>Right now the biggest asset to me would be Nuendo's latency compensation.
>>
>>
>Hehe!!!!!!.....you mean like the one I sent back because I thought the
UAD-1 33609 could fill it's shoes? I was thinking last night what a dumbass
move that was ;o). I did finally get something I could live with by driving
the Portico 5042 line outs fairly aggressively into a UAD-1 Fairchild,
followed by the Precision Limiter.

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:46a35409\$1@linux...

>
> 5043
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>Unfortunately, the Demeter comp isn't properly calibrated for stereo use.
> If
>>I'm going to use it in any serious way on a stereo bus, I'm going to have
> to
>>get the calibration equalled out. Definitely give me some ideas though.
>>
>Well put, Neil. I don't think we are really talking apples and apples,
but I also don't think the difference is even worth arguing about.
That's the kind of mood I'm in.

There actually could be a fairly simple way to compare projects: take
one recorded and mixed at 88 or 96 and knock the tracks down to 44.1
with a good converter and run the mix again. Not perfectly scientific,
but it would satisfy me I suppose. Have you got a mix you could do that
with?

Neil wrote:

> Bill L <bill@billlorentzen.com> wrote:
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>> your idea that at least you can control the initial media and
>> you are doing everything within your scope to improve the
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> to track a project from scratch on identical DAW's running at

> different samplerates & take each one all the way down to the
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 >> good quality systems, then darn right one should use high
 >> quality media files throughout.
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 > Look, I've always maintained - and I've said it here on this
 > NG - that great music has been recorded on nearly every
 > possible format & under almost every possible condition...
 > a slight sonic difference isn't going to make or break a song
 > or a CD.... Eurythmics "Sweet Dreams" - recorded on an 8-track
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 > more "analog".... because remember - there's no Nyquist
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 > NeilBill L <bill@billlorentzen.com> wrote:
 >Well put, Neil. I don't think we are really talking apples and

apples,
>but I also don't think the difference is even worth arguing about.
>That's the kind of mood I'm in.

You're just in a contrary state of mind - that's fine, let's go... we're not insulting each other over this, so I'm happy to argue semantics & philosophy with regard to samplerate & resolution.

>There actually could be a fairly simple way to compare
>projects: take one recorded and mixed at 88 or 96 and knock
>the tracks down to 44.1 with a good converter and run the mix
>again. Not perfectly scientific, but it would satisfy me I
>suppose.

This wouldn't really be a fair test, IMO, it would be adding another conversion step to the 44.1 files - you'd be rounding off two samples worth of 88.2k to produce each 44.1k event as opposed to grabbing two original/accurate 44.1's of the said event. IOW, I'm an 88.2k proponent and I wouldn't trust this as a fair comparison, or else I would've done so already.

>Have you got a mix you could do that with?

Yes, but Lamont would just accuse me of purposely manipulating the 44.1k version to sound worse. :)

NeilOh, and apart from the samplerate resolution, another reason that it wouldn't be a fair comparison is that the downconverted 44.1k files in this case WOULD have frequency content that contained lower-order harmonics of data that was originally above 22k in them, since they started out as 88.2k files, whereas if you started out tracking at 44.1k, they wouldn't have any of this content.

Neil

"Neil" <OIUOIU@OIU.com> wrote:

>

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>apples,

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>

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>

>Yes, but Lamont would just accuse me of purposely manipulating
>the 44.1k version to sound worse. :)

>

>NeilDo any of you have or know how to reset the Sony HR-MP5 processor? I have
two of them. Neither of them will fire up. I have replaced the lithium
battery in both about two years ago but have had them shut off and sitting
on the shelf for about a year and a half. All I get is a very faint light
blue glow on the screen.

Is it possible that even though the lithium batteries were new, 1 1/2 years
is just too long to sit on the shelf? or Does it need to be reset? How?

SteveNo native here, though I sometimes export wavs to my 002R to do some things
like melodyne and AT5 that is not on my Paris rig.

I am kinda old school--don't use MIDI, like the low latency of Paris so I
use lots of analog inserts on tracks etc...

That said, I am shopping for an HD3 rig for the new studio (of course, that
is for the independent engineers, not me... :)

"Neil" <OIUOIU@OIU.com> wrote:

>

>Hey John... are you using any native DAW software at all?
>Either integrated with Paris on a separate PC, or as a stand-
>alone app for certain projects? Just wondering.

>

>Neil

>

>

>"John Macy" <spamlessjohn@johnmacy.com> wrote:
>>
>>Who's leaving? :)
>>
>>Still love it--use it everyday and make a good living with it...
>>
>>
>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>> I haven't left it either, only augmented it. The reason I see will be
>midi,
>>
>>>virtual synths and higher sample rates. On the hardware side, when we
can
>>no
>>>longer get compatible motherboards or expansion chassis and all my stock
>>of
>>>them dies, it's time to get native full bore.
>>>
>>>AA
>>>
>>>
>>>"Mikep" <mikep@hometownrecords.com> wrote in message
>>>news:46a116f2\$1@linux...
>>>>
>>>> I have been looking at the current popular alternatives to Paris (sans
>>
>>>> PT)
>>>> and I'm not impressed. I have no reason to change systems right now,
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>>>> looking forward I know I'll need to update sometime.
>>>> I was just wondering what some of your reasons were to change?
>>>>
>>>> Right now the biggest asset to me would be Nuendo's latency compensation.
>>>>
>>>>
>>>
>>>
>>
>Now if we could just get the marketing to flip flop so it follows the
reality of what you and many of us know about Nuendo vs. ProTools.

I completely agree - the workflow with PT always seemed a bit awkward (much like Avid vs. Vegas, or even Avid vs. FCP to some degree).

Lamont - Nuendo 4 is just around the corner with some really nice updates - new automation system for one.... maybe not a lot for music users, but a nice update list for post.

Dedric

On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"
<jjdpro@ameritech.net> wrote:

>
> You like Pro Tools editing over Nuendo's?? And you like Pro Tools workflow
> over Nuendo??
>
> I've never heard anyone who really used the 2 DAWs state that. Even the most
> ardent Pro Tools users. They will readily admit, that Nuendo/SX workflow
> and editing is in another league.
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> Just look at each update to Pro Tools now 7.3. Each update incorporates more
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>>> looking forward I know I'll need to update sometime.
>>> I was just wondering what some of your reasons were to change?

>>>
>>> Right now the biggest asset to me would be Nuendo's latency compensation.
>>>
>>>
>>
>OK, now I'm pretty sure you have not thought this through. Those
"lower-order harmonics of data....above 22k" would necessarily still be
there whether it was down-sampled or originally converted as 44.1. We
are talking about air pressure waves. The waves are either there or not.
They are not *attached* to the above 22K information, they are the
result of the above 22K information, which was there in the room when
the mic was used.

My guess is the reason that higher frequency content that is inaudible
to us makes a difference is because the lower order harmonics sound
wrong or out of place or even distorted in some way without the
continued contribution of the upper end data that originally caused
them. OR we can perceive the data in some way without actually hearing it.

Neil wrote:

> Oh, and apart from the samplerate resolution, another reason
> that it wouldn't be a fair comparison is that the downconverted
> 44.1k files in this case WOULD have frequency content that
> contained lower-order harmonics of data that was originally
> above 22k in them, since they started out as 88.2k files,
> whereas if you started out tracking at 44.1k, they wouldn't
> have any of this content.
>
> Neil
>
>
>
> "Neil" <OIUOIU@OIU.com> wrote:
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>>> Well put, Neil. I don't think we are really talking apples and
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>>> That's the kind of mood I'm in.
>> You're just in a contrary state of mind - that's fine, let's
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>>> There actually could be a fairly simple way to compare
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>> event. IOW, I'm an 88.2k proponent and I wouldn't trust this as
>> a fair comparison, or else I would've done so already.
>>
>>> Have you got a mix you could do that with?
>> Yes, but Lamont would just accuse me of purposely manipulating
>> the 44.1k version to sound worse. :)
>>
>> Neil
>Oh, getting fiesty now, are you? :)

OK, try this... track something, anything, into your 44.1k DAW
of choice, using a matched pair of mics, and split it equitably
into two tracks - one that has a mic pre & an EQ engaged, but
no EQ tweaking done - let's call that track "A", and one that
has the same kind of mic pre and EQ engaged, but with a lo-pass
at 10k - let's call that track "B".

Now, play back both tracks, but route track "A" through the
same EQ & set your lo-pass at 10k just like you did when
tracking "B", and play both back. If you can say there's no
difference between the two tracks; IOW, the fact that track
"A" had content above the range that track "B" was allowed to
have from the get-go, regardless of what kind of content
they're allowed to pass on playback, then i'll quit arguing
with you about 44.1k vs. 88.2k (i'll still record at 88.2k,
i'll just quit arguing with you about it lol).

Neil

Bill L <bill@billlorentzen.com> wrote:

>OK, now I'm pretty sure you have not thought this through. Those
>"lower-order harmonics of data....above 22k" would necessarily still be

>there whether it was down-sampled or originally converted as 44.1. We
>are talking about air pressure waves. The waves are either there or not.

>They are not *attached* to the above 22K information, they are the
>*result* of the above 22K information, which was there in the room when

>the mic was used.
>
>My guess is the reason that higher frequency content that is inaudible
>to us makes a difference is because the lower order harmonics sound

>wrong or out of place or even distorted in some way without the
>continued contribution of the upper end data that originally caused
>them. OR we can perceive the data in some way without actually hearing it.

>

>Neil wrote:

>> Oh, and apart from the samplerate resolution, another reason
>> that it wouldn't be a fair comparison is that the downconverted
>> 44.1k files in this case WOULD have frequency content that
>> contained lower-order harmonics of data that was originally
>> above 22k in them, since they started out as 88.2k files,
>> whereas if you started out tracking at 44.1k, they wouldn't
>> have any of this content.

>>

>> Neil

>>

>>

>>

>> "Neil" <OIUOIU@OIU.com> wrote:

>>> Bill L <bill@billlorentzen.com> wrote:

>>>> Well put, Neil. I don't think we are really talking apples and
>>>> apples,

>>>> but I also don't think the difference is even worth arguing about.

>>>> That's the kind of mood I'm in.

>>> You're just in a contrary state of mind - that's fine, let's

>>> go... we're not insulting each other over this, so I'm

>>> happy to argue semantics & philosophy with regard to samplerate

>>> & resolution.

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>>>> There actually could be a fairly simple way to compare
>>>> projects: take one recorded and mixed at 88 or 96 and knock
>>>> the tracks down to 44.1 with a good converter and run the mix
>>>> again. Not perfectly scientific, but it would satisfy me I
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>>> This wouldn't really be a fair test, IMO, it would be adding
>>> another conversion step to the 44.1 files - you'd be rounding
>>> off two samples worth of 88.2k to produce each 44.1k event
>>> as opposed to grabbing two original/accurate 44.1's of the said
>>> event. IOW, I'm an 88.2k proponent and I wouldn't trust this as
>>> a fair comparison, or else I would've done so already.

>>>

>>>> Have you got a mix you could do that with?

>>> Yes, but Lamont would just accuse me of purposely manipulating
>>> the 44.1k version to sound worse. :)

>>>

>>> Neil

>>I'll also amplify & riff a bit on something you said:

"OR we can perceive the data in some way without actually

hearing it."

I've always believed this to be the case... there's a story that Rupert Neve tells about how Geoff Emerick found a bad channel in a Neve console that was being installed - I believe it was at one of the AIR studios - upon testing, it turned out that the channel had a bad capacitor that was oscillating at slightly over 30k. Now, can we hear 30k? according to lots of people, we can't - and maybe neither could Geoff; but have you ever noticed how 60hz hits you in the groin, 80hz hits you in the solar plexus, and 250hz hits you right in the throat? Crank up Billy Joel's "We Didn't Start the Fire" or "Downeaster Alexa" sometime - that kick is hitting you right in the throat... you can't listen to it too loud for too long! I have no idea why TLA hit the frequency so hard, but in those songs he sure did.

Maybe 30k hits you right in the 13th chakra or something like that.

Neil

"Neil" <OIUOIU@OIU.com> wrote:

>

>Oh, getting fiesty now, are you? :)

>

>OK, try this... track something, anything, into your 44.1k DAW

>of choice, using a matched pair of mics, and split it equitably

>into two tracks - one that has a mic pre & an EQ engaged, but

>no EQ tweaking done - let's call that track "A", and one that

>has the same kind of mic pre and EQ engaged, but with a lo-pass

>at 10k - let's call that track "B".

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>Now, play back both tracks, but route track "A" through the

>same EQ & set your lo-pass at 10k just like you did when

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>>>> Have you got a mix you could do that with?
>>> Yes, but Lamont would just accuse me of purposely manipulating
>>> the 44.1k version to sound worse. :)
>>>>
>>>> Neil
>>>>
>Hey, I'm not worried, just curious. Or maybe I don't want to be seen as
stubbornly old-fashioned. :)

And thank you.

Sarah

"erlilo" <erlilo@nospamonline.no> wrote in message news:46a30a5e@linux...
> Your CD have great sonic qualities too, so why worry?
>
> Erling
>
> "Sarah" <sarahjane@sarahtonin.com> skrev i melding news:46a29ad9@linux...
>> Yeah, well it certainly makes logical sense that the higher resolutions
>> would provide a more detailed translation back into audible sound, maybe
>> I just doubt my own ability to hear those details.
>>
>> What about the fact that so many consumers now are listening to massively
>> squished versions of all that resolution (mp3, iTunes, etc)? Do you
>> think the sonic elements provided by the higher resolution survive the
>> squishing?
>>
>> S
>
>I've had this problem ever since I moved to XP, but have only got time to
address it now:
When I launch paris, the boot up takes about a minute or so - checks
hardware plugs etc. That's all OK, but when I close or launch a project it
can take a minute or so to do its thing - its like a memory leak - anybody
ever had similar behaviour?

I have an ASUS P4P800 Deluxe w/ 3.2P4
1gig cosair ram

Task manager doesn't report any particular spikes while launching or closing in either cpu or memory.

David. Probable everyone has it. As I understood it, the only way to deal with the way paris was set up to see hardware in 'days of old' was to alter the start up hardware scan. You may see some improvement by keeping the install path as short as possible (IE, installing to C:\Paris instead of installing to C:\Emu\Paris Pro... some have even just installed direct to the root, C:\). I believe the issue was rooted in using the CPU to run the cycles. In those days, we were using stuff like Celeron 300 MHz CPUs. Now we all have much higher clock speeds, and the XP driver has built in timing loops, by necessity. I also believe that this is the problem with running more than 1 adat card per MEC, but that is a personal theory and should be taken as such.

AA

"espresso" <audio@espressodigital.com> wrote in message
news:46a42c90@linux...

> I've had this problem ever since I moved to XP, but have only got time to
> address it now:

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> 1gig cosair ram

>

> Task manager doesn't report any particular spikes while launching or
> closing in either cpu or memory.

>

> David.

> Anyone here ever used one? I was wondering about using this on the Cubase
mix bus.11.2...192 it'll sound the same...that's their charm.

On Sat, 21 Jul 2007 10:11:57 -0600, "DJ" <animix _ at _ animas _ dot _
net> wrote:

> I knew I was missing something. Also, is there a plugin that can make an
> 88.2 sample rate sound as good as 44.1?

>

>;0)

>

> "Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message

> news:sd94a352u0m2j1vrf94iist5s8somechl4@4ax.com...

>> On Sat, 21 Jul 2007 07:50:17 -0600, "DJ" <animix _ at _ animas _ dot _
>> net> wrote:
>>
>>>I'm trying how to figure out how to program it.....
>>>
>>>
>>
>> You'll need a full patch manager loaded on a Core2Duo Vista machine,
>> integrated with UnReason and the SqueezeBoxVSTI.
>>
>> Only when you have that fully-integrated with Cubase, can you program
>> the Accordion.
>>
>> pab
>I don't know but when you find out, Steve, post here because I got one of'm
too and it went the same route. Would love to use it again... really cool
niche piece.

WMW

"Steve Cox" <stevec1@charter.net> wrote in message news:46a3b39c\$1@linux...
>
> Do any of you have or know how to reset the Sony HR-MP5 processor? I have
> two of them. Neither of them will fire up. I have replaced the lithium
> battery in both about two years ago but have had them shut off and sitting
> on the shelf for about a year and a half. All I get is a very faint light
> blue glow on the screen.
> Is it possible that even though the lithium batteries were new, 1 1/2
> years
> is just too long to sit on the shelf? or Does it need to be reset? How?
> Steve
>This is a multi-part message in MIME format.

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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Google and about 20 seconds showed this, hope it helps. I don't have one =
to test with so I don't know if it's valid, let us know?

Product: Sony HR-MP5
Price Paid: US \$255.00 used=20

Submitted 06/07/2001 at 10:23pm by Phil Frenz=20
Email: pfrenz at setnet<dot>net=20

Ease of Use : 10=20
To reset hold in bypass and exit while powering up.
Takes care of most problems=20

<http://reviews.harmony-central.com/reviews/Effects/product/Sony/HR-MP5/10=/1>

AA

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```

Never used one, but keep in mind it's an opto unit... might be

too slow for some of your needs (like the faster-tempo bluegrass stuff).

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

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>
>
>
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I have gotten a lot further. Check out what a guy named les told me:

From: Les Lambert <les_lmbrtyahoo.co.uk>

Steve,

Replacing the battery requires a battery holder to be fitted unless you can find an exact replacement. Nasty job for someone in a hurry without the right parts to hand. The board has to be completely disconnected to make sure you don't stress the mini molex connectors. I normally take all the panels off and tighten the pots and sockets while I'm visiting.

Also worth checking the solder connections to the power in socket and the jacks, they take a direct hit when the unit slides off the top of the handle on your Mesa Boogie.

I use a solid sleeved wire to convert the holder to have pins which align with the holes in the board. I've done a few, and you have to reset the device after.

The lack of contrast is a give-away.

I failed to find the reset code immediately, but I tried the typical 2 or 3 button press sequences.

Holding the BYPASS and EXIT buttons while powering up erases all the user memory, andf everything looks

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Then you need a dump of the presets you took before the machine got too flaky. When new they have a duplicate factory set, which I duped by copying all the P patches into the U patches one by one, good for testing the dump restore process which can be tedious over the changing platforms over the years. I've used Sounddiver mostly, but Cakewalk 3.0 did it with sysx fine, although you can't see if the memory is worth anything until you reload it in a machine.

My two MP5's got new backlights for Christmas, they fade quickly when you leave them on for years at a time.

MIDI-rakete.de had them, and lots of others. Good service, decent prices I tried a copy and paist and it didn't take so I will try again. A guy named Les has given me a whole lot of great info:

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>service, decent prices

Lesl hope I'm not stepping on anyone's toes here, but I have a hard-time following
along in the web-based chat because I'm used to Bulletin Board style posting.

I have a new forum I just took online recently and was wondering would there
be interest to holding a forum over there that's a little easier to navigate
and follow the threads? Here is the forum:

<http://www.audioandmidi.com/phpBB2/index.php>

If you're interested, I could create a dedicated section for Paris.Never use the web interface. I

pick it up in Thinderbird.

JH

Brad Lyons wrote:

> I hope I'm not stepping on anyone's toes here, but I have a hard-time following
> along in the web-based chat because I'm used to Bulletin Board style posting.
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> be interest to holding a forum over there that's a little easier to navigate
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>
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> If you're interested, I could create a dedicated section for Paris.I can read this forum just fine
with Netscape...

David.

Brad Lyons wrote:

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> along in the web-based chat because I'm used to Bulletin Board style posting.
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> be interest to holding a forum over there that's a little easier to navigate
> and follow the threads? Here is the forum:
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>
> If you're interested, I could create a dedicated section for Paris.So is that a News Reader, or just
a Web Browser that you're using?

Brad

EK Sound <askme@nospam.com> wrote:

>I can read this forum just fine with Netscape...

>

>David.

>

>Brad Lyons wrote:

>> I hope I'm not stepping on anyone's toes here, but I have a hard-time
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>> along in the web-based chat because I'm used to Bulletin Board style posting.
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David.

Brad Lyons wrote:

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> Brad
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> EK Sound <askme@nospam.com> wrote:
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>> David.
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>> Brad Lyons wrote:
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>>> be interest to holding a forum over there that's a little easier to navigate
>>> and follow the threads? Here is the forum:
>>>
>>> <http://www.audioandmidi.com/phpBB2/index.php>
>>>
>>> If you're interested, I could create a dedicated section for Paris.
>
> Ah okay, thanks. Well, feel free to signup over at my forum for other chats
if you'd like :-)

EK Sound <askme@nospam.com> wrote:

> The integrated news reader in V7.2
>
> David.
>
> Brad Lyons wrote:
>
>> So is that a News Reader, or just a Web Browser that you're using?
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>> Brad
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>>>>and follow the threads? Here is the forum:
>>>>
>>>><http://www.audioandmidi.com/phpBB2/index.php>
>>>>
>>>>If you're interested, I could create a dedicated section for Paris.
>>
>>I know Michael Brauer (Coldplay etc) uses one in his mix buss chain--almost
no compression--more for the tube section and eq i believe...

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>Anyone here ever used one? I was wondering about using this on the Cubase

>mix bus.
>
>I use them.. Okay as a pre . A bit noisy and EQ is not as surgical as others.

Not impressed..

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>Anyone here ever used one? I was wondering about using this on the Cubase

>mix bus.
>
>Can't wait..

Dedric Terry <dterry@keyofd.net> wrote:

>Now if we could just get the marketing to flip flop so it follows the
>reality of what you and many of us know about Nuendo vs. ProTools.

>

>I completely agree - the workflow with PT always seemed a bit awkward (much
>like Avid vs. Vegas, or even Avid vs. FCP to some degree).

>

>Lamont - Nuendo 4 is just around the corner with some really nice updates

-

>new automation system for one.... maybe not a lot for music users, but a
>nice update list for post.

>

>Dedric

>

>On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"

><jjdpro@ameritech.net> wrote:

>

>>

>> You like Pro Tools editing over Nuendo's?? And you liek Pro Toosl workflow
>> over Neundo??

>>

>> I've never heard anyone who really used the 2 DAWs state that. Even the
most

>> ardent Pro Tools users. They will readily admit, that Neundo/SX workflow
>> and editing is in another league.

>>

>> Just look at each update to Pro Tools now 7.3. Each update icorporates
more

>> and more Neundo/SX liek features .. Pro Tools workflow is still not there
>> yet.. Yes, they have added the right-mouse clicks for gettign to menus,
but

>> not as deep as Neundo/SX..

>>

>> And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

>>

>>

>> I have Pro Tools and use HDAccel at the studio in our church, and I'm always
>> amazed at how it reconized as the DAW leader. I'm not that impressed

>>

>> "Brad Lyons" <brad@audioandmidi.com> wrote:

>>>

>>> I loved Paris for tracking and mixing, but it started to tick me

>>> off--numerous

>>> bugs, lockups, plugins not working properly, mixes bouncing differently
>> than

>>> how I mixed them on larger projects, etc. I just couldn't deal with
it

>> anymore,

>>> fortunately at that time I was taking a break from doing studio work
and
>>> left it behind. I then picked up a Nuendo rig for live recording, I
liked
>>> it...but wasn't in-love with the workflow. Since then, I've put in a
pair
>>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.
>>
>>>
>>> Brad Lyons
>>> www.audioandmidi.com
>>>
>>> "Mikep" <mikep@hometownrecords.com> wrote:
>>>>
>>>> I have been looking at the current popular alternatives to Paris (sans
>>> PT)
>>>> and I'm not impressed. I have no reason to change systems right now,
but
>>>> looking forward I know I'll need to update sometime.
>>>> I was just wondering what some of your reasons were to change?
>>>>
>>>> Right now the biggest asset to me would be Nuendo's latency compensation.
>>>>
>>>>
>>>
>>
>Actually, the VT737 is the pre...the VT747 is a stereo compressor. ;-)

Brad Lyons
www.audioandmidi.com

"LaMont" <jjdpro@ameritech.net> wrote:
>
>I use them.. Okay as a pre . A bit noisy and EQ is not as surgical as others.
>
>
>Not impressed..
>
>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>>Anyone here ever used one? I was wondering about using this on the Cubase
>
>>mix bus.
>>
>>
>I've got a 737 and I use the compressor and EQ quite a bit as a mix insert.
The preamp is adequate but not something I'm in love with. The 737 makes an
absolutely stellar bass DI for tracking though.

;o)

"Brad Lyons" <brad@audioandmidi.com> wrote in message
news:46a4ebdf\$1@linux...

>

> Actually, the VT737 is the pre...the VT747 is a stereo compressor. ;-)

>

> Brad Lyons

> www.audioandmidi.com

>

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

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bit too hard here or there. I'm posting a link to an MP3 here. One of my
esteemed colleagues is reporting a section of hiss along a breif portion of
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next page where a red button at the bottom will start loading and after 15
seconds you can click on it to DL the file.

Thanks,

DeejSounds great.. You can push it more for my taste :).. I did not hear the hiss..I'll
check again in the studio..

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>I've shared this file with a few folks here over the weekend. I'm trying
to
>get my head around mixing in Cubase and the push/pull that needs to happen

>to get some BIG out of a native DAW. I'm wondering if I'm pushin/pulling
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>if my hearing is getting notched out to the point of missing something
>significant.

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>At the bottom, type in the symbols as prompted, this will take you to the

>next page where a red button at the bottom will start loading and after
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>seconds you can click on it to DL the file.

>

>Thanks,

>

>Deej

>

>Hello my beloved Parisian Friends

I'm an old Paris fellow from Sweden, been using Paris sins the start of it
all (almost).

Just bought the Liquid Mix for Nuendo and it's working like a dream, but
then I thought if UAD-1 could work in Paris why not try Liquid Mix as well.
Tried it, but I couldn't make it to work, and I just knew you fellows could
(in this fantastic forum) have the answer to this problem.

So could we make the Liquid Mix work in Paris?

Best regards

Mikael

Sweden
On 24 Jul 2007 01:19:47 +1000, "Brad Lyons" <brad@audioandmidi.com>
wrote:

>
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following
>along in the web-based chat because I'm used to Bulletin Board style posting.
> I have a new forum I just took online recently and was wondering would there
>be interest to holding a forum over there that's a little easier to navigate
>and follow the threads? Here is the forum:
>
><http://www.audioandmidi.com/phpBB2/index.php>
>
>If you're interested, I could create a dedicated section for Paris.

I have never used the web interface. I've been using Forte's Agent on Usenet for as long as I can remember. Actually, I've been using it since I first got online back in '93 or '94.

pabBrad,

Traditionally the issue has been that there are a lot of people here who use the NNTP feature, and virtually none of these web forum based systems allow NNTP. I have done a little surfing and if you want both it's pretty hard to find something.

Also, if you're having trouble following threads, try pressing the "Related items" button. This will narrow what's on screen to just items within your current thread.

It is also actually possible for me to put this forum into a format more similar to "normal" web forums, where all posts of a thread appear in a single thread, however while it might simplify things, it's actually less functional to my mind as you can't visually see who has replied to who (unless they include a quote). Hence I've kept it as it is. I find the "related items" works pretty well however in sorting out a complex thread.

JustCron had a web forum running for a while starting around the time Chuck handed over the group. It never really kicked off. Too many people like the NNTP feature.

Cheers,
Kim.

"Brad Lyons" <brad@audioandmidi.com> wrote:

>
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following
>along in the web-based chat because I'm used to Bulletin Board style posting.
> I have a new forum I just took online recently and was wondering would there
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>

>If you're interested, I could create a dedicated section for Paris.I pick up in Outlook Express, no issues reading posts here.

AA

"Brad Lyons" <brad@audioandmidi.com> wrote in message
news:46a4c713\$1@linux...

>

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>

> If you're interested, I could create a dedicated section for Paris.I use the web based format here with zero problems...

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

>I pick up in Outlook Express, no issues reading posts here.

>AA

>

>"Brad Lyons" <brad@audioandmidi.com> wrote in message

>news:46a4c713\$1@linux...

>>

>> I hope I'm not stepping on anyone's toes here, but I have a hard-time

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>> along in the web-based chat because I'm used to Bulletin Board style

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>> and follow the threads? Here is the forum:

>>

>> <http://www.audioandmidi.com/phpBB2/index.php>

>>

>> If you're interested, I could create a dedicated section for Paris.
>
>Yeah,I use the web based forum also. I actually like it better than the format I see on other forums. Sort of comforting.
Rod
"John Macy" <spamlessjohn@johnmacy.com> wrote:
>
>I use the web based format here with zero problems...
>
>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>I pick up in Outlook Express, no issues reading posts here.
>>AA
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>>"Brad Lyons" <brad@audioandmidi.com> wrote in message
>>news:46a4c713\$1@linux...
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>>>
>>> <http://www.audioandmidi.com/phpBB2/index.php>
>>>
>>> If you're interested, I could create a dedicated section for Paris.
>>
>>
>Hi Mikael,
Paris uses and extremely old version of VST plug-in spec so I'm pretty sure it will work properly.

Chris

Mikael Bergstrom wrote:

> Hello my beloved Parisian Friends
>
> I'm an old Paris fellow from Sweden, been using Paris sins the start of it
> all (almost).
>

> Just bought the Liquid Mix for Nuendo and it's working like a dream, but
> then I thought if UAD-1 could work in Paris why not try Liquid Mix as well.
> Tried it, but I couldn't make it to work, and I just knew you fellows could
> (in this fantastic forum) have the answer to this problem.

>

>

>

> So could we make the Liquid Mix work in Paris?

>

> Best regards

>

> Mikael

> Sweden

>

>

>

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 I've replaced Paris with Nuendo on my main pc (xp) and am using Paris on another box. Nuendo still recognizes 'Paris Midi' even though I've tried to rip out all Paris related files by the freaking roots. Anyone have an idea how to eradicate it? Is there some sort of file in Nuendo that can be "refreshed" or otherwise cleaned out?

Thanks very much in advance,

Jim I knew you were referring to that story. I don't disagree. My point was just that whatever was happening in the lower band resulting from upper frequency data would still be there if the upper data were not recorded.

Just the upper data would not be there. All I meant is that down-sampling probably would yield a track very similar (though not the same) to a track recorded at 44.1. So for purposes of experimentation on a mix it would be acceptable to me.

On the EQ thing, who knows? Have you tried it? Besides, putting matched mics on the same source is already such a variable the rest of the test is useless. You knew that, but wondered if I would fall for it. Hah! I ain't your sucker, bro.

Neil wrote:

> I'll also amplify & riff a bit on something you said:

>

> "OR we can perceive the data in some way without actually
> hearing it."
>
> I've always believed this to be the case... there's a story
> that Rupert Neve tells about how Geoff Emerick found a bad
> channel in a Neve console that was being installed - I believe
> it was at one of the AIR studios - upon testing, it turned out
> that the channel had a bad capacitor that was oscillating at
> slightly over 30k. Now, can we hear 30k? according to lots of
> people, we can't - and maybe neither could Geoff; but have you
> ever noticed how 60hz hits you in the groin, 80hz hits you in
> the solar plexus, and 250hz hits you right in the throat? Crank
> up Billy Joel's "We Didn't Start the Fire" or "Downeaster
> Alexa" sometime - that kick is hitting you right in the
> throat... you can't listen to it too loud for too long! I have
> no idea why TLA hit the frequency so hard, but in those songs
> he sure did.
>
> Maybe 30k hits you right in the 13th chakra or something like
> that.
>
> Neil
>
>
>
>
> "Neil" <OIUOIU@OIU.com> wrote:
>> Oh, getting fiesty now, are you? :)
>>
>> OK, try this... track something, anything, into your 44.1k DAW
>> of choice, using a matched pair of mics, and split it equitably
>> into two tracks - one that has a mic pre & an EQ engaged, but
>> no EQ tweaking done - let's call that track "A", and one that
>> has the same kind of mic pre and EQ engaged, but with a lo-pass
>> at 10k - let's call that track "B".
>>
>> Now, play back both tracks, but route track "A" through the
>> same EQ & set your lo-pass at 10k just like you did when
>> tracking "B", and play both back. If you can say there's no
>> difference between the two tracks; IOW, the fact that track
>> "A" had content above the range that track "B" was allowed to
>> have from the get-go, regardless of what kind of content
>> they're allowed to pass on playback, then i'll quit arguing
>> with you about 44.1k vs. 88.2k (i'll still record at 88.2k,
>> i'll just quit arguing with you about it lol).
>>
>> Neil
>>
>>

>> Bill L <bill@billlorentzen.com> wrote:

>>> OK, now I'm pretty sure you have not thought this through. Those

>>> "lower-order harmonics of data....above 22k" would necessarily still be

>>> there whether it was down-sampled or originally converted as 44.1. We

>>> are talking about air pressure waves. The waves are either there or not.

>>> They are not *attached* to the above 22K information, they are the

>>> *result* of the above 22K information, which was there in the room when

>>> the mic was used.

>>>

>>> My guess is the reason that higher frequency content that is inaudible

>

>>> to us makes a difference is because the lower order harmonics sound

>>> wrong or out of place or even distorted in some way without the

>>> continued contribution of the upper end data that originally caused

>>> them. OR we can perceive the data in some way without actually hearing

> it.

>>> Neil wrote:

>>>> Oh, and apart from the samplerate resolution, another reason

>>>> that it wouldn't be a fair comparison is that the downconverted

>>>> 44.1k files in this case WOULD have frequency content that

>>>> contained lower-order harmonics of data that was originally

>>>> above 22k in them, since they started out as 88.2k files,

>>>> whereas if you started out tracking at 44.1k, they wouldn't

>>>> have any of this content.

>>>>

>>>> Neil

>>>>

>>>>

>>>>

>>>> "Neil" <OIUOIU@OIU.com> wrote:

>>>>> Bill L <bill@billlorentzen.com> wrote:

>>>>>> Well put, Neil. I don't think we are really talking apples and

>>>>>> apples,

>>>>>> but I also don't think the difference is even worth arguing about.

>

>>>>>> That's the kind of mood I'm in.

>>>>>> You're just in a contrary state of mind - that's fine, let's

>>>>>> go... we're not insulting each other over this, so I'm

>>>>>> happy to argue semantics & philosophy with regard to samplerate

>>>>>> & resolution.

>>>>>>

>>>>>>> There actually could be a fairly simple way to compare

>>>>>>> projects: take one recorded and mixed at 88 or 96 and knock

>>>>>>> the tracks down to 44.1 with a good converter and run the mix

>>>>>>> again. Not perfectly scientific, but it would satisfy me I

>>>>>>> suppose.

>>>>>>> This wouldn't really be a fair test, IMO, it would be adding

>>>>>>> another conversion step to the 44.1 files - you'd be rounding

>>>>> off two samples worth of 88.2k to produce each 44.1k event
>>>>> as opposed to grabbing two original/accurate 44.1's of the said
>>>>> event. IOW, I'm an 88.2k proponent and I wouldn't trust this as
>>>>> a fair comparison, or else I would've done so already.
>>>>>
>>>>> Have you got a mix you could do that with?
>>>>> Yes, but Lamont would just accuse me of purposely manipulating
>>>>> the 44.1k version to sound worse. :)
>>>>>
>>>>> Neil
>I didn't hear any hiss. Sometimes the fiddle scraped a little, or I
heard a little tapping from the guitars or something. But my hearing's
prolly worse than yours. I use AKG 240s to tweak high end.

DJ wrote:

> I've shared this file with a few folks here over the weekend. I'm trying to
> get my head around mixing in Cubase and the push/pull that needs to happen
> to get some BIG out of a native DAW. I'm wondering if I'm pushin/pulling a
> bit too hard here or there. I'm posting a link to an MP3 here. One of my
> esteemed colleagues is reporting a section of hiss along a breif portion of
> the timeline (not during a cymbal event). I'm not hearing it. I'm wondering
> if my hearing is getting notched out to the point of missing something
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> seconds you can click on it to DL the file.
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> Thanks,
>
> Deej
>
>OK, I'll step up & say that was the one who heard the hiss...
someone else with Dynaudios, or Gennies or ADAM's, please check
this out & tell me I'm not insane (BTW, I also had a non-
engineering-type of person listen to this on my system & they
heard it as well).

Don't make me force George Massenburg to have to listen to this
& be the one to find it! lol

Neil

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15

>> seconds you can click on it to DL the file.

>>

>> Thanks,

>>

>> DeeJ

>>

>>I think you've blown your tweeters with all that heavy metal
music you record over there... ;-)

David.

Neil wrote:

> OK, I'll step up & say that was the one who heard the hiss...

> someone else with Dynaudios, or Gennies or ADAM's, please check

> this out & tell me I'm not insane (BTW, I also had a non-

> engineering-type of person listen to this on my system & they

> heard it as well).

>

> Don't make me force George Massenburg to have to listen to this

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>For viewing, I use the web based forum and also Outlook Express. These are
accessed on two different computers and then the threads are both summed to
a third computer which pipes them at high speed to a Dell tech support guy
in India for correlative spell checking and verification before they are
returned to a 4th computer here where I answer the posts.

..

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

news:46a53b0b@linux...

>I pick up in Outlook Express, no issues reading posts here.

> AA

>

> "Brad Lyons" <brad@audioandmidi.com> wrote in message

> news:46a4c713\$1@linux...

>>

>> I hope I'm not stepping on anyone's toes here, but I have a hard-time

>> following

>> along in the web-based chat because I'm used to Bulletin Board style

>> posting.

>> I have a new forum I just took online recently and was wondering would

>> there

>> be interest to holding a forum over there that's a little easier to

>> navigate

>> and follow the threads? Here is the forum:

>>

>> <http://www.audioandmidi.com/phpBB2/index.php>

>>

>> If you're interested, I could create a dedicated section for Paris.

>

>maybe so.....the area you mentioned hearing this is right before the the
>buildup to the bridge and he's sidesticking that snare pretty hard. Maybe
>this was what you were hearing. I also just found that I've got the damn
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>To really understand what I'm going for here as far as the vocal, this is
the song I was asked to use as a relative "go by"

<http://www.sharebigfile.com/file/197417/Tried-True-and-Tested-mp3.html>

;o)

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AAA
AAAB/9k=

---=_linux46a579fb--Bill L <bill@billlorentzen.com> wrote:

>I knew you were referring to that story. I don't disagree. My point was
>just that whatever was happening in the lower band resulting from upper
>frequency data would still be there if the upper data were not recorded.
>Just the upper data would not be there. All I meant is that
>down-sampling probably would yield a track very similar (though not the
>same) to a track recorded at 44.1. So for purposes of experimentation on
>a mix it would be acceptable to me.

I'll see if I can find some time to convert a portion of a mix
& drop it into the same template... this would be a somewhat
time-consuming task, as I'd have to render all tracks from the
same start point, then convert/downsample afterward (otherwise
they wouldn't lock into the same sample position & things would
be off in terms of timing where punch-points are concerned), so
lemmesee if I can get some time to do this. I still don't think
it's an accurate comparison, but we'll see.

NeilDeej, no he's not hitting the sidestick or snare at ALL in the
section I'm noticing it most.

It could be something as a result of the send from the hat you
mentioned, but I don't hear it pulsing with the hat, it's
pretty steady in that small section until it drops out, and it
sounds like it's got a short fadeout to it, just a couple
seconds in length, so it COULD be an automated send to a piece
of outboard gear bringing some noise back into the system.

Just out of curiosity, what piece of gear is the send that
you're referring to going to? Also, is it one that you're doing
some kind of format conversion on (SPDIF to AES, for example)?

Neil

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>maybe so.....the area you mentioned hearing this is right before the
the
>buildup to the bridge and he's sidesticking that snare pretty hard. Maybe

>this was what you were hearing. I also just found that I've got the damn

>send enabled and cranked a bit on the hat too. WTF???....I must be

>sleepmixing.
>
>;oP
>
>
>
>
>"Neil" <OIUOIU@OI.com> wrote in message news:46a56286@linux...
>>
>> HA! Was it most apparent in the sections that I mentioned?
>>
>> And Dave, if I'd blown my tweeters, I would be hearing the
>> hiss all the time, not just between certain sections of the
>> piece (which will remain unspecified until George Massenburg
>> points them out to the NG to prove my point! lol)
>>
>> Neil
>>
>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>I did find a reverb send enabled on my bottom snare mic which was
>>>definitely
>>
>>>contributing some high end sizzle that this mix could definitely live
>>>without.
>>>
>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>>>news:46a55fac\$1@linux...
>>>>I think you've blown your tweeters with all that heavy metal music you
>>
>>>>record over there... ;-)
>>>>
>>>> David.
>>>>
>>>> Neil wrote:
>>>>> OK, I'll step up & say that was the one who heard the hiss...
>>>>> someone else with Dynaudios, or Gennies or ADAM's, please check
>>>>> this out & tell me I'm not insane (BTW, I also had a non-
>>>>> engineering-type of person listen to this on my system & they
>>>>> heard it as well).
>>>>>
>>>>> Don't make me force George Massenburg to have to listen to this
>>>>> & be the one to find it! lol
>>>>>
>>>>> Neil
>>>>>
>>>>>
>>>>>
>>>>>

>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>
>>>>>>I didn't hear any hiss. Sometimes the fiddle scraped a little, or I

>>>>>>heard
>>
>>>>>>a little tapping from the guitars or something. But my hearing's proolly
>>
>>>>>>worse than yours. I use AKG 240s to tweak high end.
>>>>>>
>>>>>>DJ wrote:
>>>>>>
>>>>>>>I've shared this file with a few folks here over the weekend. I'm
>>>>>>>trying
>>>>>>
>>>>>>to
>>>>>>>get my head around mixing in Cubase and the push/pull that needs to
>>
>>>>>>>happen
>>>>>>
>>>>>>
>>>>>>>to get some BIG out of a native DAW. I'm wondering if I'm
>>>>>>>pushin/pulling
>>>>>>
>>>>>>a
>>>>>>>bit too hard here or there. I'm posting a link to an MP3 here. One
of
>>>>>>
>>>>>>my
>>>>>>>esteemed colleagues is reporting a section of hiss along a breif
>>>>>>>portion
>>>>>>
>>>>>>of
>>>>>>>the timeline (not during a cymbal event). I'm not hearing it. I'm
>>>>>>>wondering
>>>>>>
>>>>>>
>>>>>>>if my hearing is getting notched out to the point of missing something
>>>>>>
>>>>>>
>>>>>>>significant.
>>>>>>>
>>>>>>>Here's a link:
>>>>>>>
>>>>>>> <http://www.sharebigfile.com/file/197278/Faith-In-love-7-21-07-6-mp3.html>
>>>>>>>
>>>>>>>At the bottom, type in the symbols as prompted, this will take you
to

>>>>>
>>>>> the
>>>>>>next page where a red button at the bottom will start loading and

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>>>>>>seconds you can click on it to DL the file.
>>>>>>
>>>>>>Thanks,
>>>>>>
>>>>>>Deej
>>>>>>
>>>>>
>>>
>>
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>Geno, if it were a result of the mp3 conversion, wouldn't it be happening throughout the piece if it's what you're referring to? So are you hearing it, too?

But yes, good idea, post the wav's on that filesharing thang!

Neil

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

>
>
>

>in the 6-10K range. The track sounds very good overall, but there is a lot

>by, or at least exaggerated by the MP3 conversion. Since you are using a

>GeneDon't tell the singer, but I was using "Wasted away in Margaritaville" at least for the middle section.

:~)

Jeff

J wrote:

> To really understand what I'm going for here as far as the vocal, this is
> the song I was asked to use as a relative "go by"

>

> <http://www.sharebigfile.com/file/197417/Tried-True-and-Tested-mp3.html>

>
> ;o)
>
>
> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
> news:46a56644\$1@linux...
>
>>Warm that vocal up a tad while you're at it! ;-)
>>
>>David.
>>
>>DJ wrote:
>>
>>
>>>maybe so.....the area you mentioned hearing this is right before the
>>>the buildup to the bridge and he's sidesticking that snare pretty hard.
>>>Maybe this was what you were hearing. I also just found that I've got the
>>>damn send enabled and cranked a bit on the hat too. WTF???....I must be
>>>sleepmixing.
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>>>"Neil" <OIUOIU@OI.com> wrote in message news:46a56286@linux...
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>>>>HA! Was it most apparent in the sections that I mentioned?
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>>>>And Dave, if I'd blown my tweeters, I would be hearing the
>>>>hiss all the time, not just between certain sections of the
>>>>piece (which will remain unspecified until George Massenburg
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>>>>>I did find a reverb send enabled on my bottom snare mic which was
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>>>>>>>>Don't make me force George Massenburg to have to listen to this
>>>>>>>>& be the one to find it! lol
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>>>>>>>>Thanks,

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>>>>>>>>Deej

>>>>>>>>

>>>>>>>>

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

-----=_NextPart_000_013D_01C7CD8E.7702C9B0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Okay, I got a new rig fired up and booting properly with Paris with XP =
Pro.

Here's what I've done so far:

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one EDS card. I did some finessing of the pins alignment.
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It says:"An error occurred while reading the "Default Project" for new =
project settings.

A new empty project will be created instead. There are not =
enough resources

available."

I click that away and it then says:

"Error in creating new project. There are not enough resources =
available."

The readme says to try reinstalling the Paris drivers. I did but no =
help there.

Two cards have given me the same results. I assume it's a driver =
issue

or something else. I tried reducing the cache size in Paris.cfg but =
that

didn't help either. I am seeing the Paris MIDI driver and a single =
Scherzo.

When I click the faulty Paris project away it takes Windows with it = usually.

I really don't have time for this crap (not that it's your fault) but = it's making me rethink everything all of the sudden.

Oh and since Paris hasn't been in front of Cubase feeding it ADAT WC I = can't open any of my Cubase projects. I get a white screen and can go nowhere. Great = huh?

This is getting disgusting. Sorry for the attitude but I have no time, = tons of gigs and=20 studio work and I can't get either system to run.

Anything at this point would be better than what I've got.
Thanks for whatever you can come up with,=20
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----= NextPart 000 013D 01C7CD8E.7702C9B0

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>

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[illegible]

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I choose Polesoft Lockspam to fight spam, =
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<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY></HTML>

-----=_NextPart_000_013D_01C7CD8E.7702C9B0--A fresh install zeros out your config file. Go
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increase the cache, disk I/O and buffers again.

128/80/8/med or something like that always worked for me.

Change the settings with a text editor and restart Paris.

David.

Tom Bruhl wrote:

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> or something else. I tried reducing the cache size in Paris.cfg but that
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> studio work and I can't get either system to run.
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> Anything at this point would be better than what I've got.
> Thanks for whatever you can come up with,
> Tom
>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>Tom,

It's 10pm pacific. I'll be up a couple hours so call me. DOn't know if I can help much but I'll do what I can.

Jeff
503-704-3701

Bruhl wrote:

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> Here's what I've done so far:
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>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>Neil,

It's a Quantec Yardstick. There is a Behringer SRC2496 format converter interpatching it with an RME ADI4-DD unit which is interfacing another SRC2496. The Behringers allow me to use the Quantec at 88.2 if need be, but in this case it's AES>AES, with no format conversion happening. Two of these are also being used to digitally interpatch my Roland R-880 which is processing the vocal track.

Here's a link to the 16/44.1 .wav file.

<http://www.sharebigfile.com/file/197440/Faith-In-Love-wav.html>

I have run this through every analyzer in Wavelab and it is showing no digital problems at all. I'm going to go back and do some testing and reevaluation of the reverbs.

Roland R-880 is on vocal, the Quantec is on guitars, mandolin snare and OH's. A Lexicon PCM 91 is on the fiddles and a sony V77 (drumroom setting) is processing the both kick tracks, both snare tracks, the OH's and the electric bass. there is also a TC Electronics D-2 processing the left panned strings. All of these processors are digitally interfaced. they are all clocked properly and the system is dead quiet when idling.

;o)

Deej

"Neil" <OIUOIU@OIU.com> wrote in message news:46a58149\$1@linux...
>
> Deej, no he's not hitting the sidestick or snare at ALL in the
> section I'm noticing it most.
>
> It could be something as a result of the send from the hat you
> mentioned, but I don't hear it pulsing with the hat, it's
> pretty steady in that small section until it drops out, and it
> sounds like it's got a short fadeout to it, just a couple
> seconds in length, so it COULD be an automated send to a piece
> of outboard gear bringing some noise back into the system.
>
> Just out of curiosity, what piece of gear is the send that
> you're referring to going to? Also, is it one that you're doing
> some kind of format conversion on (SPDIF to AES, for example)?
>
> Neil
>
>
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>> maybe so.....the area you mentioned hearing this is right before the
> the
>> buildup to the bridge and he's sidesticking that snare pretty hard. Maybe
>
>> this was what you were hearing. I also just found that I've got the damn
>
>> send enabled and cranked a bit on the hat too. WTF???....I must be
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>>>
>>> HA! Was it most apparent in the sections that I mentioned?
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>>> And Dave, if I'd blown my tweeters, I would be hearing the
>>> hiss all the time, not just between certain sections of the
>>> piece (which will remain unspecified until George Massenburg
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>>>>>> someone else with Dynaudios, or Gennies or ADAM's, please check

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>>>>>> Neil

>>>>>>

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>>>>>> Bill L <bill@billlorentzen.com> wrote:

>>>>>>

>>>>>>>I didn't hear any hiss. Sometimes the fiddle scraped a little, or I

>

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>>>

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>>>

>>

>>

>">

> But yes, good idea, post the wav's on that filesharing thang!

>

> Neil

>

Done. check the answer to your post above.

thanks,

No. I hear periodic artifacts in MP3s all the time. Particularly in ones I make.

Yes..subtle. Not really broadband noise to me.

Gene

"Nei" <OIUOIU@OIU.com> wrote:

>

>Geno, if it were a result of the mp3 conversion, wouldn't it be

>happening throughout the piece if it's what you're referring

>to? So are you hearing it, too?

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

-----=_NextPart_000_04E5_01C7CD80.27BCA190

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Tom,

does your Default project have a bunch of patching in the virtual = patchbay? I've had the same message happen when I disconnected a MEC and = I had previously had 4 x MECs with a default patch routing. with 3 x = MECs, it freaked out because the patch routing was for 4 x MECs and it = suddenly felt insecure and inadequate that it couldn't meet the needs of = it's routing config with fewer resources available., I guess.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:46a58928@linux...

Okay, I got a new rig fired up and booting properly with Paris with XP = Pro.

Here's what I've done so far:

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Anything at this point would be better than what I've got.
Thanks for whatever you can come up with,=20
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_04E5_01C7CD80.27BCA190

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 6.00.6000.16414" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_04E5_01C7CD80.27BCA190--This is a multi-part message in MIME format.

-----=_NextPart_000_0026_01C7CD92.6DF52490

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

I'll try that first.

Jeff,

Thanks and I might take you up on the offer.

DJ,

It's the default project for a 442 sending to 4 channels

so I'll delete all the patches and save it if I can get into the=20
project.

Thanks for the fast response you guys!

Tom

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =
news:46a58a03\$1@linux...

A fresh install zeros out your config file. Go in and=20
increase the cache, disk I/O and buffers again.

128/80/8/med or something like that always worked for me.=20
Change the settings with a text editor and restart Paris.

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> attached to them. Seemed good.
> =20
> 4) I tried to scale back to just one card to try each as an A card =
with the
> 442 attached but now Paris won't boot. Major badness.
> =20
> It says:"An error occurred while reading the "Default Project" for =
new=20
> project settings.
> A new empty project will be created instead. There are =
not=20
> enough resources
> available." I click that away and it then =
says:
> "Error in creating new project. There are not enough resources=20
> available."
> =20
> The readme says to try reinstalling the Paris drivers. I did but =
no=20
> help there.
> Two cards have given me the same results. I assume it's a driver =
issue
> or something else. I tried reducing the cache size in Paris.cfg =
but that
> didn't help either. I am seeing the Paris MIDI driver and a =
single=20
> Scherzo.

> When I click the faulty Paris project away it takes Windows with =
it=20
> usually.
> =20
> I really don't have time for this crap (not that it's your fault) =
but=20
> it's making me rethink
> everything all of the sudden.
> =20
> Oh and since Paris hasn't been in front of Cubase feeding it ADAT WC =
I=20
> can't open any
> of my Cubase projects. I get a white screen and can go nowhere. =
Great huh?
> This is getting disgusting. Sorry for the attitude but I have no =
time,=20
> tons of gigs and=20
> studio work and I can't get either system to run.
> =20
> Anything at this point would be better than what I've got.
> Thanks for whatever you can come up with,=20
> Tom
> =20
>=20
>=20
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
-----=_NextPart_000_0026_01C7CD92.6DF52490
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>David,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I'll try that first.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Jeff,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Thanks and I might take you up on the=20
offer.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>DJ,</FONT></DIV>
```

It's the default project for a 442 = sending to 4=20 channels

so I'll delete all the patches and save = it if I can=20 get into the

project.

Thanks for the fast response you = guys!

Tom

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message <[news:46a58a03\\$1@linux](news:46a58a03$1@linux)>...> A = fresh install=20 zeros out your config file. Go in and
increase the cache, = disk I/O=20 and buffers again.

128/80/8/med or something like that always = worked=20 for me.
Change the settings with a text editor and restart=20 Paris.

David.

Tom Bruhl wrote:

> Okay, I got a = new rig=20 fired up and booting properly with Paris with XP Pro.
> Here's = what I've=20 done so far:
>
> 1) I checked all SCSI cables and = they=20 turned out to be fine with
> one EDS = card. I did=20 some finessing of the pins alignment.
>
> 2) = Checked all=20 clock and interconnect cables with two = cards.
> They all seem to be fine using the same A card attached to the=20 442
> and four different B cards as = Aaron=20 suggested.
>
> 3) Tried four cards as card B and = they=20 seemed to work with no hardware
> = attached to=20 them. Seemed good.
>
> 4) I tried to scale = back to=20 just one card to try each as an A card with=20

with,=20

> Tom
>
>
> I choose =
Polesoft=20

Lockspam to fight spam, and you?
> <A=20

=

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0026_01C7CD92.6DF52490--OK, it's absolutely not a result of the mp3
encoding, because

it's there on the wav file, too... and I think you might be
right about it being the hihat send EFX, because on the wav
file I can hear it pulsing/oscillating a bit (not enough detail
on the mp3's, I guess, since it seemed steady-state therein
during the section I'm referring to).

FWIW, I think this a great mix, and you did a superb job on the
recording, but that "hiss" is really distracting during that one
part, izallimsayin'.

Neil

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>Neil,

>

>It's a Quantec Yardstick. There is a Behringer SRC2496 format converter

>interpatching it with an RME ADI4-DD unit which is interfacing another

>SRC2496. The Behringers allow me to use the Quantec at 88.2 if need be,
but

>in this case it's AES>AES, with no format conversion happening. Two of these

>are also being used to digitally interpatch my Roland R-880 which is

>processing the vocal track.

>

>Here's a link to the 16/44.1 .wav file.

>

> [http://www.sharebigfile.com/file/197440/Faith-In-Love-wav.ht ml](http://www.sharebigfile.com/file/197440/Faith-In-Love-wav.html)

>

>I have run this through every analyzer in Wavelab and it is showing no

>digital problems at all. I'm going to go back an do some testing and

>reevaluation of the reverbs.

>

>Roland R-880 is on vocal, the Quantec is on guitars, mandolin snare and

>OH's. A Lexicon PCM 91 is on the fiddles and a sony V77 (drumroom setting)

>is processing the both kick tracks, both snare tracks, the OH's and the

>electric bass. there is also a TC Elctronics D-2 processing the left panned

>strings. All of these processors are digitally interfaced. they are all

>clocked properly and the system is dead quiet when idling.

>

>;o)

>

>Deej

>

>

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:46a58149\$1@linux...

>>

>> DeeJ, no he's not hitting the sidestick or snare at ALL in the

>> section I'm noticing it most.

>>

>> It could be something as a result of the send from the hat you

>> mentioned, but I don't hear it pulsing with the hat, it's

>> pretty steady in that small section until it drops out, and it

>> sounds like it's got a short fadeout to it, just a couple

>> seconds in length, so it COULD be an automated send to a piece

>> of outboard gear bringing some noise back into the system.

>>

>> Just out of curiosity, what piece of gear is the send that

>> you're referring to going to? Also, is it one that you're doing

>> some kind of format conversion on (SPDIF to AES, for example)?

>>

>> Neil

>>

>>

>>

>> "DJ" <animix _ at _ animas _ dot _ net> wrote:

>>> maybe so.....the area you mentioned hearing this is right before the

>> the

>>> buildup to the bridge and he's sidesticking that snare pretty hard. Maybe

>>

>>> this was what you were hearing. I also just found that I've got the damn

>>

>>> send enabled and cranked a bit on the hat too. WTF???....I must be

>>> sleepmixing.

>>>

>>>;oP
>>>
>>>
>>>
>>>
>>>"Neil" <OIUOIU@OI.com> wrote in message news:46a56286@linux...
>>>>
>>>> HA! Was it most apparent in the sections that I mentioned?
>>>>
>>>> And Dave, if I'd blown my tweeters, I would be hearing the
>>>> hiss all the time, not just between certain sections of the
>>>> piece (which will remain unspecified until George Massenburg
>>>> points them out to the NG to prove my point! lol)
>>>>
>>>> Neil
>>>>
>>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>>I did find a reverb send enabled on my bottom snare mic which was
>>>>>definitely
>>>>
>>>>>contributing some high end sizzle that this mix could definitely live
>>>>>without.
>>>>>
>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>>>>>news:46a55fac\$1@linux...
>>>>>>I think you've blown your tweeters with all that heavy metal music
you
>>>>
>>>>>record over there... ;-)
>>>>>
>>>>> David.
>>>>>
>>>>> Neil wrote:
>>>>>> OK, I'll step up & say that was the one who heard the hiss...
>>>>>> someone else with Dynaudios, or Gennies or ADAM's, please check
>>>>>> this out & tell me I'm not insane (BTW, I also had a non-
>>>>>> engineering-type of person listen to this on my system & they
>>>>>> heard it as well).
>>>>>>
>>>>>> Don't make me force George Massenburg to have to listen to this
>>>>>> & be the one to find it! lol
>>>>>>
>>>>>> Neil
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> Bill L <bill@billlorentzen.com> wrote:

>>>>>>
>>>>>>>I didn't hear any hiss. Sometimes the fiddle scraped a little, or
I
>>
>>>>>>>heard
>>>>
>>>>>>>a little tapping from the guitars or something. But my hearing's

>>>>>>>prolly
>>>>
>>>>>>>worse than yours. I use AKG 240s to tweak high end.
>>>>>>>
>>>>>>>DJ wrote:
>>>>>>>
>>>>>>>>I've shared this file with a few folks here over the weekend. I'm
>>>>>>>>trying
>>>>>>>
>>>>>>> to
>>>>>>>>get my head around mixing in Cubase and the push/pull that needs
to
>>>>
>>>>>>>>happen
>>>>>>>
>>>>>>>
>>>>>>>>to get some BIG out of a native DAW. I'm wondering if I'm
>>>>>>>>pushin/pulling
>>>>>>>
>>>>>>> a
>>>>>>>>bit too hard here or there. I'm posting a link to an MP3 here. One
>> of
>>>>>>>
>>>>>>> my
>>>>>>>>esteemed colleagues is reporting a section of hiss along a breif
>>>>>>>>portion
>>>>>>>
>>>>>>> of
>>>>>>>>the timeline (not during a cymbal event). I'm not hearing it. I'm
>>>>>>>>wondering
>>>>>>>
>>>>>>>
>>>>>>>>if my hearing is getting notched out to the point of missing
>>>>>>>>something
>>>>>>>
>>>>>>>
>>>>>>>>significant.
>>>>>>>>
>>>>>>>>Here's a link:
>>>>>>>>

>>>>>>> <http://www.sharebigfile.com/file/197278/Faith-In-love-7-21-07-6-mp3.html>
>>>>>>>
>>>>>>>At the bottom, type in the symbols as prompted, this will take you
>> to
>>>>>>>
>>>>>>> the
>>>>>>>next page where a red button at the bottom will start loading and
>>
>>>>>>>after
>>>>>>>
>>>>>>> 15
>>>>>>>seconds you can click on it to DL the file.
>>>>>>>
>>>>>>>Thanks,
>>>>>>>
>>>>>>>Deej
>>>>>>>
>>>>>>>
>>>>>
>>>>
>>>
>>>
>>>
>>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0050_01C7CD98.96A9EC30
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

David,
Your suggestion didn't totally make sense to me.
Which part of the Config should be set to 8?
I've never used a number that low there.
I don't have the option to adjust to med either for some reason.
Not sure what that's about.

I can tell you one thing though, the Midi drivers are not installed.
I go to install them manually and it says no good. I am pointing it
at the Paris folder with all the goods in it. Maybe I have faulty =
drivers?

That would explain all the crap since after I reinstalled a week ago.
I'll go look on the web for the drivers I guess.
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0050_01C7CD98.96A9EC30

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>David,</DIV>

<DIV>Your suggestion didn't totally make =
sense to=20

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<DIV>Which part of the Config should be set =
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<DIV> </DIV>

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guess.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to fight spam, =
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you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0050_01C7CD98.96A9EC30--Have you tried Liquid Mix with FXpansion 3.3 wrapper with Chainer, where 3.3 is only adresssing to the Chainer map and Chainer is adresssing to the map for VST plugins? I havn't used Paris for years to recognize VSTplugins, only this 3.3/Chainer combination, that's working nice in Paris for me.

Erling in Norway

"Mikael Bergstrom" <mikael.c.bergstrom@bredband.net> skrev i melding
news:46a522ed@linux...

> Hello my beloved Parisian Friends

>

> I'm an old Paris fellow from Sweden, been using Paris sins the start of it
> all (almost).

>

> Just bought the Liquid Mix for Nuendo and it's working like a dream, but
> then I thought if UAD-1 could work in Paris why not try Liquid Mix as
> well. Tried it, but I couldn't make it to work, and I just knew you
> fellows could (in this fantastic forum) have the answer to this problem.

>

>

>

> So could we make the Liquid Mix work in Paris?

>

> Best regards

>

> Mikael

> Sweden

>

>

>

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

-----=_NextPart_000_006C_01C7CD9B.DFB6E9C0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Okay everyone Jeff straightened me out right quick.

I had made a default project . . . As I now understand from Jeff, that's the final stage after all is totally well with hardware, plugins drivers etc.. Jeff had me remove the default project and all was better.

So back to my final testing of cards and I'll keep you informed on the next step with the Magma in a week or so.

I can at least sleep tonight knowing I have another trick up my sleeve to harness Paris' unruly tendencies.

T.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:46a59a24@linux...

David,

Your suggestion didn't totally make sense to me.

Which part of the Config should be set to 8?

I've never used a number that low there.

I don't have the option to adjust to med either for some reason.

Not sure what that's about.

I can tell you one thing though, the Midi drivers are not installed. I go to install them manually and it says no good. I am pointing it at the Paris folder with all the goods in it. Maybe I have faulty = drivers?

That would explain all the crap since after I reinstalled a week ago.

I'll go look on the web for the drivers I guess.

Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_006C_01C7CD9B.DFB6E9C0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
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<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Okay everyone Jeff straightened me out =
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quick.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I had made a default project . . =
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tendencies.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>T.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</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" &lt;<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:46a59a24@linux">news:46a59a24@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>David,</FONT></DIV>
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```

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..html </DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_006C_01C7CD9B.DFB6E9C0--i'm good here but thanks for the offer
cornman.

On 24 Jul 2007 01:19:47 +1000, "Brad Lyons" <brad@audioandmidi.com>
wrote:

>
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following
>along in the web-based chat because I'm used to Bulletin Board style posting.
> I have a new forum I just took online recently and was wondering would there
>be interest to holding a forum over there that's a little easier to navigate
>and follow the threads? Here is the forum:

>
><http://www.audioandmidi.com/phpBB2/index.php>
>
>If you're interested, I could create a dedicated section for Paris.phpBB does beat the crap out of most other newsgroups. I would like to see Paris chat go to phpBB but I can't do it in 2 places."Neil" <OIOIU@OIU.com> wrote in message news:46a59493\$1@linux...
>
> OK, it's absolutely not a result of the mp3 encoding, because
> it's there on the wav file, too... and I think you might be
> right about it being the hihat send EFX, because on the wav
> file I can hear it pulsing/oscillating a bit (not enough detail
> on the mp3's, I guess, since it seemed steady-state therein
> during the section I'm referring to).
>
> FWIW, I think this a great mix, and you did a superb job on the
> recording, but that "hiss" is really distracting during that one
> part, izallimsayin'.
>
>
> Neil
>

I really appreciate the time that you and others took to give this a listen and help me out here. My ears sure aren't what they used to be a few years ago, but I've been overusing them and have developed a pretty good case of Tinnitus recently. It usually goes away if I give them a rest for a few days. I really never monitor at levels above 80dB any more, usually try to keep it to around 72-75dB.

Getting old sorta' sucks sometimes.

;o)I took a few hours off to listen with fresh ears. The hiss I hear is probably reverb related and far below a point that I would have any issues with it as a listener or as an engineer. The somewhat irritating (hard sounding) ess-e-ness of the MP3 is gone in the waves version.

I like the mix and the recording. It still has more 8K-12K, than I personally like but it is a nice modern sounding recording. The vocals are particularly

My only real issue with this track is the drummer. In all other respects the production is very good.

Gene

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>
>I really appreciate the time that you and others took to give this a listen
>and help me out here. My ears sure aren't what they used to be a few years

>ago, but I've been overusing them and have developed a pretty good case of

>Tinnitus recently. It usually goes away if I give them a rest for a few

>days. I really never monitor at levels above 80dB any more, usually try to

>keep it to around 72-75dB.

>

>Getting old sorta' sucks sometimes.

>

>;o)

>

>

>Sleepmixing! You're a genius. Now I know how to get those extra hours in.Me too -- Agent only, going back 7 or 8 years now.

chas.

>

>I have never used the web interface. I've been using Forte's Agent on

>Usenet for as long as I can remember. Actually, I've been using it

>since I first got online back in '93 or '94.

>

>pabNo voice recognition interface for replies? Dood... Think of the audio-to-text conversion possibilities...

-- disappointed, chas

On Mon, 23 Jul 2007 20:19:40 -0600, "DJ" <animix _ at _ animas _ dot _ net> wrote:

>For viewing, I use the web based forum and also Outlook Express. These are

>accessed on two different computers and then the threads are both summed to

>a third computer which pipes them at high speed to a Dell tech support guy

>in India for correlative spell checking and verification before they are

>returned to a 4th computer here where I answer the posts.

>

>.

>

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

>news:46a53b0b@linux...

>>I pick up in Outlook Express, no issues reading posts here.

>> AA

>>

>> "Brad Lyons" <brad@audioandmidi.com> wrote in message

>> news:46a4c713\$1@linux...

>>>

>>> I hope I'm not stepping on anyone's toes here, but I have a hard-time
>>> following
>>> along in the web-based chat because I'm used to Bulletin Board style
>>> posting.
>>> I have a new forum I just took online recently and was wondering would
>>> there
>>> be interest to holding a forum over there that's a little easier to
>>> navigate
>>> and follow the threads? Here is the forum:
>>>
>>> <http://www.audioandmidi.com/phpBB2/index.php>
>>>
>>> If you're interested, I could create a dedicated section for Paris.
>>
>>
>Hello Erling

Okej, I'll try that.

Best Regards
Mikael

"erlilo" <erlilo@nospamonline.no> wrote in message news:46a59dfb@linux...
> Have you tried Liquid Mix with FXpansion 3.3 wrapper with Chainer, where
> 3.3 is only adresssing to the Chainer map and Chainer is adresssing to the
> map for VST plugins? I havn't used Paris for years to recognize
> VSTplugins, only this 3.3/Chainer combination, that's working nice in
> Paris for me.
>
> Erling in Norway
>
> "Mikael Bergstrom" <mikael.c.bergstrom@bredband.net> skrev i melding
> news:46a522ed@linux...
>> Hello my beloved Parisian Friends
>>
>> I'm an old Paris fellow from Sweden, been using Paris sins the start of
>> it all (almost).
>>
>> Just bought the Liquid Mix for Nuendo and it's working like a dream, but
>> then I thought if UAD-1 could work in Paris why not try Liquid Mix as
>> well. Tried it, but I couldn't make it to work, and I just knew you
>> fellows could (in this fantastic forum) have the answer to this problem.
>>
>>
>>
>> So could we make the Liquid Mix work in Paris?

>>
>> Best regards
>>
>> Mikael
>> Sweden
>>
>>
>>
>>
>

>I used a outlook in the past and I use the web now, it works for me. recently the DA7 news group switched from this type of NG to a new fancier type that is more divided up in to many more subjects. Most people do not like the new improved compartmentalized NG. It's more time consuming to try to read threw all the post, you have to navigate and search more. Many people have left that news group over it. Some times changing something doesn't make it better.

We love the Paris NG the way it is. You can post what you want, such as a meeting between your dog and a skunk and people can choose to read it or not. After all, it would be hard to keep up with The life, times and adventures of DeeJ with out this style of NG;) I think the majority would agree that we like things the way they are other wise we would have changed this NG long ago, or moved on.

That's my thoughts.
James

"Brad Lyons" <brad@audioandmidi.com> wrote:

>
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following >along in the web-based chat because I'm used to Bulletin Board style posting.
> I have a new forum I just took online recently and was wondering would there
>be interest to holding a forum over there that's a little easier to navigate
>and follow the threads? Here is the forum:
>
><http://www.audioandmidi.com/phpBB2/index.php>
>
>If you're interested, I could create a dedicated section for Paris.Nothing personal Brad, but why does my suspicion radar go off when a sales
guy from Sweetwater wants to host a newsgroup for a dying platform, even if he was a user before...

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

>
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>the DA7 news group switched from this type of NG to a new fancier type that
>is more divided up in to many more subjects. Most people do not like the
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>we like things the way they are other wise we would have changed this NG
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>there
>>be interest to holding a forum over there that's a little easier to navigate
>>and follow the threads? Here is the forum:
>>
>><http://www.audioandmidi.com/phpBB2/index.php>
>>
>>If you're interested, I could create a dedicated section for Paris.
>So is there anybody with Liquid mix here, have you got this to work with a
wrapper?

Regards
Mikael

"Mikael Bergstrom" <mikael.c.bergstrom@bredband.net> wrote in message
news:46a522ed@linux...

> Hello my beloved Parisian Friends

>

> I'm an old Paris fellow from Sweden, been using Paris sins the start of it
> all (almost).

>

> Just bought the Liquid Mix for Nuendo and it's working like a dream, but

> then I thought if UAD-1 could work in Paris why not try Liquid Mix as
> well. Tried it, but I couldn't make it to work, and I just knew you
> fellows could (in this fantastic forum) have the answer to this problem.

>

>

>

> So could we make the Liquid Mix work in Paris?

>

> Best regards

>

> Mikael

> Sweden

>

>

>

>Hey DeeJ,

The package I sent you came back, wrong address. I must have screwed it up.
I also can't find your email. Is it the blah blah and animanix.net? Sorry
for the mixup, you have a book and a check ready to go if I can somehow not
bollox up the shipping.

TCBExactly my feeling

Ab

John Macy" <spamlessjohn@johnmacy.com> wrote:

>

>Nothing personal Brad, but why does my suspicion radar go off when a sales
>guy from Sweetwater wants to host a newsgroup for a dying platform, even
>if he was a user before...

>

>

>

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

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>>>If you're interested, I could create a dedicated section for Paris.
>>
>"TCB" <nobody@ishere.com> wrote in message news:46a674bc\$1@linux...
>
> Hey DeeJ,
>
> The package I sent you came back, wrong address. I must have screwed it
> up.
> I also can't find your email. Is it the blah blah and animanix.net? Sorry
> for the mixup, you have a book and a check ready to go if I can somehow
> not
> bollox up the shipping.
>
> TCB

Hey thad,

check your "educational" address.

;o)Because it's your suspicion and not the reason I posted the thought.... I've
thought about this for years, actually. I figured since I checked in, I
might as well offer not knowing what the response would be. But then as
I think about it, it would be like the kids coming back from college only
to find you've moved away...."where'd everyone go?" :-)

Brad

"John Macy" <spamlessjohn@johnmacy.com> wrote:

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>Gene, that's pretty much what i felt.
The drummer was letting the team down a little, (and I'm not too fussed on the actual snare sound), but that's purely an old farts personal opinion.
The other thing I was a little concerned over was the singers pitch some times, and the (intrusive) fiddle in the first part of the piece.
Some nice recording and mixing though DeeJ.
Martin Harrington
www.lendaneer-sound.com
0414 913 247
"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:46a6043d\$1@linux...
>
> I took a few hours off to listen with fresh ears. The hiss I hear is
> probably
> reverb related and far below a point that I would have any issues with it
> as a listener or as an engineer. The somewhat irritating (hard sounding)
> ess-e-ness of the MP3 is gone in the waves version.
> I like the mix and the recording. It still has more 8K-12K, than I
> personally
> like but it is a nice modern sounding recording. The vocals are
> particularly

> My only real issue with this track is the drummer. In all other respects
> the production is very good.
> Gene
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>
>>I really appreciate the time that you and others took to give this a
>>listen
>
>>and help me out here. My ears sure aren't what they used to be a few years
>
>>ago, but I've been overusing them and have developed a pretty good case
> of
>>Tinnitus recently. It usually goes away if I give them a rest for a few
>
>>days. I really never monitor at levels above 80dB any more, usually try
> to
>>keep it to around 72-75dB.
>>
>>Getting old sorta' sucks sometimes.
>>
>>;o)
>>

>>
>>
>

--"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:46a696a2\$1@linux...

> Gene, that's pretty much what i felt.
> The drummer was letting the team down a little, (and I'm not too fussed
> on the actual snare sound), but that's purely an old farts personal
> opinion.
> The other thing I was a little concerned over was the singers pitch some
> times, and the (intrusive) fiddle in the first part of the piece.
> Some nice recording and mixing though DeeJ.
> Martin Harrington
> www.lendaneer-sound.com
> 0414 913 247

Heheh!!!.Thanks Martin. Funny how that fiddle at the beginning is so
controversial. Some folks love it and want it louder, others think it should
be lost altogether.

:o)

> "Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
> news:46a6043d\$1@linux...

>>
>> I took a few hours off to listen with fresh ears. The hiss I hear is
>> probably
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>> the production is very good.
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 >> to
 >>>keep it to around 72-75dB.
 >>>
 >>>Getting old sorta' sucks sometimes.
 >>>
 >>>;o)
 >>>
 >>>
 >>>
 >>
 >
 > --
 >
 >Yeah go for it. I would love to hear it. I'm actually surprised we
 haven't heard about someone already doing this very thing.

Neil wrote:

> Bill L <bill@billlorentzen.com> wrote:

>> I knew you were referring to that story. I don't disagree. My point was
 >
 >> just that whatever was happening in the lower band resulting from upper
 >
 >> frequency data would still be there if the upper data were not recorded.
 >
 >> Just the upper data would not be there. All I meant is that
 >> down-sampling probably would yield a track very similar (though not the
 >
 >> same) to a track recorded at 44.1. So for purposes of experimentation on
 >
 >> a mix it would be acceptable to me.
 >
 > I'll see if I can find some time to convert a portion of a mix
 > & drop it into the same template... this would be a somewhat
 > time-consuming task, as I'd have to render all tracks from the
 > same start point, then convert/downsample afterward (otherwise
 > they wouldn't lock into the same sample position & things would
 > be off in terms of timing where punch-points are concerned), so
 > lemme see if I can get some time to do this. I still don't think
 > it's an accurate comparison, but we'll see.

>
 > Neil<http://www.youtube.com/watch?v=8OQfGtJnBpg>Two friends of mine, who are excellent
 singer/songwriters, have

started their own production company for commercial music - jingles, etc., plus recording their own material.

They're using Cubase SX3 plus Reason right now.

They need to step up from the Emu pci card they're using to a better interface - and I think we all agree they need to go with something firewire.

I've explained the whole process to them - DAW's are something new in their experience - and they agree that the modular approach is best and will allow them to upgrade as they get more money in the company.

So, for now, they want to get the I/O interface, then add a control surface later, and then upgrade the I/O next time, possibly to an RME.

Right now, the budget is around \$400. Can anyone recommend a halfway decent 2ch or 4ch interface in that neighborhood that will work with their software? Since it's only the two of them, they really only record a max of 2 tracks at a pass, so two decent pre's are all that's really needed for now.

Thanks.

pabOn Tue, 24 Jul 2007 19:30:53 -0600, "DJ" <animix _ at _ animas _ dot _ net> wrote:

><http://www.youtube.com/watch?v=8OQfGtJnBpg>
>

I hear a hit. Anyone else?

pabWhat a waste of three minutes of my life. lol

Neil

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

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>

>><http://www.youtube.com/watch?v=8OQfGtJnBpg>

>>

>

>I hear a hit. Anyone else?

>

>pabActually, I think it's probably God's last laugh, reincarnating Sam Kinison as a fat idiot redneck.

<http://www.youtube.com/watch?v=tMjM7292eHk>

Man.....I miss the 80's.

;o)

"Neil" <IUIU@OI.com> wrote in message news:46a6bca9\$1@linux...

>

> What a waste of three minutes of my life. lol

>

> Neil

>

> Paul Braun <cygnus_nospam@ctgonline.org> wrote:

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>>

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>>>

>>

>>I hear a hit. Anyone else?

>>

>>pab

>Paul,

The TC Konnekt 8 or 24D should work well. I'm building a recording rig for a voiceover artist I work with using this interface.

Can't comment on use yet as it's just spec'd for the rig - I'll probably be getting it next week and testing it out. It's gotten good reviews for the preamps (one reason I chose it - best pres for that price range it seems).

Regards,
Dedric

"Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com...

> Two friends of mine, who are excellent singer/songwriters, have

> started their own production company for commercial music - jingles,

> etc., plus recording their own material.

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> Right now, the budget is around \$400. Can anyone recommend a halfway
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> their software? Since it's only the two of them, they really only
> record a max of 2 tracks at a pass, so two decent pre's are all that's
> really needed for now.
>
> Thanks.
>
> pabThis is a multi-part message in MIME format.

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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

http://www.prismsound.com/music_recording/products_subs/orpheus/orpheus_home.php

this one looks nice.....uhhhh...wait.....you said four =
"hundred" dollars?=20

Nevermind.

How about :

<http://www.zzounds.com/item--TCEKONNECT8>

?

"Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message =
news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com...
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>=20
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>=20

> Thanks.

>=20

> pab

-----=_NextPart_000_05FE_01C7CE3A.2D319E40

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Content-Transfer-Encoding: quoted-printable

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<DIV> </DIV>

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<DIV> </DIV>

<DIV>How about :</DIV>

<DIV> </DIV>

<DIV><A=20

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<DIV> </DIV>

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<DIV> </DIV>
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<DIV>"Paul Braun" <<A=20
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size=3D2>cygnus_nospam@ctgonline.org<FONT face=3DArial =
size=3D2>> wrote=20
in message <A=20
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face=3DArial=20
size=3D2>news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com<FONT =

face=3DArial size=3D2>...</DIV>> =

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> pab</BODY></HTML>

-----=_NextPart_000_05FE_01C7CE3A.2D319E40--On 25 Jul 2007 12:59:53 +1000, "Neil"

<IUIU@OI.com> wrote:

>
>What a waste of three minutes of my life. lol
>
>Neil
>

Oh, come on now. You KNOW that was more entertaining than listening to Nellie Furtado. You know it.

pabAnyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB converter. I'd just like to get a Melotron soft synth and control it with my K2000.

If not, what would good simple USB midi interface should I look at?

Tanks all, Hmm, an RCA Ribbon mic may have smoothed him out a bit more than that Rode or whatever it is. Oh, I know tubes, he needed more tubes.

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>On 25 Jul 2007 12:59:53 +1000, "Neil" <IUIU@OI.com> wrote:

>
>>
>>What a waste of three minutes of my life. lol
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>>Neil
>>
>
>Oh, come on now. You KNOW that was more entertaining than listening
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>
>pabHI Cujo,
The M-Audio USB Midisport 2x2 or 4x4 work fine.
The serial to usb adapter don't work with the Biport.

Chris

Cujo wrote:

> Anyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB
> converter. I'd just like to get a Melotron soft synth and control it with
> my K2000.
>
> If not, what would good simple USB midi interface should I look at?
>
> Tanks all,

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762HI Paul,

The TC Konnekt 24D as long as you are using Cubase and you have a Texas Instruments based firewire chipset it will work great. Best sound AD/DA and Mic-Pre built into an interface for under \$500 IMHO.

The effects are quite good also.

Chris

Paul Braun wrote:

> Two friends of mine, who are excellent singer/songwriters, have
> started their own production company for commercial music - jingles,
> etc., plus recording their own material.

>

> They're using Cubase SX3 plus Reason right now.

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> really needed for now.

>

> Thanks.

>

> pab

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762Paul,

I picked up a Nuendo labelled multiface and PCI card for \$350 (yes ebay). Might want to go straight to that rather than the intermediate step.

Jeff

Braun wrote:

> Two friends of mine, who are excellent singer/songwriters, have
> started their own production company for commercial music - jingles,
> etc., plus recording their own material.
>
> They're using Cubase SX3 plus Reason right now.
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> record a max of 2 tracks at a pass, so two decent pre's are all that's
> really needed for now.
>
> Thanks.
>
> pabl If they have an EMU1616(M) or 1820(M) pci card, they have the possibility to
use some kind of Adat in/out gear. I know many in Denmark are using these
pci cards with a Behringer ADA8000 to get 8 more in/out.

Erling

"Paul Braun" <cygnus_nospam@ctgonline.org> skrev i melding
news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com...
> Two friends of mine, who are excellent singer/songwriters, have
> started their own production company for commercial music - jingles,
> etc., plus recording their own material.
>

> They're using Cubase SX3 plus Reason right now.
>
> They need to step up from the Emu pci card they're using to a better
> interface - and I think we all agree they need to go with something
> firewire.
>
> I've explained the whole process to them - DAW's are something new in
> their experience - and they agree that the modular approach is best
> and will allow them to upgrade as they get more money in the company.
>
> So, for now, they want to get the I/O interface, then add a control
> surface later, and then upgrade the I/O next time, possibly to an RME.
>
> Right now, the budget is around \$400. Can anyone recommend a halfway
> decent 2ch or 4ch interface in that neighborhood that will work with
> their software? Since it's only the two of them, they really only
> record a max of 2 tracks at a pass, so two decent pre's are all that's
> really needed for now.
>
> Thanks.
>
> pabnot to worry...in a couple years you'll forget whatever it is that
bothers you about your age...daily.

On Tue, 24 Jul 2007 06:35:22 -0600, "DJ" <animix _ at _ animas _ dot _
net> wrote:

>
>"Neil" <OIUIU@OIU.com> wrote in message news:46a59493\$1@linux...
>>
>> OK, it's absolutely not a result of the mp3 encoding, because
>> it's there on the wav file, too... and I think you might be
>> right about it being the hihat send EFX, because on the wav
>> file I can hear it pulsing/oscillating a bit (not enough detail
>> on the mp3's, I guess, since it seemed steady-state therein
>> during the section I'm referring to).
>>
>> FWIW, I think this a great mix, and you did a superb job on the
>> recording, but that "hiss" is really distracting during that one
>> part, izallimsayin'.
>>
>>
>> Neil
>>
>
>I really appreciate the time that you and others took to give this a listen

>and help me out here. My ears sure aren't what they used to be a few years
>ago, but I've been overusing them and have developed a pretty good case of
>Tinnitus recently. It usually goes away if I give them a rest for a few
>days. I really never monitor at levels above 80dB any more, usually try to
>keep it to around 72-75dB.

>
>Getting old sorta' sucks sometimes.

>
>;o)

>
>i'll check it out but i already frequent too many groups...same
questions by the same people...with the exception of paris related
stuff.

On 24 Jul 2007 21:34:22 +1000, "John" <no@no.com> wrote:

>
>phpBB does beat the crap out of most other newsgroups. I would like to see
>Paris chat go to phpBB but I can't do it in 2 places.OK here's the deal.

I've been trying to speed up my net connection here, waiting for my provider
to get their act together, and alas and alac they have just released some
details about their future plans with regard to higher speeds which I am
not altogether happy with.

Hence I am seriously considering changing ISP's. Before I do so I will be
checking in detail the reliability of their services and the like to ensure
that we are likely to have a service at least as reliable as what we have
had here to date.

What this might mean:

- (*) Faster NG speed (Four times the upload speed)
- (*) A short NG outage of a few hours to a day while the changeover occurs.

Yes, yes, I know, DJ will probably die and all, but if we distract him for
a while I'm sure he'll survive.

Anybody have any comments? I guess I feel obliged to check these things out
before I make any moves. I'm not convinced as of yet, but I'm considering
it very seriously, and only have about 48 hours if I want to save myself
fees on the move.

Cheers,
Kim."Kim" <hiddensounds@hotmail.com> wrote:
>(*) Faster NG speed (Four times the upload speed)

Oh, that's 4 x the download speed for you guys. You guys upload from me of

course, so...

Cheers,

Kim.Can somebody post or email me the Rented Donkey pic and any other cool Paris pics that might be applicable for a t-shirt design...

....gonna get some shirts made. :o) They'll likely be for sale on the net if anybody wants one.

Cheers,

Kim.I hear that C4's big bug fix is around the corner too. I wonder if they don't let Cubase users find the bugs and then incorporate the refined code in Nuendo?

Dedric Terry wrote:

> Now if we could just get the marketing to flip flop so it follows the
> reality of what you and many of us know about Nuendo vs. ProTools.
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> I completely agree - the workflow with PT always seemed a bit awkward (much
> like Avid vs. Vegas, or even Avid vs. FCP to some degree).

>
> Lamont - Nuendo 4 is just around the corner with some really nice updates -
> new automation system for one.... maybe not a lot for music users, but a
> nice update list for post.

>
> Dedric

>
> On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"
> <jjdpro@ameritech.net> wrote:

>
>> You like Pro Tools editing over Nuendo's?? And you liek Pro Toosl workflow
>> over Neundo??

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>> I've never heard anyone who really used the 2 DAWs state that. Even the most
>> ardent Pro Tools users. They will readily admit, that Neundo/SX workflow
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>> Just look at each update to Pro Tools now 7.3. Each update icorporates more
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>> And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

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>> I have Pro Tools and use HDAccel at the studio in our church, and I'm always
>> amazed at how it reconized as the DAW leader. I'm not that impressed
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>>> left it behind. I then picked up a Nuendo rig for live recording, I liked
>>> it...but wasn't in-love with the workflow. Since then, I've put in a pair
>>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.
>>> Brad Lyons
>>> www.audioandmidi.com
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>>>> PT)
>>>> and I'm not impressed. I have no reason to change systems right now, but
>>>> looking forward I know I'll need to update sometime.
>>>> I was just wondering what some of your reasons were to change?
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>>>> Right now the biggest asset to me would be Nuendo's latency compensation.
>>>>
>>>>
>Ah bummer.
>Tanx.

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>Hi Cujo,
>The M-Audio USB Midisport 2x2 or 4x4 work fine.
>The serial to usb adapter don't work with the Biport.
>
>Chris
>
>
>Cujo wrote:
>> Anyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB
>> converter. I'd just like to get a Melotron soft synth and control it with
>> my K2000.
>>
>> If not, what would good simple USB midi interface should I look at?
>>
>> Tanks all,
>>
>
>--

>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762 Sounds good to me bro. Is it possible to leave the backup server running on
'this' ISP while connecting the normal server to the other to limit time
down?
If it's a headache don't sweat it, I'll send DeeJ Accordion for Dummies and
ask him how to output 44.1 and 88.2 sample rate direct at the same time for
neil's tests to keep his attention for a few hours.

AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a7393b\$1@linux...
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>>(*) Faster NG speed (Four times the upload speed)
>
> Oh, that's 4 x the download speed for you guys. You guys upload from me of
> course, so...
>
> Cheers,
> Kim. Check your inbox

AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a73d18\$1@linux...
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> Can somebody post or email me the Rented Donkey pic and any other cool
> Paris
> pics that might be applicable for a t-shirt design...
>
> ...gonna get some shirts made. :o) They'll likely be for sale on the net
> if anybody wants one.
>
> Cheers,
> Kim. "Aaron Allen" <know-spam@not_here.dude> wrote:
> Check your inbox

Sold!

Thanks Aaron. :o) "Aaron Allen" <know-spam@not_here.dude> wrote:
> Is it possible to leave the backup server running on
> 'this' ISP while connecting the normal server to the other to limit time

> down?

Well both servers run off the same ISP, so...

What I could do however is to set the backup server up temporarily on somebody else's connection, say, my brothers, for a short period. The NNTP feed would likely have to go however as the post numbers don't line up between the two, but we could have web interface running on the second server throughout the event. I'd certainly seriously consider this especially if the outage was likely to be more than 24 hours. I know people rely on this group at times for support, so if the delay was to be considerable then this would be a serious option.

In all likelihood however the outage would be between about 12am and 8am GMT, assuming Doug Wellington (who still owns the parisnewsgroup.com domain) can change the DNS record as soon as I advise him of the new IP. I haven't heard from him for a while so I'll have to shoot him an email and see what the deal is there. Either way, our ISP's tend to be asleep while you guys are at work, so the change is likely to be outside your work time.

It would be a bit of a muck around to move the backup server and reconfigure it to grab the posts across the network, but at the same time it would be a kinda cool thing to do. :o) And it would be a good test for the server as it's never been responsible for actually running the group before.

Cheers,

Kim."Kim" <hiddensounds@hotmail.com> wrote in message news:46a73d18\$1@linux...

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> Paris

> pics that might be applicable for a t-shirt design...

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> ...gonna get some shirts made. :o) They'll likely be for sale on the net

> if anybody wants one.

>

> Cheers,

> Kim.

Chris,

I have a Midisport 2x2 laying around you can have.

Will try to remember to bring it to tomorrow's session.

-Phil

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

>

>

>Ah bummer.

>Tanx.
>
>
>
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>>> If not, what would good simple USB midi interface should I look at?
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>>> Tanks all,
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>Hehe indeed...

I don't suppose anybody has a higher res version of this? They recommend 2000x2000 images for tshirts and a minimum of 1000 x , and while we can probably make do with the original Rented Donkey (which is 600 x something) that Paris for Dummies is pretty low res and will look like it if put on a shirt.

The 600 x Rented Donkey should look acceptable blown up to 1200 x or maybe even 1800 x which would make it big enough to go on a shirt. Any less than that though is gonna hurt methinks...

Cheers,
Kim.

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>

>

>I think that was actually created by Artguy about 10 years ago.

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a75fc5\$1@linux...

>

>

> Hehe indeed...

>

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>>
>>
>My \$\$Money and ears says the M-Audio 1814. Killer unit with great drivers

support. The converters sound 400 dollars more than what the unit cost..AND, by getting a M-Audio unit, your friends can move into Pro Tools M-Powered which is the same as PT LE..

http://www.m-audio.com/products/en_us/FireWire1814-main.html

I have one (1814) which by the way, replaced my EMU 1212M (Ble it out of the water..sound wise and lower latency wise..And, it built liek a Brick!!

- 6 Analog Inputs..
- 2 mic pres...
- 8 Adat i/o
- 10 Analog outs.
- midi
- Word Clock
- S/PDif

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

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>really needed for now.
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>Thanks.
>
>pabHi Bill, I did not take the C4 bait.. it's been my experience with Steinberg
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Bill L <bill@billlorentzen.com> wrote:

>I hear that C4's big bug fix is around the corner too. I wonder if they

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>code in Nuendo?

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;oP

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>>>>> Kim.
>>>>
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>>>>
>>>
>>
>>
>

ROFL!!!

:)

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

>>>>>> Cheers,

>>>>>> Kim.

>>>>>

>>>>>

>>>>>

>>>>

>>>

>>>

>>

>

>

>Well.....OK then.....as long as it's not this donkey.....

<http://uk.youtube.com/watch?v=dDbNuJ25ZzU&mode=related&am p;search=>

"Neil" <OIUOIU@OIU.com> wrote in message news:46a79f5e\$1@linux...

>

> ROFL!!!

>

> :)

>

>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>
>>"Neil" <OIUOIU@OIU.com> wrote in message news:46a7802f\$1@linux...
>>>
>>> What was the Rented Donkey picture? I don't recall ever seeing
>>> that one.
>>>
>>> Neil
>>>
>>>
>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>.....or maybe by Chuck????? I can't remember.
>>>>
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote in message
>>>>news:46a75fc5\$1@linux...
>>>>
>>>>
>>>>> Hehe indeed...
>>>>>
>>>>> I don't suppose anybody has a higher res version of this? They
>>>>> recommend
>>>>> 2000x2000 images for tshirts and a minimum of 1000 x , and while we
> can
>>>
>>>>> probably
>>>>> make do with the original Rented Donkey (which is 600 x something)
> that
>>>>> Paris for Dummies is pretty low res and will look like it if put on
> a
>>>
>>>>> shirt.
>>>>>
>>>>> The 600 x Rented Donkey should look acceptable blown up to 1200 x or
>
>>>>> maybe
>>>>> even 1800 x which would make it big enough to go on a shirt. Any less
>>> than
>>>>> that though is gonna hurt methinks...
>>>>>
>>>>> Cheers,
>>>>> Kim.
>>>>>
>>>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>>>
>>>>>>"Kim" <hiddensounds@hotmail.com> wrote in message
>>>>>>news:46a73d18\$1@linux...

>>>>>>
>>>>>>
>>>>>> Can somebody post or email me the Rented Donkey pic and any other
> cool
>>>>>
>>>>>> Paris
>>>>>> pics that might be applicable for a t-shirt design...
>>>>>>
>>>>>> ...gonna get some shirts made. :o) They'll likely be for sale on the
>>> net
>>>>>> if anybody wants one.
>>>>>>
>>>>>> Cheers,
>>>>>> Kim.
>>>>>>
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>>>>>>
>>>>>
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>>>
>>>
>>
>>
>>
>>
>I've never seen the rented donkey image. Where did it come from?

My low res "Paris for Dummies" cover was make just for the entertainment of parasites like DJ and Chuck and derek and whoever else was around. I made a bunch of high res Paris t-shirt designs back then. I can dig them out if you wish.

-steve

"Aaron Allen" <know-spam@not_here.dude> wrote:
>
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>> net
>>>>>> if anybody wants one.
>>>>>>
>>>>>> Cheers,
>>>>>> Kim.
>>>>>>
>>>>>>

>>>>>
>>>>
>>>
>>>
>>
>
>
>Tom Boyles... not sure he's around anymore. Gene Lennon did one about the same time.
AA

"steve the artguy" <artguy@lugubriosity.org> wrote in message news:46a7b4ed\$1@linux...
>
> I've never seen the rented donkey image. Where did it come from?
>
> My low res "Paris for Dummies" cover was make just for the entertainment
> of parasites like DJ and Chuck and derek and whoever else was around. I
> made
> a bunch of high res Paris t-shirt designs back then. I can dig them out if
> you wish.
>
> -steve
>
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>
>>"Neil" <OIUOIU@OIU.com> wrote in message news:46a7802f\$1@linux...
>>>
>>> What was the Rented Donkey picture? I don't recall ever seeing
>>> that one.
>>>
>>> Neil
>>>
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>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
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>>>>>>>
>>>>>>> Cheers,
>>>>>>> Kim.
>>>>>>>
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>>>>>>>
>>>>>
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>>>>
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>>>
>>

>>
>>
>"steve the artguy" <artguy@lugubriosity.org> wrote:
>I can dig them out if
>you wish.

Steve, if you could, that would be gold! I've found a site on the web which lets you submit a design and will make shirts for you in any quantity from 1 upwards. I figure some people around here would no doubt like a Paris t shirt. I know I would.

If you would be willing to search them out and shoot them at my email address that would be just wonderful! :o)

Cheers,
Kim.This is a multi-part message in MIME format.

-----=_NextPart_000_02C9_01C7CF18.55908D90
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Kim and Steve,
Count me in for at least one. The donkey one is great.
I can't wait to see Steve's others !
Tom

"Kim" <hiddensounds@hotmail.com> wrote in message =
news:46a7e440\$1@linux...

"steve the artguy" <artguy@lugubriosity.org> wrote:
>I can dig them out if
>you wish.

Steve, if you could, that would be gold! I've found a site on the web =
which
lets you submit a design and will make shirts for you in any quantity =
from
1 upwards. I figure some people around here would no doubt like a =
Paris t
shirt. I know I would.

If you would be willing to search them out and shoot them at my email =
address
that would be just wonderful! :o)

Cheers,

Kim.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_02C9_01C7CF18.55908D90

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>Kim and Steve,</DIV>

<DIV>Count me in for at least one. The =
donkey one=20

is great.</DIV>

<DIV>I can't wait to see Steve's others =

!</DIV>

<DIV>Tom</DIV>

<DIV> </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>"Kim" <<A=20

=

href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com>=

wrote=20

in message <A=20

=

href=3D"news:46a7e440\$1@linux">news:46a7e440\$1@linux...</DIV>
"ste=

ve the=20

artguy" <<A=20

=

href=3D"mailto:artguy@lugubriosity.org">artguy@lugubriosity.org>=20

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t
shirt. I know I would.

If you would be willing to search =
them out=20
and shoot them at my email address
that would be just wonderous!=20
:o)

Cheers,
Kim.</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_02C9_01C7CF18.55908D90--It's been my experience never to be a "paying beta-tester" for anything - I always wait 'til version 1-point-something at the very least.

Neil

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

 $\succ$

>Hi Bill, I did not take the C4 bait.. it's been my experience with Steinberg
>to "wait" for a few revisions before updating..

$$>$$

>Bill L <bill@billlorentzen.com> wrote:

>>I hear that C4's big bug fix is around the corner too. I wonder if they

 $\succ$

>>don't let Cubase users find the bugs and then incorporate the refined
>>code in Nuendo?

≥ ≥

>>Dedric Terry wrote:

>>> Now if we could just get the marketing to flip flop so it follows the

>>> reality of what you and many of us know about Nuendo vs. ProTools.

>>>

>>> I completely agree - the workflow with PT always seemed a bit awkward
>(much

>>> like Avid vs. Vegas, or even Avid vs. FCP to some degree).

>>>

>>> Lamont - Nuendo 4 is just around the corner with some really nice updates

 $\geq$

>>> new automation system for one.... maybe not a lot for music users, but

>a

>>> nice update list for post.

>>>

>>> Dedric

>>>

```
>>> On 7/22/07 9:59 AM, in article 46a37ee9$1@linux, "LaMont"
```

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

>>>

>>>> You like Pro Tools editing over Nuendo's?? And you like Pro Tools workflow
>>>> over Nuendo??
>>>>
>>>> I've never heard anyone who really used the 2 DAWs state that. Even
the
>most
>>>> ardent Pro Tools users. They will readily admit, that Nuendo/SX workflow
>>>> and editing is in another league.
>>>>
>>>> Just look at each update to Pro Tools now 7.3. Each update incorporates
>more
>>>> and more Nuendo/SX like features .. Pro Tools workflow is still not
there
>>>> yet.. Yes, they have added the right-mouse clicks for getting to menus,
>but
>>>> not as deep as Nuendo/SX..
>>>>
>>>> And , Pro Tools (conforming) mouse still is not as slick or fast as
Paris.
>>>>
>>>>
>>>> I have Pro Tools and use HDAccel at the studio in our church, and I'm
>always
>>>> amazed at how it recognized as the DAW leader. I'm not that impressed
>>>>
>>>> "Brad Lyons" <brad@audioandmidi.com> wrote:
>>>>> I loved Paris for tracking and mixing, but it started to tick me
>>>>> off--numerous
>>>>> bugs, lockups, plugins not working properly, mixes bouncing differently
>>>> than
>>>>> how I mixed them on larger projects, etc. I just couldn't deal with
>it
>>>> anymore,
>>>>> fortunately at that time I was taking a break from doing studio work
>and
>>>>> left it behind. I then picked up a Nuendo rig for live recording,
I
>liked
>>>>> it...but wasn't in-love with the workflow. Since then, I've put in
>a pair
>>>>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.
>>>>> Brad Lyons
>>>>> www.audioandmidi.com
>>>>>
>>>>> "Mikep" <mikep@hometownrecords.com> wrote:
>>>>>> I have been looking at the current popular alternatives to Paris
(sans
>>>>> PT)

>>>>> and I'm not impressed. I have no reason to change systems right now,
>but
>>>>> looking forward I know I'll need to update sometime.
>>>>> I was just wondering what some of your reasons were to change?
>>>>>
>>>>> Right now the biggest asset to me would be Nuendo's latency compensation.
>>>>>
>>>>>
>>>
>Hehe yes I can't wait either. I'm a little concerned that I'll have to buy
all of them. ;o)

Cheers,
Kim.

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

>
>
>Kim and Steve,
>Count me in for at least one. The donkey one is great.
>I can't wait to see Steve's others !
>Tom
>
>
> "Kim" <hiddensounds@hotmail.com> wrote in message =
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> "steve the artguy" <artguy@lugubriosity.org> wrote:
> >I can dig them out if
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> Steve, if you could, that would be gold! I've found a site on the web
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> shirt. I know I would.
>
> If you would be willing to search them out and shoot them at my email
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>address
> that would be just wonderful! :o)
>
> Cheers,
> Kim.


```

>
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>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 6.00.2800.1400" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>Kim and Steve,</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Count me in for at least one. The =
>donkey one=20
>is great.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>I can't wait to see Steve's others =
>!/FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </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>"Kim" <<A=20
> =
>href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com</A>>=
> wrote=20
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>href=3D"news:46a7e440$1@linux">news:46a7e440$1@linux</A>...</DIV><BR>"ste=
>ve the=20
> artguy" <<A=20
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Cheers,
Kim.</BLOCKQUOTE>
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>
>Wow, some good ears out there. I thought maybe I heard something around
where the mandolin crescendos just before the bridge, but maybe it's just
the snare rim reverb. My co-producer who is actually an engineer is the one
who deals with this kind of issue on our mixes, since I'm not generally
bothered by bits of noise, distortion, out-of-tuneness, etc. (Auto Tune . .
.. phehh)

Really I just wanted to say I thought it sounded real purty. Nice work. DJ.
:)

S

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:46a51089@linux...

> I've shared this file with a few folks here over the weekend. I'm trying to
> get my head around mixing in Cubase and the push/pull that needs to happen
> to get some BIG out of a native DAW. I'm wondering if I'm pushin/pulling a
> bit too hard here or there. I'm posting a link to an MP3 here. One of my
> esteemed colleagues is reporting a section of hiss along a breif portion
> of the timeline (not during a cymbal event). I'm not hearing it. I'm
> wondering if my hearing is getting notched out to the point of missing
> something significant.

>
> Here's a link:

>
> <http://www.sharebigfile.com/file/197278/Faith-In-love-7-21-07-6-mp3.html>

>
> At the bottom, type in the symbols as prompted, this will take you to the
> next page where a red button at the bottom will start loading and after 15
> seconds you can click on it to DL the file.

>
> Thanks,

>
> Deej

>Just letting you all know that at this stage it looks like I'll be going
ahead with this ISP change. More details to come, but currently it's all
go.

It will probably mean an outage of some sort (perhaps NNTP outage with continued
web service) in about a weeks time.

Cheers,
Kim.

"Kim" <hiddensounds@hotmail.com> wrote:

>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>Is it possible to leave the backup server running on
>>'this' ISP while connecting the normal server to the other to limit time
>
>>down?
>
>Well both servers run off the same ISP, so...
>
>What I could do however is to set the backup server up temporarily on somebody
>else's connection, say, my brothers, for a short period. The NNTP feed would
>likely have to go however as the post numbers don't line up between the
two,
>but we could have web interface running on the second server throughout
the
>event. I'd certainly seriously consider this especially if the outage was
>likely to be more than 24 hours. I know people rely on this group at times
>for support, so if the delay was to be considerable then this would be a
>serious option.
>
>In all likelihood however the outage would be between about 12am and 8am
>GMT, assuming Doug Wellington (who still owns the parisnewsgroup.com domain)
>can change the DNS record as soon as I advise him of the new IP. I haven't
>heard from him for a while so I'll have to shoot him an email and see what
>the deal is there. Either way, our ISP's tend to be asleep while you guys
>are at work, so the change is likely to be outside your work time.
>
>It would be a bit of a muck around to move the backup server and reconfigure
>it to grab the posts across the network, but at the same time it would be
>a kinda cool thing to do. :o) And it would be a good test for the server
>as it's never been responsible for actually running the group before.
>
>Cheers,
>Kim."Sarah" <sarahjane@sarahtonin.com> wrote in message news:46a83602@linux...
> Wow, some good ears out there. I thought maybe I heard something around
> where the mandolin crescendos just before the bridge, but maybe it's just
> the snare rim reverb. My co-producer who is actually an engineer is the
> one who deals with this kind of issue on our mixes, since I'm not
> generally bothered by bits of noise, distortion, out-of-tuneness, etc.
> (Auto Tune . . . phehh)
>
> Really I just wanted to say I thought it sounded real purty. Nice work.
> DJ. :)

>
> S

Thanks

;o)Your thoughts?

http://www.youtube.com/watch?v=3Gmex_4hreQI found this:

<http://ping.windowsdream.com/>

Anybody know if it's any good?

Cheers,

Kim.<http://www.youtube.com/watch?v=8AJxc3Lxn4o>Just another update...

Annoyingly it looks as if the internet changeover would take about a week. That being the case the backup server would be configured in web only mode at another residence for access over this time. Hence we would be a web only group temporarily for a week or so...

"Kim" <hiddensounds@hotmail.com> wrote:

>
>
>Just letting you all know that at this stage it looks like I'll be going
>ahead with this ISP change. More details to come, but currently it's all
>go.
>
>It will probably mean an outage of some sort (perhaps NNTP outage with continued
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>Cheers,
>Kim.

>
>"Kim" <hiddensounds@hotmail.com> wrote:
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>>can change the DNS record as soon as I advise him of the new IP. I haven't
>>heard from him for a while so I'll have to shoot him an email and see what
>>the deal is there. Either way, our ISP's tend to be asleep while you guys
>>are at work, so the change is likely to be outside your work time.
>>
>>It would be a bit of a muck around to move the backup server and reconfigure
>>it to grab the posts across the network, but at the same time it would
>be
>>a kinda cool thing to do. :o) And it would be a good test for the server
>>as it's never been responsible for actually running the group before.
>>
>>Cheers,
>>Kim.
>i was told "having thoughts" wasn't a good thing so i've stopped
having them...i think...yup, not a one here.

On 26 Jul 2007 16:54:11 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
>Your thoughts?
>
>http://www.youtube.com/watch?v=3Gmex_4hreQReading the forum indicates it does not let you
restore images onto smaller
drives like some other apps do. My fav is Acronis True Image Home. Really
a sweet app. It finds the network and lets me put/get images from shares
on other windows boxes.It's obvious stuff. You either want dynamics or not. I send everyone
back
to Thriller school to listen to what dynamics are.

You start to freeze as horror looks you right between the eyes,
You're paralyzed
Chorus
cause this is thriller, thriller night
And no ones gonna save you from the beast about strike
You know its thriller, thriller night
You're fighting for your life inside a killer, thriller tonight"James McCloskey"

<excelsm@hotmail.com> wrote in message
news:46a84513\$1@linux...

>
> Your thoughts?
>
> http://www.youtube.com/watch?v=3Gmex_4hreQ

.....there's a volume knob?I dabbled with Ghost in years past at work and found it to be a pain in the a\$\$\$. Recently I sensed my C-drive was heading south, so I picked up Acronis True Image, installed and ran it. A couple of days later, the drive went platter up, so I swapped in the imaged disk, and voila, it was as if nothing happened. Acronis saved me hours or days of rebuilding, reinstalling, and reconfiguring.

On the other hand, I always cringe at having to pay \$50 for the windows version of dd.

- Paul Artola
Ellicott City, Maryland

On 26 Jul 2007 17:06:00 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>
>I found this:
>
><http://ping.windowsdream.com/>
>
>Anybody know if it's any good?
>
>Cheers,
>Kim.Hi Kim,
Acronis True Image 10
and Paragon Drive Back Up 8.5

Both are reliable and easy to use. Paragon has better hard drive controller support on the newer Intel motherboards when using their recovery boot disk CD.

Chris

Kim wrote:
> I found this:
>
> <http://ping.windowsdream.com/>
>

> Anybody know if it's any good?

>

> Cheers,

> Kim.

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 Interesting.. To be honest, I'm forgetting what dynamics sounds like these days..

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

>

>Your thoughts?

>

>http://www.youtube.com/watch?v=3Gmex_4hreQsad...

On 27 Jul 2007 03:56:35 +1000, "LaMont" <jjdpro@ameritech.net> wrote:

>

>Interesting.. To be honest, I'm forgetting what dynamics sounds like these days..

>

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

>>

>>Your thoughts?

>>

>>http://www.youtube.com/watch?v=3Gmex_4hreQJust something to think about when mixing and mastering.

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

>

>Your thoughts?

>

>http://www.youtube.com/watch?v=3Gmex_4hreQGreat great advice.. too much knowledge to not get screwed by the Majors these days.

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

>

><http://www.youtube.com/watch?v=8AJxc3Lxn4o>Hehe, they're coming! :o)

Steve (the art guy ;o) has emailed me a host of designs. All will be made available, including his and the famed Donkey. I might get it done this weekend if I get the time. I'll post once they're up.

Cheers,

Kim."Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Hehe, they're a comin'! :o)

>

>Steve (the art guy ;o) has emailed me a host of designs. All will be made

>available, including his and the famed Donkey. I might get it done this weekend

>if I get the time. I'll post once they're up.

Any of the mime? How about a mime spanking a rented donkey? No, wait, the other way around! lol

:)"Neil" <OIUIOU@OIU.com> wrote:

>Any of the mime? How about a mime spanking a rented donkey? No,

>wait, the other way around! lol

I've heard talk about the mime, but never seen any pics. Does anyone have any of those pics? I can make a shirt from anything that's high enough res if somebody posts or emails me a pic...

Cheers,

Kim.Oh Gawd!!!!.the fuckin' mime again???

;oP

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a94987\$1@linux...

>

> "Neil" <OIUIOU@OIU.com> wrote:

>>Any of the mime? How about a mime spanking a rented donkey? No,

>>wait, the other way around! lol

>

> I've heard talk about the mime, but never seen any pics. Does anyone have

> any of those pics? I can make a shirt from anything that's high enough res

> if somebody posts or emails me a pic...

>

> Cheers,

> Kim.I think I may have some original Ensoniq brochures at the office... I'll check... ;-)

David.

Kim wrote:

> "Neil" <OIUIOU@OIU.com> wrote:

>

>>Any of the mime? How about a mime spanking a rented donkey? No,
>>wait, the other way around! lol
>
>
> I've heard talk about the mime, but never seen any pics. Does anyone have
> any of those pics? I can make a shirt from anything that's high enough res
> if somebody posts or emails me a pic...
>
> Cheers,
> Kim.Nappy, I'm happy to hear of your progress. Continued well wishes!

TyroneHey guys, just wanted to share that I have had the opportunity to use the Shure SLX 87c and really like it. From what I understand, the primary difference between the 87A and the 87C is that the 87C is moreso geared towards the inner ear monitoring systems.

Also, like to thank Morgan at East Coast for his assistance! I still maintain my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!

Tyrone<http://www.hasbro.com/toothtunes/>

Not even close to as good a brush as my Sonicare, but DANG it's cool. I bought the KISS one, LOL !

AAActually, the difference between the Beta87A and the Beta87C is more of a tonal difference, not that one is aimed more towards in-ears. I have 16-channels of their top of the line U4 series (about \$2,000 per channel--ouch!) and also use the Beta87 element, sounds good. I prefer the KSM9, but I'd have to buy wireless clip-on transmitters and those mics--at \$700 per mic and then another \$1,000 per clip-on trasnmitter, NO THANKS! :-)

Brad Lyons
Sweetwater

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>Hey guys, just wanted to share that I have had the opportunity to use the
>Shure SLX 87c and really like it. From what I understand, the primary difference
>between the 87A and the 87C is that the 87C is moreso geared towards the
inner
>ear monitoring systems.
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>Also, like to thank Morgan at East Coast for his assistance! I still maintain
>my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!
>
>Tyrone<http://womb.mixerman.net/showthread.php?p=68697#post68697>Hi Tom,
I have missed reading for quite some time the posts.
Can you please post what is your situation now with your Paris problems and

gather all your findings ?

I really cannot follow up all these posts and know where you are right now.

Regards,

DimitriosI still have my original Paris T shirt in mint condition that I got when I first bought Paris. I think I got it from Sam Ash, but I don't remember.

Lou

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Hehe, they're a comin'! :o)

>

>Steve (the art guy ;o) has emailed me a host of designs. All will be made
>available, including his and the famed Donkey. I might get it done this
weekend

>if I get the time. I'll post once they're up.

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>Cheers,

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

-----=_NextPart_000_0109_01C7D04F.F46E6DA0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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I am really busy with my gigging schedule so this has taken a back seat =
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Thanks for listening!
Any ideas?
Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:46a9e443\$1@linux...

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
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<BODY bgColor=3D#ffffff>
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<DIV> </DIV>
<DIV>Thanks for listening!</DIV>
<DIV>Any ideas?</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Dimitrios" <<A=20
href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote in =
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<A =
href=3D"news:46a9e443\$1@linux">news:46a9e443\$1@linux...</DIV>
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<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY></HTML>

-----=_NextPart_000_0109_01C7D04F.F46E6DA0--Tom,

Get the mecs tested first. If you have a working eds on the second

computer and the magma is connected to the studio box, drop one of the eds's in the magma with the or a tested mec (remember the default project there!) and fire her up. Let us know what the result is.

Jeff

> Hi Dimitrios,
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> I am really busy with my gigging schedule so this has taken a back seat
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> Thanks for listening!
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> Tom
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>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>This is a multi-part message in MIME format.

-----=_NextPart_000_012C_01C7D060.43041F90

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Ya Jeff that's the plan. When I find a minute or two.
It's crazy times around here. Sunday maybe. Maybe not.
Thanks,
Tom

"Jeff Hoover" <jkhoover@excite.com> wrote in message =
news:46aa321a@linux...
Tom,

Get the mess tested first. If you have a working eds on the second=20
computer and the magma is connected to the studio box, drop one of the =

eds's in the magma with the or a tested mec (remember the default=20
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-----=_NextPart_000_012C_01C7D060.43041F90

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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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-----=_NextPart_000_012C_01C7D060.43041F90--Well, it's been a couple months, so I figured I
should drop in suddenly.
(And probably drop out as suddenly!) ;-) Summers are the busiest time of
year for me...

I've got a couple things going that are keeping me quite busy. I've got a
panel making and silkscreening business, so I'm having fun planning out some
destruction for one of my C-16 controllers. (Different colors and wooden
end cheeks...) The other thing I've gotten into is microcontroller
programming - anybody interested in motorized faders? (He asks
mysteriously...)

If anyone makes tee shirts, you *MUST* make them in XXL size so that I can

wear them!

Doug

P.S. Kim, I'll send you an email later today or over the weekend. Just let me know when things change and I'll update it on my end. I'll give you my text pager email address so that you can let me know even if I'm not online. Also, one possibility, since it's NNTP, is that I could set up a backup server over here and sync up with yours...

<http://www.parisfaqs.com>Me too, however my shirt is nearly grey now, cause I wear it so much. It's my favorite. It says, "digital recording . . . demystified . . . Paris

I found this rented donkey jpeg.

I thought a year or two back seeing some different jpeg's on this newsgroup, but I'm not sure. Maybe jpegs can be captured from the BT DVD.

Wayne

This is a multi-part message in MIME format.

-----=_NextPart_000_013D_01C7D06C.62C71C90
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Doug,
Motorized faders in a Paris rig would be a god send!
If you can get it working you can count me in.
Tom

"Doug Wellington" <doug@parisfaqs.com> wrote in message =
news:46aa4b6b@linux...

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 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Doug Wellington" <<A=20
 href=3D"mailto:doug@parisfaqs.com">doug@parisfaqs.com> wrote in =
 message=20
 news:46aa4b6b@linux...</DIV>Well, =
 it's been=20
 a couple months, so I figured I should drop in suddenly.
(And =
 probably=20
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Doug

P.S. Kim, I'll send you an email =
 later today=20
 or over the weekend. Just let
me know when things change and =
 I'll=20
 update it on my end. I'll give you my
text pager email =
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 that you can let me know even if I'm not online.
Also, one =
 possibility,=20
 since it's NNTP, is that I could set up a backup
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 and sync=20
 up with yours...

<A=20
 href=3D"http://www.parisfaqs.com">http://www.parisfaqs.com=20

</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html </DIV></BODY ></HTML>

-----=_NextPart_000_013D_01C7D06C.62C71C90--I've used it a bunch. It's free. Set's up easily and works as advertised.
 It's alot like an old version of ghost. Basically you set up the server

on one of your machines, and boot the client disk on the machine to be 'ghosted'

Chuck

"Kim" <hiddensounds@hotmail.com> wrote:

>
>
>I found this:
>
>http://ping.windowsdream.com/
>
>Anybody know if it's any good?
>
>Cheers,
>Kim.This is a multi-part message in MIME format.

-----=_NextPart_000_0075_01C7D07C.1D6AA940

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dude you so totally rock

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:46aa588b@linux...

Doug,

Motorized faders in a Paris rig would be a god send!

If you can get it working you can count me in.

Tom

"Doug Wellington" <doug@parisfaqs.com> wrote in message =
news:46aa4b6b@linux...

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<http://www.parisfaqs.com>=20

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

-----=_NextPart_000_0075_01C7D07C.1D6AA940

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Content-Transfer-Encoding: quoted-printable

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</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Dude you so totally rock</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

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news:46aa588b@linux...</DIV>

<DIV>Doug,</DIV>

<DIV>Motorized faders in a Paris rig would =
be a god=20

send!</DIV>

<DIV>If you can get it working you can =
count me=20

will screw on to
your U2 Transmitter. BTW, the UR series is now the top of
the line and the U4 is discontinued.

David.

Brad Lyons wrote:

> Actually, the difference between the Beta87A and the Beta87C is more of a
> tonal difference, not that one is aimed more towards in-ears. I have 16-channels
> of their top of the line U4 series (about \$2,000 per channel--ouch!) and
> also use the Beta87 element, sounds good. I prefer the KSM9, but I'd have
> to buy wireless clip-on transmitters and those mics--at \$700 per mic and
> then another \$1,000 per clip-on trasnmmitter, NO THANKS! :-)

>

> Brad Lyons

> Sweetwater

>

> "Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>>Hey guys, just wanted to share that I have had the opportunity to use the
>>Shure SLX 87c and really like it. From what I understand, the primary difference
>>between the 87A and the 87C is that the 87C is moreso geared towards the

>

> inner

>

>>ear monitoring systems.

>>

>>Also, like to thank Morgan at East Coast for his assistance! I still maintain
>>my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!

>>

>>Tyrone

>

>"The other thing I've gotten into is microcontroller

> programming - anybody interested in motorized faders? (He asks

> mysteriously...)

>

>

Doug,

Back in 1999 I worked with Matt Craig on locating the tiny servo motors that
would be necessary in order to fit them inside a C-16. We did find some, but
they would have to be ordered in large lots and it would have been too much
of a cash outlay to justify building a prototype. IIRC, that was one of the
main reasons Matt scrubbed this project.

DeejHaving a mic taylored for in-ears would be like having a
studio mic best suited to headphones... wouldn't make sense.

The '87 of any suffix is a very good sounding mic, but I wouldn't use one for a lead singer in front of a drummer on a small stage... this is more of a "concert capsule" you need some distance between it and the rest of the band. If a condenser is what you are after, also try out a Sennheiser EW165G2... the 865 capsule has beaten the Neumann KMS-105 in blind listening tests. I have modded a few old Astatic 77's with 865 capsules and electronics for a local location guy that does a great deal of CMT work... they sound REALLY good.

David.

Tyrone Corbett wrote:

> Hey guys, just wanted to share that I have had the opportunity to use the
> Shure SLX 87c and really like it. From what I understand, the primary difference
> between the 87A and the 87C is that the 87C is moreso geared towards the inner
> ear monitoring systems.
>
> Also, like to thank Morgan at East Coast for his assistance! I still maintain
> my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!
>
> Tyrone! have the great fortune of having a special phone connection to Doug.
Every so often I give him a ring and we chit-chat about life, music,
and various projects on our benches. Mine ideas are all theoretical,
whereas his are actually being engineered and programmed, or at least,
he has an idea what it would take to get the job done.

One idea we bounced around recently got proposed here, but no one seemed interested, so I guess it has died. I thought, with his silk-screening ability, Doug could figure out how to repaint blackface C16s to blueface. Actually what I want is to render C16s into C16Pros. I don't want to have to tape labels to my C16 to get it to work in ParisPro mode. We asked if anyone else would be interested, but none seemed to care.

Another idea has to do with building a box that converts the signals passing back and forth from the EDS to the C16. Doug assures me that the EDS end of the cat5 cable is a serial port, so I envision a box that converts the serial data stream to appropriate MIDI commands. Working in either direction would be a plus since it could mean using other controllers with Paris, or using the C16 with other software.

Doug has some other ventures going on that I won't divulge, but I hope he is successful with them. Cool things would surely result.

- Paul Artola

Ellicott City, Maryland

On Fri, 27 Jul 2007 12:40:49 -0700, "Doug Wellington"
<doug@parisfaqs.com> wrote:

>Well, it's been a couple months, so I figured I should drop in suddenly.
>(And probably drop out as suddenly!) ;-) Summers are the busiest time of
>year for me...
>
>I've got a couple things going that are keeping me quite busy. I've got a
>panel making and silkscreening business, so I'm having fun planning out some
>destruction for one of my C-16 controllers. (Different colors and wooden
>end cheeks...) The other thing I've gotten into is microcontroller
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>Doug
>
>P.S. Kim, I'll send you an email later today or over the weekend. Just let
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>Also, one possibility, since it's NNTP, is that I could set up a backup
>server over here and sync up with yours...
>
><http://www.parisfaqs.com>
>http://www.youtube.com/watch?v=jVqRT_kCOLIDYNAMICS... we're playing as loud as we can!!!

"LaMont" <jjdpro@ameritech.net> wrote in message news:46a8e053\$1@linux...

>
> Interesting.. To be honet, I'm forgetting what dynamics sounds like these
> day..

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

>>
>>Your thoughts?
>>
>>http://www.youtube.com/watch?v=3Gmex_4hreQ
>This is a multi-part message in MIME format.

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

When mixing I like the concept of make everything louder than everything =
else . . .

"Chris Latham" <latham_c@bellsouth.net> wrote in message =
news:46aac8fc\$1@linux...

DYNAMICS... we're playing as loud as we can!!!

"LaMont" <jjdpro@ameritech.net> wrote in message =
news:46a8e053\$1@linux...

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these=20

> day..

>

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>>

>>Your thoughts?

>>

>>http://www.youtube.com/watch?v=3D3Gmex_4hreQ

>=20

I choose Polesoft Lockspam to fight spam, and you?

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

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</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>When mixing I like the concept of make =
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<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Chris Latham" <A=20

href=3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net> =
wrote in=20

message <A=20
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>
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>=20

</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
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<A=20
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html </DIV></BODY ></HTML>

-----=_NextPart_000_01AB_01C7D0BA.CD1294F0--"Doug Wellington" <doug@parisfaqs.com>
 wrote:
 >The other thing I've gotten into is microcontroller
 >programming

By any chance, do you know anything about Massenburg
 Automation systems & how to repair them, as a result of these
 endeavors?

Neillt is funny... the number of times you hear, "can you turn up the (blank)",
 as opposed to the few times you hear somebody ask "can up turn down the
 (blank)?"

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:46aad15\$1@linux...
 When mixing I like the concept of make everything louder than everything
 else . . .Hello to you all. I was once a Paris user, and when I switched to another
 DAW, I kept the system "just in case".

Well, just in case has yet to come, and I'm thinking about selling the system.
 I'm wondering if there is still an interest in Paris.
 I understand this is old technology, and I realise I'm not going to make

a killing here. If there are people out there still interested in Paris, though...I'd rather the system get used than sit on a shelf here. I would have to take an official inventory, and I will if there is interest, but off the top of my head:

- 4 EDS cards
- 5 8i input modules
- 2 8o output modules (maybe 4)
- 4 ADAT modules
- 3 MECs
- 2 442s
- 2 IF2s
- 2 C-16s
- 3 3.0 software disks

Everything is in either brand new or excellent condition, although one C-16 shows some paint wear from use. It's all blackface, except for 1 MEC and 1 8i card. The used C-16 has been relabeled to reflect the "pro" control set.

I also have a rack mount computer that currently has a swapable OS and Audio drive. I have two OS HDs, one with ME and one with XP. They both are loaded with 3.0 software. The ME version will also run Waves Native v. 2 and has a dongle for that. It's basically a stable turnkey PARIS system that can fit up to 4 EDS cards, but it's pretty old. I'd say an Athlon 1400 or something.

So if anyone could put any of this to use, let me know. I'm in the Washington DC area. If there is interest, I will begin testing everything and taking photos.

thanks,
Joe Porto
mail@joeporto.com
301-365-2100 (M-F, 10AM-4PM EST) Check out the Mixerman radio show theme song. The radio show program is juvenile at best, but the theme is super cool.

Don Nafe wrote:

> <http://womb.mixerman.net/showthread.php?p=68697#post68697>
>
>Hi Joe,

Why don't you figure out what you want for your Paris bits and pieces. I'm in the DC area too... I don't NEED anything, but if the price is right you never know!

What did you switch to?

gantt

"Joe Porto" <mail@joeporto.com> wrote:

>
> Hello to you all. I was once a Paris user, and when I switched to another
>DAW, I kept the system "just in case".
>
>Well, just in case has yet to come, and I'm thinking about selling the system.
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>DC area. If there is interest, I will begin testing everything and taking
>photos.
>
>thanks,
>Joe Porto
>mail@joeporto.com
>301-365-2100 (M-F, 10AM-4PM EST)While I do agree with Brad and Dave, one thing I shared
was a bit misleading.
I have actually been using the Shure 87 wireless series for a couple of years
while touring with Will Downing and others. I have used the mic in large
venues (5,000 plus seating), as well as smaller venues (2,500 and less).

I had not, however used the mic in a small band room/setting (100 to 500 seating type venue).

My statement about the mic being "geared towards inner ear monitoring" could have been more accurately stated...as it says on the box "...the frequency response is preferred by in ear monitor users" for those who prefer exact vebatim. I also followed this detail up with a couple of Shure reps.

Tyrone

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

>Having a mic taylored for in-ears would be like having a
>studio mic best suited to headphones... wouldn't make sense.

>

>The '87 of any suffix is a very good sounding mic, but I
>wouldn't use one for a lead singer in front of a drummer on
>a small stage... this is more of a "concert capsule" you
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>

>David.

>

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>> ear monitoring systems.

>>

>> Also, like to thank Morgan at East Coast for his assistance! I still maintain
>> my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!
>>

>> TyroneDJ wrote:

> Back in 1999 I worked with Matt Craig on locating the tiny servo motors that
> would be necessary in order to fit them inside a C-16. We did find some, but
> they would have to be ordered in large lots and it would have been too much
> of a cash outlay to justify building a prototype. IIRC, that was one of the
> main reasons Matt scrubbed this project.

I'm not trying to do anything with a C-16... ;-)

Doug

<http://www.parisfaqs.com>Neil wrote:

> By any chance, do you know anything about Massenburg
> Automation systems & how to repair them, as a result of these
> endeavors?

Not yet, but that could change. What's up?

DougDoug Wellington <doug@parisfaqs.com> wrote:

>Neil wrote:

>> By any chance, do you know anything about Massenburg
>> Automation systems & how to repair them, as a result of these
>> endeavors?

>

>Not yet, but that could change. What's up?

Friend of mine has a Massenburg Automation system that's giving him occasional fits. Typical non-supported product issues... you know, beeyatch to find people who know how to work on it, there's a diagnostic device that exists, but Rick Rubin has the only known working one, having to find & fly people in who worked on the original product in order to fix it - shit like that. Was just thinking if you'd gained any knowledge on these, I could hook you up.

NeilSerial to midi? Would it be possible to integrate the R-bus that way?

"Doug Wellington" <doug@parisfaqs.com> wrote in message news:46ac0cf8@linux...

> DJ wrote:

>> Back in 1999 I worked with Matt Craig on locating the tiny servo motors
>> that would be necessary in order to fit them inside a C-16. We did find
>> some, but they would have to be ordered in large lots and it would have
>> been too much of a cash outlay to justify building a prototype. IIRC,
>> that was one of the main reasons Matt scrubbed this project.

>

> I'm not trying to do anything with a C-16... ;-)

>

> Doug

>

> <http://www.parisfaqs.com>For anybody interested, check out my remixes of Beastie Boys tunes. All fully mixed and edited on Paris of course... ;o)

<http://beastiemixes.com/remixer.php?id=72>

Let me know what you think. 3 of the are far more "techno/electro" than I

normally go, but I was kinda asked to do them that way. Anyhow, I'm after your opinions, not mine...

Cheers,
Kim."DJ" <animix _ at _ animas _ dot _ net> wrote:
>http://www.youtube.com/watch?v=jVqRT_kCOLI
>
>

I some other drawings Wiltshire did. Astounding stuff.

personally -- I'm still gonna use photographs...!

-stevesteve the artguy wrote:
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>
>>http://www.youtube.com/watch?v=jVqRT_kCOLI
>>
>>
>
>
> I some other drawings Wiltshire did. Astounding stuff.
>
> personally -- I'm still gonna use photographs...!
>
> -steve
>
>
>
Steve,

If you hear from a guy named Donnie in TX, it's my fault (will be needing a mural).

Jeff"Bill L" <bill@billlorentzen.com> wrote in message news:46abc5b7@linux...
> Check out the Mixerman radio show theme song. The radio show program is
> juvenile at best, but the theme is super cool.

I think all pretense of seriousness went out the window when the second question was asked.

>
> Don Nafe wrote:
>> <http://womb.mixerman.net/showthread.php?p=68697#post68697> I have owned a medium bowl, non-cutaway Ovation since about '77, and it has always been my favorite practice, composition and noodling guitar. The frets are way past shot, the top is scarred (but not the bowl or

neck), and over the last couple of years it has developed a nasty split in the top, below the bridge, causing it to buzz on certain pitches. I treat it shabbily, sometimes even making short car trips sans case.

Recently I read a trade article about overcoming the shortcomings of Ovation guitars in a recording scenario. The engineer was quite put upon that he had to work with such a poor sound source (and that was the high end Adamas model)! I knew it was not considered one of the primo acoustics on the market, but I never realized just how low its reputation had sunk. Still, I like mine so a few weeks ago I treated it to a glue job for the split top at my local luthier's and now I once again really enjoy playing it.

Just today it dawned on me what I admire about it and why I have never been more than tempted by the host of "beautiful", all-wood acoustic flat tops out there. It sounds warm. You could even say it has a "jazz" tone, or in a rock environment a "brown sound". Many acoustics have a twangy, grating upper midrange that sounds garish to my ears. My Ovation has a sophisticated, mellow voice, like Lauren Bacall or Sigourney Weaver. It responds pluckily to my jaded, but witty pick strokes, and while its countenance is traditional, its rounded backside is pliant and accommodating in a way no boxy, all-wood "instrument" could ever be.

Now that I have come to terms with the "forbidden love" of my "vintage" Ovation, I think I'll get her a fret job. The old girl deserves it. That is some very funny shit. Country people got a sick sense of humor.

DJ wrote:

```
> Well.....OK then.....as long as it's not this donkey.....
> http://uk.youtube.com/watch?v=dDbNuJ25ZzU&mode=related&search=
>
>
>
> "Neil" <OIUOIU@OIU.com> wrote in message news:46a79f5e$1@linux...
>> ROFL!!!
>>
>> :)
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>> "Neil" <OIUOIU@OIU.com> wrote in message news:46a7802f$1@linux...
>>>> What was the Rented Donkey picture? I don't recall ever seeing
>>>> that one.
>>>>
>>>> Neil
>>>>
>>>>
>>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
```


>
>Count me in for a shirt or 2.

Kim wrote:
> Hehe yes I can't wait either. I'm a little concerned that I'll have to buy
> all of them. ;o)
>
> Cheers,
> Kim.
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>
>> Kim and Steve,
>> Count me in for at least one. The donkey one is great.
>> I can't wait to see Steve's others !
>> Tom
>>
>>
>> "Kim" <hiddensounds@hotmail.com> wrote in message =
>> news:46a7e440\$1@linux...
>>
>> "steve the artguy" <artguy@lugubriosity.org> wrote:
>> >I can dig them out if
>> >you wish.
>>
>> Steve, if you could, that would be gold! I've found a site on the web
> =
>> which
>> lets you submit a design and will make shirts for you in any quantity
> =
>> from
>> 1 upwards. I figure some people around here would no doubt like a =
>> Paris t
>> shirt. I know I would.
>>
>> If you would be willing to search them out and shoot them at my email
> =
>> address
>> that would be just wonderous! :o)
>>
>> Cheers,
>> Kim.
>>
>>
>> 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>
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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>Kim and Steve,</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>Count me in for at least one. The =
>> donkey one=20
>> is great.</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>I can't wait to see Steve's others =
>> !</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2></FONT> </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>"Kim" <<A=20
>> =
>> href=3D"mailto:hidde nsounds@hotmail.com">hidde nsounds@hotmail.com</A>>=
>> wrote=20
>> in message <A=20
>> =
>> href=3D"news:46a7e440$1@linux">news:46a7e440$1@linux</A>...</DIV><BR>"ste=
>> ve the=20
>> artguy" <<A=20
>> =
>> href=3D"mailto:artguy@lugubriosity.org">artguy@lugubriosity.org</A>>=20
>> wrote:<BR>>I can dig them out if<BR>>you wish.<BR><BR>Steve, if =
>> you=20
>> could, that would be gold! I've found a site on the web which<BR>lets
> =
>> you=20
>> submit a design and will make shirts for you in any quantity from<BR>1
> =
>> upwards. I figure some people around here would no doubt like a Paris=20
>> t<BR>shirt. I know I would.<BR><BR>If you would be willing to search =
>> them out=20
>> and shoot them at my email address<BR>that would be just wonderous!=20
>> :o)<BR><BR>Cheers,<BR>Kim.</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></BODY></HTML>
>>

```

>>
> <http://video.yahoo.com/video/play?vid=814197&fr=&cache=1>Bill, that's all well and good, but how do you keep it from sliding off your lap?

-steve, who never met an Ovation that wouldn't slide off his lap

Bill L <bill@billlorentzen.com> wrote:

>I have owned a medium bowl, non-cutaway Ovation since about '77, and it

>has always been my favorite practice, composition and noodling guitar.

>The frets are way past shot, the top is scarred (but not the bowl or

>neck), and over the last couple of years it has developed a nasty split

>in the top, below the bridge, causing it to buzz on certain pitches. I

>treat it shabbily, sometimes even making short car trips sans case.

>

>Recently I read a trade article about overcoming the shortcomings of

>Ovation guitars in a recording scenario. The engineer was quite put upon

>that he had to work with such a poor sound source (and that was the high

>end Adamas model)! I knew it was not considered one of the primo

>acoustics on the market, but I never realized just how low its

>reputation had sunk. Still, I like mine so a few weeks ago I treated it

>to a glue job for the split top at my local luthier's and now I once

>again really enjoy playing it.

>

>Just today it dawned on me what I admire about it and why I have never

>been more than tempted by the host of "beautiful", all-wood acoustic

>flat tops out there. It sounds warm. You could even say it has a "jazz"

>tone, or in a rock environment a "brown sound". Many acoustics have a

>twangy, grating upper midrange that sounds garish to my e