
Subject: Re: Question for Guitarists (or guitar-recordists)

Posted by [justcron](#) on Sun, 02 Apr 2006 18:07:16 GMT

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et="_blank"><http://www.sonicspot.com/awave/awave.html>

On 27 Apr 2006 04:51:20 +1000, "rich" <studiodog_99@yahoo.com> wrote:

>

>Thanks for all the help - is Awave still around or? Is it worth picking up?

>

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

>>

>>I go back and forth all the time, as a matter of

>>fact I am consolidating PT files at this moment for

>>a mix tomorrow (I keep a 002 system mostly for this).

>>

>>Be sure and consolidate all the files back to the zero

>>start and there are no problems. I export them to a folder

>>and batch convert them into Paris. I use a program that

>>Tankersley turned me onto a long time ago called AWave. It

>>takes the whole folder and moves them with the right .wav

>>thing so Paris sees them. It's actually pretty quick...

>>

>>

>>"Rich" <studiodog_99@yahoo.com> wrote:

>>>

>>>I know this was talked about before but I could not find the thread so

>here

>>>it is again.

>>>

>>>What is the best way to move tracks from protools into Paris. Id like

>to

>>>keep the tracks separate (not a two track mix) and mix/over dub in paris.

>>>

>>>

>>>It's on an Mbox (PT 6.2 LE) setup now with only two outs.

Subject: Question for Guitarists (or guitar-recordists)

Posted by [Nil](#) on Sun, 02 Apr 2006 18:10:10 GMT

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>

>Be sure and consolidate all the files back to the zero

>start and there are no problems. I export them to a folder

>and batch convert them into Paris. I use a program that

>Tankersley turned me onto a long time ago called AWave. It
>takes the whole folder and moves them with the right .wav
>thing so Paris sees them. It's actually pretty quick...
>
>
>"Rich" <studiodog_99@yahoo.com> wrote:
>>
>>I know this was talked about before but I could not find the thread so
here
>>it is again.
>>
>>What is the best way to move tracks from protools into Paris. Id like
to
>>keep the tracks separate (not a two track mix) and mix/over dub in paris.
>>
>>
>>It's on an Mbox (PT 6.2 LE) setup now with only two outs. Is there a way
>>to do this?
>>
>>Thanks again for the help...
>

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [justcron](#) on Sun, 02 Apr 2006 18:31:37 GMT
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en I
>log
>>> into a Gnome session I have four workspaces immediately available. I
can
>>> use keyboard shortcuts to select any of the workspaces and also use
>>> keyboard
>>> shortcuts to move windows into a new workspace. Applications open new
>
>>> windows
>>> in their own workspace. So, with minimal effort I can have one workspace
>>> with my development environment, one with my SQL tools, and one with
a
>web
>>> browser accessing what I'm coding. In essence at the expense of a few
>
>>> keystrokes
>>> I have four 1280 x 800 displays on my crappy little laptop. Does anyone
>
>>> make
>>> a STABLE tool for XP to do the same thing?
>>>

>>> TCB

>>

>>

>>I choose Polesoft Lockspam to fight spam, and you?

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

>>

>>

>Remo makes a foam Muffle ring that can be applied separately if I remember correctly

For the record I use Evans EQ1 heads and a chunk of foam the depth of the kik drum and 1/3 the circumference laid across the bottom of the drum.

Don

"rich" <studiodog_99@yahoo.com> wrote in message news:4450d593\$1@linux...

>

> I was in a local studio last night helping the owner record a rock band's

> demo and he had this great bass drum sound on his studio's birch

> starclassic

> set. A real tight crisp thump...

>

> I had to check it out - he was using the evans emad heads with the muffle

> rings installed (that with an audix d6). Sounded great - is any using

> these

> heads/rings?

>

> Are there other brands that offer a ring or muffle sytem like the emad

> that

> can be bought seperate from the heads. I'm using the pillow system now

> :)...

>The Eq heads have a built in ring that's not removable right? I have a 24" bass (maple) that can get a bit boomy - does the eq combo with the foam get you that twack (for rock)?

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

>Remo makes a foam Muffle ring that can be applied separately if I remember

>correctly

>

>For the record I use Evans EQ1 heads and a chunk of foam the depth of the

>kik drum and 1/3 the circumference laid across the bottom of the drum.

>

>Don

>

>

>"rich"

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [John Macy](#) on Sun, 02 Apr 2006 18:33:40 GMT
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dleycello@yahoo.com" target="_blank">dalebradleycello@yahoo.com> wrote:

>

>"Paris_StudioControlLibrary" is supposed to be in the Extensions folder,
inside

>the System Folder. If it's mysteriously not there, either a reinstall should

>fix it, or if you've previously installed Paris in a different disk/partiton,

>you could try dragging the file across (avoiding the PACE hassle is always

>nice)

>

>Dale

>

>"Tony Benson" <tony@standinghampton.com> wrote:

>>If the file is missing, I think you'll have to do a reinstall of the PARIS

>

>>software. I'm not at my rig right now and can't remember which folder to

>

>>check, so I can't tell you where to look to see if indeed the file is

>>missing for sure or if it somehow got renamed, corrupt, etc. Anyway, a

>>reinstall should put everything back to good.

>>

>>Tony

>>

>>

>>

>>"KJ" <no@spam.com> wrote in message news:444fe441\$1@linux...

>>>

>>> I'm running 2 card paris setup with one C-16 and one MEC, on a Mac with

>

>>> O/S

>>> 9.22. I'm getting an error message on start up. It says, Paris could

>not

>>> open because "Paris_studiocontrolLibrary" could not be found.

>>>

>>> Thanks in advance.

>>> KJ

>>

>>

>I just saw a post on RAP this describing this as "gushy cream" . Everyone
here needs to know this.You're better off with a keyboard shortcut.

I'm actually amazed at how bad the tools are for this under XP. It's gotten to be such a habit under linux, I map ALT [1,2,3,4] to switch desktops and CTRL-ALT [1,2,3,4] to move a window to that workspace. It's lightning fast--right pinky on CTRL, left thumb on ALT, index finger selects where current window goes, the off the CTRL key and the left hand can go to that workspace because it's still hovering over th

Subject: Re: Question for Guitarists (or guitar-recordists)

Posted by [Jamie K](#) on Sun, 02 Apr 2006 19:53:54 GMT

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>to be such a habit under linux, I map ALT [1,2,3,4] to switch desktops and
>CTRL-ALT [1,2,3,4] to move a window to that workspace. It's lightning fast--right
>pinky on CTRL, left thumb on ALT, index finger selects where current window
>goes, the off the CTRL key and the left hand can go to that workspace because
>it's still hovering over the right key combination. Then in my mind I always
>have development tools open in workspace 1, command terminals in workspace
>2, a web browser in workspace 3, and 'misc' in workspace 4. I've gotten
so
>comfortable with this at work that I'm thinking two big flat panels at home
>and space 1 is for Live, space 2 is for SX, space 3 is for plug-in/synth
>editors, and space 4 is for browser/email/etc. It's more work than I expected
>to get this working under XP.
>
>TCB
>
>"John" <no@no.com> wrote:
>>
>>I'm looking for one that lets you right click assign to desktop. Without
>>that feature I think the multidesktop thing is not so great.
>>John
>>
>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>www.microsoft.com look for power tools for XP, desktop manager is the
>one
>>
>>>you want.
>>>
>>>AA
>>>
>>>
>>>"TCB" <nobody@ishere.com> wrote in message news:444fd61e\$1@linux...
>>>>
>>>> OK, some of you know that I kind of like GNU/Linux a bit. One of the
>
>>>> reasons

>>>> why is how it manages multiple workspaces. That is, by default when
I
>>log
>>>> into a Gnome session I have four workspaces immediately available. I
>can
>>>> use keyboard shortcuts to select any of the workspaces and also use

>>>> keyboard
>>>> shortcuts to move windows into a new workspace. Applications open new
>>
>>>> windows
>>>> in their own workspace. So, with minimal effort I can have one workspace
>>>> with my development environment, one with my SQL tools, and one with
>a
>>web
>>>> browser accessing what I'm coding. In essence at the expense of a few
>>
>>>> keystrokes
>>>> I have four 1280 x 800 displays on my crappy little laptop. Does anyone
>>
>>>> make
>>>> a STABLE tool for XP to do the same thing?
>>>>
>>>> TCB
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>>
>>
>I know, but trust me, you're still better off with a keyboard shortcut for
assigning windows to desktops. Much, much quicker.

John" <

Subject: Re: Question for Guitarists (or guitar-recordists)

Posted by [dc\[4\]](#) on Sun, 02 Apr 2006 20:06:42 GMT

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

>

>I don't mean to switch desktops, i mean to assign a window to a desktop.

>

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

>>

>>You're better off with a keyboard shortcut.

>>
>>I'm actually amazed at how bad the tools are for this under XP. It's gotten
>>to be such a habit under linux, I map ALT [1,2,3,4] to switch desktops
and
>>CTRL-ALT [1,2,3,4] to move a window to that workspace. It's lightning fast--right
>>pinky on CTRL, left thumb on ALT, index finger selects where current window
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>>to get this working under XP.
>>
>>TCB
>>
>>"John" <no@no.com> wrote:
>>>
>>>I'm looking for one that lets you right click assign to desktop. Without

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [Bill Lorentzen](#) on Sun, 02 Apr 2006 22:20:03 GMT
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J" <animix_spam-this-ahole_@animas.net> wrote in message
>>news:44521a23\$1@linux...
>>> yeah?.....try hooking up an ADAT machine some time
>>>
>>> ;o)
>>>
>>> "Aaron Allen" <nospam@not_here.dude> wrote in message
>>> news:4451b127\$1@linux...
>>>> Sampleslide works great in XP Craig. In fact anything that I've tried
>in
>>> ME
>>>> seems fine in XP.
>>>> AA
>>>>
>>>>
>>>> "Craig Mitchell" <camitchell@cfl.rr.com> wrote in message
>>>> news:C0771027.19A8D%camitchell@cfl.rr.com...
>>>> >
>>>> >
>>>> > Are there any issues running analogX's sampleslide with PARIS 3.0

on
>
>>>> > XP?
>>>> >
>>>> > Anything I need to know about the install or is the Vonengo one maybe
>a
>>>> > better choice.
>>>> >
>>>> > I'm running no other DX plug-ins (or VST now that I think about it)
>>>> >
>>>> > Thanks!
>>>> >

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [excelav](#) on Mon, 03 Apr 2006 05:11:34 GMT
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/>
have=20
 guessed, I a big steinberg
fan...cubase/nuendo/wavelab/etc.. =
but=20
 having dld'd an..ahem..."working
demo"....cough, cough.. of =
Halion, I=20
 wasn't as impressed with it as I
thought I'd be. Wasn't happy =
with the=20
 interface and it seemed to be
pretty pretty demanding. I =
already=20
 have those guys in the studio, I
don't need my tools to all=20
passive-aggressive too....lol

Before I shell out any actual =
dough=20
 for this cookie, what's you take on
the whole thing and, more=20
 importantly, on Kontakt/Halion pro's'n=20
=
con's.

cheers

jef</BLOCKQUOTE></BLOCKQUOTE>
></BLOCKQUOTE></B=

-----=_NextPart_000_003D_01C66C89.F5514060--I haven't been around much lately, and I just took a look at the "For Sale" site. Wow! So much Paris stuff for sale! It made me wonder... Who (or is it "whom"?), besides me, is still using Paris as their main system? I'm getting pretty frustrated about not being able to use most of the new plugins. I have to dive into PT (LE) or Digital Performer to do some of the more modern tricks, and then import files back to Paris. But it still sounds SOOOO good to me. I have a client who moved here from New Orleans after Katrina. He had done a bunch of recording in a studio there (he is pretty much a techno-phobe, so he doesn't know what format) and he says the quality

of the ruff mixes from my little Paris studio kills the stuff he did down there. He says he's just gonna have to record it all again here.

Anyway... If I knew what I could get that'd sound as good (and that I could afford!) I'd switch, but for now, I'm still a Paris dude.

Peace ('cause we still need it!),

Ganttl'm here for a loooooooooong time to come.

Got no reason to change, every reason to stay. Everyone else is chasing ghosts, IMO.

I'm sorta stocked-up on parts, will probably add to the cache as things get even cheaper.

Jimmy

"Gantt Kushner" <ganttmann@comcast.net> wrote in message news:4455655b\$1

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [Mark McDermott](#) on Mon, 03 Apr 2006 15:39:30 GMT
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t;</DIV>
<DIV> </DIV>
<DIV>I'll check the config settings and tell =
you what=20
I've got. </DIV>
<DIV>been a little sluggish but stable at =
upwards of 35=20
tracks most</DIV>
<DIV>of the time with lots of plugs. =
Never a=20
problem printing basics</DIV>
<DIV>which is usually 18 tracks or =
so.</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>"Dave(EK Sound)" <<A=20
=
href=3D"mailto:audioguy_editout_@shaw.ca">audioguy_editout_@shaw.ca&g=
t;=20
wrote in message <A=20

href=3D"news:4455845c@linux">news:4455845c@linux...</DIV>Hey =
Tom,

How=20
many EDS cards do you have? If you have more than two,
make =
sure=20
that the second MEC is connected to the highest
"letter" =
card. Run a=20
short BNC cable from the WC out on the
Master MEC to the WC in on =
the=20
second MEC. Do not use the
house sync line. Start =
Paris from=20
the *EXE file*, not the
default project (this can be done with a =
shortcut=20
on the
desktop). Once Paris *finishes* launching (no more =
flashing=20

lights on MEC or modules) open a project. When the project =

has=20
finished opening, select WC sync in the project window.
Wait for =
all=20
lights to stop flashing again, then try to
play. If it works =
(and it=20
should) do a "save as" and rename
so it saves the WC input option. =
When=20
you go to launch the
project again, launch Paris itself first, then =
open=20
the
project from within Paris.

I start all peripherals with =
a rack=20
mount power bar first
(console, WC gen, MEC's, convertors etc etc) =
and=20
fire up the
computer last.

I think the default tran

Subject: Re: Question for Guitarists (or guitar-recordists)

Posted by [Neil](#) on Tue, 04 Apr 2006 03:54:23 GMT

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emember exactly.

What are =
your=20
config settings for Paris? this may also play
a part. =
I use=20
128/128/80/med IIRC... but it has been a
while since I=20
checked.

Good luck!

David.

Tom Bruhl =
wrote:
> I've=20
read through all the posts on this word clock setup but =
nothing
> allows=20
it to happen for me as of yet. The only thing I haven't =
tried
> is=20
terminators on the Mecs. Still can't find 75ohm ones around=20
here.
>
> I have/had a default project set up to =

48k,=20

External Sync in paris.
> I am clocking only 2 Mecs in XP(with = Magma)=20

from the Lucid Wordclock
> Generator.
> I've turned off = the Mecs=20

and turned them back on after the Lucid.
> Both Mecs are getting = their=20

own WC with cables of equal length. I have
> = added
>=20

UseHouseSync=3D1 on the last spot in the Paris.cfg .
> Most = often Paris=20

crashes before the projects actually open. It took
> me = quite a=20

while just to get a default project to accept 48k and
> = External=20

Sync
> without freezing up. It corrupted my default = project one=20

time.
>
> Do I need to UseHouseSync=3D1 line with = only two=20

Mecs?
> I think I read that David suggested running the Mecs in = series=20

from the
> Lucid.
> Sounds odd but I'll try anything to = get this=20

to work.
>
> Also, is there supposed to be an=20

EDSTransfer=3D8,8 ? I may have been added
> this years ago = and never=20

removed it. I'll remove it if it's not needed.
> =

Tom
> =20

></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0017_01C66CB7.4129EF00--This is a multi-part message in MIME format.

-----=_NextPart_000_0029_01C66CB7.A5E2B170

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

DJ,

I just finished a session (old setup). I have so much going on I can't get to it. Maybe early tomorrow.

David gave me a few new things to try and he's using the same mobo/EDS and # of mecs as I.

Thanks for your tips too,

Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message = news:44557447\$1@linux...

still no workee?

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4455729c@linux...

I'll be hanging whether or not I get this WC thing working!

Subject: Re: Question for Guitarists (or guitar-recordists)

Posted by [zmora](#) on Tue, 04 Apr 2006 23:08:03 GMT

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r />

> I haven't been around much lately, and I just took a look at the "For
> Sale"
> site. Wow! So much Paris stuff for sale! It made me wonder... Who (or
> is it "whom"?), besides me, is still using Paris as their main system?
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> much a techno-phobe, so he doesn't know what format) and he says the
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> there. He says he's just gonna have to record it all again here.
>
> Anyway... If I knew what I could get that'd sound as good (and that I
> could
> afford!) I'd switch, but for now, I'm still a Paris dude.
>
> Peace ('cause we still need it!),
>
> Gantt
>
>

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_001A_01C66CC0.C96F6800

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

You have given me new hope!

I hope,
Bob

Tom

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =
news:445592a2@linux...

Hi Tom,

Connecting between MEC's doesn't defeat it at all... the=20
conversion *will* be clocked by the external Generator=20
regardless of how it is connected. With fewer than three=20
interfaces, it seems to work better this way.

I never use a default project. I create template projects=20
and open them up once Paris has been launched. This has=20
always worked for me. I would try deleting the 8,8=20
line... I don't recall the default installation having this=20
line in it. I believe this is something that Edmund and BT=20
had worked out when he was having troubles with a certain=20
set-up... I have never messed with it myself, and have the=20
identical system you have working flawlessly with external=20
clock.

David.

Tom Bruhl wrote:

> David,
> 5 cards and they are attached to A and E. I thought you said to
> connect from Mec to Mec in this setup. It seems like it is
> defeating the purpose of an outboard WC with this wiring.
> If it's the best (only) way it will work then that's what I'll do.
> I was going to delete EDSTransfer=3D8,8. Maybe not then huh?
> I will use the EXE file to start this time. Is this only to set it =
up?
> I will need to use my default project (projects) in the future.
> =20
> I'll check the config settings and tell you what I've got. It has
> been a little sluggish but stable at upwards of 35 tracks most
> of the time with lots of plugs. Never a problem printing basics
> which is usually 18 tracks or so.
> Tom
> =20
>
-----=_NextPart_000_001A_01C66CC0.C96F6800

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>

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [pauln\[2\]](#) on Wed, 05 Apr 2006 12:37:13 GMT
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h around it for appearance's sake & hang it from
eyelet screws attached to each corner of the MDF... won't
absorb as much lows as a proper bass trap, but it'll have
enough mass to cut down some of it, and for 15 bucks worth of
goodies you might be able to keep your desk. If it cuts down
some, but not quite enough, then at least you'll know if
hanging one or two proper bass traps in that position will get
the job done.

Neil

"DC" <dc@spamthemoon.com> wrote:

>

>EK Sound <askme@nospam.com> wrote:

>>It's probably near field early reflections from the desk surface.

>>This has always been an issue with meter bridge mounted monitors. In
>>the past, I used to sit the nearfields on stands behind the console at

>>a height that would prevent any direct reflection from the desk
>>surface... maybe try something like that...

>>

>>David.

>

>

>A friend who designs monitors calls it the "baffle step effect" which
>is another way of saying that the reflections are so early that they
>essentially become a part of the front baffle of the speaker.

>

>I used to have the speakers higher and behind the desk and they
>sounded really awful there precisely because of reflections and
>loading of the area behind the desk.

>

>The only real solution is to get rid of the desk. I am going to try
>this tomorrow and see if it fixes things. I bet it will.

>

>more to follow

>

>DC

> http://www.jcwhitney.com/autoparts/Product/showCustom-0/Pr-p_Product.CATENTRY_ID:2002977/c-10101/Nty-1/p-2002977/Ntx-mod_e+matchallpartial/N-10101/tf-Browse/s-10101/Ntk-AllTextSearchGroup?Ntt=damping

Something like this might help you out. I'm going through the same kind of thing for the umpteenth time in my career, looking hard at it myself.

AA

"DC" <dc@spammersinhell.org> wrote in message news:4456b31d\$1@linux...

>

> Well, it's true, but we have to start somewhere. Everyone, even
> the home stereo speaker people, start with a flat response as the
> goal. If we listen to the truth, we can color it and tweak it up, and
> it will rock on most systems. If the monitors don't tell us the truth,
> our work tends to translate to even fewer systems, not more.

>

> BTW, most living rooms are less bollixed up than many
> studios acoustically. All this hardware, especially mixers and studio
> furniture really make it hard to hear. And we haven't even talked
> about bad speaker locations, asymmetrical rooms and other such
> nonsense.

>

> I always used my room solely for my own originals and never worried
> about how accurate it was. Now I am finding out that, while the
> room itself sounds quite good, this desk is a major problem.
> Tomorrow I am going to get rid of it, and then put the analyzer back
> up and see if we fixed the boost at 100.

>

> DC

>

>

> "justcron" <paris@hydrorecords.com> wrote:

>>I know what you're saying, but if you listen to music you 'know' in a
>>certain environment, you will be able to tell yourself what to do... even
> if

>>you build a 100% flat environment to work in, you can still have the same

>

>>issues thinking your stuff sounds good here so it will sound good there.

> I

>>can go to any environment I know and know ahead of time how its going to

>

>>sound in that environment. I'd take 5 imperfect mixing environments over

> a

>>flat lab anyway.
>>
>>"DC" <dc@spamthemoon.com> wrote in message news:4456a9c1\$1@linux...
>>>
>>> "justcron" <paris@hydrorecords.com> wrote:
>>>>everything around it affects the sound in some way... you can use eq to
>>>
>>>>flatten it out or you just learn what its doing and compensate your
>>>>mixes
>>>
>>>>accordingly.
>>>>
>>>>an 8db boost at 100 isn't such a bad thing :)
>>>
>>>
>>> Actually it is, because it will make all your mixes weak in that area.
>>>
>>> We often assume that a big, huge sounding speaker with lots of
>>> sizzle and boom will produce mixes that sound just like that, but it
>>> won't. In reality, it lies to us because of it's non-linear response.
>>> It tells us something sounds big that really is pretty weak. Then
>>> we take the mix somewhere else, or even

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [jef knight\[1\]](#) on Wed, 05 Apr 2006 15:10:50 GMT
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> Well, it's true, but we have to start somewhere. Everyone, even
>> the home stereo speaker people, start with a flat response as the
>> goal. If we listen to the truth, we can color it and tweak it up, and
>> it will rock on most systems. If the monitors don't tell us the truth,
>> our work tends to translate to even fewer systems, not more.
>>
>> BTW, most living rooms are less bollixed up than many
>> studios acoustically. All this hardware, especially mixers and studio
>> furniture really make it hard to hear. And we haven't even talked
>> about bad speaker locations, asymetrical rooms and other such
>> nonsense.
>>
>> I always used my room solely for my own originals and never worried
>> about how accurate it was. Now I am finding out that, while the
>> room itself sounds quite good, this desk is a major problem.
>> Tomorrow I am going to get rid of it, and then put the analyzer back
>> up and see if we fixed the boost at 100.
>>
>> DC
>>

>>
>> "justcron" <paris@hydrorecords.com> wrote:
>>> I know what you're saying, but if you listen to music you 'know' in a
>>> certain environment, you will be able to tell yourself what to do... even
>> if
>>> you build a 100% flat environment to work in, you can still have the same
>>
>>> issues thinking your stuff sounds good here so it will sound good there.
>> I
>>> can go to any environment I know and know ahead of time how its going
to
>>
>>> sound in that environment. I'd take 5 imperfect mixing environments over
>> a
>>> flat lab anyway.
>>>
>>> "DC" <dc@spamthemoon.com> wrote in message news:4456a9c1\$1@linux...
>>>>
>>>> "justcron" <paris@hydrorecords.com> wrote:
>>>>> everything around it affects the sound in some way... you can use eq
to
>>>>
>>>>> flatten it out or you just learn what its doing and compe

Subject: Re: Question for Guitarists (or guitar-recordists)
Posted by [Wayne Carson](#) on Mon, 10 Apr 2006 04:03:33 GMT
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