
Subject: OT Question for MAudio MIDI Sport 8x8 users
Posted by [Tom Bruhl](#) on Wed, 10 May 2006 03:56:04 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
O1Gtoyfey3UAdacuuuPmRIBz3Plrzgz3iuRyozjnipRcXS8YdmNEMHOEZdzo p8TYeVz0Ma1g
dc01deVWxc4bnrjFcS5vUgUISC0TfaYod7A89Kt4Spy8Rp/rJh9rnvrSlu MYJ5x/Oon10K
xAJrho5LqRwrZ/Cr8tpfCLeFkUoYWdrpGUuJaCVzppNfIXBI/3uapya45Hy vxXMyQXeVDqe
eQe1SG0ndNoyc9accFNK8kc0uKKaWhtS62wYANhRzj371Rk1oncrOxzwMHPV WTS7hI90hbp6
dRWelsVuFR89R+Iq4YD3NTggcUt/CaMuqMuSzEelVDfSSfddiT3rQk0+GVIV cHnAx1rRg8N7
lvNHGD8wlrdYKEvePKnxFXqq6Zx9/POHySynH51Y0hZpH3sWlrf1TTYZldpX DgVLo9gsUTcd
ByfSuqOHT6HIVcdWrXcmNfSkltwxUbj+Zqxp+hQ7WYqBjrWhZwPvVMZyeM1q PA9tEWYYBrak
tokcTc57nP2dusVw0ag4zgVJc2SI5yAV68iprdd1ydo78GpNSkmwUc7uM9OI ZzndOxDWqsLp
X2Zm2yqqgcf/AKqsSWdvJvEYARhgbj+tY9ilw0gOeCehrTgaZSYsEhuufSIH nVkzR09bGTfW
h2eWp6HjFXNJuzap5exSw7n+tWriERsCRgHqKqxNEbsRKPMJ4q27vUmUblKS 8lkvTLtUKeoU
YFaUEqPPslwuep9KprbuSwJULnlwKtR2YkiUunzAYz3qUrN2HpdE11G8aghw VzIR6VVurKO6
tTKMBhxReXLwwGNzkdACOlZ9reSKHOBtcfPb2rTmSlSR1uiEoU+8OQelXJ7 F7m3WTAUDJ0/
Go/tttL8rkbScEGq76jJHuiU5U9KU1FuyCptYozW/llyFWZc/71FLIJmbdsAz z83Wij3uxPvH
WaZaIXCscnr5mV2bZgYpdOtlx83TpT5reHEgV8OfTvSa35TVy1Mu8e4ORGC cr2rE8q48/e8
ZBz2710vyA4JHmDjGac80O7DpjA5yMCs0rq8uhK5tTn5fM8gAgrn8qdp8XBV wSSOCrNptTtV
lKyfuB8p9O1M0yYyShX9eSRWjl72hTakUL5ESRIol9OKomds7FLZrq7zToZW AQjPUkd6wbrT
5LeXPOBzircb3BPVJEdvFlcPtKgnDVpQxKmNyBj796oR3C7SDxRa3cv2nbg4 zxmuenVtO9i4
q8rm7ChePdGApNRvYTmcFlJx+dTmRVVCrds1fsbwySEsATt544rWLTbTKcGr WKYRh8m4g/zo
vYYnjUfxd/rRe3KJcnjOScDsD7U21YTyFtxx0xjt6Uegrvcy3hcythfkHU96 Ze3MikQxD5j2
6ZrstP06Frd2wo3A81y91FHDfYbaOfyoemwk0roqWBUc53oeTwGHf3pl5DNI zflCe3HOa3YA
vBwOe9R33loM4pvlSuyOV9TFgsljQGRCHJq/YWxE+GU4lwKdCwmlTuKsX0zQ OMBVKjqKULJt
mnlrmZr2nwR3afKg+tSabokc6O6gFhzx2qte3MI5djaoYAYwRWtotybadUZS PUmPdS8r9Clw
tqmU5rJ4z5Ei8A5xniqr2nnyeSoyF4ANbeq3CK7YIOT261Bo7FrsNtJxyCe9 XUd7lFe9+hj3
OmfZ4Qyrgg9Kt2ckZTEo/KtnW1zaNhRzznvXOWyt5oBJlpSdo6A1a6bNi+so 5YAUl4HAFNt9
P8uJjYRU4lZlW3qQgHX1pLKYYkoPuk5xR7TSwrNooakoYED7p7elYRtV804x /sgmuju7dzMV
UflkknkpVGCzcXADpyfXtVfZJS0sU9NiJv1XIHymuu8xUtmSRwSR1rmJo5rS +V9pVe/HPtVu
6nkK4PLdM1guZL7iox0K+qhS4dMn2qbS2HklDoBxwSaLURmUGTJ/CpruJYQG
QEDvWzk+gm9b
En2pBKu7Bb1Fac863Nh5eWBzxmufksZPtKjY7h6HjFWbNykoSWThRgc8GpnK S1ZcnfYuw2ql
pfac/ITZYTKMnn2q1d3UCwrx1HWktALhdqEZ+vNUprJoTypblZbYi3LIhBB9 KbBMkLgygn04
71a8/wCwT+VKCy9sDNV9WBuLflY8Y7Y5rOz3ITad2RXs63ULbSBjgVIRN5N xuZjgHjFXdPt
glzJJUl9D0qCeFTMShyvXJNNK8dTRYi43NWznjmgYhGR1q7au0iHAICnBGOt c5ppkguDH1Vu
pzW7pFyBdvGUyJA4/wBk1pG11cUtNWVNWTdwyndnl57VS+Vbdl8rzDjoP51b 1lZXcnJC5yf6
VW0+URY7ZI89smnK99SbtmW1nlyh8Ec5FBgbgAnIHU+tdG89sAY3XGTgCsQ8 IV2aLG08ZrLR
u6HUhrqZ6Ssi7WwxHfFFSC2Z8txyaKrl8xn/2Q==
-----000100070703090706040206--Exactly! I never new Matt Craig had a compressor
released?!?

Gimme gimme! ;o)

Cheers,
Kim.

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

>

>I've got Matt Craig's Paris EQ some where, but I don't have his comp. Can
>somebody email me Matt Craig's comp?

>

>Thanks

>James

>

>excelsm@hotmail.com

>

>

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

>>

>>Kim, I have experimented with mastering this way a lot. And yes, sometimes
>>that does happen. What I notice is, stereo imaging will jump around. I
know

>>Sakis uses this method, with success so it's probably a matter of getting
>>every set right. I'm just not that good!

>>Now here's the good news for PC guys. Using Matt Craig's comp. you check
>>the stereo box and have a stereo Paris comp...pre eq.

>>Rod

>>

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

>>>

>>>

>>>While I have heard a lot of people more knowledgable than myself talk
up

>>>this method of mastering, one thing has always bothered me...

>>>

>>>The Paris compressors are mono. Therefore your left and right channels
>are

>>>being processed seperately. Surely your stereo imaging will go all over
>>the

>>>place?!? I mean, for starters, anything that's loud in a given frequency

>>>band, and not centred, will tend to get centred, because the louder channel

>>

Subject: Re: OT Question for MAudio MIDI Sport 8x8 users

Posted by [rick](#) on Wed, 10 May 2006 10:04:12 GMT

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

the RME's via ADAT, it's essential to have the
lock between the master and MECs as stable as possible. The Lucid has a very
good clock. I notice no difference in sound between it and the Mytek when
using the Mytek as master clock.

Damn!!!!.....everything is working so well now.....what next? (nyuk

nyuk!!!).....o'yeah.....I've got a mix to do!!!

;o)

"Don Nafe" <dnafe@magma.ca> wrote in message news:4480dfb8@linux...

> Now that was just too scary...even I understood it

>

> Don

>

>

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

> news:4480cb73\$1@linux...

> > Don't run a 15' WC cable from your master clock module to two distro

> > modules, then use another short WC cable to link the distro modules

> > together

> > and then run other WC cables of differing lengths to 3 x RME interfaces

> > and

> > 3 x MECs while also running ADAT sync cables from 3 x Paris ADAT modules

> > to

> > the ADAT sync inputs of the 3 x RME cards while the digital I/O of the
RME

> > cards, the Paris modules, all of your external spdif gear and ADAT gear

Subject: Re: OT Question for MAudio MIDI Sport 8x8 users

Posted by [Tom Bruhl](#) on Wed, 10 May 2006 15:40:53 GMT

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

com" target="_blank">nobody@ishere.com> wrote:

>>

>>Yes, a burn at 40X when analyzed will show higher error rates than one
burned

>>at 4X. But the 40X CD will still have error rates below what industry standards

>>accept for pressed CDs, and the error correction in those (actually quite

>>rare) situations will work fine. Does a CD with a little dust on it sound

>>different? Does a CD in a smoky room sound different?

>>

>>When prepping CDs for duplication I usually burn slower, at 4X or 8X, but

>>I think that's largely superstition.

>>

>>TCB

>>

>>"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>>>

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

>>>>

>>>>It doesn't really matter Lou, you can burn pretty much any speed you

want.

>>>>It's just ones and zeros and your audio data is no different than your
>>other
>>>>data. Some people still burn slower when they are sending things to be
>>duplicated
>>>>but as far as I'm concerned that's like clicking slower because the link
>>>>goes to your bank account balance. As long as your burner isn't generating
>>>>errors it's all the same.
>>>>
>>>>TCB
>>>>
>>>
>>>
>>>

>>>
>>>TCB
>>>
>>>
>>>
>>>Here is the catch. Almost all burners do generate errors and the error
>rate
>>>is far worse at higher rates.
>>>
>>>The primary difference between data CDs and audio CDs is that data CDs
>will
>>>error check and keep recalling the same data in an attempt to get perfect
>>>copies. In most cases a few retries will succeed and the only negative
>effect
>>>is a slight delay in transfer.
>>>

use

>>>>Reed-Solomon Error Correction is the most common for CDs and DATs. A good
>>>(but highly technical) explanation is here:
>>><http://www.ddj.com/184410107>
>>>
>>>Error correction is better than nothing, but does deteriorate the audio
>>and
>>>sometimes it murders the audio.
>>>

solutions

>>>that give detailed and accurate error rates and can certify disks for
use
>>>as masters.

>>>
>>>All this is much more important for dealing with critical masters than
>just
>>>normal CD copies for clients, but the issues remain.
>>>
>>>If you care about the quality of your audio copies and their longevity,
>>you
>>>should:
>>>1. Qualify your burner by checking errors using a trusted method.
>>>2. Burn at slower speeds.
>>>3. Use high quality blanks.
>>>

Drive

>>>for most of my non-critical work.

>>>

>>

>I've got a Plextor Premium burner (BT recommendation) and I've done several tests with it's diagnostic error checking. Believe it or not, I get consistantly less errors when burning at faster speeds than slower. Go figure.

Rod

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

>Well, it is faulting.. I established that already. However, regarding that

>fact, why am I consistently seeing the errors on 'only' the fast burned CDs?

>The obvious fact is that there are more errors. My burner is at best a year

>old, and this seems to be consistent across several of my burners, using a

>multitude of different programs. While not exactly scientific, it's just not

>worth it when it's proven in my mind that it creates problems. The other

>factor I'm thinking here is you are likely using good CD players and

>convertors. Have you tried this test with a cheapo player to see if it's

>still the same result?

>

>AA

>

>"TCB" <nobody@ishere.com> wrote in message news:4480a7e0\$1@linux...

>>

>> I'd say this means you have a nearly faulty CD player, but that's me.

>>

>> Remember Derek, who used to hang out here? We went over this once ad

>> infinitum

>> and Derek and I tested this way. We ripped and burned the same track over

>> and over again. Like twenty rips and then twenty burns, one was burned at
>> 2X and one at 32X. After the last rip we did the flip the phase trick and
>> heard . . . nothing. These days I could probalby run a diff on the audio
>> files to compare them bit for bit, but that's enough proof to me that a
>> properly
>> functioning CD player will get the same data off of CDs that are properly
>> burned, regardless of speed.
>>
>> Also, if this is true, why don't faster hard drives involve more errors

>> that
>> slower ones? They have to write data just like CD burners do.
>>
>> TCB
>>
>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>Whether or not I can hear anything, here is all the proof I need: My car
>>
>>>deck is slowly making it's way to the graveyard. Faster burns won't play
>> in
>>>it. Slower ones do. That says to me w/o any doubts that the faster burns
>> are
>>>either mishapen (more elliptical) or they have higher errors or both.
>>>I burn 'em slow for masters.
>>>
>>>AA
>>>
>>>
>>>"TCB" <nobody@ishere.com> wrote in message news:44808fe2\$1@linux...
>>>>
>>>> I can't.
>>>>
>>>> "DC" <dc@spamyermama.com> wrote:
>>>>>
>>>>>"TCB" <nobody@ishere.com> wrote:
>>>>>
>>>>>>When prepping CDs for duplication I usually burn slower, at 4X or 8X,
>> but
>>>>>>I think that's largely superstition.
>>>>>
>>>>>
>>>>>>It's not. Most people can clearly hear the difference between a
>>>>>>CD written at 24 or higher and one written at 4 or lower.
>>>>>
>>>>>>DC

>>>>>
>>>>
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>>
>>
>
>Does this mean even I can learn how to sing?

Rich

"DC" <dc@spammersinhell.com> wrote in message news:44811172\$1@linux...
>
> Here's a way to make money with your studio!
>
> <http://www.newyorkfirst.com/gifts/2122.html>Hi All,

According to the manual these were designed to be placed in a vertical position. I have read articles on speaker placement and they say most speakers are designed to have the listeners ear at a level height with the tweeter OR level with the space between the tweeter and the woofer. I notice that the phantom center shifts up and down in front of me as I change my ear le

Subject: Re: OT Question for MAudio MIDI Sport 8x8 users
Posted by [rick](#) on Wed, 10 May 2006 19:08:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

se Polesoft Lockspam to fight spam, and you?
>> >><http://www.polesoft.com/refer.html>
>> >>
>> >>
>>
>
>That is essentially what I meant... it is kinda tough to describe geometry...

David.

Brandon wrote:

> When you say the center of the cabs should be at right angles you mean facing
> straight back and not angled directly at the ear?
>
> I have researched many diagrams and the most common one is the 60degree equalateral

> triangle. This is recommended as follows:

> 1. Speaker centers 4-6 feet apart.

> 2. Listener positioned in an equilateral triangular position.

> 3. Speaker cab centers angled to point just behind the head of the listener

> (directly at each ear).

>

>

>

>

>

>

>

>

>

>

>

>

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

>

>> Ideally, the speaker should be as far away from your ears as they are

>> apart from each other (equal sided triangle). Also, the cabinets

>> should be aiming at you with the center of the cabinet at right angles

>> to your head. This means that if you have the cabinets sitting lower

>> than your head, you should tilt them up slightly, and tilt down if

>> they are over your head.

>>

>> Just a rule of thumb... YMMV

>>

>> David.

>>

>> Brandon wrote:

>>

>>> Hi All,

>>>

>>> According to the manual these were designed to be placed in a vertical

>>> position. I have read articles on speaker placement and they say most

>

> speakers

>

>>> are designed to have the listeners ear at a level height with the tweeter

>>> OR level with the space between the tweeter and the woofer. I notice that

>>> the phantom center shifts up and down in front of me as I change my ear

>

> level

>

>>> in relation to the tweeters. It is written that there is an optimal listening

>>> position when considering phase relation between the tweeter and the woofer.

>>> I wrote to Mackie and there response was:

>>>
>>>"As long as you are a descent distance away from the cabinets, a meter
>
>
>>>or so, I don't think it matters. Put them in a horizontal plane with
>>>your head and stay a good bit away from them. You should be fine. msp"
>>>
>>>This response goes against how the speakers were designed to be mounted
>
> and
>
>>>listened thru.....So.....
>>>Does anyone know the optimal positioning?and why?
>>>
>>>Thanks,
>>>Brandon
>
>Thanks for the input guys.
I will out the tweeters level with the ear.

EK Sound <askme@nospam.com> wrote:

>That is essentially what I meant... it is kinda tough to describe
>geometry...
>
>David.
>
>Brandon wrote:
>
>> When you say the center of the cabs should be at right angles you mean
facing
>> straight back and not angled directly at the ear?
>>
>> I have researched many diagrams and the most common one is the 60degree
equalateral
>> triangle. This is recommended as follows:
>> 1.Speaker centers 4-6 feet apart.
>> 2.Listener positioned in an equalateral triangula

Subject: Re: OT Question for MAudio MIDI Sport 8x8 users
Posted by [Tom Bruhl](#) on Wed, 10 May 2006 19:57:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

d in a vertical

>>>>position. I have read articles on speaker placement and they say most
>>
>> speakers
>>
>>>>are designed to have the listeners ear at a level height with the tweeter
>>>>OR level with the space between the tweeter and the woofer. I notice
that
>>>>the phantom center shifts up and down in front of me as I change my ear
>>
>> level
>>
>>>>in relation to the tweeters. It is written that there is an optimal listening
>>>>position when considering phase relation between the tweeter and the
woofer.
>>>>I wrote to Mackie and there response was:
>>>>
>>>>"As long as you are a descent distance away from the cabinets, a meter
>>
>>
>>>>or so, I don't think it matters. Put them in a horizontal plane with
>>>>your head and stay a good bit away from them. You should be fine. msp"
>>>>
>>>>This response goes against how the speakers were designed to be mounted
>>
>> and
>>
>>>>listened thru.....So.....
>>>>Does anyone know the optimal positioning?and why?
>>>>
>>>>Thanks,
>>>>Brandon
>>
>>I've got solid sync between Paris and Cubase. (Aadat sync, two computers,
RME, Cubase SX 3.0). But the playback from Cubase is constant 91 samples
ahead of Paris. This happens only on playback. When rendering VSTi's or
wav's in Cubase, and import it to Paris, it's sample accurate. No plug-ins
are used in Cubase. Does anobody know this problem?

Bjorn RAs I have been pushing this hybrid DAW harder and harder, I've been finding
out a lot of important things.

1. 3 x RME HDSP PCI cards and 4 x UAD-1 cards will overload the PCI bus when
all the cards are used with a Magma
2. 1 x RME HDSP card and 4 x UAD-1 cards will overload the PCI bus when all
the cards are used with a Magma.

3. Inserting 3 x RME HDSP cards in an ASUS A8V-Deluxe mobo and having one card share an IRQ with an AGP Matrox P750 will work just fine if you enable bus mastering on the Matrox P750. If bus mastering on the Matrox is disabled, the system will be unusable. This one had me by the short hairs for a while. It didn't seem to make sense to have the Matorx mastering the bus when sharing with an audio card, but this is absolutely necessary for this situation to work properly.

4. It's a good idea, when using 4 x UAD-1 cards in a Magma to just pull the top off the Magma and have a big fan blowing down into the chassis so they won't overheat.....because they will, if you don't.....no shit.

5. It doesn't hurt to get one of those freezer packs, freeze it and put it under your RME HDSP Multiface breakout box because these things get damned hot after 4 hours of cranking AD/DA through them when using them with external processors in a mix.

6. When mixing, the Lucid GenX6 WC is a very good workhorse and much less problematic than the Mytek because there are no thermal issues. The Mytek Stereo96 A/D and Stereo 96D/A converters (also) get damned hot when used as AD/DA channels for external inserts in Cubase SX and when used this hard, for long periods of time, this heat may be destabilizing the internal Mytek clock a bit. The Mytek has a nice clock and it's a good thing to use it as master when tracking using the Mytek A/D converters, but overall stability seems to suffer when the unit starts to heat up. Also.....you don't want to stack two of these units on top of each other either.....like they show in their ads.....at least not if they are being used hard. Set them side by side with nothing above them.

7. It's a hellaciously nice situation to have 70 digital I/O on each system plus the digital I/O of the external processors all interfaced, properly clocked and enabling the use good hardware processors and delay compensated UAD-1 plugins on inserts and auxes in Paris.

OK, that's it for now. System seems to be rockin along..

cheers,

DeejThis is a multi-part message in MIME format.

---=_linux44824e84

Content-Type: text/plain

Content-Transfer-Encoding: 7bit

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

>4. It's a good idea, when using 4 x UAD-1 cards in a Magma to just pull the top off the Magma and have a big fan blowing down

into the chassis so they won't overheat.....because they will, if you don't.....no shit.

So what you're saying is that it will turn into a "liquid hot mag-ma"?

```
---=_linux44824e84
```

Content-Type: image/pjpeg; name="C:\Documents and Settings\Owner\Desktop\drevil_million_dollars.jpg"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="drevil_million_dollars.jpg"

9j/4AAQSkZJRgABAQEASABIAAD/2wBDAAAGBgcGBgcGBgcGBgcGBgcJCCqKDBQNDAcL DBkSEw8UHRofHh0aHBwgJC4nIClxlxcWkdcpLDAXNDQ0Hyc5PTgyPC4zNDL/ 2wBDAQkJCQwLDBgNDRgyIRwhMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjly MjlyMjlyMjlyMjlyMjlyMjlyMjL/wAARCAE+ASwDASIAAhEBAxEB/8QA GwAAAgMBAQEAAAAAAAAAAAAAQIDBAUABgf/xAAZEAAABBAEDAgUDBQACAgMB AAABAAIDESEEEJEfQRMiUWGRBIJxFcMyQoFioRUWM1Nywf/EABkBAAMBAQE AAAAAAAAAAAAAABAQMEbf/EAB8RAQEBAQADAQADAQAAAAAAAAABEQIDITES BBNBUf/aAAwDAQACEQMRAD8Aw/CZxsb8I+FH9jfhSABdQXSwRmKM8Mb8leEz 7G/CkKCQIY46/g34QEcfOxvwFluQCeHH9jfgLvBj+xvwmRI90GiMEX2D4Q8F g/o34U1UECDyUBCYWc7G/CPgx/Y34UmCKRDaQSIQsv8Ag34R8FGP8W/CmwjW OE8NAYW8hjfhK6GMCyxwrsGkm1TtsTCR9x4C2tJ0OGOnTfuO9DwptkXOLXm odE/UOAi0+/8NWJf9N6p+ZGRxt96JXrYomxMAY1rR7ClJstReq0njkeaj+IY MeI+z7NCkd9LaKSOD+AvRCNHbSnV5HIJPpQZMUrt/8Apqpy/TesJfThY8DO pe2qkKtOdUrxzXzqXRvhNS6ct/LVH4bPsb8L6NJGx7ac0OHoQsnV9A0mot0b fCf6t4VTpF8f/HkPDZ9jfhcYmfY34C0tX0jVaO3FniM+5oVleIKplZ3mxH4U f2N+Ewhj+xvwnoBNQpCUJjZ9jfhYozywfCnSEUUBF4bOzG/CPHS9G/CakU wURM+xvwu8Jn2N+E668JGURs+xvwh4bD/RvwnXfKCRmNn2N+F3hM+xvwnTIC 0AuRAC6sqwByhSYhEUAKCvaFVIPSDggiccLhyjs4BIDkoJqQ/CYBCvRNS44S Mox2WroOlumLZJrDOze5XdN0NkTyi/tat1noVF6b+Px/7RijBE0NY0Bo9FMC DgBRtac2pY2UVGtkrRY4UrW0kYpuySajLT6occp3IVdpEQi0tYUpApKK28cp qRlnokLaKnIxYUZwglNNDhmka7osOot8VRy+3BWYRZS7Lu+E5cGa8NPpptL KY5m0R37FDBGOF7LUaeLURGOfvj1rheb1/T5NC8HLojw5XOtY9+PPigRIRux 2UpH5UbgrYkpJ/qfCBCDAccojC6lyRCOF2Vy7AwgAUvyBGUBfqyNGkavlG1 ZAOOE1ofIFBV1Wm4XHCRkcEndSEJSgF5RpdSOEEBVnQ6Xx5Q5w/bB+VFBEZ 5A0YHc+i24W+GGsaPKAp6uN/Hxt1Zjb6YA7KdrFRQx2SrTBwFIXThwcYTh2U pFltUklbypm2QoGnKmbZH4QmwQD3TEBcuyeUEjIN+yUnISfpUZHshRbSu5wn oJSAjRIUhKAbr4OVwRFYV7Ryqz2MkYY5BuaceFXD5gonsABNJk8n1Hp79FKK swu/i5UHCl7OeFuo05ieLB/6XkdVA/Tzuhd2OD7LxmufycZ7V9qUgFORRpCg MhUyLS5N/i7ugAuGbTX7LtP5SpFuwgRnCc137oWPRBr9LkaoJTzyrSK7shdL h3SDsFDKPPdd+UG78pS1MKQRKUBCO6McB3uDWC3FEhX9BF4THSu57lvpxHH6 qeDTiBuwZP8AY+6sxg4QjFM9+SnYblWNuu2TPSxFg+6sNFKGORU7SCoWc5yi B2C4YCLrk0hOHHGVMwnhRN5CmjOTKWRGUu7piQCIlgkjBpRuIBz3RMnslc4 WMIOqp22kkZWcj+6FYAtNKBJCQki0IGYfMucLUTHeZTOcDIVEWKrwWk+hW J1vt7omzgZaaP4W9KAWqlMwSRujcmOFFVL7T1NjyRIJxyibPCMkZhncx3LSu 7LXXHZlxxGF1Z7o4K4AJkGRjuuzdp/WueyQRHn0QHckr2S0O6Zr9IFqYY7rj lWIhtFo1IHuiAkClgtAtTn2S90GC6kxXX6IAMYHPA91qulBg1oWdAD4oiV0Z

dIY9326fFPS3GLYiMFdGLYmoX3WbpSMJVhp5wq7LGQpw41zlSeJ2m28Jga7K
OJ1t5UgBtMsMHUeE243fCjuuSuLhXqgJbvJypA0VdqtTjwaCljYTy5CeoYmj
WEScX2SvLWXdKAYSSAiNpA9SgSHcQ6wk2tHfKj8GQnzS17BDwQD/APK5Csxl
RX9rUZPqu8J/9Xk/II5zhYcKQYX5k+6+FE3No7qFd0irnG+6ieLHCJvJSXbT
aqJef6tFs1YfWHBUqC2uqx79IHclhWPS15+OTyzKQBEXaY0uHCpk74XWuXJm
6wloHINS6ggLi5cu5VpAphwh3XWQkccgVyFkoDly6vVFlxieWvi7q5CSaJWc
x3ns+tLQ05twHZYdOvx/GjHloKe+yDQKTgWFDaDGHHCIP+26SxGj7KelKiQ
h4HCn3OH9bXMamr3TIlgmiE+OKS96TVi0YVHj2QLndgVzQDyLUgAP+IT8Rti
JdukN+ydZ8UAAAUgPGSq80zI22T/irD1Jt3GyUXPhjAtw/wBWNJ1GQ34Pb1Wd
LrnPlovs/IP80rY9K6aN38HBRSoz7LzjdZLHKHWAfFafWNnZ7pWYc61ZB25C
R2Sg19kgJwyxZUmRrnZFYXUMpgQ1teqAbYJtORNVZYxJG9h7hefLdhLTyOV6
J58wwsXXM8PWPofyyteGHlnpWKFpkntS0c7iuRuuV3KCD3SkZTIJBcXV7IO
nAwTcJVDugRakIRr5SPOaPouFhSnCjQHBAhGkQLQauMOcPQq7piS8KpR8Z7U
/jmOMhv8lh1HTxcj0MbowKc5SAxkijheVbqHmRu6SrHBKsx6siXZvNjtaPw0
/b0lCxRwnLgO6x19aWfzP+K7HqgQ33UXjGnPWtRhUjSCFmjUHspH6ktjsck0
pVixuG4o7vdQPka/PCQSEZQMxgQGjKjOlwXngdIVM52IUZZi51g0LyEFi1q
uqAUWnB7LOm1RcHEususIV5nDLr9RSGk00kzhvFMHPuqlXnn/Aghm1bgI7ay
qJWRB03T6cYbbu5KtQxMiYGMafQqsJFWlerVThnz6FkooNGe6pMhdpZg3keq
2xEWIQTxhosi0tFiPzNlLeSpCHnkpGmwMcKQuQTgAALNrgbFLjxwFG5+204m
kluS/Ry3USTq/wDFs82Vh607tUfYLTn6x8nxAeEMI/8AaBWrmD7IgUFy6kBy
CNFdwgLxaPRECgjSNK0IOFwNo/lcBIBulUTjXIUoxaR4JrukCWiclpEGkBE5
1Tlx7hJEPEcQcpJjucVHDLsdm1h1fbp4npfOgjkAJBbXGVUn07oXbg5rgDyD
IW4XvnBw4Dup3dl0srCXFwJ72p/Vb/mMUax7SGvJK0lNe0x7SavKin+nmFu6
CV5Pus6fTarSUJojX3hL9D849BDrHOloHspYtW6fvTBBEUfySvP6XUmNwlnr
b0srZsjlKrijW3A5QdKG+6Vkbis3ASv07x/HdZ5SMj5SDd4VWSUCzaOo3RiiCC
qrWFzrdwg8PGDJJZGfOrvbG0WVR3geWMWUhl1OliDjqZxY/raBkn1sM1LSeVO
zUsqrtY0Gt6bNE4bwDeMpnQ7KfC4kehKeHLG4Jw5qhlJlItZ8MrhzatAucLU
l0AFNOVJwB3UDrsNCmcaAHdNIFwUdWcok/6gD3OE4mleSAQOSsTXMdHrXNdk
kXhbsTSTvPqpyNNC1+okYC4NskpzrE3j9THlrHCBVqfUR6+L9TGwM81YHKq8
rbnrY5fJ4/xccEeEF1qmbRXlbgutAaQymCUJrwtCAoIlKtNAsDiUt1aJ/CRx
RSAIC0F34SNBM390UOQoZYiCwgDITvrxm57KyyDxw0FwAvC5+/rr8c9lndQi
0bhG5wdu7DshqOrxxtbtP5ys/qPS5GTF3b1SabpTpnBxNgdlDb2Gs+q5dMww
jaNtOnH1HNq2eVrZ2ECyBWT2V6Poekc0tka5zSbr0WnF0vRQMbti2gZH5VbM
LO9efYyLUFwiaYpByw9lp9CZIJ3NeFf/AEGmbOdUBchFH3UvTox4r3gVZpSu
xrQgNbxeE7hTSeEWDaEs7htrukU+sqWJ00tHgCkgbTFsRjBQHlLvZaLaDsBPq
HxuhLJBbT2CTR5tkb9bO2KMmOIHJGCQqnXNPpdLHqCxnPjaPDB4J9StsvjE
txiuwSTRMmdumY1572tOOpE+Tj9fHj4poNb4Ag000ZMX7pf3f6hbWkdqNO2l
7nuDh5mnstlsMEbR4enYwjFo7GOlrJPak71Kjniw0DTM2w0tvIXmxlrE2kh2
Myp5j5NtLNaqxgyUr2i8qcAtZ2pQvKAjNAcKMG7Cc4GUIm+Y2hNSNIG0Kn1l
+K9sDDyMqSeUx+YcdyodDJHOWzE2S5H+qnxnaeMx6GaLbhj1X4wtXWwuZBqJ
W1tL1IELXx/HN/J+wwdcigVq5QsBchg/ICz6oDXHCIXUuWiXEXIIU1pSkCnk
pXfhOUvKATshSYrgAg0Egy0lXYIRGGEEnJyqkrSXMb3JwTnrP3Np7ABc/k+uv
xfEkuiGpZTiqDdFqtK4hrN7e1Le09AUVaDWkrKuiPPMOrPGnKssh1EgBlwPR
a9AXQpK1o5KFaoyNbFp9zkeks3R7iMk2q/U5Lj2DkmlpdObshb7BOl6q7toK
IM7zUr7jTVlzkB7BSpcgw+dTOaJGbe6gBohTRuzaFys+bp5ddGq9FW/QzA4e
6l6AtvNWFwjaTdZQR9MSPQzOGS6loafRbKJFlaDlyptga2+6E2qxFCIA+ycq
d/KjLQEHPI1ABV3KxJwqxIs4QQVj2Ra2jdoWK4RHHCI mj+mZqtLNE45PBVD
RdPOlBjHYrR0wDS4lPE3bKHuId2Q05+M7XsrpbwPusrCvC9N1GnaDVUMAWF

5gGwtvF8cn8n6KC5d7LS1ykJNoo4XcpBroUpnRFKWkBbYIEclFOQkKWAEPtJ
T7IBV3KOV2LSNDNiSED+QdeFoMkuVxCy5Xub1GEjkUtAgw6uVpGCbXP39dfi
+NOJ+AVdY+wsmOXNe6vwushY10RbAu10nlZ/i5lXWFFrZdrMFNTImHjaprfe
1tadu2MBYumt2oc483hbsR8oCcZ9JZR5AVnTgWtF97Fnz1aVHCMC1JG6ku3g
Lg3uha3G5WGsDs2s9jiHDOFoQvG2+6D6npMGhrb7qCSQp5JMeyruOec1PM3
6UuQNUlc7Boi1F4h7oVSyO5UDjQ908jIDYJQVNxSJNNKAAK535pBHieGtNjJ
Sh7iwu3UQaARhj3ytyCPRdK3wzIB6WhUuE1bj/4/Ub8WxeYBwtvXagnp723z
QWHQWvjcf8i+xJN4Ru0mQiDWFq5zWhuCDvyEpKWh690XsonQ+y0CwJTFa68S
y3QknhROiK1zCPVQug5wleTZTo67KJzSDhaj4McKB0GVN5LFDICF+6tuh9IE
YqzSn8nPrL1DiNXuHLVpSTeL4U33No/IZetBZqHE9wr+mAk6dY5YVdyfXZx6
ixG/IWjp5MDKyGWAPRXIZKIPZZto12y44UM3nBJOPRc11txwVBqJNrTnskvV
LTTtGpcPQrahnAFrxQ1botW52eVt6bXtcweZUzv1vu1Q20VSlnBOSFTk1zQM
kLL1fVGRnFud2aOSlq5HoWSNrJClg/ce8dqXI9M/qM1PmYWMPDQvTdNjc2EI
927gH0RBXUWGirMcIAZQ1EbdT9woAa7lxc9xYfJajL8UI32MpSbNjG4uykdw
i4pXUJApNFRPN2UjW4spnNLscJmtolSOEpgk3ulJQRNPowdT8HcLDd1KXVv/
AHHkdwslrh/7G5wBxCL+VpahwNIV/jH6i7aGR+vmKonAqINrXiXWOIOBgKAn
st+ZkcHlu9AULXfIKqZmr1pL/iH5XID6AeFw9EbXe3ZdcQ40uLQV3/S5GmjD
ED2UToVa7rqSNRdBhRO047haWwEIGK+yA8r1Xpsz3+LFGX4qgoenmSDdpp2b
XubdWvXeDQIC811UNg64xzhYLRdLm8njin1v4+7fQ7M8cKeMWMKIEB723Y91N
CQFzV1RPDI5nlJUOrPlDS7fRJ9E1e1LFPNTNBkJPKjdl+MWy1tTdO3OJpPp
emAnLbTRZ7YcY12rNRN2k8ly3OndD8JgfMdzzkuK1dPpl4nAlv8A0r2HYFbf
RLFbYihi2taAMD1VpuBjllAAOOFxIAFow9Fx3Giq5oLvF86Rz93CSpXWeyOS
FA1z99EYUotB2ibASnKYj3SHhNOIPKarCUBP2tCaBwFE4ZUp5UEjuyJNLXnd
XqnQdZkbbkigfwrSfUfGGGEH3WD1XUD/AMzIAeAPIXNFJulyt+PHL9Yd+WzZ
F52jLrc12TIVn6eRn8hha0VbRak2gjPC6PxMc1u+2DQzkdVrddpYnG9gtQv
0ETs7aU/1hjkH/V2VpO6a3JDzajPTXXiTH4S/FD2SKqP18LOLP4UB6m4nyx4
9yt0tL2RrCxn9R1BOA0KF2t1Z5kCA36RHuQvNO1eqcCPEKRpMn7yuv8AKQer
k1EMLS6SRoA91kar6kijtunjLz6nhYMhLv5En8qvJ5RQCVpr2o69rpgbl2N9
Gqg2Z0zy57i5wPJVZ5R0zrkLFVY9XYvj1XpHEOdHIP7sBITNOVU80cUHmDgB
X4UzJRZHDctdsEPNgepVmJ4Dws2SfwnDcMBU9R1eKB5LTd9klPUksxdZQifG
1+HC1g6L9f1TDGuYz73BW9b0/UaGHxY5DIQLcEL54jd8TcSC4UgAG5DxleUj
67HJFZ1DaGDnhV//AGWBj6bl559QCUTXONe030MWOXvu15uHrksP8kUjm/hW
m9Vm5dp3gl0Xx42BTnlnDsBZDOqSeZx08m0d6VmLqcbwDWfRNFmL4AOUw4yq
8cpkycBS7gDaCc4pScJS6yusIKmbyFxFYJd1DskLx6olxfQPsqepn2NjvPZP
JKGg3Sy7OqnLj/BvC045/Vxn31keQ6tK6LrEt3kA2tLpUznPZ78LR1vToNW5
wezJFWsfSh2jnEP9oyWreT8uS3XrWyBjcqRs24YWbDbmC8kq3EawtolZ8VwR
3mrUYFpxQFFMDZq0d3qUloWUBMGil23KFpgbTDtti6Sub7KZmAgReUgqubSh
ewlXCxROblBYz3NrlVploydH+qjM2IPUCHKFVEvhSh98Fei0f0x1XqrozBAW
Ryfxe/AQ+pfo4fT2iYZ+oxSa05fA0fCx66m4vnmoYZWYQ1dkeYe4Tul2kOv
nsl6F0bqGpiZl6LZCf4udg1+F63SdA0unAL2+l4Zt3Cw6+urmsNmkfrY2gNI
B7kLV6f9O6DSt3yxNlku7cLpahDYhe0Bo9Aqs+tYxpyo1tzNSTSsiZtja1o9
AKpZGu1WyJwJsuxX5VbW9WbGDt8x9Fit6g6WYyTnl4HYJa25yBp/prTby5zb
LjZBWNb0nSxW0Rsb/ipnq8EBfNIFWf8AUOnumvc4+wSxp+5Ho3Pi0bahDCC3
JpZ8k5e8uJx6LOi1Wo1h/bY4A/2ctXSdOLT4kpLj7pxn12saeSWUDy7Yq791
aEONgQxu72CFCqd5QnbsFlufdUyt0aDRhRSzhopNI8Uf/wCqBjQ91uCRGaS7
zFSbsLtraoBRPeBhMnPf74UT5qyo3vAHsonUljqJjtiaaA+4pyajrrFfV6ok
iJpy7k+yfSvaGhreVnt8TVagkDk/AWzBpmQtAHK6vHzjk76/VBsQcXH0K891
KIR9Xsf2aCV6VhPm9LWD1QA9TB77crTqRMWoneRqtQ9lUi/iPRWmOrhEJZam

tRNdeSpOU9MUQ00j2C7hUDkLhwpHNKjJykPiRptMLIUyyMqYcCkCFI8vuont
oKc1aR4sYQFN7eVu/Tn0/Fq3xaqWB2pc43HGMNbX9nFZJZ29V6Dp/wBQ9V6F
p9KdVpWHRjytdDw4e/usvLbmQ5Nei+qeoyfTnTYXaeMP1UzvCa93DMdgvEDQ
v1vUoHdRa6bUt/cdJIKsHj8r0/Vet9O630syayMCJzgxsZOW/wDIKn1LV6LR
xQaaGT9QQweFP3A9PwubLGnPosj9r6BoDhJJq2huXKpPqBKwV82sXqGvi0MJ
l1Ewa3tnlRd11zMaGr14LXDdhYGqneT5D5T6qhNr3anLXUz0TwTNcQ1xwlg/
f/B8B0g3c2q7unyzu2jFrYjAeAG8K2xjWEGhxyLhz2xtP9LMkp0rnO/K2tH9
NaSKj4bbV6Fw24U3iADCZi3QaeFuG8leHn/ij4plon5SGXb3SBXx5zwopHBo
rbQTPma7uquonaDgpwqV8hJLfVtXslYqsP7j7vCtOftanSIB7s0qc0rR/iaa
VrGFxNLIn17Gm2iyq551HfUi6ZI2N8XUOpnZvdypTTz9UmBI2xtw1o4AUDGS
6qXdlSR2WzpdMI28Lo44cvXVtdpdM3Ts9yp7wXJqzSikoNK2QLLEY+Vh67z9
RcRwKC3JHhrAQRgLFjaZJ3yO7m1NLU7G0ApW240EGM3kUrkcIYOE8ARR0Mqc
AJe6KcMeCuAQynwBVJhYcB2UL25U6BYDaAhHClARsXw6OFxBBpBjuF5BTxxm
Z4Y0V7qFztreVf0MJkFcDuVPXWRfPOuHTw92xufVymHRGMb55ZHMU9u40tVk
bGMACjfOGgglcvXdaznfjK1nStl/TkMc5jxnB5WBJI+WURjyNZjaOy9FO43f
AWNr9BJK5ssLqfefwl/Yv+owGoLo4YRv3jn7Va1H0ho+pwj9cXPkAxRoBWul
6YQNY7c48blc0ABRvs+pZMeJm+ipYHEw6j9s9iof/UdQBjVtB7WF7mWZrXD
Kqaqdr21QscFK0+eK8izo/VdGchsrF8AicqVmot2x4LXjBBXqo3CXTB5/kvL
/VMdQfrlcPi59wjGk+J2akNGSudqNpvdheTi6q+ucqU9QkfyUsT+o9L+uH3J
Ha1nJevNePl/i1KyKR+XvwNIB21Zeo9mZK6IOllLuFTjEcWU7+oMiZRcjE61
mOZGKFKDU6+OJhLiFhzdWcbDB/qRNEuqfbyVc4tRfJJ8WNRrpNW/a0napdPp
bILsISafShiYytOCADJC6OOcc/XVo6bThoGKVvjAXNAAoIkVlbEHZVtQ6mFT
vNC1RnduNBK0kD5DINGOAmhgZ7J44VZaA3AskBmMACkBCjAKlazCpTgLTbKT
iOs2mNUEgShS4ORLfKaKAAoWmSYZFo9lWAAq0boIBSkcc2nc6iqs0he4RRC3
uStw+ZbTxDx5g0cXlej04bEwCsBVondObpYw5+XnlXSKC5e+tdXMnwznkgqs
8DkppDQwVmazW+FYJpc/XuujmRjJqJgXbbwhGAY3E/aVkt1PiOLicKSbqbIN
M8k5qgj0qxZ0XUGujsO/K19LN49yf0GB7r57FqZR1GPSxfxmdyO3qvomlhBh
Ayg7Ck4jv1DSRtcyzaz5PKD7LXmAEdLMnb52tH9inhc9ek+naW6AE8myvOfU
kldFIP3U1eqf5NOG+gWHRNHf1DTyQS4bVj8qonfVfMHXG7Cli1IGHLtfp5NH
q5lJcFpx7hU7taWRy22VqHqMMLdznGgnHVBjIMH8lZD4jJA8Vj1W7p+lbdPH
fdoNpTgfuohaQr3dRtEkxZWm3pzRyrMWkYzstJwi9M6DROcQXLVhgDBQGVl
HCcUMK5FB3Kucp0IYKyQrQbQpENoLi+h2WgjuEHPFKN8vYBRFj3nnCAE0t20
JI4iclWGab15U7YaSgVwz2TbM4CnLA0pmgA8JgGR0BYT0LwEC8o3gFBu2peF
xJQ5RCEmgfwktM6qNpSmE4FDBXejugOilHNKGgn04RuCEnm2Da3LjhaHS+mk
DxpAdyrdN0vjz+JIplejYBGygufvra6OZkAGh6n3UZn8p3O+VA93usuq255R
zyU0hec6q/xHhreRlamrmoGzwsHbJqpiWmgTz7LLG0Z79WWW0DI5AOVn6vWz
/wD0mvdeid0SEnfnd3IWX1LSaiKMiOpAOxGUsPUP0u5/UOutke0NbE26919M
gx3Xz/6O0eoOqn1j2eGz+G37ivfRu2sFhOJ69jPLg2qenPi6ouPDEup1F7iO
2B7qaGLwoAT/ACdkotTOT6qTynKqRMLoZXjlsBLPIRkq7p4tugNjPJTIHUX4
f6o6VNrOpacws3PLdrlnn6T1cEXiODXVkgFeziPizvkPqrUgaGAqp1Yd8Es2
vnGphbFoJQBRAW5pm+JpojmiwKrq4BN+pYO90rvT3D9DBfZoC6Obrz+5lxM3
TWfZst0zQmDxt5SO1DWjBv8AC09ITSja1PYaVU8WSQgN8oU7IrOSSqMxeXGm
rvCc7kKZrQMjzyglhDQCmaxrQgLrKa8JGBolA4KYtyMJDzIMGB90pXYPC7u
kHEI7sJTyuKCCO6NBL2XDhMOcbCU2i7hBAFrXrtCOMzyE9hwoZXkFrR/Y0t
fRNaW+gCjydf418c/1b0cljBrkt7vUUIbhvslJwsLWsm0HvrjIV5CdpcSp
HZKq6l5DaWVrokxl6142uFnKs9K0lOndI4UTgKjKPEnY3/V6PTsEema0cUpV
UI0rCxZ+t07GA+Xlajzt47LL1DzJqWsPF2kcibpunZBA0AUOVanmAFA0onv8
OMNA7LJ6lrHwMFAEulaEjs9r2nP6nVhjf4NNuK0NZO1oDW9u4VPp8e2NrAcu

ySo9dL4e+hYAKY/PsBc8zWD1srSkkLRtvkVSyemO3MEh5ctB8ovhGl1z7UYq
ZY/5FR6zUlkDnHF7vM/2cq+JJPLpVL7X1c5YOzVxuLnXNcCTkFTQb2QhhA
FK1I/fO9hFB0UJFLtkmPI6+hZPJKZrBalbTbU0TReQnllNEzAVpraFqOLIUw
wAqN3CF96TvGAVGjAbcTg8LjhL3RvskDONgJEyFgDhBuBRrKW0wOEACAgQic
Lh6pgB/HKCJr5Sk4TIHXWF2EDZIQPKA//9k=

---=_linux44824e84--Check the link below, and look for Furniture, "Chris Wargo's computer isolation box"

<http://webnews.parisnewsgroup.com/>

Good luck!

James

"Brandon" <you@your.domain> wrote:

>

>All,

>

>I know a few of you have made your own computer enclosures with soundproofing design to quiet the control room.

>Do any of you still have the plans you used?

>I am interested to see your designs and hear from you how they worked. I

>am fixing to build a new control room desk and was going to incorporate a

>computer enclosure in the bottom of it.

>Thanks,

>

>BrandonSorry, wrong link, here it is.

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

James

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

>

>Check the link below, and look for Furniture, "Chris Wargo's computer isolation box"

>

><http://webnews.parisnewsgroup.com/>

>

>Good luck!

>James

>

>

>"Brandon" <you@your.domain> wrote:

>>

>>All,
>>
>>I know a few of you have made your own computer enclosures with soundproofing
>>design to quiet the control room.
>>Do any of you still have the plans you used?
>>I am interested to see your designs and hear from you how they worked.
I
>>am fixing to build a new control room desk and was going to incorporate
>a
>>computer enclosure in the bottom of it.
>>Thanks,
>>
>>Brandon
>These guys are calling these "final mixes", but I'm going to see
if I can get the to make a few tweaks. We're leaving 2-bus
compression off until Mastering, so the levels are proolly a
little on the low side... gonna send 4 stereo stems to
Mastering, so they'll most likely compress each stem separately.
Recording notes are posted below, for those that may be
interested.
Anyway, the band said "post 'em freely", so enjoy!

<http://saqqararecords.com/images/BitchLiberteFinalMixMP3.mp3>

Subject: Re: OT Question for MAudio MIDI Sport 8x8 users
Posted by [rick](#) on Thu, 11 May 2006 13:45:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
RichHey John
Very helpful list. I generally forget about NOT saving a project when the
loop command is engaged.
Thanks,
MR

"John" <no@no.com> wrote in message news:448307c9\$1@linux...

>
>
> Things to keep you from crashing.
>
> DON'T
> * Leave the audio window open as a rule.
>
> In STOP mode
>

- > DON'T
- > * DON'T select a new Native Effect if the current one is open
- > * DON'T enter record mode without first setting your record path (Ctrl-R)
- > * DON'T use the name of the project for your recording path
- > * DON'T save with looping enabled
- > * DON'T "undo record" while Paris is in the middle of creating overviews
- > for 32 audio tracks 1.5 hours long.... BOOM!
- > * DON'T try to edit the length or move too many tracks at one time in the
- > edit window...crash city. If you cut them all to the same length that
- seems
- > to minimize the likelihood of a crash. Save before trying anyway.
- > * DON'T for some reason messing with the audio window browse slider seems
- > to really tick off Paris most of the time.
- >
- > During Playback or Recording
- >
- > DON'T
- > * DON'T change inserts (native or eds)
- > * DON'T move loop or punch points
- > * DON'T enable or disable loop or punch
- >
- > Rendering
- >
- > DON'T
- > * DON'T render tracks with different lengths
- >
- > Markers
- > * I've also seen bad things happen when messing around too much in the
- "markers"
- > window. I don't leave it open anymore than is necessary, and save before
- > deleting or renaming markers.
- >
- > NoLimit
- >
- > DON'T
- > * DON'T use 0 or 50 values
- >
- >
- >
- >
- > I you have any digital gear interfacing with the Paris spdif I/O and the
- > RME
- > spdif I/O and you have created a routing matrix between a DAW running as
- > an
- > external FX processor and a control for digital patchbay routing which is
- > controlling the I/O routing between your Paris DAW and your Cubase SX DAW
- > as
- > follows:

>

> Paris Submix 1

> Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1

> Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2

> Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3

> Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4

> Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5

> Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6

> Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7

> Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8

> Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9

> Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10

> Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11

> Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12

> Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13

> Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14

> Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15

> Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16

>

> Paris Submix #2

>

> Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1

> Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2

> Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3

> Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4

> Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5

> Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6

> Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7

> Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

>

> Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

>

> Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9

> Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10

> Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11

> Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12

> Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13

> Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14

> Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15

> Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16

>

> Paris Submix #3

>

> Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1

> Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2

> Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3

> Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4

> Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5

> Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
 > Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
 > Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
 > Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
 > Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
 > Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
 > Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
 > Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
 > Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
 > Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
 > Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16
 >
 >then you need to remember to turn on all of the external digital
 > procesors that5 are interfacing with Paris and Cubase through the digital
 > patchbay or directly before you turn on your external word clock module,
 > followed by booting the DAW which is running the control panel for your
 > digital patchbays and starting the digital FX processors in this box,
 then
 > boot your Paris DAW, launch the Paris app and then boot your Cubase DAW
 and
 > launch cubase. If you don't do it in this order, Paris will crash.....and
 > I'm pretty pissed that this was nowhere in the manual.
 >"Chris Latham" <latham_c@bellsouth.net> wrote:
 >Call me nutty, but once you correctly identify any note, then the fact that
 >you answer successive notes correctly in the same "testing session" only
 >proves that you have great RELATIVE pitch. But if you can fire up the
 >program, get the first note right, then come back day after day and
 >consistently get the FIRST note right, then you have perfect pitch. I might
 >be wrong but, it seems that great RELATIVE pitch might be the bigger
 >blessing, anywho.

I'd say you are right, to a point. However, while my relative pitch is generally
 very good, the program will throw notes at random over the whole keyboard
 range if I ask it to. My relative pitch finds it a fair struggle to pick,
 say, a 29 semitone interval (though occassio

Subject: Re: OT Question for MAudio MIDI Sport 8x8 users
 Posted by [Tom Bruhl](#) on Thu, 11 May 2006 16:31:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

>

>So the entire basis of scientific inquiry is to try to establish facts that,
 >as much as possible, take our perceptive apparatus out of the equation.

And the great scientists I have known start to take seriously the observations of so many credible witnesses and suspect something might actually be happening here.

Others use "science" as a way to establish their own view as the only one not based on illusion.

>If

>there is a fault in my test tell me what it is and I'll see if I can come

>up with a better one. And, as I've repeatedly said, if someone can do blind

>ABY tests and show a statistically significant result I'll be happy to revisit

>the issue.

One huge fault is that you have not done anything resembling an even minor sample of what CD players actually DO with your CD's. No one in your camp has ever done this. You simply rip and burn and cancel and go "there, you are all deluded".

Phenomena that appears clear and indisputable in the domain of data comparisons becomes disputable indeed when put in a CD player. What constitutes an error and how error correction responds to it, can change, don't you think? Well you don't know, because your test doesn't show it. Well it's not there then...

This is not science.

What do you want to bet that Sony 1630/1640 machines all produced data that cancelled perfectly? Yet, they almost single-handedly destroyed the reputation of CD's for decades and the terrible sound they produced has created myths about digital audio that persist to this day. They sounded so bad that they created the opportunity for Apogee to start an entire business creating convertors that don't sound awful. It started when people stopped listening to the people telling them that what they were hearing was not there, and instead trying to figure out what was happening.

>Actually it's not like that at all, what we're trying to establish is if

>the speed of burning a CD degrades the audio or degrades the quality of the

>data.

And there is your answer. You simply do not understand the question. What we are actually trying to determine is whether different burn speeds can affect the audio quality. You simply extrapolate from the data and assert that the audio quality cannot be affected. But you should know that "data" is not something

inherent in a bunch of burns in dye, but rather it is something derived from them, and your test did not include the domain in which the data is actually made into audio! Burns in dye are totally an optical/mechanical and analog phenomenon. There are no digits there, there is no data there, there is only polycarbonate, dye, and laser light. The data only becomes apparent and meaningful when read by a CD player. Your test totally ignored the most important factor of the whole process and assumed the presence of adequate data, regardless of the CD player's ability to properly recognize and convert burns in dye to audio. That ability is unknown in this regard, the phenomenon that may affect it is unknown, and your test has not shown any light on this issue.

>I'll skip over the implied insult that I'm willfully deaf

But that is the inevitable response isn't it? You call experienced enigneers deluded and then hope no one calls you deaf!
In the end, your assertions are not supported by your test, and so they are opinions of how things work, not facts.

I suspect that the real test to resolve this would require resources beyond any of us. Nonetheless, it will happen some day. There is something there.

>and don't understand
>how audio (and other kinds of) data works and await either a better test
>than the one I used or proof that goes beyond 'everyone hear the difference'
>when there would be obvious pressure to agree with that fact.

But you are wrong again. The pressure, and there was a lot of it, was to make hundreds of CD's by the weekend for an upcoming conference. The client was highly motivated to hear no difference between my master CD and the high speed copies so they could get them out in time. But they did hear a difference and they hated what the high speed burn did to the sound.

But you "know" they are deluded. Ok...

DCHi,
Wires is for Me too !!
Just run minimum setup exe.
Regards,
Dimitrios

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

>What uses do you have for wires? Below are a couple.
>
>
>Input Wire receives audio from other channels or plugs
>
>Output Wire sends audio to other channels or plugs. It passes through audio
>to the channel it is instantiated on AND also sends it to a virtual wires
>channel. Other plugs such as Key Gate can receive this audio signal and
>use it for processing.
>
>
>I've used it to route Aux FX back to strips for added EQ and Panning etc.
> ie: chorus on an acoustic 12 string guitar panned to the opposite side
>
>I've also tried sending all the drums to two Aux (via the Aux send) then
>returning the two Aux to two strips (a cheezy drum buss) via wires.
>
>It's to bad Paris's architecture doesn't allow jumping between submixes....now
>that could be fun.
>
>using wires can help...set Aux 1 send to post - put a "wires out" on that
>Aux and a "wires in" to a free channel, put that channel into record mode
>and record away
>
>I'm pretty sure that will capture everything
>Ok, and where can I get it?
Bjorn R

"Dimitrios" <musurgio@otenet.gr> wrote in message news:44845a41\$1@linux...

>
> Hi,
> Wires is for Me too !!
> Just run minimum setup exe.
> Regards,
> Dimitrios
>
> "John" <no@no.com> wrote:
> >
> >What uses do you have for wires? Below are a couple.
> >
> >
> >Input Wire receives audio from other channels or plugs
> >
> >Output Wire sends audio to other channels or plugs. It passes through
audio
> >to the channel it is instantiated on AND also sends it to a virtual wires
> >channel. Other plugs such as Key Gate can receive this audio signal and
> >use it for processing.

> >
> >
> >I've used it to route Aux FX back to strips for added EQ and Panning etc.
> > ie: chorus on an acoustic 12 string guitar panned to the opposite side
> >
> >I've also tried sending all the drums to two Aux (via the Aux send) then
> >returning the two Aux to two strips (a cheezy drum buss) via wires.
> >
> >It's to bad Paris's architecture doesn't allow jumping between
submixes....now
> >that could be fun.
> >
> >using wires can help...set Aux 1 send to post - put a "wires out" on that
> >Aux and a "wires in" to a free channel, put that channel into record
mode
> >and record away
> >
> >I'm pretty sure that will capture everything
> >
>.....and when removing a heatsink from a CPU, be sure to release the
mobo zif handle or you will bend the pins on the CPU. If you do this, take a
credit card and carefully run it between the rows of pins.....best to do
this under one of those lamps with a magnifier. If none of them have broken
off the surface this will straighten them out and the CPU should drop back
in the zif slots on the CPU mount. If you don't have a credit card that is
thick enough, get yourself a knife blade of the proper width and flip it
upside down and use it in the same way, but be vewwy vewwy careful not to
score the undersurface surface of the CPU.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4480cb73\$1@linux...

> Don't run a 15' WC cable from your master clock module to two distro
> modules, then use another short WC cable to link the distro modules
together
> and then run other WC cables of differing lengths to 3 x RME interfaces
and
> 3 x MECs while also running ADAT sync cables from 3 x Paris ADAT modules
to
> the ADAT sync inputs of the 3 x RME cards while the digital I/O of the RME
> cards, the Paris modules, all of your external spdif gear and ADAT gear is
> all patched into three different M-Audio Digipatch units which are daisy
> chained to each other using spdif cables in an attempt to allow
simultaneous
> clocking of everythiong from two different sources derived from the same
> master clock while cross patching all of the digital I/O between various
> lightpipe, coax and optical spdif devices through these digital patchbays
> that, BTW, don't reclock the incoming/outgoing signal.

>
> I know a bunch of you guys were getting ready to do this , but just say
no.
>
> (I swear there was a valid reason for trying this.....really there
was)
>
> ;oD
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>.....and when removing a heatsink from a CPU, be sure to release
the
>mobo zif handle or you will bend the pins on the CPU. If you do this, take
a
>credit card and carefully run it between the rows of pins.....best to
do
>this under one of those lamps with a magnifier. If none of them have broken
>off the surface this will straighten them out and the CPU should drop back
>in the zif slots on the CPU mount. If you don't have a credit card that
is
>thick enough, get yourself a knife blade of the proper width and flip it
>upside down and use it in the same way, but be vewwy vewwy careful not to
>score the undersurface surface of the CPU.

Pretty cool trick, DeeJ... however if I tried something like
this, instead of successfully using the credit card to
straighten out the pins, I'd probably just end up using it to
buy another CPU lol

NeilOur perception and memory are not nearly as good as we think, particularly
when they're put together. Many convicts have been identified by multiple
people and sent to jail on that evidence and we have found after the fact
with DNA testing that the person COULDN'T have done the crime. Ideas can
be introduced into memory very easily. One study was done of college students
who had been to Disneyland. They were interviewed about what they say and
then shown things like advertisements that had Bugs Bunny (a non Disney character)
with Disney characters and so on. Nearly a third when interviewed again said
they saw Bugs Bunny at Disneyland, which could never have happened.

All of which is only to say that I don't trust even my own perceptions and
memory as being perfect or anything close to it. So if someone says to me
'these two thing sound different' and I flip the phase on the file and it
cancels perfectly I guess the problem is my perception, I'm not about to
override what I consider proof. You obviously think differently, which is
fine, we're Americans and we're still allowed minor freedoms like the right
to disagree about sensory proof.

In any case, now we're on to CD players. Obviously they will sound different--different

electronics, connections, motherboards, and so on. But you're arguing that playing CDs made at different speeds will actually sound different on the same CD player. Assuming the player works, I still don't buy it, because if the errors are sufficiently high to be perceivable then the disk should get spit out as a bad disk. That, and I return to my example about dusty CDs--they generate slightly more errors than non-dusty CDs but I don't think they sound different. I might be wrong, and good ABY testing would show that, so it seems to me that's the way to go.

TCB

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

>

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

>

>>We all know that our perceptive

>>hardware is imperfect. Witnesses routinely identify the wrong person in

>lineups,

>>illusions of movement can be created with surround sound, etc and so on.

>

>

>And so, upon this extrapolation you derive your view that all these

>people are fooling themselves? Ok...

>

>In this case everyone ID's the same guy. How do you account for
>this?

>

>

>>So the entire basis of scientific inquiry is to try to establish facts
that,

>>as much as possible, take our perceptive apparatus out of the equation.

>

>

>And the great scientists I have known start to take seriously the

>observations of so many credible witnesses and suspect something

>might actually be happening here.

>

>Others use "science" as a way to establish their own view as the
>only one not based on illusion.

>

>>If

>>there is a fault in my test tell me what it is and I'll see if I can come

>>up with a better one. And, as I've repeatedly said, if someone can do blind

>>ABY tests and show a statistically significant result I'll be happy to

revisit

>>the issue.

>

>

>One huge fault is that you have not done anything resembling an
>even minor sample of what CD players actually DO with your
>CD's. No one in your camp has ever done this. You simply rip
>and burn and cancel and go "there, you are all deluded".
>
>Phenomena that appears clear and indisputable in the domain of
>data comparisons becomes disputable indeed when put in a CD
>player. What constitutes an error and how error correction responds
>to it, can change, don't you think? Well you don't know, because
>your test doesn't show it. Well it's not there then...
>
>This is not science.
>
>What do you want to bet that Sony 1630/1640 machines all
>produced data that cancelled perfectly? Yet, they almost single-
>handedly destroyed the reputation of CD's for decades and the
>terrible sound they produced has created myths about digital audio
>that persist to this day. They sounded so bad that they created
>the opportunity for Apogee to start an entire business creating
>convertors that don't sound awful. It started when people stopped
>listening to the people telling them that what they were hearing
>was not there, and instead trying to figure out what was happening.
>
>
>>Actually it's not like that at all, what we're trying to establish is if
>>the speed of burning a CD degrades the audio or degrades the quality of
>the
>>data.
>
>And there is your answer. You simply do not understand the
>question. What we are actually trying to determine is whether
>different burn speeds can affect the audio quality. You simply
>extrapolate from the data and assert that the audio quality cannot
>be affected. But you should know that "data" is not something
>inherent in a bunch of burns in dye, but rather it is something
>derived from them, and your test did not include the domain in
>which the data is actually made into audio! Burns in dye are
>totally an optical/mechanical and analog phenomenon. There are no digits
>there, there is no data there, there is only polycarbonate,
>dye, and laser light. The data only becomes apparent and
>meaningful when read by a CD player. Your test totally ignored
>the most important factor of the whole process and assumed the
>presence of adequate data, regardless of the CD player's ability to
>properly recognize and convert burns in dye to audio. That ability is
>unknown in this regard, the phenomenon that may affect it is
>unknown, and your test has not shown any light on this issue.
>
>

>>I'll skip over the implied insult that I'm willfully deaf
>
>But that is the inevitable response isn't it? You call experienced
>engineers deluded and then hope no one calls you deaf!
>In the end, your assertions are not supported by your test,
>and so they are opinions of how things work, not facts.
>
>I suspect that the real test to resolve this would require resources
>beyond any of us. Nonetheless, it will happen some day. There is
>something there.
>
>
>>and don't understand
>>how audio (and other kinds of) data works and await either a better test
>>than the one I used or proof that goes beyond 'everyone hear the difference'
>>when there would be obvious pressure to agree with that fact.
>
>But you are wrong again. The pressure, and there was a lot of it,
>was to make hundreds of CD's by the weekend for an upcoming
>conference. The client was highly motivated to hear no difference
>between my master CD and the high speed copies so they could
>get them out in time. But they did hear a difference and they
>hated what the high speed burn did to the sound.
>
>But you "know" they are deluded. Ok...
>
>DC"TCB" <nobody@ishere.com> wrote:

>Nearly a third when interviewed again said
>they saw Bugs Bunny at Disneyland, which could never have happened.

Ok, taking your analogy, at least 2/3's of us do hear something.
I can live with that. The idea that all those who hear what you do
not are deluded, is quite a leap from that study... It only takes one.

>All of which is only to say that I don't trust even my own perceptions and
>memory as being perfect or anything close to it. So if someone says to me
>'these two thing sound different' and I flip the phase on the file and it
>cancels perfectly I guess the problem is my perception, I'm not about to
>override what I consider proof.

Unless, like I said, the phenomena is being generated somewhere you
are not looking. In which case, you are being silly in telling someone
it is not there.

>You obviously think differently, which is
>fine, we're Americans and we're still allowed minor freedoms like the right
>to disagree about sensory proof.

Oh-hey, we're even allowed to disagree about the definition of adequacy in Thad's testing criteria. What a country!

>In any case, now we're on to CD players. Obviously they will sound different--different
>electronics, connections, motherboards, and so on. But you're arguing that
>playing CDs made at different speeds will actually sound different on the
>same CD player. Assuming the player works, I still don't buy it, because
>if the errors are sufficiently high to be perceivable then the disk should
>get spit out as a bad disk.

Or not. How do you know? Perhaps the threshold of audible degradation is higher than the "spit out" threshold?

Do you know? Anyone tested this?

Looks like an area for further research to me...

>That, and I return to my example about dusty
>CDs--they generate slightly more errors than non-dusty CDs but I don't think
>they sound different. I might be wrong, and good ABY testing would show
that,
>so it seems to me that's the way to go.

I await your results.

DC"Neil" <IUOIU@OIU.com> wrote in message news:44846739\$1@linux...

>

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

> >.....and when removing a heatsink from a CPU, be sure to release
> the

> >mobo zif handle or you will bend the pins on the CPU. If you do this,
take

> a

> >credit card and carefully run it between the rows of pins.....best to
> do

> >this under one of those lamps with a magnifier. If none of them have
broken

> >off the surface this will straighten them out and the CPU should drop

back

> >in the zif slots on the CPU mount. If you don't have a credit card that

> is

> >thick enough, get yourself a knife blade of the proper width and fl
