
Subject: 3.0 Download

Posted by [Andrew](#) on Mon, 12 Feb 2007 18:58:15 GMT

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other options for getting

>16 really good line level converters into a computer for recording a full
>drum kit? And this has to be a no hassle, works all the time, we don't wind
>up pushing tracks around a couple of samples to compensate for different
>latency from different hardware.

>

>And yes, one option would be another PARIS syst

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Posted by [Mark McDermott](#) on Mon, 12 Feb 2007 20:01:22 GMT

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c/line on 1/4 trs, so

you might have to get or make a snake. The real tuff nut is the Adat cards.

I payed \$100.00 for mine, but I've seen them go for as much as \$200.00.

There are guys on the DA-7 NG that have a stash of Adat cards, that will swap or sell from time to time.

A guy on the DA-7 news group has a DA-7 for sale at a great price. He tried to sell it on ebay. It didn't sell the first time, so he re posted it and unfortunately he sold off the Adat cards. He is asking \$499.00 and again has no bids. If your interested, you could probably contact him through the DA-7 NG and get him to do a "buy it now" or something. He has the 8ch. AES/EBU- SP/DIF card, and the SMPTE card with his DA-7. Those are worth \$100.00 each.

If you can use TDIF cards instead of Adat with your system, you can get brand new TDIF cards for the DA-7, for \$20.00 the former rep here in MI.

His co. is Pro Media in Ann Arbor MI. I could get you in touch with him.

A lot of the DA-7 guys use MOTU 2408s with their DA-7 to interface with their computers. The MOTU 2408 has 24 ch. of Adat and 24 ch. of TDIF and it can convert the formats, and even do it stand alone if need be.

I don't think you can beat a DA-7 for the money, the Mic pres alone are worth the price of admission. By the way

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Posted by [excelav](#) on Mon, 12 Feb 2007 20:55:44 GMT

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

>
>As I have mentioned here a bit before, I've been in gear accumulation mode
>for the upcoming Mold Monkeys recordings. I now have a nice selection of
>reasonably priced but pretty nice microphones. Two channels of really superior
>preamps, six channels of pretty good preamps, and 16 channels of Mackie.
>Of course most of this will be barely used save when tracking drums, where
>I think we'll be using twelve mics. 2x overheads, kick, top and bottoms
snare,
>spot mics on three toms, hi hat, a knee high mic a few feet off the kit,
>and a stereo pair in the room. The problem now is th

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Posted by [excelav](#) on Mon, 12 Feb 2007 20:57:46 GMT

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at the studio has a
Presonus

>Firebox and a MOTU 828. The studio computer is a Mac, and I've done some
>testing and using the two devices together (as an 'aggregate' device in
OS

>X) yields different latencies that would cause pretty massive comb filtering
>problems doing drums.

>
>Sadly, being a complete moron when I bought my Creamware card I didn't get
>the Z-link version, which would allow me to get 16 channels of pretty decent
>line level converters for less than a grand. Alternately, I could go the
>RME route with PCI cards or firewire but that looks like a \$1500+ proposition
>and with very little utility outside of tracking this band. Right now I'm
>leaning toward a Scope Home card (ballpark \$500) and an A16 (again, ballpark
>\$800). Also, being me, I'd probably just get a Scope Pro card with all the
>extra DSP and the Z-link I/O options, but I've sunk enough money into this
>project that even I'm starting to balk at writing \$2k checks.

>

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Posted by [Andrew andrew2cove](#) on Wed, 14 Feb 2007 07:39:34 GMT

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