
Subject: Old compy gettin' senile?

Posted by [duncan](#) on Wed, 04 Oct 2006 02:15:29 GMT

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;>

>>>>Creamware has the Pulsar I cards that have 4 dsp chips , Pulsar II cards
>>>>that have 6 dsps (recommended) and Power pulsars that have an amazing
>>>>of

>>>>15

>>>>dsps !

>>>>You can have up to 3 cards on same computer system.

>>>>PIII would be sufficient on any computer as the matter of fact.

>>>>Each Pulsar II card (pulsar I discontinued) has normally the classic

>option

>>>>which gives two analog in/outs (24/96) good sounding conversion 16 bit

>>>>in/outs,

>>>>spdif in out and two midi in/outs totally 32 midi channels.

>>>>Each Pulsar card has the main on board effects included which are the

>usual

>>>>effects like chorus, delays , reverbs, synthesizers, compressors, limiters,

>>>>tons of free devices that can be found on www.planetz.com/forums all

>of

>>>>very

>>>>good quality plus the beloved extras.

>>>>The fantastic new ones from digitalaudiosoft are the SSL channels strip

>>>(fantastic

>>>>

Subject: Re: Old compy gettin' senile?

Posted by [Chris Ludwig](#) on Wed, 04 Oct 2006 02:21:03 GMT

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;ssl emule) the vintage eq's that has a pultec a Neve 1084 and an API
550

>>>>eq all awesome sounding, hearing is believing, the best reverb I have
>heard

>>>>so far RMX 160 the RMX 16 emulator, a awesome dynamic eq with many bangs

>>>>SSL compressor (come free with buying anything) all sold around 99 Euros

>>>>each.

>>>>Bundles 198 Euros (like the three eqs I mentioned)

>>>>These guys are tremendous programmers and more emulations are to be available

>>>>like the Mastering device like the pro mastering facilities use and many

>>>>more.

>>>>Thats only one developer ofcourse.

>>>>Other worth mentioning (I have that) is SPL transient designer, yes this

>>>>exceptional and expensive unit can be bought for 198 Euros for Pulsar

>and

>>>>can use up to 5 mono instances or 4 stereo anytime.
>>>>Believe me you have never heard such an attacker and sustain shaper before
>>>>unless you have used a SPL external Transient designer device.
>>>>Creamware offers the Vinco which is a 1176 emulator on par with UAD1 >1176.
>>>>To cut a long story short ABOUT third party plugins there is a tremendous
>>>>resource of very very good plugins.
>>>>Say goodbye to VST !!!
>>>>And if you are gonna say ok I need VSTI too, creamware is known as the
>>ultimate
>>>>synthesizer creator.
>>>>Minimax B2003 Prodysee Prohet5 are to be heard to be believed !!!
>>>>i HAVE MOST OF THEM they RULE !!!
>>>>Ok if you wanna use all these and synthesizers and the absolute MOST
>amazing
>>>>mixers available , real big professional consoles ,, which are known
>to
>>>>be Oxford Son'y algorithms ! you will need many dsps , at least 12 ,
like
>>>>two Pulsars.
>>>>But you can go along

Subject: Re: Old compy gettin' senile?
Posted by [duncan](#) on Wed, 04 Oct 2006 02:44:25 GMT
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s makes 30.
>>>>Enough for a song outboard processing I presume.
>>>>I you are so lucky to work with more adat cards so it will be...
>>>>You don't need to run your computer at low latency because Pulsar is
>realtime
>>>>!
>>>>So any slow computer can do trust me.
>>>>Pulsar cards are sold around 400-500 \$ used with great additional plugins
>>>>so you can figure out the costs.
>>>>I can supply anyone with ready configured Pulsar environments and any
>>help
>>>>with it !
>>>>DJ are you listening.
>>>>There are Wordclock and Adat sync addon card sold for Pulsar for 179
\$
>>at
>>>>jrrshop.
>>>>You can have outboard devices connected to Pulsar adat in/outs using
outboard
>>>>converters like Soundscape SS8IO-3 which are sold for around 179 Euros

> David.
>
> DJ wrote:
>
>> HTF do bounce to disk if I'm using external FX???.....route the mix
>> outs to a couple of record enabled tracks? I guess that's the only way to do
>> it.....either that or to a DAT machine, etc.
>>
>>
>> "DJ" <notachance@net.net> wrote in message news:4533ba26@linux...
>>
>>>OK,
>>>
>>>First of all, my wife has the best ears in the family. I "always" get her
>>> blessing on mixes because I know I can trust her ears. It's literally like
>>> having an mastering engineer in the studio. Her ears are incredibly
>>> good/sensitive and she's always right. Amy hasn't ventured up to the
>>
>> studio
>>
>>>all weekend while I've been in my mad scientist mode and has been waiting
>>>for me to get my head around getting a mix together for her to listen to
>>
>> in
>>
>>>SX.
>>>
>>>So I get something happening that I think sounds good and call her up to
>>>give it a listen. I like it personally and I'm rocking out with my
>>
>> Steinberg
>>
>>>Houston controller, fader automation....all the cool bells and whistles.
>>>System is running perfectly, etc. etc. I'm even thinking that I can use
>>
>> this
>>
>>>one for a while to see if I'll even need a more powerful rig it's soooo
>>>stable. I'm feeling like I've finally found something I can live with
>>>here.....soooooo.....she comes in to the control room and I start
>>>playing back this 30+ track project.
>>>

Very important to Paris interface.

Regards,

DimitriosI don't have the parts and the last time I tried to gcall the guy who does (about a month ago) I received no answer and my message was not returned.

this was the thrid time I've tried to contact him in the last few months. I don't know what's going on. I hope he's OK.

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4533f2e7\$1@linux...

>

> Don't you think that we have forgotten :)

> If you have the parts and only assembly is needed I can try one.

> Whats the satus by the way ??

> Very important to Paris interface.

> Regards,

> DimitriosI can solo a track and it sounds fine....just like it did in Paris.

I can start raising faders and the more faders I raise, the more the mix starts to collapse. I'm so used to just bringing up the faders and getting my panning and levels in order before I do anything else. With the native mix I'm wanting to start carving out space immediately. Now I'm not saying that a bad thing really.....I mean.....it's a good thing to notice that this needs to be done and I'm sure that doing it will open things up a lot, but in Paris, there just doesn't seem to be this obvious necessity. Does this mean that Paris isn't telling the truth or that there's something different in the way it sum?. Well, BT mentioned this a long time ago and at the time I had only heard this *collapsing* phenomena in a PT Mix system. Native systems weren't really ready for prime time yet. Cubase sounds much better than what I recalled from PT Mix (but it's been a while) uit I've got say that it's so wierd that there is this big sonic difference in the way the mix behaves between these two systems. Very different behaviour. I'm honestly not trying or wanting to slag native systems.....there is just this difference (that I was hoping I wouldn't notice so I wouldn' have to learn anything ;o).

Now.....back to the mix.

DeejI find the same thing mixing in Nuendo... seems to be harder to get the mix to gel. I even notice a difference while monitoring discrete tracks through the DM2K... Sounds full and punchy, then I switch all the Nuendo buses to a single mix 2bus and the mix "shrinks" sonically.

I haven't mixed with HD yet... should be interesting to hear the difference.

David.

DJ wrote:

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Posted by [John \[1\]](#) on Wed, 04 Oct 2006 11:01:15 GMT
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the bidding. I know DJ can at least use the eds cards

to

>>>>> create

>>>>> a ring of latency. hehe

>>>>>

>>>>> John

>>>>

>>

>>"1.) Give yourself some headroom... set a default template (if you use them) so that all track channels are at, for example, -6 or so, or simply remember to drop channels levels down as you add them. Groups where you're using EFX on are ok to run at full blast, since you probably won't be sending stuff to them that hot anyway."

I guess no one saw my post to DJ the other day, that is what paris is doing behind the scenes. It is dipping individual tracks by 20+ DB and boosting the master by 20+ DB all without you even knowing about it.

The individual track meters read the actual level, but that is *not* what is getting summed at the master.

This is the only difference I can spot between all other designs I know about. It's definitely why paris mixes 'gel' for DJ.

You can't, and don't need to push the individual channels in other systems. Thad's advice was good too, put a brickwall across the master and boost there!

ChuckDeej,

I think a big part of it is in the way you are used to working. Paris is obviously a much different and more forgiving beast in it's summing.

I'm composing in and tracking to P

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>>>>>>be Oxford Son'y algorithms ! you will need many dsps , at least 12
,
>>>>>>
>>>>>>
>>>like
>>>
>>>
>>>>>>two Pulsars.
>>>>>>But you can go along with only one too !
>>>>>>Thats the way I started out !
>>>>>>The latency is sample wise.
>>>>>>The normal effects of pulsar are 4 samples latent and the latency
does
>>>>>>
>>>>>>
>>>>>not
>>>>>
>>>>>
>>>>>>add with additional plugins on a mixer channel.
>>>>>>SPL has bigger latency around 40 samples.
>>>>>>Anyway I manage less than 80 samples track processing (as a matter
of
>>>>>>
>>>>>>
>>>>fact
>>>>
>>>>
>>>>>>I use exactly 80 samples with a delay plugin to be able to nudge 1ms
>>>>>>
>>>>>>
>>>back
>>>
>>>
>>>>>>in Paris for compensation).
>>>>>>I use three Pulsar II card for a total of 18 dsps and I am totally
statisfied.
>>>>>>Really this digitalaudiosoft new company made things for Pulsar up
to
>>>>>>
>>>>>>
>>>>date.
>>>>

>>>>

>>>>>>Now everyone simulates older analog and great devices.

>>>>>>They are here with great prices for us.

>>&
