
Subject: Paris on xp and waves.

Posted by [Slavii](#) on Tue, 10 Jul 2007 00:54:39 GMT

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wB1yQA/cTDi7QAEwDAOGiA9zSO2TwAllj

N06kJAogFYdCpSMSNqthmADAOiVgN91gBGigBRFgvDegjlgl4/THTGxknM2
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4gcjQFxAwgxgBQMK4Jylt32pCGgY1gA/ljYpYARtwAuR8Q0OsIHG2wR4E

Subject: Re: Paris on xp and waves.

Posted by [Don Nafe](#) on Tue, 10 Jul 2007 11:53:59 GMT

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KJbM5lbYwTsEhJzIAMdZJJJa+EimIxOmYzrsspNIqiVYAqQQYANt
sRqBYS6whQNOFF8hNhRMUwNFIJpH+WE2IA7twgYS4gQ5oQFdijXWkDYLAGuj
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FdggPRBfbOGdjmiU4ggDU7BgUVADJ7gaCoAE67JiOXBt1aEARUSAkrZ

Subject: Re: Paris on xp and waves.

Posted by [Slavii](#) on Wed, 11 Jul 2007 00:41:52 GMT

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g, as there are a couple of SIGNIFICANT differences

>right around the 2-minute mark/slightly thereafter.

>

> <http://saqqararecords.com/MiscAudio/VolumeWithClarityExample-Comparison.mp3>

>

>Hear all the high-end distortoshit up there in the Jensen-

>is what I've been trying to avoid, while acheiving competitive

>volume levels, and I think I've landed on it now!

>

>Comments welcome.

>

>Neil"LaMont" <jdpro@funk.com> wrote:

>

>Ok.. Neil, I think you hit your Sonic Nirvana. Very clear, but with in your

>face volume.
>
>I still dig the Anberlin Mix. I like it's use of stereo delays and verbs.
>As for the Mastering, the top end distortion, i think makes for the overall
>sound of the mix. It's not overly distorted, rather very smooth distorted
>w

Subject: Re: Paris on xp and waves.
Posted by [Slavii](#) on Wed, 11 Jul 2007 00:43:05 GMT
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hich , to me makes the mix sound well. I like good distortion. A little
>dirt is good for a mix in that genre.

Hey I'm not dissing the mix, I really like that Anberlin mix,
too - it's great work & has got some cool stuff going on - all
I'm sayin' is that for my personal taste I don't like the
distortion in it. It's almost like if you were to plunk an
exciter across a mix & just set it on "max" lol but it's
not as smooth as an exciter either, ya know?

Anyway - my sonic nirvana - yeah, I may have found it. Super-
competitive volume AND clarity too!

NeillInquiring minds wanna know... what's your typical track count and dB
settings?
AA

"Neil" <OIUOIU@OI.com> wrote in message news:46dcee9a\$1@linux...
>
>

Subject: Re: Paris on xp and waves.
Posted by [Tom Bruhl](#) on Wed, 11 Jul 2007 03:43:08 GMT
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tered by one
of the preeminent hi-volume mastering dudes, the other is just
a final mix that hasn't been mastered, the final - yet
unmastered - mix is just as loud, if not louder, AND it's
cleaner.

How is that not a good comparison? Sorry I didn't think of
asking the label to release me all the raw tracks from that

song so that I could do my own mix of it in order to convince you.

Other people here seem to get it. I don't think you do.

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

>

>That's great to know. I'm gonna have to try that out after I track down Neil's

>sonic nirvana. Thanks

>John

Izotope Ozone followed by Voxengo Elephant on the 2-buss. Elephant is capable of processing internally at up to four times the samplerate (or 2x in my case, since i'm at 88.2k), and I think that's part of what's enabling me to get those few extra db without sacrificing clarity.

I also think that recording at 88.2k makes a difference from the get-go, but I'm not in the mood to argue that point again. The results are in, though, and I think the combination works.

NeilNeil, your mix doesn't come close to the depth, thickness or balance of the other one. It's apples and oranges. I do think it's great that you found something you're diggin on though.

again - respect,
-Carl

"Neil" <OIUIU@OIU.com> wrote in message news:46ddc19b\$1@linux...

>

> "Carl Amburn" <carlamburn@hotmail.com> wrote:

>

> >No Neil - I get it, I think your mix isn't a good comparison.

>

> Umm, let's see - they're both mixes, one's been mastered by one of the preeminent hi-volume mastering dudes, the other is just a final mix that hasn't been mastered, the final - yet unmastered - mix is just as loud, if not louder, AND it's cleaner.

>

> How is that not a good comparison? Sorry I didn't think of asking the label to release me all the raw tracks from that song so that I could do my own mix of it in order to convince you.

>

> Other people here seem to get it. I don't think you do.

>
> Neil"DC" <dc@spammersontheair.com> wrote:
>
>Hey Neil,
>
>I think you are on to something. There is a gritchiness in the
>highs that your recording does not have.
>
>How does the band like it?

They liked the first version before the RMS/PRMS boost just fine, but they like this one even better (of course, why wouldn't they - it's LOUDER! lol).

NeilBoth actually.. what do your tracks typically sit at, what level do you track at and what's the buss sitting at during a mix. Wait, that's 3 innit :)

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:46dd7173\$1@linux...

>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>Inquiring minds wanna know... what's your typical track count
>>and dB settings?
>
> Track count on the DiMakina stuff was mid-20's to mid-30's,
> depending on the song. I don't recall specifically what it was
> on that particular song, but I can check & let you know if you
> want. I know it was something like:
>
> Kick
> Snare
> Hat
> Toms L
> Toms R
> OH L
> OH R
> Bass Avalon 737
> Bass MP2NV/Distressor
> Guitars = probably about 8 to 10 tracks altogether (various
> parts coming in & out, everything tracked in dual-mono, with
> some things doubled).
> Vocals = 7 or 8 tracks, as I recall (same kinda thing - various
> parts coming in & out, two different singers using two
> different mic & preamp setups on each one, some parts doubled,
> yada, yada, yada).
>

> So I guess that'd be 24 to maybe 28 tracks on that tune
> altogether.
>
> Not sure I know what you mean by typical db settings...
> do you mean on specific channels, or RMS/PRMS measurements on
> the 2-buss, or...???

>
> If you mean on the 2-buss, I was able to get this song up into
> the mid-to-low-4's PRMS... like around -4.3 was the hottest
> part, as I recall. Mostly it was in the -4.7 range, PRMS.
> Again, I'd have to re-check it to be certain.
>
> Neil"Aaron Allen" <know-spam@not_here.dude> wrote:

>Both actually.. what do your tracks typically sit at,

My default project template has all the channel faders set at -6db, I find that's a good starting point. When I add channels for OD's & whatnot, I also start them out at -6. Obviously by that point the rest of channels are all over the place, as I kind of work the mix as I go along.

>what level do you track at

Somewhat hot - I mean I try to use every possible bit, but I also don't care all that much if a track's waveform ends up peaking at -2 as opposed to right at zero. Also, I don't normalize tracks if they're not peaking right at zero - that's just another step of processing that I don't think benefits anything & just adds another type of conve

Subject: Re: Paris on xp and waves.
Posted by [Neil](#) on Wed, 11 Jul 2007 05:28:36 GMT
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>

-----=_NextPart_000_00C0_01C7F0E8.F3683440
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Rob,
That mix gelled perfectly. I am usually amazed by the talent within this group. Your work was no exception. The vocal=20 blend was very nice in relation to the bed.
What did you use to get the fiddle so phat?

I have no idea what they were singing about though . . .
Tom

"Rob Arsenault" <mani2 at nbnet dot nb.ca> wrote in message =
news:46e0b6bd@linux...

Hi guys and gals, here is cut off my latest project, bluegrass in =
French.

Artist by the name of Paul Hebert out of eastern Canada.

Tracked and Mixed entirely in Paris.

<http://www.studiomanitou.com/mp3demo/BonjourBonheur.mp3>

Rob=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00C0_01C7F0E8.F3683440

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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</HEAD>

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<DIV>Rob,</DIV>

<DIV>That mix gelled perfectly. I =

am usually=20

amazed by the talent</DIV>

<DIV>within this group. Your work =

was no=20

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<DIV>blend was very nice in relation to the=20

bed.</DIV>

<DIV>What did you use to get the fiddle so=20

phat?</DIV>

<DIV> </DIV>

<DIV>I have no idea what they were singing =

about though=20
 .. .</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Rob Arsenault" <mani2 at nbnet dot nb.ca> wrote in message =
 <A=20
 href=3D"news:46e0b6bd@linux">news:46e0b6bd@linux...</DIV>Hi guys =
 and gals,=20
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 the name=20
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<A=20
 =
 href=3D"http://www.studiomanitou.com/mp3demo/BonjourBonheur.mp3">http://w=
 ww.studiomanitou.com/mp3demo/BonjourBonheur.mp3

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</BLOCKQUOTE>
 <DIV>

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

-----=_NextPart_000_00C0_01C7F0E8.F3683440--When you give a client a bunch of rough mixes and he/she thinks they sound so good that they must be almost done (like, maybe only another 15 or 20 minutes of work, 30 tops) but you haven't done ANY of the things that you know need to be done to a good sounding finished mix, like using some nice sounding plugins, setting up some automation to keep voices and solos on top of the music and maybe even (God forbid!!!) tuning a note here and there. And then they find out that the GOOD mixes take an hour or two or even three, never mind the big production numbers that eat up 8 or 9 hours of editing and mixing time and STILL need some tweaking to be "just right".

Most of my clients sweat at least a little blood for every dollar they pay me. I have to try to strike a ballance between what I want and what they need. I had one project where I just gave up on doing all my fancy mix tricks. I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came back saying "I like the rough mixes better".

So... What do you do?

GanttThis is a multi-part message in MIME format.

-----=_NextPart_000_00C5_01C7F0DC.39CC9A50
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:46e0a2af@linux...
right, that's what I'm sayin' !

The Dallas Cowboys used to win a lot of games because of those pretty =
uniforms back in the Tom Landry days.

-----=_NextPart_000_00C5_01C7F0DC.39CC9A50
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional/

Subject: Re: Paris on xp and waves.
Posted by [Tom Bruhl](#) on Wed, 11 Jul 2007 23:22:56 GMT
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think you could run all you stuff on a Mac Pro with a expansion chassis
and access more than 4MB of memory. I'm not sure I understand what you are
really asking. You already know that Steinberg apps are 32bit, so... Is
there a memory access limitation with Steinberg?

LaMont, what Mac native programs are you going to be running on you Mac Pro?

"DJ" <animix__at__animas__dot__net> wrote:

>OK.....so Vista sucks right now.

>

>My question is, I guess, is there a platform right now that will allow me
to

>run my 4 x UAD-1 cards and 3 x RME cards on a dual socket quad core system

>with more than 2G of RAM?

>

>Steinberg doesn't really have their apps optomized for 64 bit or dual socket

>quad core CPU's on windows or OSX, right?

>

>UAD has 64 bit drivers as does RME now and both have PCIe cards to access

>the higher bandwidth available, or I can spend \$2k and purchase a GE Fanuc

>(formerly SBS) PCI>PCIe expansion chassis that is 64 bit capable and will
>hold all 7 of my RME and UAD-1 cards.
>
>All I really would like to be able to do is to implement 4G RAM on my DAW
>for now.
>
>Could I just buy and run XP64 and achieve this or will the Steinberg app
>bottleneck the implementation of more than 2G (or require me to use the
3G
>switch-which I could do with XP 32 anyway)?
>
>Also, once Cubase/Nuendo becomes capable of working with 64 bit and dual
>socket Quads, if I'm a windows user, I'm going to have to run Vista anyway
>since XP (64 or 32) doesn't support dual quads, right?
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>It seems to me that until Steinberg gets it shit together (if you're talking
>about Cub-endo), we Steinyheads are just pissin in the wind having these
>discussions.
>
>I just want more RAM so I can run more VSTi's in a project than I can now.
As it is, I'm running out of RAM so I have to slave a 2nd computer which is
a PITA.

;o)

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:46e313ab\$1@linux...

>
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> chassis
> and access more than 4MB of memory. I'm not sure I understand what you
> are
> really asking. You already know that Steinberg apps are 32bit, so... Is
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>
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> to
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>
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>>
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>
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>>
>>
>I need a new audio drive and was thingking about this:

<http://www.newegg.com/Product/Product.aspx?Item=N82E16822148134>

Can Win XP handle 750GB?

Thanks,

Deejill run cubase sx 3 first (mac version) only because it came with mac deal..when I boot over to the xp..i'll run nuendo 3, PT M powered.

Very nice machine..I have 3 500 gig seagates in it along with 4 gigs of ram.

I really can't wait to see this new 'ogic app coming..

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

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>>
>>
>DJ.come on man..you know u need a seaprate pc dedicated for vsti..sampler
work..unless u are freezing like crazy..even with all this cpu horse power,
running vstis in a miz project with audio plugins is frustrating..being that,
todays vstis are power hungry at least the good sound ones... itls just essier
to get a \$**500 dollar (dell,HP,gateway,) add another drive or two...boom..one
machine dedicated to tracking and mixing and the other for vsti..beautiful
combo...

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

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>;0)

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>>
>

>I've got a bunch of IDE drives here that I would like to be able to put in a case attached to one of my comps via USB and be able to access the data on the drives. I won't be recording to it, just archiving. Having 3 or 4 separate drives in bays would be a plus as well.

Any suggestions for a good unit?

Thanks,

DeejlaMont wrote:

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> work..unless u are freezing like crazy..even with all this cpu horse power,
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> machine dedicated to tracking and mixing and the other for vsti..beautiful
> combo...

One multiprocessor Mac with as much RAM as you need would be simpler to manage.

Cheers,

-Jamie

www.JamieKrutz.com

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

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>>>> Also, once Cubase/Nuendo becomes capable of working with 64 bit and dual
>>>> socket Quads, if I'm a windows user, I'm going to have to run Vista anyway
>>>> since XP (64 or 32) doesn't support dual quads, right?
>>>>
>>>> It seems to me that until Steinberg gets it shit together (if you're
>>>> talking
>>>> about Cub-endo), we Steinyheads are just pissin in the wind having these
>>>> discussions.
>>>>
>>>>

>>
>Dedric Terry wrote:
> On 9/7/07 8:06 PM, in article 46e20390\$1@linux, "James McCloskey"
> <excelsm@hotmail.com> wrote:
>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> I think the moral of the story is that pro audio is best handled by
>>> developers in that market, not companies more interested in selling
>>> operating systems, home computers, and/or iToys.
>>>
>>> Regards,
>>> Dedric
>
>
>> Dedric, your comment insinuates that Apple is a toy company that does not
>> make serious computers, that is a slam. Apple products are not toys. Right
>
> You are right, it might insinuate that, but it wasn't intended to be a jab
> at Macs, but just a reference to the consumer/entertainment level apps that
> are at the forefront of Apple's marketing - they aren't sub-par apps for
> what they do - but they are home/entertainment apps when compared to
> workplace apps like Photoshop, Nuendo/ProTools, Final Cut Pro, etc, so let's
> not kid ourselves that Apple is intent on marketing a Mac to the average
> CompUSA or BestBuy shopper based on Final Cut Pro's gaussian blur rendering
> speed, or the number of instances of Kontakt Logic can run. Neither is
> Microsoft.

Marketing to one market doesn't exclude the other, so it can't be a
legitimately serious put down of the Mac, as you say. Clearly Apple is
also marketing decent products to professional media folks at the same
time, and have been for years.

> No, Macs are not toys, and Apple does a good job of putting together a
> complete package with useful and nicely designed apps for the
> home/entertainment user, and can be useful in the workplace as well.
>
> But, James, you are overly sensitive to any mention of Macs and always
> assume it's negative. Try to lighten up a bit and read more objectively.
> It would make conversing about platform pros and cons (yes, they have both),
> much easier and informative, which is what this forum is usually about.
>
> To that end, let's just settle the hardware cost/quality debate once and for
> all:
>
> Open up a new dual core 2 Mac pro, spec the cpus (dual 6600 etc),
> motherboard (which will be name/brandless I am guessing, so just supply the
> specs (I/O, drive ports, max ram, fsb, etc) and a photo), hard drive bays,

> drive models, capacity and number, ram brand and specs, power supply
> brand/model/power rating, DVD drive brand/model, etc. Seriously - it would
> better serve users who are highly tech savvy to know what they are getting
> should they/we decide to buy a Mac at some point, rather than always getting
> the same generic defensive posture from Mac users - let's put it all to the
> test. I couldn't care less which is cheaper, or a better bang for the buck
> - I just want to see that for once we could have an objective discussion
> about them on this forum, and put real numbers to the defensive speculating
> on the Mac end.

There are a couple of web sites that regularly review the hardware specs and performance.

Beyond just the pile of components and the case they come in, the elegance of the OS matters to some folks. So whether the whole package is worth it or not is a judgment call.

Things I think about include the total system abilities and speed, the elegance of integration between apps, the amount of time it does (or doesn't) take to keep the system running, the useful life of the system, and the overall reliability over that life. Time is money, so initial cost is just one consideration (not an unimportant consideration, but not the only consideration).

Based on their own considerations, different people with different experiences and expectations choose different systems, which helps keep the market at least somewhat vibrant given the few choices remaining.

> As far as service, I'm sure Apple's service is good (I have film/video
> producer friends I work with that have used it, several times...), but the
> service I got from Staples/HP the one time I had to use it, was, however

Subject: Re: Paris on xp and waves.

Posted by [BradLyons](#) on Thu, 12 Jul 2007 12:55:29 GMT

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

It;/FONT> </DIV>

<DIV>RME HDSP 9652 #2</DIV>

<DIV>ADAT I/O 1 >#2 RME ADI8-DS =
Main</DIV>

<DIV>ADAT I/O 2 >#2 RME =
ADI8-DS-Aux</DIV>

<DIV>ADAT I/O 3> Frontier Apache I/O =
3=20

(receiving VSTi audio from slave DAW)</DIV>

<DIV>RME HDSP 9652 #2 Spdif out =

cards are properly clocked and the master and slave DAWs are set to =
the same=20
buffers and synced up using Systemlink.</DIV>
<DIV> </DIV>
<DIV>Anyone have any thoughts on this =
before I start=20
tearing my current routing matrix apart?</DIV>
<DIV> </DIV>
<DIV>Thanks,</DIV>
<DIV> </DIV>
<DIV>Deej</DIV>
<DIV> </DIV>
<DIV><FONT face=3DArial=20
size=3D2> </DIV></BLOCKQUOTE></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_00BF_01C7F28B.55D0C630--The other day UA pinged me with a bunch of
bonus coupons. It just so
happened that it was enough for me to buy the Roland Space Echo and Boss CE1
chorus pedal emulator....so rather than die, I went ahead and got them. The
Space Echo is very cool. I'd forgotten how much vibe that thing has, but the
coolest discovery was the CE1 chorus pedal. I've got some mixes here with a
lot of mandolin in them. I've had to use quite a bit of subtractive EQ on
the instruments in these mixes to cut the mud and they were sounding a bit
thin and brittle. A good way to get the "thick" back in a mandolin while
still cutting some of the midrange is to use the Boss CE1 on it. Same goes
for the Roland Dimension D on acoustic guitars. It plumps up the signal
nicely while being very unobtrusive if used as a send effect and still
allows some space in the mix for other instruments.

OK..that's all.

;o)Whose birthday? It's my birthday, too, yeah. No, really. Well, yesterday
it was, since it's technically the ninth now. I'm old. And I did spend
money. Heh.

S

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:46e2f1b8@linux...

> You need an SPL Transient Designer.

>

> <http://mercenary.com/spltrde2.html>

>

> You need it now.....immediately.....pronto!!!

>

> It's your birthday. Spend money.

>

> ;o)
>
>
> "John" <no@no.com> wrote in message news:46e29614\$1@linux...
>>
>> I'm trying to get my dynamics under control and my kick is causing me the
>> largest problem. My goal is a crest factor of 14 for my overall mix and
>> right now it's more like 20. When I use various compressors / limiters /
>> eqs etc to control the dynamics it is killing the low freq thump. Does
>> anyone
>> have tips on how to control this wild kick drum without hosing up the
>> tone?
>>
>> Thanks
>
> i would if i could get it to download properly. it keeps quitting at
different points anywhere from 1/2 mb to 13.5 mb.

On 9 Sep 2007 12:17:37 +1000, "LaMont" <jjdpro@ameriech.net> wrote:

>
>Hey.. Has anyone else tried ou these plugins? <http://antress.myweb.hinet.net/>
>
>See my post reply on my findings.. Would like your opinions..hey are free
>, give them a try...Thanks
>Thanks DJ - I've finding a similar challenge with some celtic harp this week,
I don't have the Roland (Mac UAD) but I'll try something else based on your
post.

Ted

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>The other day UA pinged me with a bunch of bonus coupons. It just so
>happened that it was enough for me to buy the Roland Space Echo and Boss
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>chorus pedal emulator....so rather than die, I went ahead and got them.
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>Space Echo is very cool. I'd forgotten how much vibe that thing has, but
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>the instruments in these mixes to cut the mud and they were sounding a bit

>thin and brittle. A good way to get the "thick" back in a mandolin while

>still cutting some of the midrange is to use the Boss CE1 on it. Same goes

>for the Roland Dimension D on acoustic guitars. It plumps up the signal

>nicely while being very unobtrusive if used as a send effect and still

>allows some space in the mix for other instruments.

>

>OK..that's all.

>

>;o)

>

>I wish they would do an emulation of the TC Electronic analog chorus pedal. That thing blew away all chori (sic), IMHO. Does the Powercore card offer it?

DJ wrote:

> The other day UA pinged me with a bunch of bonus coupons. It just so

> happened that it was enough for me to buy the Roland Space Echo and Boss CE1

> chorus pedal emulator....so rather than die, I went ahead and got them. The

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> still cutting some of the midrange is to use the Boss CE1 on it. Same goes

> for the Roland Dimension D on acoustic guitars. It plumps up the signal

> nicely while being very unobtrusive if used as a send effect and still

> allows some space in the mix for other instruments.

>

> OK..that's all.

>

> ;o)

>

>Hi all

I need the sound of a subway arriving and the doors opening and a laugh track i.e. laughter recorded in a small comedy club

Any help would be appreciated as the internot is coming up short right now

Thanks

DonHI Lamont,

They are only developing a MY -MADI option card to make it easier to connect to a RME card. They are not developing a PC sound card.

Audio Service is the company that make the MY-MADI currently and they are charging over \$3000 for it. It is cheaper and more flexible to get a RME MADI card and the RME ADI-648 and then use the MY-ADAT cards in the console.

Chris

LaMont wrote:

- > Hey DJ, since I work on the DM 2000 frequently and highly recommend as as
- > first rate mixer, DAW controller (Nuendo, SX, PT, Logic and Sonar). Highly
- > flexible routing. Some of the best on board Mic Pre-amp (Full bodied..non
- > color) you will find.
- >
- > -8 SPX1000's..
- > -96 channels @ 96k..
- >
- > To the point... YES to all of you questions...
- >
- > Now, Since you run SX, and since Yammy own steinberg, the hooks bw the DM
- > and SX are deep.. Very Deep.
- >
- > So, deep that your DAW options are many...:
- >
- > -DAW RME 9652..into DM-2000...(via adat
- >
- > -DAW-Firwire....Into DM 2000.(M-Lan firewire
- >
- > -DAW RME MADI...DM 2000 MADI..Right now expensive. But, yammy is developing
- > their own cheaper madi interface for the DM..
- >
- > -Version 2 software introduces their analog modeling fx..Nice..However, they
- > replace the 8 verbs ..
- >
- > Bootom line ..Great move.. The combo of Nuendo/SX withthe DM 2000 is at top
- > of the DAW pile..HOWEVER!!! :)
- >
- > There's competition from Tascam.. Yes Tascam.. for a saving sof 15k .. You
- > can get the Tascam DM 4800..Killer unit.. ZGood Pre's (24) Nice Eq..comps/gates
- > on eevry channel..
- >
- > Very DAW controll (SX/Nuendo, Logic, Pro Tools, Sonar
- > Can be used with your RME's..via adat...OR via their 32 i/o Firwire card..\$around
- > 5k..
- >
- > So there you have it..
- >
- >
- >
- >
- >
- >
- > "DJ" <animix _ at _ animas _ dot _ net> wrote:

>
>> If I bought one of these, I would need it to do the following:
>>
>> Provide me 24 AD/DA converters for tracking and interfacing outboard gear
>>
> at
>
>> mixdown while allowing the summing of ADAT inputs from my 3 x RME HDSP
>>
>
>
>> 9652's plus an additional 8 x stereo AES I/O for interfacing my digital
>>
>
>
>> outboard gear and Mytek stereo AD/DA's
>>so I would need simultaneous access at mixdown to:
>>
>> 24 analog I/O
>>
>> 48 ADAT I/O (I really would only need the ADAT inputs for input streaming
>>
> to
>
>> sum in the DM2000.
>>
>> 8 x AES I/O
>>
>> 80 total I/O
>>
>> Is it possible to configure a DM 2000 like this? Do I even need the RME
>>
>
>
>> cards...IOW....can the DM2000 function as an audio interface like the Tascam
>>
>
>
>> DM4800 does?
>>
>> I'm seriously entertaining the idea of getting a large digital mixer. If
>>
> I
>
>> had something like the DM2000, I could lose all sorts of stuff, like my
>>
>
>

>> Furman HDS-16 system, a digital patchbay, a Houston controller, a Multiface
>>
>
>
>> PCI system, two RME ADI8-DS units and I could also sacrifice a few outboard
>>
>
>
>> preamps if the DM2000's pres are as good as I hear and the AD/DA converters
>>
>
>
>> are good as well.
>>
>> How would I spec something like this out?
>>
>> Dave????.....anyone???
>>
>> Thanks,
>>
>> DeeJ
>>
>>
>>
>>
>>
>>
>>
>>
>
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 "DJ" <animix _ at _ animas _ dot _ net> wrote:

>Holy****!!!...this thing is quite amazing when chained in series after the

>UAD-1 Precision Limiter.

>

>WOW!! Even acoustic based material sounds very dynamic. this is sick. I

>swore I'd never give in to the loudness wars because it always scooter****ed

>the sound, but Elephant doesn't do that.

Egg-zactly.

Nice, innit?

Neill've played with the idea of something like this on and off for a year now.
Surely they have a USB model.
<http://www.cooldrives.com/quiderehadrt.html>

AA

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:46e326be@linux...

> I've got a bunch of IDE drives here that I would like to be able to put in
> a case attached to one of my comps via USB and be able to access the data
> on the drives. I won't be recording to it, just archiving. Having 3 or 4
> separate drives in bays would be a plus as well.

>

> Any suggestions for a good unit?

>

> Thanks,

>

> Deej

>

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

>The other day UA pinged me with a bunch of bonus coupons. It just so
>happened that it was enough for me to buy the Roland Space Echo and Boss
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>still cutting some of the midrange is to use the Boss CE1 on it. Same goes

>for the Roland Dimension D on acoustic guitars. It plumps up the signal

>nice while being very unobtrusive if used as a send effect and still

>allows some space in the mix for other instruments.

Deej, you should definitely try that (free) TubeDriver plugin I posted a link to last week - not for the drive, just for the harmonics - that'll also thicken up that mando without having to resort to pitch-shifting stuff like chorii.

NeilHi Lamont,

Yes the DM2000 does sound great. The way the Yamaha studio Manager software works inside of Cubase/Nuendo is awesome. Why easier than using its built-in screen to do stuff.

I think DJ might have some issues with using the DM2000 as compared to his Houston mainly because some of the extra belles and whistles that I've only seen the Mackie and Houston do.

But otherwise I think the DM would be a breath of fresh air for him.

Chris

LaMont wrote:

> Hey Chris, the Studio with the DM 2000 has 48 adat channels (Pro Tools HD)

> going to the Mac-DAW..Works and sound great.

>

> P.S.

> You can hear the difference in when Summing via the DM versus via Digi 192s

> and RME 9552..

>

> Take a look.. <http://www.lamourrecording.com/>

>

>

>

> Chris Ludwig <chrisl@adkproaudio.com> wrote:

>

>> HI DJ,

>>

>>

>> DJ wrote:

>>

>>> If I bought one of these, I would need it to do the following:

>>>

>>> Provide me 24 AD/DA converters for tracking and interfacing outboard gear

>>>

> at

>

>>> mixdown while allowing the summing of ADAT inputs from my 3 x RME HDSP

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>
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>>>so I would need simultaneous access at mixdown to:
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>>> 48 ADAT I/O (I really would only need the ADAT inputs for input streaming
>>>
> to
>
>>> sum in the DM2000.
>>>
>>> 8 x AES I/O
>>>
>>> 80 total I/O
>>>
>> You can use up to 6 cards in the DM so something like this would work.
>> 2 xMY8-AE96
>> 4x MY16-AT
>>
>>
>>
>>> Is it possible to configure a DM 2000 like this? Do I even need the RME
>>>
>
>
