

---

Subject: Re: Weird phase stuff!

Posted by [John \[1\]](#) on Mon, 11 Jul 2005 13:25:58 GMT

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

---

master, I've only got console  
pres).

What are the Grace pre's?

As for the desk, I'm only using it for monitoring and for the mic pres (I  
use mic in to the direct outs straight into the paris ins, and then mix solely  
in Paris).

Dan

"Aaron Allen" <nospam@not\_here.dude> wrote:

>I have worked with the 386, the firepod, the bluetube and digimaxLT .. can't

>recommend any of those, honestly. They all seemed to suffer from either  
QC

>problems or just plainly didn't sound good. I'd be more inclined to steer

>you towards a Grace set, less of them but better quality per buck, because

>you already have generic pres in the console.

>As to the console, are you routing the mix through it or through paris?

>

>AA

>

>

>"Dan B" <

---

Subject: Weird phase stuff!

Posted by [Mike C](#)[Mike Claytor](#) on Mon, 11 Jul 2005 15:39:36 GMT

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

---

rsation. While I know it's

>> >frustrating to have political threads on ANY newsgroup that's

>> >not politically-oriented, like someone pointed out, it's part

>> >of life & is tough to avoid that sort of thing from time to

>> >time in an unmoderated setting. It's even tougher to try &

>> >take those threads over to another section of the group,

>> >because once you see a post that you feel compelled to respond

>> >to it's kinda like golf... you gotta play it where it lies :D

>> >

>> >Anyway, thanks to everyone for a mostly civil tone... that's a

>> >personal thanks to the people I was engaged in conversation

>> >with this was a lot better than some threads I've seen here in  
>> >my time on this NG.  
>> >  
>> >"And, now back to your regularly-scheduled audio rants!"  
>> >  
>> >Neil  
>>  
>There used to be a Will Downing around Washington, D.C.  
many years ago. Might this be the same guy?

Gantt

Tyrone Corbett wrote:

> Hey guys, just getting back into town from a another stint with Will Downing.  
> This past weekend we were in California for the Pasadena Jazz festival. It  
> was a really cool hit as well as a great opportunity to spend some time with  
> other colleagues that I've worked with as well as those that I enjoy listening  
> to.  
>  
> We were brought on by comedian Sinbad...he's still got it! I also saw Jonathan  
> Butler, Brian Culbertson, Richard Elliot, Rick Braun and even Evelyn "Champaign"  
> King.  
>  
> We followed that up with a night in Las Vegas (116 degrees) at the Las Vegas  
> Hilton with R&B crooner Kem. Although I'm not a gambler, I walked away with  
> some additional funding from a "one arm bandit", so suffice it to say, I  
> had a great trip.  
>  
> TyroneWhat a great time to be making and recording music.  
Yeeha!  
MR

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

>  
>  
>Hehe... in 1994 waiting until the Sony optical writers get to under \$40,000.  
>;oP  
>  
>...and here's me in 2005 waiting until Dual layer DVD burners get to under  
>\$40... ;o)  
>  
>Cheers,  
>Kim.  
>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>[http://www.rogernichols.com/EQ/EQ\\_94-06.html](http://www.rogernichols.com/EQ/EQ_94-06.html)  
>>

>>Walter Becker's CD sounded absolutely great. The stuff we're using now  
is  
>a  
>>bit beyond what Roger Nichols was using in 1994.  
>>  
>>When I read stuff like this, it puts things back in perspective as far  
as  
>>the \*latest, greatest\* toys are concerned.  
>>  
>>  
>yeah, no skill necessary...

j/k equipment prices are sweet

"Mike R." <emarenot@yahoo.com> wrote in message news:42dd6381\$1@linux...

>  
> What a great time to be making and recording music.  
> Yeeha!  
> MR  
>  
> "Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>>Hehe... in 1994 waiting until the Sony optical writers get to under  
>>\$40,000.  
>>;oP  
>>  
>>...and here's me in 2005 waiting until Dual layer DVD burners get to under  
>>\$40... ;o)  
>>  
>>Cheers,  
>>Kim.  
>>  
>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>[http://www.rogernichols.com/EQ/EQ\\_94-06.html](http://www.rogernichols.com/EQ/EQ_94-06.html)  
>>>  
>>>Walter Becker's CD sounded absolutely great. The stuff we're using now  
> is  
>>a  
>>>bit beyond what Roger Nichols was using in 1994.  
>>>  
>>>When I read stuff like this, it puts things back in perspective as far  
> as  
>>>the \*latest, greatest\* toys are concerned.  
>>>  
>>>  
>>  
>>  
>dude,

i'm on 56 kb dialup which means typically 4-6kbs dload . just mail them...collect if you wish...i don't care.

mr. bigfootballheadWow, now I have a squeezing fetish.

Ciao,  
Rich

"The world wishes to be deceived." - Sebastian Franck (around 1500 A.DO.)Sorry man.....they were just a couple of teasers. Didn't know you were 56k and I apologize for clogging the pipes.

Deej

"rick" <parnell68@hotmail.com> wrote in message  
news:t7vqd1d5bv12hcptjo5lprfld86ehhnmv@4ax.com...

> dude,

>

> i'm on 56 kb dialup which means typically 4-6kbs dload . just mail  
> them...collect if you wish...i don't care.

>

> mr. bigfootballheadSnag a set of those Auralex MoPads.

[http://www.musiciansfriend.com/srs7/fg=141/g=home/search/detail/base\\_id/76176](http://www.musiciansfriend.com/srs7/fg=141/g=home/search/detail/base_id/76176)

A bargain for \$30 bucks. They work great for decoupling the speakers from the desk or stand.

Set them on top of some 3/4" trim wood for an additional 10mm or so.

Regards,

El Miguel

"Dan B" <daniel\_burne@NOSPAMyahoo.com> wrote in message  
news:42c68523\$1@linux...

>

> Hi, I'm looking for some stands so that I can position my monitor speakers  
> on my desk about 20-30cm higher than they would otherwise be. Ideally  
inexpensive!

> They're nearfield monitors (Dynaudio BM5s) so they're fairly small  
(footprint

> a bit smaller than standard A4/letter writing paper). Suggestions greatly  
> appreciated.

>  
> Thanks,  
>  
> Dan> Only sizable downside is there's only optical SPDIF outs, so to run audio  
> into Paris I'd need some kind of converter.

Kim,

Don't you use a MEC i/o or 442?

El Miguel

"Kim" <hiddensounds@hotmail.com> wrote in message news:42c71751@linux...

>  
>  
> Here's a possibility. The MSI AV8.  
>  
> Only sizable downside is there's only optical SPDIF outs, so to run audio  
> into Paris I'd need some kind of converter.  
>  
> According to thi diagram it seems you can switch it around to use all of  
> them. That said the note does say that slot 1 shares with the AGP card,  
which  
> I don't quite get. There's no mention anywhere of AGP being able to use  
IRQ  
> C or D.  
>  
> I think this MB might be the go though.  
>  
>  
http://www2.abit.com.tw/page/au/motherboard/motherboard\_detail.php?pMODEL\_NAME=AV8&fMTYPE=Socket%20939&pPRODINFO=Specifications  
>  
> Cheers,  
> Kim.  
>  
> Gantt Kushner <gizmo@his.com> wrote:  
> There used to be a Will Downing around Washington, D.C.  
> many years ago. Might this be the same guy?  
>

Yep, that's him. Although he is from Brooklyn and now resides in NJ, the DC market has always been very good to him...he plays there rather frequently. In fact, we were there a couple of months ago for a mothers day concert.

Tyronerick <parnell68@hotmail.com> wrote:  
>and i get a dog with 3 legs...where's the fairness? glad to here all  
>is going so well.  
>  
>;o)  
>

Is the dogs name Lucky?

TyroneTripod

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message  
news:42dda770\$1@linux...

>  
> rick <parnell68@hotmail.com> wrote:  
> >and i get a dog with 3 legs...where's the fairness? glad to here all  
> >is going so well.  
> >  
> >;o)  
> >  
>  
> Is the dogs name Lucky?  
>  
> TyroneHey Tyrone,  
Man I'm sorry I missed you guys when you were in Motown. I was out of town  
that week. But, I heard the show was on point.

Maybe when you guys get back here, we can hook up..  
LaMONT

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:  
>  
>Hey guys, just getting back into town from a another stint with Will Downing.  
>This past weekend we were in California for the Pasadena Jazz festival.  
It  
>was a really cool hit as well as a great opportunity to spend some time  
with  
>other colleagues that I've worked with as well as those that I enjoy listening  
>to.  
>  
>We were brought on by comedian Sinbad...he's still got it! I also saw Jonathan  
>Butler, Brian Culbertson, Richard Elliot, Rick Braun and even Evelyn "Champaign"  
>King.  
>  
>We followed that up with a night in Las Vegas (116 degrees) at the Las Vegas  
>Hilton with R&B crooner Kem. Although I'm not a gambler, I walked away with  
>some additional funding from a "one arm bandit", so suffice it to say, I

>had a great trip.

>

>TyroneAs a long time former member of GLAD, I can tell you the Tankmeister never played bass on any GLAD albums.

W. Mark Wilson

"Mark McCurdy" <gmmccurdy@hotmail.com> wrote in message  
news:42dbeb54\$1@linux...

> Yea, I think he played on a lot of the old school CCM projects. Glad,

> Whiteheart etc...

>

> From what I understand he has moved his operation to Houston. (Where I

> Live). He took a position at Lakewood Church as their media director I

> believe. Pretty sweet gig.no prob., i'll wait for the hard versions to arrive and see my doctor about those clogged pipes.

On Tue, 19 Jul 2005 18:25:03 -0600, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

>Sorry man.....they were just a couple of teasers. Didn't know you were 56k

>and I apologize for clogging the pipes.

>

>Deej

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:t7vqd1d5bv12hcptjo5lprfld86ehhhnmv@4ax.com...

>> dude,

>>

>> i'm on 56 kb dialup which means typically 4-6kbs dload . just mail

>> them...collect if you wish...i don't care.

>>

>> mr. bigfootballhead

>changed it from dakota to dumbass. we went to an alman brothers  
concert and upon our return found the idiot had tied himself to the  
table on the deck cutting off the circulation to his left leg. we  
don't know if the damage he did to the radial nerve is permanent yet  
but he does look pretty pathetic.

On 20 Jul 2005 11:22:56 +1000, "Tyrone Corbett"  
<tyronecorbett@comcast.net> wrote:

>

>rick <parnell68@hotmail.com> wrote:

>>and i get a dog with 3 legs...where's the fairness? glad to here all

>>is going so well.

>>

>>;0)  
>>  
>  
>Is the dogs name Lucky?  
>  
>TyroneThanks for the advice. I ended up buying some full height speaker stands (100cm)  
>- and the difference was like night and day! Best money I ever spend in the  
>studio!

Cheers,  
Daniel

"Miguel Vigil" <nospam@nospam.com> wrote:

>Snag a set of those Auralex MoPads.

>

> [http://www.musiciansfriend.com/srs7/fg=141/g=home/search/detail/base\\_id/7617](http://www.musiciansfriend.com/srs7/fg=141/g=home/search/detail/base_id/7617)

>6

>

>A bargain for \$30 bucks. They work great for decoupling the speakers from  
>the desk or stand.

>

>Set them on top of some 3/4" trim wood for an additional 10mm or so.

>

>Regards,

>

>El Miguel

>

>

>

>"Dan B" <daniel\_burne@NOSPAMyahoo.com> wrote in message

>news:42c68523\$1@linux...

>>

>> Hi, I'm looking for some stands so that I can position my monitor speakers

>> on my desk about 20-30cm higher that they would otherwise be. Ideally

>> inexpensive!

>> They're nearfield monitors (Dynaudio BM5s) so they're fairly small

>>(footprint

>> a bit smaller than standard A4/letter writing paper). Suggestions greatly

>> appreciated.

>>

>> Thanks,

>>

>> Dan

>

>Hi,

I'm interested in adding another EDS card, but there's a chance that if I  
manage to get hold of one it won't have the cable to connect it to another  
EDS. Is this a specific cable type or will some generic cable do the job?

If so, which one / what are the specs? (In in the UK).  
BTW, if anyone has a spare cable or card... let me know...

Thanks,  
DanielStrangely worldclock is something that's totally escaped my radar over the years and some recent comments about high quality external worldclock sources has got me wondering whether it's something I should be doing something about.

I mostly use the analogue inputs of paris, but occasionally use the SPDIF (Johnson J-Station / Pod, etc) and sometimes the adat as inputs (korg oasys / event gina). I've not really dabbled with MIDI, but may have to increasingly. As far as I know Paris has always been the master clock (I'm not at the machine now).

Am I doing anything wrong... or can I continue recording without something else to worry about!

Thanks,  
Dan"Rich" <studiodog@milwaukeeerocks.com> wrote:

>

>Been there too. I also have Ozone (and others) and agree with your Expanded  
>soundstages findings - it changes every thing somewhat; and yea it really  
>eats CPU.

Yep... I've even asked the Izotope guys if they could strip out the code for all the other features of the Ozone so that one could mix with the spatial enhancer inserted & not have my computer just plain stop working :) and they said they'd actually considered it. Maybe they'll go beyond considering it & release that as a separate plugin... that would be handy.

>Can you describe the Bedini Audio Spatial box more?

Aparently John Bedini still makes it (it used to be mfg'd by a now-defunct company called Gamma Electronics):

<http://www.bedini.com/base.htm>

It B.A.S.E.-ically :) would allow you to do enhanced stereo to the extent where you could place things well outside the speakers... There was an album called "Storm Alert" from a thrash-metal group called Torture that I engineered I did, called Torture... though it's not something I'd say was a great production overall (OK, I guess for the genre it might have been appropriate at the time, but IMO they wanted it very much "rough-edged", and it coulda been a little more polished & it

wouldn't have hurt), there were a few cool "Bedini moments" - for example, the drummer had one of those enormous kits with like 8 toms - when he did a roll across all or most of them (using the Bedini unit across the mix) it sounded like they would come from behind you & up above in the back corner of the room, to across the front downward at an angle, and finish up in the opposite lower corner of the room back behind you again. This is just with the two regular front stereo speakers, BTW; not surround sound of any kind.

Neil Kernon recently did a remix of that album (I guess they have a strong enough cult following to justify a re-release of an album that old), and I don't imagine he used a Bedini on it, so if you happen to come across one of those versions, you most likely won't be able to hear it on that; but if you've got any friends that are fans of vintage Thrash, ask 'em if they have that CD & you'll see what I'm talking about on some of the big tom rolls.

On another project (from a different group altogether), the band wanted a helicopter flying around... so we got a helicopter SFX track & made it fly around outside the room; dead serious here, if you didn't know that effect was coming up, you'd rush over to the windows & start looking around for this chopper that sounded like it was circling the building.

On yet another project, this other band had a song called "Agent Orange", and they wanted a jet fly-by effect with bombs dropping... same kind of idea there - got the SFX clips & processed them through the Bedini, and with only two speakers it was almost like you were listening to surround sound as it came up from behind you one side & exited the front of the soundfield off to the left.

These are some of the wild things you could do with it - it was also great for just mixing through on subtle stereo-enhancement settings. I don't know how it worked, and since the main "effect" components inside were all sealed in epoxy, I don't know if anyone besides John Bedini really did, either.

Neil A good word clock will change the sound of the A/D and D/A converters by reducing jitter. the Paris clock isn't bad, but the converters can be made to sound different (and some, including me, think better) with a quality external word clock.

"Dan B" <daniel\_burne@yahoo.NOSPAMcom> wrote in message news:42de4439\$1@linux...

>

> Strangely worldclock is something that's totally escaped my radar over the  
 > years and some recent comments about high quality external worldclock  
 sources  
 > has got me wondering whether it's something I should be doing something  
 about.  
 >  
 >  
 > I mostly use the analogue inputs of paris, but occasionally use the SPDIF  
 > (Johnson J-Station / Pod, etc) and sometimes the adat as inputs (korg  
 oasys  
 > / event gina). I've not really dabbled with MIDI, but may have to  
 increasingly.  
 > As far as I know Paris has always been the master clock (I'm not at the  
 machine  
 > now).  
 >  
 > Am I doing anything wrong... or can I continue recording without something  
 > else to worry about!  
 >  
 > Thanks,  
 > DanHe gave it all he could Capn

<http://www.cnn.com/2005/SHOWBIZ/TV/07/20/obit.doohan.ap/index.html>The EDS interconnect  
 cables are pin for pin 10 (one required) and 15  
 (two required for a two card system) conductor ribbon cables. These  
 can be made from readily available parts at your local electronics  
 supplier. Make them short (less than 4"). Some people cut down IDE  
 cables, but I find it way less hassle to pick up the parts and build  
 them properly.

David.

Dan B wrote:

> Hi,  
 > I'm interested in adding another EDS card, but there's a chance that if I  
 > manage to get hold of one it won't have the cable to connect it to another  
 > EDS. Is this a specific cable type or will some generic cable do the job?  
 > If so, which one / what are the specs? (In in the UK).  
 > BTW, if anyone has a spare cable or card... let me know...  
 >  
 > Thanks,  
 > DanielHi,

In short - comments on \$400-700 multichannel mic pre's - e.g.  
 Focusrite Octopre  
 Focusrite Octopre LE  
 Presonus Digimax LT  
 Presonus MP20

Presonus Bluetube  
Presonus Firepod  
M-Audio Octane  
dbx 386

In long... Mic pre wise at the moment I have only a Focusrite Platinum Voicemaster and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link in my studio, and so am after some replacement pres. The budget's limited (ideally \$600 ish, but may be able to stretch). Ideally it would have 8 channels, but some have suggested I'd be better buying a decent 2 (or 4) channel unit, and using the desk for the rest. That way acoustic guitar could be recorded with 3 mics through decent pres. I'd only need to use the desk pres for extra drum mics beyond the 3 channels (each instrument tracked individually). It'd only be worth investing the money in an 8 channel pre if they're going to be a fairly significantly better than those in the desk.

Many thanks for any advice / suggestions.

BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar, C418s on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a Rode NTK (valve) for vocals / acoustic guitar. Hi Dan,  
Here is a very unscientific personal opinion.

- > Focusrite Octopre - the compressors suck otherwise they sound good.
- > Focusrite Octopre LE - haven't heard them but they look to be the same minus the compressors
- > Presonus Digimax LT - very good but a little noisy
- > Presonus MP20 -stereo? Sounds good. A nice utility pre
- > Presonus Bluetube -crap
- > Presonus Firepod - This is a sound card so it doesn't really count.

The pres do sound very good for the price.

- > M-Audio Octane - I like this pre allot. It has no need to be a 2U rack unit though.
- > dbx 386 - yuck

You should also check out the RME Octamic-D and the Studio projects (not an A/D just analog.)

Chris

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com I've decided to break down and get a new computer for the Paris. I've got a 2 card and 1 UAD-1 setup running 3.0 on XP.

I'm basically looking for the least expensive way that will still do the job. Any recommendations for motherboard, memory, processor, etc.

I'm thinking about something along the lines of a motherboard with 5 PCI slots and 800 fsb, Pentium 2.6 processor and 1 gb ram. Suggestions would be greatly appreciated. I don't use midi or any other linked machines such as cubase etc.

Thanks

Barrybeam him up...

On Wed, 20 Jul 2005 10:58:44 -0500, "Mark McCurdy" <gmmccurdy@hotmail.com> wrote:

>He gave it all he could Capn

>

> <http://www.cnn.com/2005/SHOWBIZ/TV/07/20/obit.doohan.ap/index.html>

>I guess he just couldn't get enough power. Fond memories of the original series. The reruns kept me company on cold winter days after school. One to beam up.

Tony

"Mark McCurdy" <gmmccurdy@hotmail.com> wrote in message news:

---

Subject: Re: Weird phase stuff!

Posted by [Tom Bruhl](#) on Mon, 11 Jul 2005 17:37:26 GMT

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

---

" target="\_blank">1@linux...

>>>

>>> Hi,

>>>

>>> In short - comments on \$400-700 multichannel mic pre's - e.g.

>>> Focusrite Octopre

>>> Focusrite Octopre LE

>>> Presonus Digimax LT

>>> Presonus MP20

>>> Presonus Bluetube  
>>> Presonus Firepod  
>>> M-Audio Octane  
>>> dbx 386  
>>>  
>>>  
>>> In long... Mic pre wise at the moment I have only a Focusrite Platinum  
>  
>>> Voicemaster  
>>> and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link  
> in  
>>> my studio, and so am after some replacement pres. The budget's limited  
>  
>>> (ideally  
>>> \$600 ish, but may be able to stretch). Ideally it would have 8 channels,  
>>> but some have suggested I'd be better buying a decent 2 (or 4) channel  
>  
>>> unit,  
>>> and using the desk for the rest. That way acoustic guitar could be  
>>> recorded  
>>> with 3 mics through decent pres. I'd only need to use the desk pres for  
>  
>>> extra  
>>> drum mics beyond the 3 channels (each instrument tracked individually).  
>  
>>> It'd  
>>> only be worth investing the money in an 8 channel pre if they're going  
> to  
>>> be a fairly significantly better than those in the desk.  
>>>  
>>> Many thanks for any advice / suggestions.  
>>>  
>>> BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar,  
>  
>>> C418s  
>>> on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a  
>  
>>> Rode  
>>> NTK (valve) for vocals / acoustic guitar.  
>>  
>>  
><http://www.voxengo.com/product/r8brain/>

it's great, it's free. They also make a Pro version, but I've never used it. Anyone have any comments on the difference between the two.

rod

"Jeremy Luzier" <j.luzier@comcast.net> wrote:

>Is Wavelab gonna destroy files going from 48k to 44k?

>

>Doesn't Voxengo make a free sample rate convertor?

>

>What would be considered high end sample rate conversion.... hardware? or

>software?

>

>hmmmm.

>

>Jeremy

>

>

>The PreSonus M80 is Just like the M20..except it has 8 pre's instead of 2. You can get them in the 1300-1500 range..maybe cheaper on ebay. I've got one and it's pretty good. I've also got some api, vintech, and focusrite ISA modules , and the presonus isn't that far behind.

rod

"Dan B" <daniel\_burne@yahoo.com> wrote:

>

>Thanks for the comments. I've just added the SPL Gold Mic Pre to the short

>list. I'm tempted to get the Octopre LE; or the Octopre LE with the SPL

as

>well (not so good for the budget); kust the SPL or possibly the Sytek (alone).

>The second option would give me 10 pres, with the option of tubes on two

>of them.

>

>I guess the only worry with not buying an 8 pre unit is tracking drums without

>decent pres (apart from a mono Focusrite Voicemaster, I've only got console

>pres).

>

>What are the Grace pre's?

>

>As for the desk, I'm only using it for monitoring and for the mic pres (I

>use mic in to the direct outs straight into the paris ins, and then mix

solely

>in Paris).

>

>Dan

>

>"Aaron Allen" <nospam@not\_here.dude> wrote:

>>I have worked with the 386, the firepod, the bluetube and digimaxLT ..

can't

>

>>recommend any of those, honestly. They all seemed to suffer from either

>QC

>>problems or just plainly didn't sound good. I'd be more inclined to steer

>

>>you towards a Grace set, less of them but better quality per buck, because

>

>>you already have generic pres in the console.  
>>As to the console, are you routing the mix through it or through paris?  
>>  
>>AA  
>>  
>>  
>>"Dan B" <daniel\_burne@yahooNOSPAM.com

---

---

Subject: Re: Weird phase stuff!  
Posted by [Mike C](#)[Mike Claytor](#) on Mon, 11 Jul 2005 17:38:47 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

> wrote in message  
>>news:42de84ca\$1@linux...  
>>>  
>>> Hi,  
>>>  
>>> In short - comments on \$400-700 multichannel mic pre's - e.g.  
>>> Focusrite Octopre  
>>> Focusrite Octopre LE  
>>> Presonus Digimax LT  
>>> Presonus MP20  
>>> Presonus Bluetube  
>>> Presonus Firepod  
>>> M-Audio Octane  
>>> dbx 386  
>>>  
>>>  
>>> In long... Mic pre wise at the moment I have only a Focusrite Platinum  
>  
>>> Voicemaster  
>>> and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link  
>in  
>>> my studio, and so am after some replacement pres. The budget's limited  
>  
>>> (ideally  
>>> \$600 ish, but may be able to stretch). Ideally it would have 8 channels,  
>>> but some have suggested I'd be better buying a decent 2 (or 4) channel  
>  
>>> unit,  
>>> and using the desk for the rest. That way acoustic guitar could be  
>>> recorded  
>>> with 3 mics through decent pres. I'd only need to use the desk p

---

---

Subject: Re: Weird phase stuff!

Posted by [Tom Bruhl](#) on Mon, 11 Jul 2005 18:11:29 GMT

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

---

e desk for the rest. That way acoustic guitar could be recorded

>with 3 mics through decent pres. I'd only need to use the desk pres for extra

>drum mics beyond the 3 channels (each instrument tracked individually).

It'd

>only be worth investing the money in an 8 channel pre if they're going to

>be a fairly significantly better than those in the desk.

>

>Many thanks for any advice / suggestions.

>

>BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar, C418s

>on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a Rode

>NTK (valve) for vocals / acoustic guitar.yell at them til they agree with you.I must agree tht the digimax sounds bad. I mixed a tune that another guy recorded

using these and every thing was harsh thin and grainy. Of course I was not

there so it could have been some other issue. (pro tools?) I have a 16 channel

spirit folio rac pac. I used to use it only as extra pres for snare bottom

and as a talk back and things like that. I have since discovered that it

sounds really nice. I had to trac a scratch acoustic while working paris

thinking I'd replace it..no way, it is sweet and musical. Since then I use

it on snare top and toms too ( I like the eq pre paris) I would not say it

is going to give you slammin Neve sound or whatever..but honestly, I am sorta tired of that anyway.

"Aaron Allen" <nospam@not\_here.dude> wrote:

>I have worked with the 386, the firepod, the bluetube and digimaxLT .. can't

>recommend any of those, honestly. They all seemed to suffer from either

QC

>problems or just plainly didn't sound good. I'd be more inclined to steer

>you towards a Grace set, less of them but better quality per buck, because

>you already have generic pres in the console.

>As to the console, are you routing the mix through it or through paris?

>

>AA

>

>

>"Dan B" <daniel\_burne@yahooNOSPAM.com> wrote in message

>news:42de84ca\$1@linux...

>>

>> Hi,

>>

>> In short - comments on \$400-700 multichannel mic pre's - e.g.

>> Focusrite Octopre  
>> Focusrite Octopre LE  
>> Presonus Digimax LT  
>> Presonus MP20  
>> Presonus Bluetube  
>> Presonus Firepod  
>> M-Audio Octane  
>> dbx 386  
>>  
>>  
>> In long... Mic pre wise at the moment I have only a Focusrite Platinum

>> Voicemaster  
>> and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link in  
>> my studio, and so am after some replacement pres. The budget's limited

>> (ideally  
>> \$600 ish, but may be able to stretch). Ideally it would have 8 channels,  
>> but some have suggested I'd be better buying a decent 2 (or 4) channel

>> unit,  
>> and using the desk for the rest. That way acoustic guitar could be  
>> recorded  
>> with 3 mics through decent pres. I'd only need to use the desk pres for

>> extra  
>> drum mics beyond the 3 channels (each instrument tracked individually).

>> It'd  
>> only be worth investing the money in an 8 channel pre if they're going  
to  
>> be a fairly significantly better than those in the desk.  
>>  
>> Many thanks for any advice / suggestions.  
>>  
>> BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar,

>> C418s  
>> on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a

>> Rode  
>> NTK (valve) for vocals / acoustic guitar.  
>  
>Better than doing it in a wave editor such as CEP?

rick <parnell68@hotmail.com> wrote:

>yell at them til they agree with you.....or threaten them with vicious dogs

"rick" <parnell68@hotmail.com> wrote in message  
news:taqud11vhfl2b087cd7cav9olqubifvcoe@4ax.com...

> yell at them til they agree with you.rick wrote:

> yell at them til they agree with you.

Heh. You crack me up, Rick.

Cheers,

-Jamie K

<http://www.JamieKrutz.com>Hi All

Please pardon the DUH factor

I'm tekking a conference and making some idea notes on a mix I have to do  
and I want to use a stereo effect but have never done it before so...

How does one apply stereo EDS & Native FX?

I'm assuming you double the track and pan left and right then use two  
instances of the plugin

Correct?

DonCopy the mono track to the next track over and apply the plugin in  
stereo on the right?? track (select the stereo

---

Subject: Re: Weird phase stuff!

Posted by [Mike C](#)[Mike Claytor](#) on Mon, 11 Jul 2005 19:03:14 GMT

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

check box in the plugin  
window). Make sure you use the time lock tool to copy the track.  
Right click and drag will copy.

David.

Don Nafe wrote:

> Hi All

>

> Please pardon the DUH factor

>

> I'm tekking a conference and making some idea notes on a mix I have to do

> and I want to use a stereo effect but have never done it before so...

>

> How does one apply stereo EDS & Native FX?  
>  
> I'm assuming you double the track and pan left and right then use two  
> instances of the plugin  
>  
> Correct?  
>  
> Don  
>  
>  
>you mean with mr. 3 legs himself. they'd prolly convert to a mac  
format just to spite him.

On Thu, 21 Jul 2005 07:23:14 -0600, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

>.....or threaten them with vicious dogs  
>  
>"rick" <parnell68@hotmail.com> wrote in message  
>news:taqud11vhfl2b087cd7cav9olqubifvcoe@4ax.com...  
>> yell at them til they agree with you.  
>how about a Mixwizard 16:2

cujo wrote:

> I must agree tht the digimax sounds bad. I mixed a tune that another guy recorded  
> using these and every thing was harsh thin and grainy. Of course I was not  
> there so it could have been some other issue. (pro tools?) I have a 16 channel  
> spirit folio rac pac. I used to use it only as extra pres for snare bottom  
> and as a talk back and things like that. I have since discovered that it  
> sounds really nice. I had to trac a scratch acoustic while working paris  
> thinking I'd replace it..no way, it is sweet and musical. Since then I use  
> it on snare top and toms too ( I like the eq pre paris) I would not say it  
> is going to give you slammin Neve sound or whatever..but honestly, I am sorta  
> tired of that anyway.

>  
>  
> "Aaron Allen" <nospam@not\_here.dude> wrote:  
>  
>>I have worked with the 386, the firepod, the bluetube and digimaxLT .. can't  
>  
>  
>>recommend any of those, honestly. They all seemed to suffer from either  
>  
> QC  
>  
>>problems or just plainly didn't sound good. I'd be more inclined to steer  
>  
>

>>you towards a Grace set, less of them but better quality per buck, because  
>  
>  
>>you already have generic pres in the console.  
>>As to the console, are you routing the mix through it or through paris?  
>>  
>>AA  
>>  
>>  
>>"Dan B" <daniel\_burne@yahooNOSPAM.com> wrote in message  
>>news:42de84ca\$1@linux...  
>>  
>>>Hi,  
>>>  
>>>In short - comments on \$400-700 multichannel mic pre's - e.g.  
>>>Focusrite Octopre  
>>>Focusrite Octopre LE  
>>>Presonus Digimax LT  
>>>Presonus MP20  
>>>Presonus Bluetube  
>>>Presonus Firepod  
>>>M-Audio Octane  
>>>dbx 386  
>>>  
>>>  
>>>In long... Mic pre wise at the moment I have only a Focusrite Platinum  
>  
>  
>>>Voicemaster  
>>>and a Soundcraft Spirit Folio Desk. I suspect the desk is the weak link  
>  
> in  
>  
>>>my studio, and so am after some replacement pres. The budget's limited  
>  
>  
>>>(ideally  
>>>\$600 ish, but may be able to stretch). Ideally it would have 8 channels,  
>>>but some have suggested I'd be better buying a decent 2 (or 4) channel  
>  
>  
>>>unit,  
>>>and using the desk for the rest. That way acoustic guitar could be  
>>>recorded  
>>>with 3 mics through decent pres. I'd only need to use the desk pres for  
>  
>  
>>>extra

>>>drum mics beyond the 3 channels (each instrument tracked individually).  
>  
>  
>>>It'd  
>>>only be worth investing the money in an 8 channel pre if they're going  
>  
> to  
>  
>>>be a fairly significantly better than those in the desk.  
>>>  
>>>Many thanks for any advice / suggestions.  
>>>  
>>>BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar,  
>  
>  
>>>C418s  
>>>on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a  
>  
>  
>>>Rode  
>>>NTK (valve) for vocals / acoustic guitar.  
>>  
>>  
>you been a talkin' to my wife boy? cuz that's the same phr

---

---

Subject: Re: Weird phase stuff!

Posted by [Rod Lincoln](#) on Mon, 11 Jul 2005 19:23:40 GMT

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

---

> wrote in message news:42e068e9@linux...  
>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>I've got no problem working with Cubase. The DR 16 doesn't have a smpte  
> card  
>>though. I would think that the 9 pin port would be a receiver since it's  
> for  
>>a remote control. Icf it doesn't lock to Paris, I'll try it with Cubase  
> and  
>>one of my RME cards. Can't think of any other way to do it. The (127) page  
>>manual will be shipped with it so after an RTFM interlude, maybe I can get  
>>my head around this. It looks like a pretty cool recording device.  
>  
> Ahh.. the SMPTE card was an option on that, IIRC - the one I  
> owned had one.  
> As far as a recording device, it's pretty handy for certain  
> things, but I didn't like the convertors, personally.  
> Let me know if I can help - if you're hacing trouble, maybe

> send me a .jpg shot of the back panel & it could refresh my  
> memory as to the connections, etc... does that particular unit  
> have the BNC connections, do you know?  
>  
> NeilAsus motherboards with an AMD cpu are a safe bet with Paris.  
"Sanbar" <sanbar@wi.rr.com> wrote in message news:42de8877@linux...  
> I've decided to break down and get a new computer for the Paris. I've got  
a  
> 2 card and 1 UAD-1 setup running 3.0 on XP.  
>  
> I'm basically looking for the least expensive way that will still do the  
> job. Any recommendations for motherboard, memory, processor, etc.  
>  
> I'm thinking about something along the lines of a motherboard with 5 PCI  
> slots and 800 fsb, Pentium 2.6 processor and 1 gb ram. Suggestions would  
be  
> greatly appreciated. I don't use midi or any other linked machines such as  
> cubase etc.  
>  
> Thanks  
>  
> Barry  
>  
> I've seen someone mention that adding an external clock to Paris made the  
reverb tails sound smoother. Is this just a benefit to the D/A converters  
that allow you to hear more clearly or does it have any effect on internal  
processing?

Can an external clock help the sound of already recorded tracks being  
internally printed?

RZYeh, it's got BNC's. I'll get back to you once it gets here. A guy from Ft.  
worth is bringing it to Colorado. I'm meeting him to pick it up in Silverton  
at noon on Wednesday.

<neil OIUOIU.OIU.com> wrote in message news:42e068e9@linux...  
>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
> > I've got no problem working with Cubase. The DR 16 doesn't have a smpte  
> card  
> > though. I would think that the 9 pin port would be a receiver since it's  
> for  
> > a remote control. Icf it doesn't lock to Paris, I'll try it with Cubase  
> and  
> > one of my RME cards. Can't think of any other way to do it. The (127)  
page  
> > manual will be shipped with it so after an RTFM interlude, maybe I can

get

> >my head around this. It looks like a pretty cool recording device.

>

> Ahh.. the SMPTE card was an option on that, IIRC - the one I

> owned had one.

> As far as a recording device, it's pretty handy for certain

> things, but I didn't like the convertors, personally.

> Let me know if I can help - if you're having trouble, maybe

> send me a .jpg shot of the back panel & it could refresh my

> memory as to the connections, etc... does that particular unit

> have the BNC connections, do you know?

>

> NeilHi,

I don't agree about the 386 and the 376 as a matter of fact from DBX.

With some upgrade they sound very very good, very sweet almost remind me the analog tape recording thing.

The only major upgrade should be replacing the ECC82 tubes to original Telefunken ones.

Change some caps inside (not radical changes here) and you have a very good preamp.

I tried changing all or some of the opas too but found the stock ones sound the best.

You know they use same chips as RME uses and most others.

It is the tubes that make all the difference.

The best mic from the cheap models (not chinese) that compliments perfectly the 3xx line of preamps is AT4033.

This combination was preferred from a client instead of AT 4066 using Avalon M5 preamp.

It makes you sound sweet warm with no hint of harshness at all and sibilance !

Regards,

Dimitrios

Dave Parkin wrote:

> Howdy all.

>

> Thought I might put my 2 cents in...

>

> I feel you will be let down going for 8 more budget channels. I don't think

> you will hear a significant quality change in relation to the spirit. A couple

> of years ago, I bought a whole heap of Focusrite platinum things, (Penta,

> voice master, tracmaster, ect), and was quite upset when I didn't notice a

> decent sonic change from my Eurodesk M5000. I was trying to convince myself

> that it was better.. It wasn't until I bought some more pricey solid state

> class-A transformer based pres, that I noticed a better quality coming through.

>

> I feel you should buy one or two pres with that money, or save up for

> something better. That's a more rewarding experience.

>  
>  
>  
>  
>  
>  
> "Dan B&quo

---

---

Subject: Re: Weird phase stuff!  
Posted by [Mike C](#)[Mike Claytor](#) on Mon, 11 Jul 2005 19:51:41 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

y acoustic guitar could be recorded  
>>with 3 mics through decent pres. I'd only need to use the desk pres for  
>  
> extra  
>  
>>drum mics beyond the 3 channels (each instrument tracked individually).  
>  
> It'd  
>  
>>only be worth investing the money in an 8 channel pre if they're going to  
>>be a fairly significantly better than those in the desk.  
>>  
>>Many thanks for any advice / suggestions.  
>>  
>>BTW, mic wise I'm using AT4033a's as O/Hs / Vocals / acoustic guitar, C418s  
>>on toms / snare top, SM57 (underneath snare), D112 kick. I \*may\* buy a Rode  
>>NTK (valve) for vocals / acoustic guitar.  
>  
>Why? Should it been in General?-)

erlilo

"justcron" <[justcron@hydrorecords.compound](mailto:justcron@hydrorecords.compound)> skrev i en meddelelse  
news:42e051eb@linux...  
> <http://www.obleek.com/iraq/index.html>  
>Sorry, wayyyy off topic but does anyone know a guitar player in Houston, TX  
who would be interested in playing in a Praise and Worship band? I need one  
BAD.FWIW,

I recently bought off eBay, a Mytek Stereo DAC 96k and it makes even mp3s  
purr...

El Miguel

"Kim" <hiddensounds@hotmail.com> wrote in message news:42df078f\$1@linux...

>

> "Miguel Vigil" <nospam@nospam.com> wrote:

> > Kim,

> >

> > Don't you use a MEC i/o or 442?

>

> Indeed... both in fact, hence for Paris I could use these for my SPDIF I/O.

> The soundcard's digital I/O would be more for Wavelab, and/or for whatever

> else I use the box for. I plan for the machine to have multiple boots, and

> under one of them it may end up as my jukebox/media centre, hence a digital

> output would allow me to run an external DAC in the future for my casual

> listening... ...of course a quality DAC is kinda wasted on MP3's, but

> still. ;o)

>

> Cheers,

> Kim.> I still say that mobo is about the most solid thing I've ever put together.

Your recommendation and the url to the mobo above was most welcome last year.

El Miguel

"Aaron Allen" <nospam@not\_here.dude> wrote in message news:42dbce94@linux...

> I still say that mobo is about the most solid thing I've ever put together.

> Still using mine, and added another for my live band's usage.. zero

> problems. Paris is a 1900+ and the other a 2200+. My only regret is that I

> could never find the firewire capable model in stock anywhere.

>

> AA

>

>

>

> "Miguel Vigil" <nospam@nospam.com> wrote in message news:42dbbe3b@linux...

> > Last year I rebuilt Paris reliable with the older Asus A7S333 mobo.

> >

> > <http://www.actbuy.com/details.asp?item=AS04A7S333> Under \$60 usd.

> >  
> > AMD Athlon XPs w 266mhz FSB (not Sempron or AMD64).  
> >  
> > Decent ram and a hefty p/s 450watt or higher.  
> >  
> > I still want to beef up the processor but will have to wait for now.  
> >  
> >  
> > Regards,  
> >  
> > El Miguel  
> >  
> >  
> >  
> >  
> >  
> >  
> > "erlilo" <erlilo@online.no> wrote in message news:42d77ee8@linux...  
> >> The "old" ones with PCI ver.2.2 sockets are the ones to go for with  
> >> Paris,  
> >> for the most with AMD processors but Intel will do the job well too.

Asus  
> >> and Epox are good names but I think most of them can do the job with  
> >> nForce2, VIA or SIS chipsets for PCI 2.2 cards. A card like Matrox  
> >> Millenium G450 or 550 will do the graphical job well but I know cards  
> >> with  
> >> ATI or NVidia chips will do it too. 512MB RAM of good quality, 2 IDE  
> >> harddisks, Maxtor, Seagate or WD, 40/160 MB, a DVD/CD burner and an ATX  
> >> power supply 400/550w. Most of these things are in regular use here, so  
> > it's  
> >> more to find out what you will use and can get easily. You can find out  
> > more  
> >> on internet.  
> >> Most of these firms are using their names on internet as www.epox.com  
> >>  
> >> erlilo  
> >>  
> >> "Spappy" <Spappy122@yahoo.com> skrev i en meddelelse  
> >> news:42d70819\$1@linux...  
> >> >I think you guys are right. This computer is way to lame. I need to  
> >> >build  
> > a  
> >> >new one.  
> >> >  
> >> > So can you guys give me a list of components that work well with  
Paris,  
> > I  
> >> > can have it built but I need a list of components.

> > >  
> > > Like Mother Board... etc  
> > >  
> > > I plan to use a a wave terminal 192x for sound as I have many virtual  
> > > instruments.  
> > >  
> > > Spappy  
> > >  
> >  
> >  
> >  
> >  
>  
>Nice, aren't they? You get great converters and a great clock as well.

"Miguel Vigil" <nospam@nospam.com> wrote in message news:42e0f64a\$1@linux...  
> FWIW,  
>  
> I recently bought off eBay, a Mytek Stereo DAC 96k and it makes even mp3s  
> purr...  
>  
>  
> El Miguel  
>  
>  
>  
>  
> "Kim" <hiddensounds@hotmail.com> wrote in messa

---

---

Subject: Re: Weird phase stuff!  
Posted by [Rod Lincoln](#) on Mon, 11 Jul 2005 20:16:37 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ge news:42df078f\$1@linux...  
> >  
> > "Miguel Vigil" <nospam@nospam.com> wrote:  
> > > Kim,  
> > >  
> > > Don't you use a MEC i/o or 442?  
> >  
> > Indeed... both in fact, hence for Paris I could use these for my SPDIF  
> I/O.  
> > The soundcard's digital I/O would be more for Wavelab, and/or for  
whatever  
> > else I use the box for. I plan for the machine to have multiple boots,  
and

> > under one of them it may end up as my jukebox/media centre, hence a  
> digital  
> > output would allow me to run an external DAC in the future for my casual  
> > listening... ...of course a quality DAC is kinda wasted on MP3's, but  
> > still. ;o)  
> >  
> > Cheers,  
> > Kim.  
>  
> Pretty much leaves no doubt who's paying the highest price to bring freedom  
to Iraq. Oh shit, now I've done it! ;>)

Tony

"erlilo" <erlilo@online.no> wrote in message news:42e0a49a@linux...  
> Why? Should it been in General?-)   
>  
> erlilo  
>  
>  
> "justcron" <justcron@hydrorecords.compound> skrev i en meddelelse  
> news:42e051eb@linux...  
>> <http://www.obleek.com/iraq/index.html>  
>>  
>  
> Just spent two days working in Digital Performer and I have only this to  
say:

I LOVE PARIS!

Gantt In all fairness to DP, it was a classical piano piece w/ a lot of rubato  
and  
retards, so we didn't use a click. The client wanted to be able to change  
the key and she wasn't sure what key she needed, so I needed to record  
MIDI.

Sequencing without a time reference is probably not a strong point for any  
sequencing program...

Gantt

Gantt Kushner wrote:

> Just spent two days working in Digital Performer and I have only this to  
> say:  
>  
> I LOVE PARIS!

>  
> GanttI've been using DP for about six months for midi and VSTi stuff, then transferring the files over to PARIS. I'm sure some of it's just that I'm not used to DP, but I can edit and mix at least 10 times faster in PARIS. It's just so intuitive. At least for me. Plus, she sounds better IMHO. The old gal won't be retiring any time soon.

Tony

"Gantt Kushner" <gizmo@his.com> wrote in message  
news:42E1464C.98E76879@his.com...

> In all fairness to DP, it was a classical piano piece w/ a lot of rubato  
> and  
> retards, so we didn't use a click. The client wanted to be able to change  
> the key and she wasn't sure what key she needed, so I needed to record  
> MIDI.  
>  
> Sequencing without a time reference is probably not a strong point for any  
> sequencing program...  
>  
> Gantt  
>  
> Gantt Kushner wrote:  
>  
>> Just spent two days working in Digital Performer and I have only this to  
>> say:  
>>  
>> I LOVE PARIS!  
>>  
>> Gantt  
>Yup... I edit about 10 times faster in Paris than DP or Protools too,

Gantt

Tony Benson wrote:

> I've been using DP for about six months for midi and VSTi stuff, then  
> transferring the files over to PARIS. I'm sure some of it's just that I'm  
> not used to DP, but I can edit and mix at least 10 times faster in PARIS.  
> It's just so intuitive. At least for me. Plus, she sounds better IMHO. The  
> old gal won't be retiring any time soon.  
>  
> Tony  
>  
> "Gantt Kushner" <gizmo@his.com> wrote in message  
> news:42E1464C.98E76879@his.com...  
> > In all fairness to DP, it was a classical piano piece w/ a lot of rubato

> > and  
> > retards, so we didn't use a click. The client wanted to be able to change  
> > the key and she wasn't sure what key she needed, so I needed to record  
> > MIDI.  
> >  
> > Sequencing without a time reference is probably not a strong point for any  
> > sequencing program...  
> >  
> > Gantt  
> >  
> > Gantt Kushner wrote:  
> >  
> >> Just spent two days working in Digital Performer and I have only this to  
> >> say:  
> >>  
> >> I LOVE PARIS!  
> >>  
> >> Gantt  
> >I've been getting into the Paris editor more and more myself. Powerful  
stuff.

;o)

"Gantt Kushner" <gizmo@his.com> wrote in message  
news:42E17134.45CDDA72@his.com...

> Yup... I edit about 10 times faster in Paris than DP or Protools too,

>

> Gantt

>

> Tony Benson wrote:

>

> > I've been using DP for about six months for midi and VSTi stuff, then

> > transferring the files over to PARIS. I'm sure some of it's just that  
I'm

> > not used to DP, but I can edit and mix at least 10 times faster in  
PARIS.

> > It's just so intuitive. At least for me. Plus, she sounds better IMHO.

The

> > old gal won't be retiring any time soon.

> >

> > Tony

> >

> > "Gantt Kushner" <gizmo@his.com> wrote in message

> > news:42E1464C.98E76879@his.com...

> > > In all fairness to DP, it was a classical piano piece w/ a lot of  
rubato

> > > and

> > > retards, so we didn't use a click. The client wanted to be able to

change

> > > the key and she wasn't sure what key she needed, so I needed to record

> > > MIDI.

> > >

> > > Sequencing without a time reference is probably not a strong point for any

> > > sequencing program...

> > >

> > > Gantt

> > >

> > > Gantt Kushner wrote:

> > >

> > >> Just spent two days working in Digital Performer and I have only this to

> > >> say:

> > >>

> > >> I LOVE PARIS!

> > >>

> > >> Gantt

> > >

> Anyone know what Paris error 61/3d is?

This is not my Paris rig.

Gene "Miguel Vigil" <nospam@nospam.com> wrote:

> I recently bought off eBay, a Mytek Stereo DAC 96k and it makes even mp3s

> purr...

Well that is nice to know. :o)

I'm currently looking into setting up a Linux Media Centre running Freevo perhaps. Could be nice to have a nice convertor hanging off it. :o)

Cheers,

Kim.Ok, I'll let you in on my secret..sheesh..I just scoop a bit of mu

---

Subject: Re: Weird phase stuff!

Posted by [Deej \[3\]](#) on Tue, 12 Jul 2005 04:27:51 GMT

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

tter at 96 and starts to sound

like high-end analog equipment. Others like the Sony Oxford plugs, or the TC VSS3 reverb running on Powercore also benefit dramatically. This is frequently not subtle at all. Another place where the change is dramatic is with some soft synths like FM7, which sounds far better at 96 (this is not true of all synths).

I have been playing around with hybridized Paris setups that include some 96 with mixed results.

Gene

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>I'll bet some of you have probably done this already, but I'm been curious  
>for years about the \*real deal\* with native DAWs at 96kHz vs Paris at  
>44.1kHz. I've heard 96kHz recordings done in both Nuendo and ProTools HD  
but  
>I've just never been able to get them into some sort of A/B situation in  
my  
>own studio. I've got Mytek 96kHz A/D converter here and I've spent part  
of  
>the day getting this happening in a situation where I can actually track  
to  
>SX and achieve a hi rez D/A conversion so I can use my headphone monitoring  
>system in a real life tracking scenario. I've also purchased an RME  
>Multiface and PCI card which will be integrated into the dual DAW situation  
>I've got going here and will also provide me the capability of doing limited  
>(10 tracks simultaneously) tracking sessions at 96kHz - gotta' be able to  
>advertize this. I'm one of two studios that can't do hi rez and I feel like  
>I need the capability, if for no other reason than to just say that I can.  
>I've also got DVD authoring capabilities in Wavelab 5.0. I'm real curious  
to  
>know if it's really \*that much better\* than Paris at 44.1, both in a  
>scenario where I am

---

---

Subject: Re: Weird phase stuff!

Posted by [John \[1\]](#) on Tue, 12 Jul 2005 07:20:35 GMT

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

---

> they'll make a hardware version so they won't? then again, couple  
> that with auto tune or melodyne and i could be the next billy  
> idol...remember, xmas is just around the corner unky D.

>

> On Sun, 24 Jul 2005 01:32:34 -0600, "DJ"

> <animix\_spam-this-ahole\_@animas.net> wrote:

>

> ><http://www.antarestech.com/products/avox.html>

> >

>I'm still sticking to 44.1/48k as most of my work is composing, arranging,  
and production - quite difficult to run 96k on projects with large  
orchestral libraries, samplers and softsynths that already tax my PC to it's  
limit. I do plan, and need to start moving to 96k soon, at least for  
acoustic recordings. I'm looking into building an Athlon X2 before I do  
much with it though. Compatibility is still up in the air for motherboards  
and X2's right now (esp. with UAD-1s).

Regards,  
Dedric

On 7/23/05 10:28 PM, in article 42e318fb@linux, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

> I'll bet some of you have probably done this already, but I'm been curious  
> for years about the \*real deal\* with native DAWs at 96kHz vs Paris at  
> 44.1kHz. I've heard 96kHz recordings done in both Nuendo and ProTools HD but  
> I've just never been able to get them into some sort of A/B situation in my  
> own studio. I've got Mytek 96kHz A/D converter here and I've spent part of  
> the day getting this happening in a situation where I can actually track to  
> SX and achieve a hi rez D/A conversion so I can use my headphone monitoring  
> system in a real life tracking scenario. I've also purchased an RME  
> Multiface and PCI card which will be integrated into the dual DAW situation  
> I've got going here and will also provide me the capability of doing limited  
> (10 tracks simultaneously) tracking sessions at 96kHz - gotta' be able to  
> advertize this. I'm one of two studios that can't do hi rez and I feel like  
> I need the capability, if for no other reason than to just say that I can.  
> I've also got DVD authoring capabilities in Wavelab 5.0. I'm real curious to  
> know if it's really \*that much better\* than Paris at 44.1, both in a  
> scenario where I am t

---