
Subject: need a computer built for Paris any advise would be appreciated

Posted by [DAVID POSEY](#) on Wed, 07 Dec 2005 04:10:44 GMT

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rmalize

>>

>>>>to 10.)

>>>>Edna

>>>>

>>>>"Ed" <askme@email.com> wrote in message news:43b952d0\$1@linux...

>>>>

>>>

Subject: Re: need a computer built for Paris any advise would be appreciated

Posted by [audioguy_editout_](#) on Wed, 07 Dec 2005 04:57:21 GMT

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t; And

> >> I

> >> >love the editing features. At the moment I am experimenting with

> >> >mixdowns,

> >> >trying to get the exported stereo files to sound as good as the
original

> >> mix

> >> >and as loud as comm cds - when I bring the stereo wav back to the
project

> >> >and a/b with the original, it doesn't sound quite as open and clear.

> >> >Edna

> >> > "Ed" <

Subject: Re: need a computer built for Paris any advise would be appreciated

Posted by [Deej \[1\]](#) on Wed, 07 Dec 2005 06:13:24 GMT

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

> >> >>

> >> >> The automation is a great feature, but I too stay away from it cause

> >> >everytime

> >> >> I sit through mixing.. I end up changing things... and I haven't

> >figured

> >> >> out how to "edit" the automation either. Funny thing.. I been using

> my

> >> >Paris

> >> >> since 2001 and I just use it for basic tracking/mixing. I never got

> >into

> > > all the features... but it's on my list too.. lol. By the time I
> > learn,
> > > Paris will be obsolete. Oh! it IS obsolete... lol. So, what do you
> use
> > > Paris
> > > for? You got a band, or just play with it, like me? I don't go out
> > much
> > > (not too ma

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [Deej \[1\]](#) on Wed, 07 Dec 2005 06:17:47 GMT

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ny places to go in southern MD.. lol.) So this is my
hobby
> > and
> > > my little get-away. It's been fun. I started out with a Roland
> > system.
> > > But I knew I had to move to a DAW since it wasn't easy to edit
single
> > > files/channels
> > > on the Roland. Ok.. I bored ya enough... Thanks again and I'll try
> the
> > > normalize
> > > function... ~ Ed
> > >
> > >
> > > "Edna" <edna@texomaonline.com> wrote:
> > > > You bet! Actually, you don't have to do it that way. You could
just
> > > > normalize down/up from the highest fader value in the mix.
> > > >
> > > > I haven't gotten in to the automation or the automation editor yet
> > > > either,
> > > > except to just make sure the automation worked after my install of
> > Paris.
> > > > But its on my list.
> > > > Edna
> > > >
> > > > "Ed" <askme@email.com> wrote in message news:43b9652e\$1@linux...
> > > >
> > > > Thanks Edna... I'll try that. I seen the normalize button, but
> was
> > > unsure
> > > > how it operated. In fact, I wished I known

st too.. lol. By the time I =
learn,
> Paris will be obsolete. Oh! it IS obsolete... lol. So, what do you =
use Paris
> for? You got a band, or just play with it, like me? I don't go out =
much
> (not too many places to go in southern MD.. lol.) So this is my =
hobby and
> my little get-away. It's been fun. I started out with a Roland =
system.
> But I knew I had to move to a DAW since it wasn't easy to edit =
single files/channels
> on the Roland. Ok.. I bored ya enough... Thanks again and I'll try =
the normalize
> funtion... ~ Ed
>=20
>=20
> "Edna" <edna@texomaonline.com> wrote:
>=20
>>You bet! Actually, you don't have to do it that way. You could =
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>>
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>>except to just make sure the automation worked after my install of =
Paris.
>>But its on my list.
>>Edna
>>
>>"Ed" <askme@email.com> wrote in message news:43b9652e\$1@linux...
>>
>>>Thanks Edna... I'll try that. I seen the normalize button, but was =
unsure
>>>how it operated. In fact, I wished I known this option a few days =
ago...
>>>would have saved me lots of time. I was trying to remix/remaster =
some
>>
>>older
>>
>>>projects and songs.. and it was very time consuming to individually =
adjust
>>>each channel. Thanks again... :)
>>>

>>>
>>>"Edna" <edna@texomaonline.com> wrote:
>>>
>>>>Yes, you can use the normalize function to do this - bring

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [EK Sound](#) on Wed, 07 Dec 2005 21:23:18 GMT
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> >I know that this is an old thread, but I have to disagree with
assessments
> >on Pro Tools sound quality.
> >
> >First, I mix with Pro Tools HD at our Church's studio for major release
> Gospel
> >Cds. Pro Tools HD sounds wonderful with low and high track counts and ITB
> >(in the Box) or summed to the SSL,
> >
> >At my home studio, I have PT LE & Nuendo and while I love Nuendo's
elequent
> >editing and nice soft sound, it's 32 bit floating mixer in a major pain
> in
> >!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those
> same
> >mixes done in PT LE, have that sparkle and width. In Nuendo, after 30
tracks,
> >things start's getting "smeared" and tracks levels tends to get lost or
> >they don't sit right.
> >
> >However, in PT Le, (same songs, tracks are not smeared, levels stay
intacked,
> >and the overall mix sounds very professional, just like mixes in Paris..
> >
> >Some local Engineer friends in the area(Motown), have been in
discussions
> >about the state of current DAWs and what's working and what's not.
Opinions
> >varied,but the one constant opinion that was stated was how difcult it
> was
> >to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what i/o
> converters(Apogee,Lucid,Motu,
> >RME) mixing Rock , R&B, Hip-Hop is a difcult chore in SX/Nuendo..Where
> >as mixing in Paris and Pro Tools is not..
> >Hey,Just one Engineer's opinon.
> >
> >P.S

> >Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit
> floating
> >point mixer..
> >
> >"Martin Harrington" <lendan@bigpond.net.au> wrote:
> >>Yukkk,
> >>Don't do it..PT I mean.
> >>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and
> I
> >
> >>have to say...I don't like it.
> >>The interface is (IMNSHO), horrible, confusing, and convoluted.
> >>Moves that come easily in Paris, and more easily in Nuendo, are tiresome
> >in
> >>PT, apart from the reagon tool...taht has always been good, right from
> the
> >
> >>Session 8 days, but not much else.
> >>And..it only plays .MOV video files, which in my case is a no-no, (the
> full
> >
> >>TDM version may play the others but I don't think so).
> >>To top it off, playing one of my projects from Nuendo, (reassembled), it
> >
> >>didn't have the "life" that the original had, by a long shot.
> >>I repeat...don't go there, Jeff.....
> >>--
> >>Martin Harrington
> >>www.lendaneer-sound.com
> >>
> >>"jef knight" <thestudio@allknightmusic.com> wrote in message
> >>news:436fce7a\$1@linux...
> >>>I just read the doc, thanks for posting

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [DAVID POSEY](#) on Wed, 07 Dec 2005 21:46:32 GMT
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onversion CD that he did is similar. It's surprising for all of the hype about this, how little difference there really is. There is more diversity in the preamp CD, but not as much as you would suspect. The microphone comparison CD is really where the rubber meets the road. This is where the majority of the *color* in a recording comes from and this CD really serve that up on a sliver platter.

;o)

"TCB" <nobody@ishere.com> wrote in message news:43baf061\$1@linux...
>
> I did the DAW summing CD thingy from what's his name in Nashville and
could
> find basically zero difference in anything. Maybe I'm deaf, but if you
were
> to double blind me I don't think I could pick out individual mixes
consistently.
> Since that was (if I recall) a 24 track mix that was big and loud and
R&B/rock/gospel
> I would think that would argue against this idea. However, it's a little
> like the audiophile world sometimes where when the tests seem to disprove
> personal experience the test is faulted instead of the experience. That's
> fine, ears are very fine instruments and some are just better than others.
>
>
> That said, I now work a good bit of my time in the finance world where
fortunes
> are made and lost according to the certitude of people in their
experiences
> or mathematical models. Over time this has lead me to believe more in
emperical
> results than my experience. So if I do my own blind tests with the
Nashville
> CD and can't generate statistically significant data that DAWs sound
different
> then *I* will believe they sound the same. This could mean a flawed test
> or flawed ears but that's my belief until someone can present me with more

> convincing data.
>
> But hey, that's just me. I've also done mixes of 30+ tracks in SX and
think
> they sound quite nice.
>
> TCB
>
> "LaMont" <jjdpro@ameritech.net> wrote:
> >
> > Hey guys,
> >

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [EK Sound](#) on Wed, 07 Dec 2005 23:15:20 GMT
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na@texomaonline.com

> <mailto:edna@texomaonline.com> <mailto:edna@texomaonline.com>> wrote:
> > >
> > >>You bet! Actually, you don't have to do it that way. You
> could just
> > >>normalize down/up from the highest fader value in the mix.
> > >>
> > >>I haven't gotten in to the automation or the automation editor
> > yet either,
> > >>except to just make sure the automation worked after my
> install
>

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [DAVID POSEY](#) on Wed, 07 Dec 2005 23:58:34 GMT
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support/docs/WhitePaper_48BitMixer.pdf" target="_blank">
http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf
> >>>>
> >>>>Any comments? It appears to me that the signals are recorded at 24
> >>>>bit, then processed at whatever bit rate the plugin on the channel
has,
> >>>>including dither, or not, then reprocessed to 24 bit, then these
channels
> >>>>are summed. I'm no guru when it comes to this stuff, but I get this
> >>>>feeling
> >>>>that this reprocessing *per channel* is the reason the TDM systems
seem
> >to
> >>>>start sounding gnarly as more and more tracks are summed.
> >>>>
> >>>>
> >>>>
> >>>>
> >>
> >>
> >
> >
>Anyone else run into the issue that automation on the c-16 appears to
work only on the submix the c-16 is hardwired to? Switch to other
submixes the faders change on the screen, but automation is not
recorded. With a mouse, it is.

Jeff

Tom Bruhl wrote:

> Hey John,
> In the Automation Editor select track/tracks to be gain changed.

> Hit 'Control e' and a dialog will ask for a gain raise-lower amount.
> It can be typed in in decimals + or -. If you want 1.7 db higher
> type 1.7. If you want 2.5 lower type -2.5. All selected automated
> levels will change. Fairly simple compared to magnifying the screen.
> Rod prefers Control Drag which I am not accustomed to but will try
> it tonight to learn a new trick.
> Tom
>
>
> "John" <no@no.com <mailto:no@no.com>> wrote in message
> news:43bad80b@linux...
> I just learned Ctrl-R (Set Record Path, cuz it seems to love to
> have it
> set regularly).
>
> Tom Bruhl wrote:
> > John,
> > I've been a Control E user for years.
> > Tom
> >
> >
> > "John" <no@no.com <mailto:no@no.com> <mailto:no@no.com>>
> wrote in message
> > news:43ba69b5@linux...
> > Editing automation is easy. It's also in the manual.
> Basically you
> > turn on the display data buttons for either volume, pan or
> mute and
> > then
> > turn on the edit data button for the same. Then you pick the
> tool at
> > the top to select, move, draw lines, freeform draw, erase.
> You can use
> > interpolate or simplify to add more values or reduce the
> number of
> > values easily. Reply if this doesn't make sense. 10 minutes
> in the
> > manual and you'll have it. I'll repost my automation notes
> soon for
> > recording automation cuz the ones on my site are wrong at the
> last step.
> >
> > John
> >
> > Ed wrote:
> > > The automation is a great feature, but I too stay away from it
> > cause everytime
> > > I sit through mixing.. I end up changing things... and I

> haven't
> > figured
> > > out how to "edit" the automation either. Funny thing.. I been
> > using my Paris
> > > since 2001 and I just use it for basic tracking/mixi

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [DAVID POSEY](#) on Thu, 08 Dec 2005 01:15:59 GMT
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ll the software.
> Buying any M-Audio product means you can buy PT M-Powered for around \$300
> Martin Harrington
> www.lendaneer-sound.com
>
> "John" <no@no.com> wrote in message news:43babdce@linux...
>
>>But how much money is it? And can it use VSTs ?
>>
>>LaMont wrote:
>>
>>>Hey John,
>>>
>>>I don't really know if LE has PDC, HD does. You can get 16 i/os in LE
>>>with
>>>the Follwoing Products:
>>>
>>>-Digi 002(Rack)or not
>>>-M-Audio Project Mix I/O
>>>-FireWire 1814
>>>
>>>All of the above units have a additional Adat ports. That way you can add
>>>8 channels of I/O of your choice.
>>>LaMont
>>>
>>>John <no@no.com> wrote:
>>>
>>>
>>>>Does PT LE have autocompensation for plugs? How much can I get 16 I/Os
>>>>

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [Martin Harrington](#) on Thu, 08 Dec 2005 07:23:20 GMT
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>
>>>>
>>>>
>>>>> Does PT LE have autocompensation for plugs? How much can I get 16
>>>>> I/Os
>>>>
>>>>
>>>>
>>>>> for ?
>>>>>
>>>>> LaMont wrote:
>>>>>
>>>>>
>>>>>> Hey guys,
>>>>>>
>>>>>> I know that this is an old thread, but I have to disagree with
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>>>>>> on Pro Tools sound quality.
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>>>>>> First, I mix with Pro Tools HD at our Church's studio for major
>>>>>> release
>>>>
>>>>
>>>> Gospel
>>>>
>>>>
>>>>>> Cds. Pro Tools HD sounds wonderful with low and high track counts and
>>>>
>>>>
>>>> ITB
>>>>
>>>>
>>>>>> (in the Box) or summed to the SSL,
>>>>>>
>>>>>> At my home studio, I have PT LE & Nuendo and while I love Nuendo's
>&g

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [erlilo](#) on Thu, 08 Dec 2005 08:43:03 GMT
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>>>>> they don't sit right.
>>>>>> However, in PT Le, (same songs, tracks are not smeared, levels
>>>>>> stay intact),
>>>>>> and the overall mix sounds very professional, just like mixes in
>>>>>> Paris..
>>>>>>

>>>>> Some local Engineer friends in the area(Motown), have been in
>>>>> discussions
>>>>> about the state of current DAWs and what's working and what's not.
>>>>> Opinions
>>>>> varied,but the one constant opinion that was stated was how
>>>>> difficult it
>>>>
>>>>
>>>> was
>>>>
>>>>
>>>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter
>>>>> what i/o
>>>>
>>>>
>>>> converters(Apogee,Lucid,Motu,
>>>>
>>>>
>>>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in
>>>>> SX/Nuendo..Where
>>>>> as mixing in Paris and Pro Tools is not.. Hey,Just one Engineer's
>>>>> opinon.
>>>>> P.S
>>>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to
>>>>> 32bit
>>>>
>>>>
>>>> floating
>>>>
>>>>
>>>>> point mixer..
>>>>>
>>>>> "Martin Harrington" <

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [EK Sound](#) on Thu, 08 Dec 2005 16:37:02 GMT
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gt;>>>
> >>>>>>>what track count would they sonically crap out?
> >>>>>>>
> >>>>>>>If I can't get some of my tedious little troubles with paris
resolved
> >>>>>
> >>>>>I'm
> >>>>>
> >>>>>

al inserts

> (card A) and record on card B (with various compressors, FX, etc. and lots
> of resource room.) I understand the global FX are assigned to card A, but
> then I can't record to card B (submix 2 where my per channel compression
> is.) If I assign the submix to different cards, it doesn't matter because
> now submix two is card A and there are no resources left for the global
> inserts. Of course, now submix one has all kinds of resources, but I can't
> record to it. Is this a Catch-22? Am I just an idiot? (ok, don't answer
> that!)

>

> Do you have to be happy with the resources on the card you are recording
> with (both mixer and global inserts) as there is no sharing of resources?

>

> Thanks

>

> Kent

>

>

> I've been using this "swap", but I lose the global inserts when I switch
card A to a different submix. I guess you just have to redo the global
inserts.

Can I hook my old 442 to the second card?

Thanks John.

Kent

"John" <no@no.com> wrote in message news:43bb1b28@linux...

> You need 1 mec per submix, otherwise you have to swap them around for
> recording. Also use Virtual submixes if you need to playback more
> submixes than you have EDS cards.

>

>

> Throw that MEC around. This is a REALLY QUICK way to throw your MEC and
> Patchbay from submix to submix. With practice you can do it in less
> than 10 seconds. Need 16 more tracks? Throw that MEC around.

>

> How to move your MEC from submix to submix for a 2 card system.

> -----

> In this example, the MEC is tied to EDS card 1 and is assigned to submix
> 1 with EDS card 2 assigned to submix 2.

>

> Open Master Mixer.

> Assign submix 1 card A to virtual ***. This disconnects EDS card 1 from
> submix 1
> Assign submix 2 card B to card A. This assigns the MEC

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [TCB](#) on Thu, 08 Dec 2005 19:40:20 GMT

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gt; To revert to the default setup.

> Assign submix 1 card B to virtual ***. This disconnects EDS card 2 from
> submix 1
> Assign submix 2 card A to card B. This assigns the MEC and EDS card 2
> to submix 2.
> Assign submix 1 to card A.
>
> This puts submix 1 back on card A. Make sure to turn CARD back on from
> Virtual.

>
> -----

> How to move your MEC from submix to submix for a 1 card system.

> -----

> In this example, the MEC is tied to EDS card 1 and is assigned to submix
1.

>
> Open Master Mixer.
> Assign submix 1 card A to virtual. This disconnects EDS card 1 from
> submix 1
> Assign submix 2 card A. This assigns the MEC and EDS card 1 to
> submix 2.

>
> To revert to the default setup.
> Assign submix 2 to virtual. This disconnects EDS card 2 from submix 1
> Assign submix 1 to card A. This assigns the MEC and EDS card 1 back
> to submix 1.

>
> Make sure to turn CARD back on from Virtual.

>
>
> RK wrote:

> > So I got the two cards hooked up (I don't necessarily need 32 channels,
but

> > want extra FX resources) and I want to load FX up on the global inserts
> > (card A) and record on card B (with various compressors, FX, etc. and
lots

> > of resource room.) I understand the global FX are assigned to card A,

but

> > then I can't record to card B (sumbix 2 where my per channel com

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [Martin Harrington](#) on Thu, 08 Dec 2005 22:32:59 GMT

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Engineer's

>>>>>opinion.

>>>>>P.S

>>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit

>>>

>>> floating

>>>

>>>>>point mixer..

>>>>>

>>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:

>>>>>

>>>>>

>>>>>>Yukkk,

>>>>>>Don't do it..PT I mean.

>>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and

>>>

>>> I

>>>

>>>>>

>>>>>&

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [DAVID POSEY](#) on Fri, 09 Dec 2005 00:02:57 GMT

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off, playing one of my projects from Nuendo, (reassembled),

>>>

>>> it

>>>

>>>>>

>>>>>>didn't have the "life" that the original had, by a long shot.

>>>>>>I repeat...don't go there, Jeff.....

>>>>>>--

>>>>>>Martin Harrington

>>>>>>www.lendaneer-sound.com

>>>>>>

>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message

>>>>>>news:436fce7a\$1@linux...

>>>>>
>>>>>
>>>>>>I just read the doc, thanks for posting the link. Much of it is quite
>>>
>>>
>>>>>>interesting and just as much is confusing.
>>>>>>I didn't know tdm systems sounded gnarly, never having worked with
>>>>>>one.
>>>>>
>>>>>At
>>>>>
>>>>>>what track count would they sonically crap out?
>>>>>>
>>>>>>If I can't get some of my tedious little troubles with paris resolved
>>>>>
>>>>>>I'm
>>>>>
>>>>>>considering switching to protools.
>>>>>>
>>>>>>jef
>>>>>>
>>>>>>DJ wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMix er.pdf
>>>>>>>
>>>>>>>Any comments? It appears to me that the signals are recorded at 24
>>>>>>>bit, then processed at whatever bit rate the plugin on the channel
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>>>
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>>>>>
>>>>>>>start sounding gnarly as more and more tracks are summed.
>>>>>>>
>>>>>>>
>>>>>>>

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [audioguy_editout_](#) on Fri, 09 Dec 2005 01:51:02 GMT
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emember but got bought out and the tech got
buried by, I think, MidiMan. I still have mine in use from time to time.

Sorry bro, no can sell them :)
AA

"Suad" <suad@sail.hr> wrote in message news:43b4f9c0@linux...
> Cool!
>
> Cheers!
>
> Suad
>
> "Mark McCurdy" <mark@mccurdy.net> wrote in message news:43b4c894@linux...
>> Yea that is the same thing I did. We would send midi via the snake to
>> the
>> board to run the light board and FX. :) I made a home made version
>> based
>> on the pin outs that were posted in an old edition of Keyboard Magazine.
> I
>> knew that only 3 pins were used but couldn't remember which ones. Thanks
> for
>> the reminder and this will help a lot.
>>
>>
>> "Mark McCurdy" <mark@mccurdy.net> wrote in message news:43b3edee@linux...
>> > I'm looking for an adapter that will allow me to send a midi signal
>> > down
> a
>> > standard XLR snake. I've seen them so I know they exist but it's been
>> > years. Does anyone know of a company that would still make these?
>> >
>> >
>> >
>>
>>
>
>FWIW, on my system, I don't have any problem changing native or eds inserts
when paris is playing.
Rendering to different lengths is only a no no if you are going to use a
stereo native insert on the 2 different lenght tracks.
otherwise...it's no problem.
all other tips are valid

I've also seen bad things happen when messing around too much in the "markers" window. I don't leave it open anymore than is necessary, and save before deleting or renaming markers.

Rod

Rod

John <no@no.com> wrote:

>Can anyone add or clarify my new list of Paris no nos ?

>

>

>

>Things to keep you from crashing.

>

>

>In STOP mode

>

> DON'T

> * select a new Native Effect if the current one is open

> * enter record mode without first setting your record path (Ctrl-R)

> * use the name of the project for your recording path

> * save with looping enabled

>

>During Playback or Recording

>

> DON'T

> * change inserts (native or eds)

> * move loop or punch points

> * enable or disable loop or punch

>

>Rendering

>

> DON'T

> * render tracks with different lengths

>

>NoLimit

>

> DON'T

> * use 0 or 50 valuesSO we've been using a 27" up til now.The wifey and I are thinking of getting a new tv.We started out looking at 30-32" tube HDTVs,but then the picture quality of the lcds started to wow us.

Now I see you can get 42" projection DLP and Lcds for less than 2 grand.So our budget has maybe doubled from what we were thinking at first.We just don't want to buy something then want something else a couple of years later.

Anybody got some cool sets their running or have any advice.

I'm really eyeing the Sony 42" projection LCD pretty good right now.

TIA,
PeteHey Guys,

Is anyon

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [Deej \[1\]](#) on Fri, 09 Dec 2005 01:55:53 GMT

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outing which is
controlling the I/O routing between your Paris DAW and your Cubase SX DAW as follows:

Paris Submix 1

Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16

Paris Submix #2

Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

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

Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16

Paris Submix #3

Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14
Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16

.....then you need to remember to turn on all of the external digital procesors that5 are interfacing with Paris and Cubase through the digital patchbay or directly before you turn on your external word clock module, followed by booting the DAW which is running the control panel for your digital patchbays and starting the digital FX processors in this box, then boot your Paris DAW, launch the Paris app and then boot your Cubase DAW and launch cubase. If you don't do it in this order, Paris will crash.....and I'm pretty pissed that this was nowhere in the manual.

;oD

"John" <no@no.com> wrote in message news:43bb2108@linux...

> Can anyone add or clarify my new list of Paris no nos ?

>

>

>

> Things to keep you from crashing.

>
>
> In STOP mode
>
> DON'T
> * select a new Native Effect if the current one is open
> * enter record mode without first setting your record path (Ctrl-R)
> * use the name of the project for your recording path
> * save with looping enabled
>
> During Playback or Recording
>
> DON'T
> * change inserts (native or eds)
> * move loop or punch points
> * enable or disable loop or punch
>
> Rendering
>
> DON'T
> * render tracks with different lengths
>
> NoLimit
>
> DON'T
> * use 0 or 50 values"Jim Romanow" <

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [audioguy_editout_](#) on Fri, 09 Dec 2005 02:58:49 GMT
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<DIV>Brian says to keep the Audio window =
closed when=20

printing</DIV>

<DIV>tracks. Ties up resources as it =
 tries to=20
 update when you hit</DIV>
 <DIV>stop on the transport.</DIV>
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 =
 href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
 _@animas.net>=20
 wrote in message <A=20
 href=3D"news:43bb67c5@linux">news:43bb67c5@linux...</DIV>I you =
 have any=20
 digital gear interfacing with the Paris spdif I/O and the RME
spdif =
 I/O and=20
 you have created a routing matrix between a DAW running as =
 an
external FX=20
 processor and a control for digital patchbay routing which =
 is
controlling=20
 the I/O routing between your Paris DAW and your Cubase SX DAW=20
 as
follows:

Paris Submix 1
Cubase CH 1>RME 1 ADAT 1-1 =
 out >=20
 Paris CH 1
Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH =
 2
Cubase CH=20
 3>RME 1 ADAT 1-3 out > Paris CH 3
Cubase CH 4>RME 1 ADAT =
 1-4 out=20
 > Paris CH 4
Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH =
 5
Cubase=20
 CH 6>RME 1 ADAT 1-6 out > Paris CH 6
Cubase CH 7>RME 1 =
 ADAT 1-7=20
 out > Paris CH 7
Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH =

 8
Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
Cubase CH =
 10>RME=20
 1 ADAT 2-10 out > Paris CH 10
Cubase CH 11>RME 1 ADAT 2-11 =
 out >=20
 Paris CH 11
Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH =
 12
Cubase=20
 CH 13>RME 1 ADAT 2-13 out > Paris CH 13
Cubase CH 14>RME 1 =
 ADAT=20
 2-14 out > Paris CH 14
Cubase ST CH 15L/ Stereo Group 1 L> =
 RME 1 ADAT=20
 2-15 out > Paris CH 15
Cubase ST CH 15R/ Stereo Group 1 R> =
 RME 1 ADAT=20
 2-16 out > Paris CH 16

Paris Submix #2

Cubase CH =
 16>RME 1=20
 ADAT 3-17 out > Paris CH 1
Cubase CH 17>RME 1 ADAT 3-18 out =

>=20
Paris CH 2
Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH =
3
Cubase CH=20
19>RME 1 ADAT 3-20 out > Paris CH 4
Cubase CH 20>RME 1 =
ADAT 3-21=20
out > Paris CH 5
Cubase CH 21>RME 1 ADAT 3-22 out > Paris =
CH=20
6
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
Cubase CH=20
23>RME 1 ADAT 3-24 out > Paris CH 8

Using RME HDSP 9652 =
Card #2=20
bussing to Paris Submix 2 AND 3

Cubase CH 24>RME 2 ADAT 1-1 =
out >=2

Subject: Re: need a computer built for Paris any advise would be appreciated
Posted by [Deej \[1\]](#) on Fri, 09 Dec 2005 05:05:43 GMT
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Paris CH 11
Cubase =
CH=20
43>RME 2 ADAT 3-20 out > Paris CH 12
Cubase CH 45>RME 2 =
ADAT 3-21=20
out > Paris CH 13
Cubase CH 46>RME 2 ADAT 3-22 out > Paris =
CH=20
14
Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > =
Paris CH=20
15
Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > =
Paris CH=20
16

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external=20
digital
procesors that5 are interfacing with Paris and Cubase =
through the=20
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clock=20
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</BLOCKQUOTE></BODY></HTML>

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That's true for sure. I miss Brian T.=20

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bb6d33@linux...

Brian says to keep the Audio window closed when printing
tracks. Ties up resources as it tries to update when you hit
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