
Subject: Recording Guitar - hot tips?

Posted by [Dan B](#) on Thu, 16 Mar 2006 15:20:04 GMT

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t;>>>

>>>>>>Correct. If you're losing wordclock that will be fine.

>>>>>>

>>>>>>Cheers,

>>>>>>Kim.

>>>>>>

>>>>>>"Steve Cox" <stevec1@charter.net> wrote:

>>>>>>

>>>>>>

>>>>>>

>>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
together

>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock sends,

>>>>>

>>>>>|

>>>>>

>>>>>

>>>>>>have

>>>>>>

>>>>>>

Subject: Re: Recording Guitar - hot tips?

Posted by [tonehouse](#) on Thu, 16 Mar 2006 15:38:57 GMT

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>

>>>>>>>>>You should also note that "last EDS card" refers to "whichever
card

>>>>>

>>>>>has

>>>>>

>>>>>

>>>>>>>the

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>>>last designation". It does not refer to anything to do with their

>>

>> physical

>>

>>>>>>>>>location in your machine. Which one is last in a given machine
with

>>>>>

>>>>a
>>>>
>>>>
>>>>>>given
>>>>>>
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>>>>>>
>>>>>>>>OS is almost impossible to predict. You will have to experiment
to
>>>>
>>>>work
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>>>>
>>>>>>>>it
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>>>>>>>>
>>>>>>>>
>>>>>>>>>out.
>>>>>>>>
>>>>>>>>>But the interfaces need to be on card A and card C in your case,
>>
>> as
>>
>>>>>>decid

Subject: Re: Recording Guitar - hot tips?
Posted by [Nil](#) on Thu, 16 Mar 2006 16:19:54 GMT
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/>
>>>>>>
>>>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital
>>>>
>>>>console
>>>>
>>>>
>>>>>>>>for input, also set for 44.1
>>>>>>>>
>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>Don't do as I say, do as I think! ;-)
>>>>>>>>
>>>>>>>>>David.
>>>>>>>>
>>>>>>>>>Kim wrote:

>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>one connected to Card A (default
>>>>>>>>>>master) and as Tom mentioned, one MEC connected to the *last
>>>>>>>>>>EDS card*
>>>>>>>>>
>>>>>>>>>

Subject: Re: Recording Guitar - hot tips?
Posted by [rick](#) on Thu, 16 Mar 2006 16:44:07 GMT
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>
>>>>>>>>>last designation". It does not refer to anything to do with their
>>>
>>> physical
>>>
>>>>>>>>>location in your machine. Which one is last in a given machine
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>>>>>>>>>out.
>>>>>>>>>
>>>>>>>>>>But the interfaces need to be on card A and card C in your case,

>>>
>>> as
>>>
>>>>>decided
>>>>>
>>>>>
>>>&g

Subject: Re: Recording Guitar - hot tips?
Posted by [RZ](#) on Thu, 16 Mar 2006 17:20:03 GMT
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ng to the digital console, and Four cable going to the eight ch.
>>mic pre. Sooo with both ins on the MECs being taken up, I can't really
run
>>a jumper from the out of MEC #1 to the in of MEC #3, because the in on
MEC
>>#3 is already taken up by the master word clock. I don't want to daisy
chain
>>the MECs. It defeats the whole reason for having 4 ports on a master wordclock.
>>But thanks for the thought.
>>
>>EK Sound <askme@nospam.com> wrote:
>>>What I was refering to was feeding the WC from the external generator

>>>to your master MEC, then connecting a short BNC cable from the master

>>>MEC to the slave MEC (assuming both MEC's are connected to EDS cards
>>>in ONE computer). The two MEC's will clock quite happily this way,
>>>and will be more stable (by my experience) than feeding them both
>>>directly from the WC gen. If you had 3+ MEC's, you would have to
>>>connect WC directly to each unit and place the "Use house sync" line
>>>into the Paris config file.
>>>
>>>David.
>>>
>>>Steve Cox wrote:
>>>> You can't. There is only one in and one out on each MEC. I need to have
>>both
>>>> ins tied up with the master word clock or I will have pops n' snaps
galore.
>>>> People hate hearing that in their headphones, and I really don't care
>>to
>>>> spend the time snipping them out. With all the digital equipment, they
>>all
>>>> have to be controled by one clock source. What you are suggesting would
>>be

>>>> fine if I was ITB, but I am not. I have a motorized fader Digital console,
>>>> Eight ch. mic pres, and two MECs. The whole idea behind having a master
>

Subject: Re: Recording Guitar - hot tips?

Posted by [Mark McDermott](#) on Thu, 16 Mar 2006 18:13:49 GMT

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t;>>>>>>>by the Paris software.

>>>>>>>>>>

>>>>>>>>>>Cheers,

>>>>>>>>>>Kim.

>>>>>>>>>

>>>

>Alright....

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

>

>

>What Dave is suggesting I think is that you run the exact setup you have,
>but for the second MEC, instead of running from the Wordclock, run from
the

>first MEC. Leave everything else, but the cable from the wordclock to the
>2nd MEC, unplug it at the wordclock and plug it in to the output of MEC
1.

>That's how I'm understanding him anyhow.

>

>That said, what you have running currently should work I think. He's simply
>saying that daisy chaining will make the system more stable, but this will
>vary between systems. Yours may be fine running wordclock to everything.

>

>Cheers,

>Kim.

>

>"Steve Cox" <stevec1@charter.net> wrote:

>>

>>You'll probably read this and say "he's just not gettn' it" Buuuut....

Here's

>>the wire scheme and hopfully explain. My master word clock has four BNC
>outs.

>>One cable going to #one MEC's input, Two cable going to #2 MEC's input

Three

>>cable goi

Subject: Re: Recording Guitar - hot tips?

Posted by [justcron](#) on Thu, 16 Mar 2006 21:39:20 GMT

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>>>>

>>>>>

>>>>>

>>>>>>David.

>>>>>>

>>>>>>Kim wrote:

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>>Correct. If you're losing wordclock that will be fine.

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>>>>>>>Kim.

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>>>>>>>"Steve Cox" <stevec1@charter.net> wrote:

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>>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock sends,

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>>>>>>>have

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>>>>>>>

>>>>>>>>everything set to 44.1 And I use a

Subject: Re: Recording Guitar - hot tips?

Posted by [uptown jimmy](#) on Fri, 17 Mar 2006 03:57:05 GMT

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IV>

```
><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"rich" <<A=20
> href=3D"mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>> =
>wrote in=20
> message <A=20
> =
>href=3D"news:443e9606$1@linux">news:443e9606$1@linux</A>...</DIV><BR>Sinc=
>e your=20
> LA setting is great (never thought to try what you did) - I =
>thought<BR>I'd ask=20
```

```
>for<BR>all=20
> your help!</BLOCKQUOTE></BODY></HTML>
>
>It would be interesting to see what the card 2 latency is
with and without house sync. I am sure that BT probably did
this already, and would have posted his findings if there
were an improvement to be had.
```

David.

Aaron Allen wrote:

```
> I wonder if this isn't somehow tied directly to the larger latency jump
> between the 1st and 2nd EDS cards?
> AA
>
>
> "EK Sound" <askme@nospam.com> wrote in message news:443e8f0f$1@linux...
>
>>What I was refering to was feeding the WC from the external generator to
>>your master MEC, then connecting a short BNC cable from the master MEC to
>>the slave MEC (assuming both MEC's are connected to EDS cards in ONE
>>computer). The two MEC's will clock quite happily this way, and will be
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>>>You can't. There is only one in and one out on each MEC. I need to have
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>>>ins tied up with the master word clock or I will have pops n' snaps
>>>galore.
```

>>>People hate hearing that in their headphones, and I really don't

Subject: Re: Recording Guitar - hot tips?

Posted by [wmarkwilson](#) on Fri, 17 Mar 2006 03:58:26 GMT

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care to

>>>spend the time snipping them out. With all the digital equipment, they

>>>all

>>>have to be controled by one clock source. What you are suggesting would

>>>be

>>>fine if I was ITB, but I am not. I have a motorized fader Digital

>>>console,

>>>Eight ch. mic pres, and two MECs. The whole idea behind having a master

>>>word

>>>clock is to stablize all your gear to 44.1 coming from one source.(my

>>>choice)Right??

>>>Steve not the art guy

>>>

>>>EK Sound <askme@nospam.com> wrote:

>>>

>>>

>>>>Seriously Steve... try looping from one MEC to the other.

>>>>

>>>>David.

>>>>

>>>>Steve Cox wrote:

>>>>

>>>>

>>>>

>>>>>The reason I have the master word clock is because of the DA7 Digital

>>>

>>>32 channel

>>>

>>>

>>>>>board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1

>>>>>Steve

>>>>>

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

>>>>>

>>>>>

>>>>>

>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>>>>>>

>>>>>>

>>>>>>

>>>>>>>huh??? have another beer mate! ;-)

>>>>>

>>>>>Well I'm assuming he's running the wordclock to both MEC's...?

>>>>>...isn't

>>>>>that OK?

>>>>>

>>>>>...or am I missing so

Subject: Re: Recording Guitar - hot tips?

Posted by [rick](#) on Fri, 17 Mar 2006 09:40:51 GMT

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ard a

change in mic cables without my prompting) It's VERY hard to capture an orchestra with 2 mics live to 2 track. If you know how to do it though, the results are nearly perfect. Be aware, only one "recording engineer" in 50 or so can hear as well as a great conductor, so a lot of guys make fools of themselves trying to BS the client. When it is wrong, they hear it in 3 seconds, and no amount of techno-gibberish will save you, and when it is gloriously right, you have a friend for life.

As for Nuendo, my experience is limited to demos and trade shows where it sounded so bad I walked away on more than 5 different occasions. And yes you can hear at trade shows. Funny how Sonic, Paris, and Sequoia all sounded great at trade shows.

My classical colleagues have pretty much returned the same verdict. I don't know anyone who seriously uses Nuendo. A lot of people are using PT's now, but many are using Sequoia, and I am headed that way in the next few years.

Great sound on orchestras is easy in Paris, you just have to know how to use it. I also did a live project recently where I dragged out the Paris rig and recorded live to 24-track and it sounds fabulous. I did the drums with 4 mics, one on the snare, one in the kick, and stereo overheads. So far, I am mixing it clean, and it sounds just sweet and pristine. No fake "warmth" no analog fuzziness, no middines, just great sound. I'll send you one when we are done if you like.

DC

Dedric Terry <dterry@keyofd.net> wrote:

>Hey DC - have you qualified what you didn't like, or didn't work with Nuendo
>for classical? I'm curious from a technical perspective, regardless of
>preferences, and not to spark further debate over which is "best". I have
>found noticeable differences in how Samplitude handles gain vs. Nuendo,
>although at unity gain, they sum identically. Thanks!

>
>Regards,
>Dedric
>
>On 4/14/06 5:48 PM, in article 444034e7\$1@linux, "DC" <dc@spamthemoon.com>
>wrote:
>
>>
>> "Babu" <musiclab@lund.bonet.se> wrote:
>>
>>
>>&g

Subject: Re: Recording Guitar - hot tips?
Posted by [Bill Lorentzen](#) on Sun, 19 Mar 2006 14:40:10 GMT
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/>
>> 64 samples which have to be added to all your mixer channels...
>> But you can have templates and just save them from inside console and
>> then
>> you don't have to reenter all these things.
>> The above scenario could be saved as UAD1_snare.
>> I hoe the above will help some of you to expand your Paris usefulness.
>> We have to keep Paris not only alive but kicking too, right ?
>> Regards,
>> Dimitrios
>>
>> ps: Happy Eastern"Babu" <musiclab@lund.bonet.se> wrote:

>BTW. If you really are interested, I usually use one of the following setups
>for recording choirs. All depending on time available for preparation etc.

Of course I am interested.

>Recording medium: SS32 with 896 I/O or RME Fireface800 and a laptop.
>
>MicPre: Millenia Media HV3

I put one of the HV3's in for an orchestra with B&K 4003 mics. Nice
mic pre indeed.

>X-Y or a Royer SF12 ribbon.

How is the Royer? Not too warm? I used spaced omni's most

of the time and told the people who care about mono to pan one channel center and mute the other.

>do very slight limiting/compression with a Crane Song STC8.

Wavelab
