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Subject: General advice needed on creating drum tracks  
Posted by [Richard Faylor](#) on Thu, 20 Nov 2008 01:29:28 GMT  
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tion, going mono to stereo, or reverse. Stuff that ain't possible with the standard paris aux return automation.

Do native submixes sound different than EDS? Probably. They don't clip the same way, that's for sure. But for FX returns you're not usually cranking the trims and running the faders way up.

The down side to doing this on a native submix IMO is that the solo button doesn't work. There's where Faderworks would come in handy.

If you've got lots of EDS tracks, you can use a card mix, and then you keep the solo capability.

Cheers

KrisI put together a quick tutorial on using Senderella in Paris.

[http://web.ncf.ca/fk824/Senderella\\_tutorial.pdf](http://web.ncf.ca/fk824/Senderella_tutorial.pdf)

Kerry, feel free to put this on the wiki site.

Cheers

KrisOh man, using a silenced audio file to fake out PARIS' FX - that's great! Can you email me the text a

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Subject: Re: General advice needed on creating drum tracks  
Posted by [Jim Drago\[2\]](#) on Thu, 20 Nov 2008 17:35:22 GMT  
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compare it in same room. More about sound than workflow aspects.

In fact i wonder what are the reasons for using digital rather than a properly set up tape machine, if you have access to both solution. I can guess it could be cost of tape (this one is a real), analog recorder maintenance (but what, how many hours did we spent tweaking computers ?), ability to fix bad playing (mm yes but, why recording a bad performance ? anyway, it can not really be fixed, i learned it the hard way), hiss (OK). Probably the most important reason is when you have to deal with huge track counts, and lot of automation.

anyhow, i'd be glad to hear about this.

And don't get me wrong paris guys : i took paris because it was and is still the best solution fitting my budget. there's no question about the fact it sounds good.

Well I like both and also use them together (not always).

For my personal recording, Yea bring on the 2" tape machine.  
There is nothing like the sound of 2" tape on a drum set.  
I'm sorry it just has that compressed sound you can't (Yet)  
get on a draw. It's getting closer.

Tape is not cheep (at all) and hard to get today.  
With the impact on mother

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Subject: Re: General advice needed on creating drum tracks  
Posted by [Jim Drago\[2\]](#) on Thu, 20 Nov 2008 17:39:34 GMT  
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earth they have to chance the  
way they can build tape. Before long there will be no supplier's  
for tape and it will only be draws.

Yes you have hiss, but that can be taken care of with the draw.  
I like to hit the tape and then take it to the computer for editing. Adding more tracks that sound  
supper clean.

So yea I do it both ways still (for now).  
You know you can't bet the speed and prefect editing with the computer software. I love both &  
hate them at the some time.  
Both have there own problems as you said. (hiss, computer- problems, software clinches, Heads  
needing relaped, parts you can't even get for some older 2" machines. Which is most now.

You know you have to listen to some of Steely Dan, Yes, and some of the great Jazz, blues player  
of the 70's & 80's a lot of fine recording. Most of was 2" machines. Then again there was also  
poorly recorded albums too.

I just don't like, lets slam all the records into the red all the time. Call me old but I like dynamics in  
my music. It's fine for some music but not every thing.

Let's get back to quality and not quantity. To me great sound is every thing. Also nice to have  
performers that know how to play too.

"You will have to pry my 2" recorder & Paris Pro out of my cold dead hands first."

Cheers,

JeffCan you drag some audio files onto the card the mec is on and does it play audio? Have you  
double clicked on the inputs for MEC B

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Subject: Re: General advice needed on creating drum tracks  
Posted by [kerryg](#) on Thu, 20 Nov 2008 18:11:47 GMT

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to make sure the correct modules you are using for inputs are indeed the ones for the correct channels. I have had where the Adat card was showing on like channels 1-8 instead of the input card and had to move the input card up or from the selections on the right.

.....wow I type from Italy and it gives me an Italy flag! Hi Jeff, just a couple things to eliminate;

1. You do have a BNC cable from the primary MEC clock out to the secondary Mec clock in?
2. The little ribbon cables from one EDS card to the other are all in place properly?

Rob\_A

Jeff, i remember when i was 20 : i already liked what a simple 1/4" 4 tracks did on my lame drums tracks.

but i've never used any tape machine since. Only played on an album cut live on 2" (tascam) and mixed on an amek. Sound was good. But i also heard some bad sounding records from same studio same tech. He was mostly a rock n roll guy, and we were a rock and roll band so ...

If i get your point, sonically the main advantage of tape is how it behaves with drums transient. A kind of processing before you dump to digital. Some others praise analog as an accurate recording media. They feel loosing something when sound come back from a digital device.

If you can deal without hard core editing, don't you choose analog from end to end ? (regardless the style of the music). Does'nt it glue the things together, and make music easier to mix from your standpoint ?

BTW, to stay a little in topic, i feel paris tame the high end. Not a roll off, something more subtile, and that's maybe a re

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