
Subject: The real evil in this world!

Posted by [Jimmy](#) on Wed, 13 Jul 2005 13:05:03 GMT

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; >> > > If it won't play on either MEC, then it's likely the card. If
it
> >> plays
> >> > > on
> >> > > > one MEC but not the other, then it's likely the MEC.
> >> > > >
> >> > > > > If it plays on both MECs, I'm going to start switching ribbon
> > cables
> >> > > between
> >> > > > the cards and see if one of them is the culprit.
> >> > > >
> >> > > > > If I still have no problems, I'll be stumped 'cause cards A & B
> > work
> >> > > > fine.....or so it seems right now.
> >> > > >
> >> > > > > Maybe I'll get finished with this sometime today.
> >> > > >
> >> > > > > ;o(
> >> > > >
> >> > > >
> >> > > > > "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
> >> > > > > news:42eb101e@linux...
> >> > > > > > The NICE thing about Paris is that it totally doesn't matter
> >> > > > > > which MEC is on what card... it is completely assignable in
> >> > > > > > the global master window... you can literally shuffle your
> >> > > > > > MEC's around then reassign them without losing anything in
> >> > > > > > the way of routing.
> >> > > > > >
> >> > > > > > David.
> >> > > > > >
> >> > > > > > DJ wrote:
> >> > > > > > > I've been working for about 6 months with 3 EDS cards which
> > are
> >> > > hooked
> >> > > > up to
> >> > > > > three MECs. The last MEC doesn't have any analog I/O cards,
> > just
> >> > > ADAT
> >> > > > cards.
> >> > > > > I usually track to the first two MECs.
> >> > > > > >
> >> > > > > > Well, for some reason I can't fathom, suddenly MEC 3
stopped
> >> > > > > > > syncing.....lots of digital hash. switching WC on and

off
 > >> would
 > >> > >> sync
 > >> >> > >it
 > >> >> > >> > back up. Then that stopped working. The switching the EDS
 card
 > >> on
 > >> > >> Submix
 > >> >> > >3
 > >> >> > >> > in the global window to virtual and then back to card
 worked.
 > >> Now
 > >> > >> that
 > >> >> > >has
 > >> >> > >> > stopped working. I thought it might be a bad cable so I
 > >switched
 > >> > >the
 > >> >> > >SCSI
 > >> >> > >> > cable from MEC 3 to Card B and attached the cable from MEC
 2
 > >to
 > >> > >card
 > >> >> > > C
 > >> >> > >> > figuring that if it was either a card or cable, I could
 trace
 > >> the
 > >> >> > >problem.,
 > >> >> > >> > Well, I found that that hooking this MEC #3 (which was
 > >> previously
 > >> >> > >attached
 > >> >> > >> > Card C) to Card B and attaching Card C to MEC #2 (which was
 > >> >> previously
 > >> >> > >> > attached MEC #3) totlly solves the problem.
 > >> >> > >> > Rock solid, no sync problems and absolutely no discernable
 > >> reason
 > >> > >for
 > >> >> > >this
 > >> >> > >> > behaviour. However, I did add an RME multiface to my Cubase
 SX
 > >> > >system
 > >> >> > >> > yesterday and all of these devices are sharing a common
 clock
 > >so
 > >> > >I'm
 > >> >> > >> > wondering if, by some cursed digital happenstance, this
 might
 > >> have
 > >> >> > >caused

> > > > > > the problem. I sort of doubt it though because the system
 was
 > > > > starting
 > > > > > to
 > > > > > > act erratic before I hooked up the Multiface to the SX DAW.
 > > > > > >
 > > > > > > I've got project in the works here that has 12 songs with
 lots
 > > of
 > > > > tracks
 > > > > > on
 > > > > > > each. There's still lots more tracking/dubs to do on this
 > > project
 > > > and
 > > > > I've
 > > > > > > got a producer coming in tomorrow to discuss a label
 project.
 > > I'm
 > > > > going
 > > > > > be
 > > > > > > jacking around with reconfiguring my patchbay presets
 tonight
 > > to
 > > > > reflect
 > > > > > the
 > > > > > > new MEC/Card assignments. Right now every %\$#^&*%^#\$\$'ing
 song
 > > on
 > > > the
 > > > > > > project I'm working on is playing back from the wrong
 > > > &^\$#&^%&^&^%\$
 > > > > > > submix.
 > > > > > >
 > > > > > > This stuff pisses me off to no end. This same thing started
 > > > > happening
 > > > > > when I
 > > > > > > was using 2 x MECs and a 442.
 > > > > > >
 > > > > > > I thought I had a bad EDS card yesterday and I sent
 TheSoniq
 > > the
 > > > > money
 > > > > > for
 > > > > > > another one. Then the system started working normally again
 so
 > > I
 > > > > called
 > > > > > him

> >> > >> > >> > and told him to hold off. I don't know if this is a card
issue
> >> or
> >> > >> not,
> >> > >> > >but
> >> > >> > >> > I'm not gonna' get caught with my pants down so I'm going
to
> >> tell
> >> > >him
> >> > >> > to
> >> > >> > >> > send it on.
> >> > >> > >> >
> >> > >> > >> > Grrrrr.....
> >> > >> > >> >
> >> > >> > >> > ;o(
> >> > >> > >> >
> >> > >> > >> >
> >> > >> > >
> >> > >> > >
> >> > >> >
> >> > >>
> >> > >>
> >> > >
> >> >
> >>
> >>
> >

>After playing around a bit, I decided to buy Mackie's Tracktion 2 and use it as a front end to Paris, sort of how some of you seem to be using Cubase. It's really pretty intuitive as a songwriting tool if I can ever get what I'm trying to do here to work. I'll be using Tracktion 2 mostly as a sequencer/VSTi host for BFD, etc. to flesh out song ideas and then sum it through Paris while doing any remaining true audio tracks in Paris.

I want to use Paris to control Tracktion. I'm using the Frontier Design Dakota/Sierra configuration as the audio/midi card in the Tracktion machine and having a hell of a time getting Sync to happen properly with my Paris rig. I can't use the ADAT sync out of Paris v3 in Xp because of the known ADAT issues in Paris Xpv3 (you can't even drive a regular ADAT with it) and it doesn't appear that I have any other alternative but to stripe a SMPTE track in Paris and use that to drive the Sierra/Dakota which converts the SMPTE to MTC which Tracktion understands. My attempts at this approach are making me want to buy an Sm-58, a 4 track Syncassette and a cheeseey drum machine!

The Tracktion 2 MTC timecode set-up only has settings of 24, 25 or 30 fps and no df or nd settings. Still I can get things to sync visually (frames match in Paris and Tracktion interfaces) but get no audio until I hit stop on the C16 and catch the tail of the last note(s) playing in Tracktion. If

I unlock Tracktion from Paris altogether Tracktion audio plays back fine through Paris.(Sounds great actually - BFD is a great tool)

Anyway, any ideas as to what I am doing wrong here or what the problem might be or even another approach I might take? I know I'm not worthy, but I almost feel deej-like here in terms of my self imposed convolution!

Any help is greatly appreciated!

Cheers,
JonJon,

some thoughts below-

"Jon Jiles" <nospam@dude.com> wrote in message news:42ed4bfd\$1@linux...
>

> After playing around a bit, I decided to buy Mackie's Tracktion 2 and use
> it as a front end to Paris, sort of how some of you seem to be using
Cubase.It's
> really pretty intuitive as a songwriting tool if I can ever get what I'm
trying
> to do here to work. I'll be using Tracktion 2 mostly as a sequencer/VSTi
> host for BFD, etc. to flesh out song ideas and then sum it through Paris
> while doing any remaining true audio tracks in Paris.

With you so far.

>
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> configuration as the audio/midi card in the Tracktion machine and having
> a hell of a time getting Sync to happen properly with my Paris rig. I
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> use the ADAT sync out of Paris v3 in Xp because of the known ADAT issues
> in Paris Xpv3 (you can't even drive a regular ADAT with it)

The ADAT modules send ADAT timecode in Paris XP, the same as they do in Win
9x. The Paris SX driver doesn't recognize ADAT machines, but the module
sends timecode just fine.

I stopped having luck with the Dakota card once I upgraded from Cubase v1.6
to v2.0 because I was no longer able to match the buffer settings in the
Cubase SX application to the buffer settings in the Dakota control panel. My
theory is that for some reason, the Dakota ADAT sync input doesn't allow the
system to lock up properly to incoming Paris ADAT sync if the sync settings
can't be matched in the actual audio application and the Dakota control
panel. No clue why. I don't know about Traktion, but an RME card works
flawlessly with Paris ADAT sync in Cubase SX.

and it doesn't

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- > and use that to drive the Sierra/Dakota which converts the SMPTE to MTC which
- > Tracktion understands. My attempts at this approach are making me want to
- > buy an Sm-58, a 4 track Syncassette and a cheesey drum machine!

Brian T. posted a while back that he was using a pair of Steinberg MidEX interfaces to lock Paris to Nuendo. This might be the ticket for you.

- >
- > The Tracktion 2 MTC timecode set-up only has settings of 24, 25 or 30 fps
- > and no df or nd settings. Still I can get things to sync visually (frames
- > match in Paris and Tracktion interfaces) but get no audio until I hit stop
- > on the C16 and catch the tail of the last note(s) playing in Tracktion. If
- > I unlock Tracktion from Paris altogether Tracktion audio plays back fine
- > through Paris. (Sounds great actually - BFD is a great tool)

Yep, sounds like some sort of buffer issue you have there.

- >
- > Anyway, any ideas as to what I am doing wrong here or what the problem might
- > be or even another approach I might take? I know I'm not worthy, but I almost
- > feel deej-like here in terms of my self imposed convolution!

I heard rumors that he accidentally tripped behind his equipment rack and was devoured by snakes.

- >
- > Any help is greatly appreciated!
- >
- > Cheers,
- > Jon

If the card don't fit, you must quit.....RME=problem free

The snake eater.

;o) For some time I've been ranting and raving about the possibility of moving to St Kilda, which, for those of you who don't live in or know Melbourne (all but about 2 of you ;o) is an inner city suburb by the beach, full of flats, pubs, bars, flats, cafes, bakeries, pubs, restaurants, bars, pubs, lots of public transport, pubs and bars, oh, and did I mention pubs...

Last night however I went to another Melbourne suburb, being Northcote, and went to a bar, and a pub. ;o) Northcote has been on the possibility list for a while, but I think last night has nidded it up the list. Firstly, I really liked the two places we went last night. At the second bar, for example,

a band was packing up, and I saw the guy packing up his double bass... and a band with a double bass sounds promising to me... and meanwhile, as the band was finished, some old 40's music was playing through the PA. The bar before that had on one of my favourite CD's of the last few years, being David Holmes "Come Get it. I Got it".

Plus, Northcote is only about 15 minutes from work, whereas St Kilda is more like 45 minutes...

....but Northcote isn't near the beach! ;o);

....mind you, in my price range, in St Kilda I'm likely to only get some tiny little 2 bedroom flat in a multistory block, whereas in Northcote I might actually get myself a small actual house, which would be good, and have spaces to park more than one car... and, of course, not being a multistory flat, I may be able to get away with actually doing some recording of loud instruments.

I think I might have to change destinations...

Cheers,

Kim. In which area are you most likely to get laid, and by who?

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:42ed6e0e\$1@linux...

>

>

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> have spaces to park more than one car... and, of course, not being a multistory
> flat, I may be able to get away with actually doing some recording of loud
> instruments.
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>
> Cheers,
> Kim.....ummmm.....errr.....by whom?

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:42ed6f17@linux...

> In which area are you most likely to get laid, and by who?
>
> ;o)
>
> "Kim" <hiddensounds@hotmail.com> wrote in message news:42ed6e0e\$1@linux...
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