
Subject: Meredith Music Festival... yawn...
Posted by [Kim](#) on Tue, 13 Dec 2005 23:25:05 GMT
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gt;>>>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
>>>>>>>dificult
>>>> 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 dificult 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

> > reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it with
> a
> > different video card? I will check out ebay for the Via chipset asus.
> > Thanks
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:43bc0a80@linux...
> > > I tried the EPOX 8RDA+ and had a terrible time with it on a larger
> system
> > > with Matrox video cards. Erling has had good luck with this mobo. I am
> > still
> > > using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800
> CPU.
> > > It's the most stable Paris DAW I've ever built. Highly recommended
here.
> > >
> > > DeeJ
> > >
> > > "Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...
> > > > Going to get another MB for my barton core 2500+ cpu. The ECS pile
I
> > had
> > > finally expired. Have been looking at possibly ASUS ABIT MSI
Shuttle
> > and
> > > EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable
or
> > > look
> > > > for the others used on ebay - prices in \$70 range. Also can pick up
a
> > new
> > > > nVidia FX5200 dual head video card cheap, or a MM G450 real cheap.
> The
> > > > nVidia chipset boards have a little better performance, and I've had
>

Subject: Re: Meredith Music Festival... yawn...
Posted by [Kim](#) on Wed, 14 Dec 2005 02:29:28 GMT
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tp://www.thinksecret.com/news/finalcut6.htmlThanks for the info. Yes, I know about the tape. I have been using Athlons and Durons for some time now. The ECS board I got, K7VTA3, from FRYs with the Barton 2500+ was really buggy and I was sorta glad to see it expedited to another dimension. I think the AGP died, but havent tried it with a PCI VC. (It was only \$69 with the cpu, so didnt feel too cheated.) A friend

who went to work there told me Frys had over an 80% return rate with ECS (just used as a c'mon to get people in the door), so I don't feel to positive about them. And with PARIS I don't need any extra bugs! :)
Not familiar with or seen any reviews of asrock.

"Miguel Vigil" <nospam@nospam.com> wrote in message news:43bc1572@linux...

> I have an XP 2600 barton core running on an Asrock Ks7xe+.
> I've used this rig only a few times since new. The asrocks were
> around \$50 new.
>
> I also have used the ECS K7s5a which has held up well. I went
> ahead and performed the chipset modification by pulling off a
> insulation taped cooling radiator block and glueing it back into
> place with a dash of Artic Silver for effect (this was on the southbridge
> chip and prevented overheating). If you are aware, many of the Athlon
> cpu chips are shipped with this adhesive tape between the cooling block.
>
> Either of these two mobos are ebay priced reasonable.
>
> Regards,
>
> El Miguel
>
>
>
>
> "Edna" <

Subject: Re: Meredith Music Festival... yawn...
Posted by [Deej \[1\]](#) on Wed, 14 Dec 2005 02:42:39 GMT
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4. ARM CHANNELS: Press and hold the Select button on the desired channel(s) for about one second. The RED Led will light above the channel strip, indicating that Automation Edit is enabled for that track.

5. BEGIN WRITING AUTOMATION DATA: During playback, tap the Select button on the ARMED channel(s) to write fader automation. The yellow LED will light indicating Automation "Write Mode". Move faders, press Mute or adjust EQ to record the moves.

6. Press the Stop button when no further volume or Mute-button changes are to needed and disable the Auto button.

7. To un-arm each Channel to stop the recording of automation data, press and hold the channel's Select button for one second. The RED led

will go out.

8. To activate playback of each Channel's automation data, open the Mixer window and turn on the "A" enable automation playback button at the bottom of each fader.

To do this for Mutes and Pans, skip step 5.

PUNCH IN/OUT: You can punch in and out of Automation Write Mode by tapping the Select button during playback. If you can "ride" the faders into automation or automate mutes you don't have to use gates as much and you save cpu. > positive about them. And with PARIS I don't need any extra bugs! :)

Ah, Paris... I went with Aaron Allen's long standing recommendation; an Asus A7S333. But I haven't tried it with the barton, yet.

ebay

http://cgi.ebay.com/Asus-A7S333-SiS745-Socket-A-DDR-MB-Refurbished_W0QQitemZ6835838517QQcategoryZ42012QQssPageNameZWVWQQrdZ1QQcmdZViewItem

Regards,

El Miguel

=====

"Edna" <edna@texomaonline.com> wrote in message news:43bc33c8@linux...

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> >
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Subject: Re: Meredith Music Festival... yawn...
Posted by [Kim](#) on Wed, 14 Dec 2005 04:32:43 GMT
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> > The
> > > > nVidia chipset boards have a little better performance, and I've
had
> > > good
> > > > luck with their video cards. Any tips on what works well or not
> with
> > > > PARIS?
> > > >
> > > >
> > > >
> > > >
> > > >
> > >
> > >
> >
> >
>
>hehe, they must be cleaning out the stockroom

Chris Wargo wrote:

> Haven't seen one of these new in a while...
>
> <http://www.music123.com/Ensoniq-PARIS3-i228172.music>Nice, thanks.

Kent

"Rob Arsenault" <mani2@NOSPAMnbnnet.nb.ca> wrote in message
news:43bb3626@linux...

> Don't forget the BNC cable from MEC out to 442 in, that's assuming your
MEC
> is on card A. NO, can't share resources between submixes. Yeap, cards stay
> connected as before. That's my setup here, 2 card on MEC/442 works great.
>
> Have fun..!
> Rob_A
>
>
>
> "RK" <kent510745@hotmail.com> wrote in message news:43bb2ca7@linux...
> > Bitchin'. Will I then have two active submixes? Do I leave the cards
> > connected in the computer? Still can't share card resources though,
> right?
> >
> > Thanks.

> >
> > Kent
> >
> > "James McCloskey" <excelsm@hotmail.com> wrote in message
> > nws:43bb2b84\$1@linux...
> > >
> > > Yes!
> > >
> > > "RK" <kent510745@hotmail.com> wrote:
> > > >I have a two card system with one MEC. I do have a 442, however, and
> > > I'm
> > > >wondering if I can hook it up to the second card?
> > > >
> > > >Thanks
> > > >Kent
> > > >
> > > >
> > >
> >
> >
>
>I dunno dude, he sounded great when he played the Fillmore.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43bb79e9\$1@linux...
>

>Sounds good Jim... I had a little time to go though most of them. Although
I am not a pro in the feedback arena... just a silly musician... I find it
rather daring to put recordings on a DAW bulletin board. People tend to
speak mainly with their fingers... lol. I liked most of the songs and their
style. The sonics sound good too.

Personally I don't care for most music that is released these days by the
big studios. You can almost feel the bubblegum in each song. My wife likes
country... and she knows country artists... but when I listen to newer
stuff.. it's like... that ain't country... that's a rock band with a country
singer...(glorified karaoke)... things like that. Maybe I am too
critical... but I am beginning to believe musicians are losing our roots...
gosh, I sit and listen (and love to watch DvD's) of bands from the 70's and
80's... some 90's... and think... those people were really great and really
into it. So original! An example is Collective Soul. There's alot of
electronics in thier songs and although I never seen them play, my wife did
and claims they play their songs just like the CD's. To me, that's
original! Anyway, when I first heard a few songs, I thought the band was
younger folks (teens) based on vocals... then I pulled up the website pic...
huh? lol. Sorry to ramble on... but keep up the good work and music! Is
that a TC Helicon on harmony? I got a quintet.. and with my braised voice..
it can be brutal on me. Just wondering. Good job! peace! ~ Ed

"Jim Romanow" <balhat@earthlink.net> wrote in message
news:43bb4608\$1@linux...

>
> Hello and Happy New Year!
> I recently released a CD that was recorded completely in PARIS. It was
mixed
> in PARIS too but Distressors and a Rane MOJO compressor were enlisted
mainly
> to process the bass, snare and kick on a few occasions. MP3 samples of all
> the songs are available at www.imaginaryfreds.com
>
> I have worked on many local musicians' projects but am hardly a seasoned
> recording engineer like many of you. This is a great newsgroup and I have
> followed your threads for years in an effort to improve my knowledge of
PARIS.
> Although I have nothing useful to offer in return, I would be grateful if
> some of you could listen and comment (especially regarding my screw ups
with
> PARIS or whatever that upset your ears!).
>
> This CD was mastered by a professional at his mastering studio.
>
> Thank you very much.
> Best regards,
> Jim
>
> Athlon 1.2MHz
> 1 MEC, 16 in, 16 out
> 2 EDS cards
> UAD
> VST
>
>
> Jim Romanow
> Box 676
> Storrs, CT 06268
> balhat@earthlink.net That dvd looks good.

The only real complaint I have with PT these days is that the cost adds up just to get things sitting in the analog or paris realm. The McDSP stuff sounds great but it ain't cheap either. I just upgraded to PT7 for HD and so far am very happy with the improvements. I also just upgraded Amp Farm to version 3, and it's a big difference to my ears, so I'm excited about that. And acid/rex support in PT now to a certain degree, which will make it quicker to throw down ideas..

Cheers,

TC

LaMont wrote:

> Guys, this speaks to the PT DVD by Charles Dye "Mix it like a Record". Great
> DVD by the way.
>
> Charles spends a great deal of time discussing the great uses of "Distortion"
> and d

Subject: Re: Meredith Music Festival... yawn...
Posted by [Deej \[1\]](#) on Wed, 14 Dec 2005 06:35:00 GMT
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It;/DIV>

<DIV>Sometimes a third comp is needed =
along with level=20

automation. The idea</DIV>

<DIV>is to not hear pumping but have a =
fairly steady=20

state level to the vocal.</DIV>

<DIV>This will allow you to get it to ride =
on top of=20

the mix without jumping out</DIV>

<DIV>to bite you.</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"RK" <<A=20

=

href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com> =
wrote in=20

message <A =

href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>

<DIV>Trying to get lead vocals to jump out of the mix and I remember =
a=20

trick
listed somewhere telling you to copy a vocal track to a =
different=20

track, pan
tracks left and right, then reverse the phase on the =
second=20

track and slowly
bring the fader on the second track to meet the =
other=20

track fader at 0.
Seemed to work, but the effects seemed to =
cancel each=20

other out. Does
anyone use this, and if so, how do you get =

the FX=20

to not whack each other
out?

<FONT face=3DArial=20
size=3D2>RK,</DIV>

<DIV>Only apply effects to the +phase=20
track.</DIV>

<DIV><FONT face=3DArial=20

size=3D2>Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BODY ></HTML>

-----=_NextPart_000_0086_01C6115B.CE6046B0--

<http://news.harmony-central.com/Newp/2006/Antelope-Audio-DA-OCX-OCX-V.html>This is a
multi-part message in MIME format.

-----=_NextPart_000_0190_01C6117B.9C5C44A0

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Content-Transfer-Encoding: quoted-printable

Kent,

I'm in the Boston area. I know there's a bay around here somewhere...

There's Tom Boyles and Tom Bancroft too.

The other Tom

"RK" <kent510745@hotmail.com> wrote in message news:43bc836c@linux...

Cool, I'll give that a try.

Tom, didn't you used to be down in the Bay Area? I'm just getting =
back into Paris, but I thought you were trying to get a Bay Area user =
group going a couple years back. =20

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bc8234@linux...

RK,

I've never used an out of phase signal for this purpose. I have
used something similar though. Copy lead vocal track to an
adjacent channel, pan each hard lft-rt, move the left track a =
millisecond or

even less back in time. The vocal should widen without sounding
processed. Keep their faders equal level. Your ear will naturally =
hear the

earlier track (lft) first and perceive that it's louder. If you =
feel that's disconcerting=20

try raising the right to level it out. This may decrease the =
effectiveness of the=20
process though.

Another way to get it to sound more present is to double
compress the track with comps in series but only reducing by 2 or =

3db each.

Sometimes a third comp is needed along with level automation. The =
idea

is to not hear pumping but have a fairly steady state level to the =
vocal.

This will allow you to get it to ride on top of the mix without =
jumping out
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"RK" <kent510745@hotmail.com> wrote in message =
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bring the fader on the second track to meet the other track fader =
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Seemed to work, but the effects seemed to cancel each other out. =
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Only apply effects to the +phase track.

Tom

-----=_NextPart_000_0190_01C6117B.9C5C44A0

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Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>

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<BODY bgColor=3D#ffffff>

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<DIV>The other Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20
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;gt;
> "EK Sound" <<A=20
=
href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com=
>=20
wrote in message
> <A=20
=
href=3D"news:43b97979\$1@linux">news:43b97979\$1@linux...
>> =
That was=20
the issue here... sometimes it would work, other times... =
not
>> so=20
much.
>>
>> David.
>>
>> DJ=20
wrote:
>> > Nope.....didn't work after =
all.....Grrrrrrr=20
.....;o(
>> >
>> > "DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message
>> > <A=20
=
href=3D"news:43b972eb\$1@linux">news:43b972eb\$1@linux...
>>=20
>
>> >>>I fixed this by going into my ME networking =
and=20
setting up a the drives
> to
>> >>>access using a=20
password. I have no idea why it should need this now,
>>=20
>>>but
>> >>>it's just a small thing and it's =
working now=20
so I'm not gonna worry
> about
>> >>>it. pita=20
though.
>> >>>
>> >>>Deej
>>=20
>>>
>> >>>"EK Sound" <<A=20
=
href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com=
>=20
wrote in message
>> =
>>>news:43b95eb1@linux...
>>=20
>>>
>> >>>>Our networking guys for the office =
shudder=20
everytime they hear "ME"...
>> >>>> we actually =
had to=20
remove ME from all our office machines because
>> =
>>>>they=20
were so unstable with the new network we installed =

recently.
>=20
 >>>
>> >>>David.
>>=20
 >>>
>> >>>DJ wrote:
>>=20
 >>>
>> >>>>What's strange about this is =
 that it=20
 was workig perfectly with my
>> >
>> >=20
 other
>> >
>> >>DAW.
>>=20
 >>
>> >>>>I hven't made any changes at all =
 to any=20
 settings on the Paris DAW
>> >>
>>=20
 >>running
>> >>
>>=20
 >>>>ME.
>> >>>>
>>=20
 >>>>"EK Sound" <<A=20
 =
 href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com=
 >=20
 wrote in message
>>=20
 >>>>news:43b952b4\$1@linux...
>>=20
 >>>>
>> >>>>
>>=20
 >>>>>ME does NOT play nice with NT/2000/XP for=20
 networking. You may want
>> to
>> =
 >>>>>look=20
 at going back to 98SE instead as this is way more network
>>=20
 >
>> > friendly.
>> >
>>=20
 >>>>>David.
>> =
 >>>>>
>>=20
 >>>>>DJ wrote:
>> =
 >>>>>
>>=20
 >>>>>
>> >>>>>>I just set up =
 my=20
 network connections between both my DAWs. They are
>>=20
 >>>>
>> >>>>>seeing
>>=20
 >>>>
>> >>>>>
>>=20
 >>>>>>each other's HD's and I have unrestricted =
 sharing set.=20
 However, I
>> >
>> > can't
>>=20
 >
>> >>>>>>transfer files from my Paris =
 DAW=20
 anymore. For some reason, even
>> >
>> >=20
 though
>> >
>> >>>>>the
>>=20
 >>>>
>> >>>>>
>>=20
 >>>>>>folders are set up for sharing, the sub =
 directories=20
 and the folders
>> >>>>>
>>=20
 >>>>within
>> >>>>>
>>=20
 >>>>
>> >>>>>>these =
 subdirectories have=20
 somehow been set to where I have to go
>> into
>>=20

>>>>
>> >>>>every
>>=20
 >>>>
>> >>>>>
>>=20
 >>>>>>subdirectory level and set each folder to =
 share. This=20
 machine is
>> >>>
>> =
 >>>running
>>=20
 >>>
>> >>>>>>Windows ME. I have =
 literally=20
 hundreds of subdirectories and sub-sub
>>=20
 >>>>>>directories within my main directories. How =
 could this=20
 happen?
>> >>>>>>>>>Prior
>>=20
 >>
>>> >> to
>>> >>
>>=20
 >>>>>>>hooking up this new DAW, I just set my main=20
 directories to share on
>> >>>
>>=20
 >>>both
>> >>>
>> =
 >>>>>>machines=20
 and I could shuttle stuff back and forth all day long. The
>> =

 >>>>
>> >>>>>current
>>=20
 >>>>
>> >>>>>
>>=20
 >>>>>>>situation sucks most=20
 seriously.....(sigh).....what else
>> can
>>=20
 >>>>>>>happen????..wait.....don't answer=20
 that!!!!
>> >>>>>>>
>>=20
 >>>>>>
>> >>>>>
>>=20
 >>>>
>> >>>>>
>> =
 >>
>>=20
 >
>> >
>>
>> =

</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_01AF_01C6117C.1A3F49D0--This is a multi-part message in MIME format.

-----=_NextPart_000_0096_01C61165.F3AD0750

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Ahhh, Tom Boyles, that's it. Lot of Tommy B's in this hood.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
 news:43bc8e94@linux...

Kent,

I'm in the Boston area. I know there's a bay around here somewhere...

There's Tom Boyles and Tom Bancroft too.

The other Tom

"RK" <kent510745@hotmail.com> wrote in message =
 news:43bc836c@linux...

Cool, I'll give that a try.

Tom, didn't you used to be down in the Bay Area? I'm just getting =
back into Paris, but I thought you were trying to get a Bay Area user =
group going a couple years back. =20

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bc8234@linux...

RK,

I've never used an out of phase signal for this purpose. I have
used something similar though. Copy lead vocal track to an
adjacent channel, pan each hard lft-rt, move the left track a =
millisecond or
even less back in time. The vocal should widen without sounding
processed. Keep their faders equal level. Your ear will =
naturally hear the
earlier track (lft) first and perceive that it's louder. If you =
feel that's disconcerting=20
try raising the right to level it out. This may decrease the =
effectiveness of the=20
process though.

Another way to get it to sound more present is to double
compress the track with comps in series but only reducing by 2 or =
3db each.

Sometimes a third comp is needed along with level automation. The =
idea

is to not hear pumping but have a fairly steady state level to the =
vocal.

This will allow you to get it to ride on top of the mix without =
jumping out
to bite you.

"RK" <kent510745@hotmail.com> wrote in message =
news:43bc7a43@linux...

Trying to get lead vocals to jump out of the mix and I remember =
a trick

listed somewhere telling you to copy a vocal track to a =
different track, pan

tracks left and right, then reverse the phase on the second =
track and slowly

bring the fader on the second track to meet the other track =
fader at 0.

Seemed to work, but the effects seemed to cancel each other out. =
Does

anyone use this, and if so, how do you get the FX to not whack =
each other
out?

RK,
Only apply effects to the +phase track.
Tom

-----=_NextPart_000_0096_01C61165.F3AD0750

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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Subject: Re: Meredith Music Festival... yawn...
Posted by [dc\[4\]](#) on Wed, 14 Dec 2005 14:10:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

with=20
level automation. The idea</DIV>
<DIV>is to not hear pumping but have a =
fairly=20
steady state level to the vocal.</DIV>
<DIV>This will allow you to get it to =
ride on top=20
of the mix without jumping out</DIV>
<DIV>to bite you.</DIV>
<BLOCKQUOTE=20
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"RK" <<A=20
=
href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com>=20
wrote in message <A=20
href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>
<DIV>Trying to get lead vocals to jump out of the mix and I =
remember a=20
trick
listed somewhere telling you to copy a voca

Subject: Re: Meredith Music Festival... yawn...
Posted by [Jamie K](#) on Wed, 14 Dec 2005 19:54:58 GMT
[View Forum Message](#) <> [Reply to Message](#)

aseline=20
border=3D0></DIV>
<DIV> </DIV>

<DIV> </DIV>
<DIV> </DIV></BODY></HTML>

-----=_NextPart_001_009D_01C61190.FCEB9C20--

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Content-Transfer-Encoding: base64

Content-ID: <009701c611ba\$e5b0db40\$565bfea9@lance>

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AAAAAAAAAAAAAavd7v

[illegible]

Subject: Re: Meredith Music Festival... yawn...
Posted by [Bill Lorentzen](#) on Thu, 15 Dec 2005 18:59:49 GMT
[View Forum Message](#) <> [Reply to Message](#)

[illegible]

Subject: Re: Meredith Music Festival... yawn...
Posted by [Kim](#) on Thu, 15 Dec 2005 22:48:46 GMT
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