
Subject: Disk Clone: aftermath

Posted by [JCampbell](#) on Thu, 28 Sep 2006 18:59:58 GMT

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her advantages of using a Firewire interface:

- Frees up PCI slots for other uses.
- Less likely to be made obsolete between computer generations (PCI keeps changing).
- Can easily move the Firewire interface to another computer as needed.
- Easy to take along on location recordings with a laptop.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

LaMont wrote:

> Limited bandwidth. Even throug, it uses the the PCI bus, it (Firwire) is not

> as ronust as a PCI(PCe) interface. Not yet..

> LAD

> "TCB" <nobody@ishere.com> wrote:

>> What's not 'pro' about firewire interfaces?

>>

>> EK Sound <askme@nospam.com&g

Subject: Re: Disk Clone: aftermath

Posted by [Don Nafe](#) on Thu, 28 Sep 2006 20:26:05 GMT

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s with M-audio FW interfaces that have had

> > > the dissapearing problem. They have been in the middle of takes when

> > > suddenly their I/O is just gone. It also makes a difference if it is

> > > an on-board FW port or an add-on card. The latter seem to be more

> > > stable, perhaps it is a driver issue.

> > >

> > > David.

> > >

> > > TCB wrote:

> > >

> > > > Never happened to me, and there ain't no fruit labeled computers in

> > my

> > >house.

> > > > I use a Presonus FW interface on both my laptop and desktop all the

> > >time.
> > >> > Maybe I'm just lucky.
> > >> >
> > >> > EK Sound <askme@nospam.com> wrote:
> > >> >
> > >> >>Having your interface "dissapear" during a session (PC) requiring a
> > >> >>re-boot is not what I would call pro. While the quality of the
> > >> >>interfaces is good, it's Windows control of Firewire that is not.
I
> > >> >>would stay away from FW for serious work until they get it sorted
> out.
> > >> >> The MAC support of

Subject: Re: Disk Clone: aftermath
Posted by [Aaron Allen](#) on Fri, 29 Sep 2006 05:27:57 GMT
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K 2qrt405IUc76
s2IOXrvq4w5tk8taui6gw1M+Sx/qNX6dJJ03arY61bLICgqyzGROQDo42O/1 HLYx2TACwaX7
HfFdL0r9IAfBCtVZtBbcqr2iEYt2tTtaJVbOyPTbopK0aYuRaWTd7oCVT5Kz bsvWVAZpHCik
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M0Kc5rgYlAtt
DphAkzqjXdbu235R1VV9jrDCfIWKKoEpaBTCvDBGqf7HWDJU7LC3hAfa4paq ISOqZxpCrXsD
eE4eeUzgXpBQFNUEu0Kt00iNAP1YhcVfow9YRJQ//9EFL93tK3cOkMaHBZBp FhInJV+kWVNg
8BQugdnZfkH1Dq3iWuELmcrG2OjstThZJd6b+FDPxXN1GrSkxx0LmuBDNFQ t BB14Wl6RHwVb
LZASZQ5rtTPZDsYIVptUjyTWUyErXNDa5hkLZ6P15+O4Mfws5le7INbSHajQ p4IOhQ+ndNzW
XM3jgoObjAO9RnBXH9H6y7EAredDpK6mnPFrQ4GQgRTDKNGw4nV8MWy9ogjs
soNbawtdyF2u
Vj13lIzeSNVxfVKThP8A5J7obskJdGljtO8tCOGkFRodDtwVyzmQNCKSy2gr G87R3UhtLDB4
U6Yqth2g5T5bt7pbwheqL1cfq+NJ3hZDqyury6Dbjl8ahcxa8g8KSEtFsjSF rCOVFz9nCd1k
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ZqyQ5QkENnJBThxOhRG8le4ESpMcmoQZLDyBqsvl9vxW3YNwKwcoy4p0SxTF
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C0bdrKR4kJxLGBpbmk+Kce7Xsi41P2h8dhylmN2mG8BG+i0jqjDdxSIEwnqs B0OiG58ykhkG
ym2wosdJT3O2iEVw7oHGSm4SSKcxE6rpkkgkUkLpJoSSVainTJJKXSSSSUSnS 4TJKXSSCSSi0
6ZO kpZJMSnRUqU8pkkkgspTqPCCfBcCylKUYQ1STbMFP8FBSBSXArYlKZKEk
hIKcFRCEU2u
SnBTAJ9pSSCuHJwU0aJQguteUiZSgJaBJVrByfclICW4eCSrWJjhlMUVUCYv SRa+qiSlvJp
gpKVKaUxMpklpK5KaUkxQQSuUxKZJFFrpFMkkq1SIKSSSLWkotLC8gAanRQY JKu9Nj1tx4am
y2ZsEeKYB2elozvseKzErAAaNY7uP5yduai1ElZDrpMp2WydFULivV6KGeMR wjZ0Lclp5Gvi
qtjmO1Q3O3IDpGilxoyZrZuBdwVVurfWZcND3RAU1lpeIOoT6lakyJDXdqmw hlgNUGVMMATt
aOyfo1aLH6Y8wkGF3KnEKQEop4bRsaW6TopBoBklnpGJjTxU21dyNPFNMgyR xS7I9

Subject: Re: Disk Clone: aftermath
Posted by [JCampbell](#) on Fri, 29 Sep 2006 16:50:31 GMT

jqNOR kx6DHbnTx/VV

UsbMypS0iCU4Gle3KWktnb6d9ZqabOp5DNlbrW/oGkT327a6/wDi1x2Q5z3l z+TqVoiivfvJ
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28grsf8AF1iYb7fUbZ+vncxtTm+3aRu9St/5liJNiwxgRKj6XApyce9vuJr uA/zii15JGjt
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f3kddgs+ifkjABYNeZHOiuVZ0gQVGYMoyjYuuxkqxXWVmU557j5q1V1VrBJ3 AfEJnAV5MT1b
4bpKHYFodQ+sHS7MeltVb6bQ07tzCN39p38771U/aXSyGiy52pG6GnQf4RKU CCB3Tijxx4j6
Wg/TIDLved1Oip7341YtrJlaXNnT973rMdmNGkH5o8BVIRj1ZlibZ2Ve3qO3 Rsfqj8v1DFr
9oPdIQK0ziA37L66ZbMu8BqgZjrCxr8gbaz9Fviqd2dXSCykSezp7KlflWZO tji4jiVJGDfL
MKZ5GWbjH5vZQpMOkdKkEKzXWWOg+Ck2atmRt08S1wY5jm6FoPg5C7zF+tjG
dLGPRS45QgN9

u73tPsXGdPqNzHhw3OMQ7uyF2H1Pw8nNyLL7b3M9BoA2gcH+RtTjIGMGxxBv Y+H2ScmscfrH
99yuq2Znq219TcTIOYXPZ+awf4L09v6P6C4rOMWFerdd+qNbGW9TdkPcz0T9 P3PJ+k33ryrM
E2mVGJCVebJyZBlwAxr0+n0x4OFbp7KbchjciRVru288Km6JMcK1jQ14KBY0 Az4o9XPIHREi
4x2vBKFKIW4NcCUVg3b9wq+yVFs+pveHfD/BrP5K0bThfs2sttccz1nbq49r ao9rt6zd0GQn
IJtdzNpg8pOYeeylW8tcHg6pPeZ55SvuigrGe9j2urcWuB0IMEKzbS+seoTI JgknWVXxzteH
HgFX82xvpe3u/cPuQtOON3fZhldKsYA8cO4IRxXW4jXENkFXKMy/IraLn7ms nal4ITDiOeET
qtF20HXC9jifJaXQaLLun9RFYnbUxx18HKhexlYcGjkyr/1azRjYvUWEOPqU QI+P5yMV2QVT
hMLmHcNCmlRB7JJHdba6ZJIJKXjRRgnQcqSTdDKCiz9J7PpAhGxbNjoPB0Ub Mp1h1nb4KJHg
gV8Uv2UPcQ0iVVc0jRSdI1V3pNmGLCc9r3sjQMIBn+0hZGu68RjM8PyHuXPh KFa6i+h9zjit
Lap9ocZcq2icDYYpx4JGN8XitCSSSSxSYp5TJUlv9PselkurIHICoHla3RG 1b3GwxNVgA84
9qygI5R6Klp6H/F3aavrBix3c4fe16w80EZF7n1Hf8AVOWh9UXFvWcNwAJ9 Vuh0VHPB+1XC
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GwJEooAs0hZUX8ceK0Om/VzP6sXDAr9bYQDtc2f817lufU/AYy2rlvbWQ6XN Np/RsDPcx9tf
8taz+nV9Spt6hVjsr9N0+riH0n1I3+ffQ/6dKIXGq036yeT6j9UOp9KAfn0m lhMbiQ5s/wDW
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Y3lsbXbp6L2n/p791aUSDKuy6WMxiJaavOFMnKZIsSSmAZPYIcqbDyoJKUEk kkkK4SllpJKV
ykkkUkqTpJkEKhlJJ0VLSkEktUIKITKSZCIKSSSSVspOmThJKSrmCvYfqDb+ psZ4aLx1h1Xq
v+Lgk4wPgYUc0h9CadE5Kiw6J0gtUnCZOEFFkFlkDIQmFxyboCN0gRstbqeW A0hc3e4uMq/n
WFXWdY

Subject: Re: Disk Clone: aftermath
Posted by [Ed](#) on Mon, 02 Oct 2006 01:19:00 GMT
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the FXPansion 3.3
> wrapper.
>>> I
>>> want all latency to be consistent so that it can be consistently
>>> compensated
>>> rather than doing it differently *per track*, otherwise it defeats the
>>> purpose to my way of thinking.
>>>
>>> Yeah....I'm wayyy to picky, I know.
>>>

```

>>> ;0)
>>>
>>>
>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>>> news:453148b2$1@linux...
>>>> Hey DJ,
>>>>
>>>> Quick question on your method... why are you nudging *all*
>>>> Paris tracks? Seems pointless unless you meant nudge all
>>>> tracks being used for external inserts only.
>>>>
>>>> Just checking ;-)
>>>>
>>>> David.
>>>>
>>>> DJ wrote:
>>>>> First, I'll review my working method so far:
>>>>>
>>>>> Basically where we are with this is as follows:
>>>>>
>>>>> I can stream tracks from Paris *through* Forte, applying UAD-1 and
>>>>> other
>>>>> VST plugins and it appears that this would be usable in a mix
>>>>> scenatio
>>>>> with Paris automation.
>>>>>
>>>>> Here are the steps involved if buffers for the native audio card are
>>>>> set
>>>>> to 512k:
>>>>>
>>>>> Paris Editor: highlight all Paris tracks and nudge to the left by 10
>>>>> +
>>>>> 1
>>>>> samples to compensate for buffer latency in native DAW
>>>>> Paris Mixer: External insert in EDS inserts, Sampleslide on native
>>>>> insert set to 48 samples to achieve sample accuracy with buffer
>>>>> latency.
>>>>> ( this will ned to be done for every track in the mix)
>>>>>
>>>> snip
>>>
>>
>
>http://www.youtube.com/watch?v=m5OHPgne1S4hilarious!

```

"John" <no@no.com> wrote in message news:4532276a\$1@linux...

> <http://www.youtube.com/watch?v=m5OHPgne1S4Well....>I could mix in Paris, or in Cubase at

this point. I pr

Subject: Re: Disk Clone: aftermath

Posted by [JCampbell](#) on Mon, 02 Oct 2006 02:18:14 GMT

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and then set the SX tracks on mono
output

> > busses to stream the tracks back over lightpipe to Paris for further
> > processing, panning and summing, then the system is very stable. It
takes 30
> > minutes to an hour per song (24 tracks average) to get this going. It's
> > almost second nature to me now actually, but I'd like to avoid having to
> > jump through the initial hoops of rendering, batch conversion in WL and
> > importing into Cubase. With my Paris tracking template set up with the
EDS
> > external inserts and the Sampleslide native insert ready to go and
bypassed
> > until mix time, I could just enable the inserts, highlight all Paris
tracks
> > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
Forte
> > to the default rack processor template and I'm mixing a 40 track project
in
> > 5 minutes with delay compensated UAD-1 plugins and external hardware on
> > inserts and auxes in Paris.

> >

> > DeeJ

> >

> >

> > "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...

> >> hence the need for such a large I/O interface?

> >>

> >> Don

> >>

> >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...

> >>> Dave,

> >>>

> >>> All tracks are being played back through Paris. The point of this is
to

> >>> have

> >>> all tracks crossing the editor timeline simultaneously whether they
are

> >>> being processed by a plugin, or not. In order to achieve this, each
> > track

> >>> has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and

> >>> whatever else) then returned to Paris. the "nudge" and then the

> >>> Sampleslide
> >>> instance in Paris is in order to cover the latency between the two
> >>> computers
> >>> caused by the 512k buffer settings of the audio interface on the
native
> >>> platform. without this, there will be flammings of all tracks (I have
> >>> tested
> >>> it). Another solution would be to process only certain tracks through
> >>> Forte
> >>> and leave others to play back in Paris. this is possible to do, but
then
> >>> you
> >>> get into nudging "all" tracks in Paris that are *not* being processed
in
> >>> Forte by a measured increment which would be the total latency of 5 x
> >>> UAD-1
> >>> plugins plus the 512K sample buffer. I haven't yet measured it, but
I'm
> >>> going to do so today. I'm thinking this may be well over the latency
> >>> threshold that would allow a visual reference to the Paris timeline
> > while
> >>> mixing, plus, those tracks that are being processed in Forte would be
> >>> nudged
> >>> a different number of samples from the ones that weren't. This creates
