
Subject: Is it possible to automate submix master from c-16
Posted by [Kim W nowayknown](#) on Mon, 08 Jan 2007 09:38:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

m0dk4OUZ67p/D53uOK
qQndXndK+8oqWlml8M1v2cfuOev0ttylAkckr4cR7F3CItsDKSA2GURj5Sdg
VNrHOec/spLm5lD20e+RSscrOVmKqxeQiRSgVZFwgBb7qAooyd3SXJ86VZFD

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Robert Arsenault](#) on Mon, 08 Jan 2007 12:53:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

XGtadjXt9rc8ZtJbi7mu/FjTx6oJJ8BDZ+HrHwtaMsMabo1dgvtrY1O
vD602uZVKKKCjHn9jDWTIU9rUp0rRtyKi5OUbRnBNAec6zITUqSliiXUIV6j
jHkqSiuSMYOEArU1GSdp04pXu43sfQurFhfxrrdutj4B8PafoWoTW091a3nx
Blvre9urG2kjjnu7LwlaQNrUqQJMjq2o/wBIW0soES+aGzJw1j4WuPFRsvEv
izX9T1uaGRbm9TxJaWF4NKuFeF5bTSNElt20LSMKko+1y6ZrE4i8sGWAVxcn
lrKO38OQ6XCsrPEKW0OjXlnY2dpJo2sXc13uL2l02pveWDuwwJZL3U76R7q
SZbiyugVlqbxH42u/BhaDxXNczav

Subject: Re: Is it possible to automate submix master from c-16
Posted by [sdfkjgh](#) on Mon, 08 Jan 2007 14:08:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

bW+oQRar4bit2NxsKq0tzBqLWSc3Ekzh
ZJRFNG0LMVt4wggkpxlF1KWxwhSqQqRUakfdqVqdTlcoTIUk/wB3pBODclxf
M405p2JouMqU5Va1de9KIKnBuNKIO7TShGTUoxdk5SIUINNtu2hvmYXCyara
3Ol9h9vkWLT7y2mlTQZ4LS2e2sJNZ8Qwk63qFwJUmeWI+HYIbOBpJIHs5JoX
F5r2Gp6Lp2rSQ2bag9jci3u9T0a10q71m7vb2eKzhGI2Ngker6fPcS2qG5n
1kw28caQvfx5Bna18N/hlrnxLhtfEutelpdJ0rWrEKmlaVdSS6pNYOGSeLUf
EYsNOuxHdfvWk0/S4NPtlEvISTXKKxl+w/DHwr8E+AFhsvD2j2enXOLmcXtp
ZWkVxPMqyy3TXk4i826kmMBc3EpeV3l3jHl4p41YVOlrUqqpOjKU/dpR5oqS
5uTmnOSSnHlpKMWuaPLJK/XTwjjySs17OL5X7SXNOKamqko2kpOaak4TqcsG
/dje6fgOn+AvHPjC9RVhbw4fMz332nVNPT9S8WCvKthHNpc63NxpuiyK8cj
LcXMV/cq5jktl0+9ZpE968EfC7wF4LeTUFs59U1p9kl1q+sXT6zq93KA0mJb
7UJJbu4KXDzNHAbhYYvNVI1Tgp2txZ3YH2xpBhhcttS5mjKqsv2YqFWECRUI
LyBS6GbzneV1ZFRvNfH/AI80f4baEmtXumXup/PcL9mgeFRJ5STySs8s8u6N
mMUhTarKG8vKgbgOOLxNWrTwidnVk+WjCpKEHeUY2qT5m6mu0pt8uqiorV7R
oQcm4UIVHP7La5ndxs/at07Oyg17jask27XPWJtXdmiS3tZYhaliqjrFGhtW
VcSquQMRRgqCr53B0yud6cR4m+K3w88C2Yvtb1iRHM86roqys2ozXcn3YVtR
K0haSSlxtLBHGXdLePDOqP8fJ8TPif8a9TtdE8LX+j/AA18NXeiQaxNqFqs
+telodPuLqW1msbSCa2srFJWkiXEzXZQqjCqxqSytfvfhPongWx/

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Robert Arsenault](#) on Mon, 08 Jan 2007 14:42:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

ro Tools, Neundo/Cubase/Sonar/Logic Controller
>>Nice Comps/EQs on every channel
>>(8) SPX-1000's DSP proc

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Mon, 08 Jan 2007 15:14:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

aGQRzzRSvkDWtb1vEthpreJobS70PXzatpmh/YLO/hkgtpVvlfWnvYVieVfs
8LW8ENTcQW00YctcDG3r+u1sO41FQw0cLTc8PiaEYKcn7vKuWrVjKSqzTs5Q
UacbKSS95OYSq061CIh8RPEYUhtJSo2jRwkoOOtGspwftKUowqQI7kppuLhK
LSnH6C+FXx08Ee07R0sdaht9R3Kky3KPHKWjGZVWwnt7lkkJl2OsiLvdmj3Z
lb3LVbXlflHmuoCk6RxKAc75XOI1i3sX3v8AN8srvtO14wvzFfyT+L/w30zw
tpv/AAnPhzU9Q0L/AIRqN9Q1SGwhs45dRs28v+z7Gyhs4tNsrB4b26Esl0ke
1Y3mJtrk7Y29S+A37Q2va89jo/icXk02x47e4tZoLnz8PGn2i8aWOxZbsxPC
VmJWQxENF+9VVdsZYBV8HLHYKUqtN8tOdGbUatGTmID95NJTW6vD7LlpG6O6
ISpYv21GhF4fH04/WJYatUnWjUoQUbypV4QjDlgnyxhWUZqUU0ppuR+hJMKz
kQzGR5oDvDRGUNKwZkbcGRHAZWik3IzeWoZWtnKSN5T4++DWh/EG3MU9ra6
ZqTxPt1a0822vtPvdu9bmyv7QR3dgyk+YjW9yVHeKTc2fUNNFveaeJUQoOJW
3LEJJN0MRO51ThsTYBAOB8p3AZa2jW9ra3Z/0hphIsJJdTHsdG8s4bOSQRvA
CYaPO6TfmPx0p06ntVUq0XRtzTo1LSpyTiua/K5zTdm4prquaSsYVKMqkZwr
Wk0o8z922kVJacrMtUpc0rNXVIZHwnrGn+N/h

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Mon, 08 Jan 2007 15:18:06 GMT
[View Forum Message](#) <> [Reply to Message](#)

Ldppnia91bxx4Shuoo7fxF
sdvE3hZZZmh868ntLS2/tS2RcTzSW7xX8CYiZLt1QNof2s2umWTTfStXs1M
T3Wt6PdR6rJfwnBiS7smNvBpl7bSg7W1G6uGjYvLHHDIs8B+2L7RrXULS3S8
gtblb+LcyyQLtZJV275QBkzDqMEqrDeMlyF+R/iH8DoPCV5feLfhzq8nh7UN
XWOfU9NnEkug6rLtLJ9s01fNtkcRWOZ44XMOBshfdIPWdSnUICddzp4hxUa
eMioujWnNxUPb4eFpUpSTcZ1KcakZuV6IKUr1FyVcJUoui1FVobuU6zdZwcv
eUnUpuM4uVm/eUoK/wDG0S5a31KS4TU7hhcy6bLdxW95cwvNaaNDBBdxWR06
41SyDXupGbUpPIGI6HaxW9zMkcUskbSmVO/stPih0eyNhPHo+sLHNdxys6JP
bWUKDxh7q31bTLuI3tvGUA8tLi5ttQhvsJLMLt5Em8o+Hnin/hJZ/EmjS6ZF
Z6t4aumXWbT7Sb7wzqcQjhnjms0Jba3urC8dr1Z5JLeK3PmgRTS3sUELHR1j
xhZ2yRX8VpdrvRfZ3iivJVvnsLi/CiVdMikkjt4ikhby7+7F7NFEqxWtraqv
8raVGf1uFBRqRqRck4w9iqNaTpK/tU5OLTunrTkr3UX7ptGjFNzhRvUnCT5
+aPO4NpJ3vCPNCUk1otE7JXak288MLb6vdeJfBeo3nww8S3kdi9zJp8B1XRv
El6ZJGfyrK4ghnnnlXbH/aCWfQvcxJfJczxTmvSPA37Q2qaBLbeF/i3pwV7q
6kt4vF1heQ3GIQG1jdLU6/FESmjX+uztLcadZyHaLdZUdo5EeA+TeHlta8bX

91NYy6dotlNaz3t3O0c1/q101s0NpmSeUKpmd28ws7yWvlqsAs1IWZPQ7L4U
+Gdb0bWLK1mvC+oeTcJJqAbYNRaFA0tylh2y3cKSFpY0nSQDIHliZVuR089
OhTnQx8oypXjGClCTq0U1Hlca1KLqOMUlaE51Ut1y25ZeXhq2JtQ08HSVaE
Zzljc1OhTICGtTkINVK/PNpy15IN6tOfvH2NYXel6/BBfaSbeS1mhhe2ubUy
q0oKSMODsKhWZSDgSbiDloYFWf4G/wCChngxtR+HfgXxLKt1cafoPjK60vXC
kJNza6drWkajZxXNw5k2C1s9RhiETMoi8y6HzKzLLDy/hj4l+K/g1rGo6Zpl
2dV8Oadfsmq6NfzTO

Subject: Re: Is it possible to automate submix master from c-16

Posted by [no](#) on Mon, 08 Jan 2007 15:26:02 GMT

[View Forum Message](#) <> [Reply to Message](#)

WLOazGgXCwvdxre2msWlhdWs4uYIL3PyXUuWH2ggN5SeTKqSxg7MNGlwWly5
08XRaq4WU6UqdWc2rqS0hOD9+N1dScYt683NfQbpxzejUVOpFy5vZ1IVKcnG
MoNScJKUveaSd6kJPRe7q7H4KfC79kr4h/FaS+vNFI0eDSNJ1Qadeane3X2K
A3Jijm2rbKksZTFJEke3ZWclsb72iaGST3r9nD4TeMrP46/CpovDGt2mj+BL
3X5dS8QzaReLZq9tBOs1tPe3lvAk8t1eLawxpJJ9oWEvcJEFWdZP3VPg/wAL
2Ec40nR7TShPL9qMVnCcscJnUzwBpFiaFXZxJhpdgcAFyJXNVPsLKs1sfJhjS
Sf5baMIAQ5jkKsVyPMMJy23dtOGLFmNXV4jxtRSinH2NamoRozjdUbpqapyp
um6mjbibukWo20Vnx4bIKkKsZe0S9k4zqX96M/ZtOHs1zqS5dXGUnzx0SS97
mLiw0nWNNv7ERl7kabdlGldl3mx7FkUSSRbkAulziR0Ugq6Aqpl/mS/stfD/
AMTPidpod0ktvFWpwSW8iKZw1nqd/AiF92+REDFXVvKQ7yCoiwFX+l5kS3iZ7
TNtlSZHnKFZ94BUnBAznAOS+QcnsK/nW+K2lw6d+0T8WUtl1EM+q3WpTxyvL
JmCa6s7wW0bMSyN57qrS5zsDORI5YPhk+I9ljwUpWq0JqUJuUqd4NXvG7Wt
0tlyd1e+p6dfAKeDr1vYQcY0oznK/LyzhPl9pCMZJ87i5q6cbdL30vpNLFgM
sbysSFO1SzRhkUZaRACcNlg3HVU3fl4sxXAgRBld7v5ciui7lmHzMQyjDAE
IUHloiuQoEcY45RrlpEWFkSV/JZ1eZQwjURgsgHKvuAZTuTG1ioAGMXfnXM0
axb1VuJA5Qlgm4na4O4YYiTq3yghQDX2EXKrKn7KFO/NTcZqCjOTaSXNdqL3
3tF269H41eT9remnJUqUOZtqEHSTSVTKvJzrWas5NPq23o9tHkO8IY2i5X53
KrGo8vJjPyr5qp8zLHuK+Z8rA4K6bXhAVQhBbbkrvQggjAlJjXDFSJEdTvAZ
WGA23kYbqSQZkADxvjMfCshAP3cDDZy2fm5OeuSZTdNayyKFVm2NK2QpURh3
PllNobjedhYIV7Kp+atFDEQRp2kKScqiipQ5Y+7ZSelNRab1669dyIN0XzuU
vY1VyKq+RSWm3s4QbfvW5ryjdXfNdJP4bl1UyEiNkjlkkQbSWxsHmfMAQcM
V5KAMApMpYiriXDN5hjRAUJEgLGqUXzCZsFnXv3fNjI4/m2qxbhuVhml3ZBU
x8HYURQNYiTAAQnGUU8sSOVUhXarVjeyyubdFVHkEkiODj91DJE21iF3CTdM
vz/vAQoGBsXI6KlZOs5NxxqXptzc4wbso6NXUfd1ik7LZs0oyhZp2SjHmTuld
t2t7PlhanFq7doqWtnC6RL1mOJMwRklRGovFLAAbtwG0BFGAqgNhllYww1td
RkR0iiM/zsoLhioXViPMHyZV3GWEfKGkQsqSx5OW7eBV3O5BmiiQBQwPmL
KoLguuCQmWwSMqoAlJxoRXHlyygMxWNmXZtUDbnCtwwycocpgIRjJ5wrnHEV
acfbKHJde9CMeaL05Wk5r4tm1rpqbtLl+s4X2jUY1HUptRacpKMW7cvs1qls
3dJW7bHTiUNGOSNXcS4Yyu2TypySd67wpVo8BYklZmZpRiW9FeZdXAkURqQ0
ZiXcZE+QB1aMkxsGJDB1YMkbiRIYKeTsiwzf1dklO0sAC7A7HD4Pyq4EkaAK
QMIxO4nm+95GBJH88jp5MDGaNGQv5RIQhBIAYg0jfJ8pVSVy/LNi4ck44enP
EOspXjeUfZWk1dXIKUIFJcygvi0jKUemsFh6lCNSNOVGVOFPOEqj5akOeMYy
cqVNys5u84t6xvFxejOghuEIDRhxlP HdFdRHhOVaTfIEwzFmOAdmHLOTjaWf
Wt7uFeUkidCWjlaZJlO0t5cZgVXjHEg3hpHaPbFsaJweOXWVv3b3B86SXcZc
DaGYtldxO4liEZQS33yX4VWxSNfp5uwxMyA7GUnCl1HnbwoJAbgDd/44OpTI

UpTar1JzqSi+RpKK5VZJVFGbUkv7rjq/g6mLIghQVdqH7ypTjGFqjjOpKyUI
77UYxe/upvV21su0STzSJ1mMYaSOgKWVIAyIVjllaMnccpjJzT5BOBtxInly
SyCNmfG0hgxCMWO4qGILBsoTwmCQwAZVJXDD7kjJzsH7yMZJlZd5G7GzIDBe
MnIHOGANWmuo1I2eYA2xFAVV8t5dpWRdlc/MQRtG0MwBYEYpOveMYOPLDTI
cltJtL4nKXvWTV7sYpbWlqdFOLnGUnCHs03eopT5pysm0ot2JdFLzdmDLc
lmyJPtD58wPhWmMmFdYgCsfmbXHLJHBuYOCeO5gNmG4i3p5EsiwMpETGI287
DOAZUYu0LMFaJ4QzBFDR5IJNcxGpKoVZgqyPlH2upm3xkOuU3rgEgESHaOi8
qY1y0WW86b98wWMAqVQrtkmJXC7fMWYhVQ7VJOQwA3Wpzj7knTvG6i404JQ9
2/Mkqd1K0tWnZrSze7vU5KdRU4yjKXK6cZNOLVrWnOVor3U5wSkpXdpRbZ15
IRQDtZEEgQHEbfMdwAyvyuJcPkMVPPOCyGSeCaOBi4IVeW3lWl27t0hd1VUJ
Vyzc4yWLSMwOTXNMjSwx75psSurKgkA2NE8v/LQKriHXG+PG0lVPBBLsXsSmO
PczSsCWUN5gLjGGkGSmdrAOq/P8AKCBjrWKqrmhaSTpKTIOUPdfN/wAvFGKU
pSg1zJS5U+2mp9XqTqShSpXilGT56lnB3jdU1Gair7t6PdXva/YJcwuTHEuW
TCsUmCZQKkjRM2UxnarMMYIBUAXnadBb22UIWjePYWCB2i/eopC4gC/LIMru
XJd9gGVVgVXh4Hw0TiWb96kbxLwFifDuuSrB2+REDOzsS2cIBktsLILCqxDH
zHcZ3k4I2NgL8oCnIOMkZ7cktpUXOnKivb2vGo3+6lzaSSvJ+avytx5WkldM
qcK0OSUqUXGcpRiuaHNTIDR8js+Vt+cl566dVLdxrtLsOSSqRj5mULjd9zKs
c53FsSAKoCfeaeG4Chp3kZRGVYWXcdzq6ZYgkErhQVZkX5gEPD7OUiG+aa4J
O5FXnvgKegztDNtLcAKrHAUoAtWjeSu4TzH2yKzBfIGCoDHLHhsnj5hXuGdg
BlrFQq+2a96F+VzjCSTh7sZP2U1JPW+vNa7XQwnBRsnUpym9OZXi73tZOfr
6tr4Er6p237+OdFhffiWaV0u5Apl2yTqkac+bJJLHhYovk3nyy642qigSvfz
vGohWOFHikDLGP3m8lCjDcxOGcgyEsdvWNW2g1yNvMjTK+H2ywk7HKq4GH8x
AACu0MoK8gvsUny8kDSjecxArJhWLeXkDKYEWfBAbKljkHwX5RsGCxkDhUup
/C9Y87q80p8jaSSsnFW32bvU3a4P2koudW0KUXBUuR2qKP8ALNx0krL4b27W
3OlhvC6glCh5CrojCQNGfLYn5kDiQsoMvlbwY0EchR2ZthLmYeWA23bld4Mh
3MJERUYiNyhYu7HgKGA3MgYk8UrFViSY7iELRSLhmZZlct5u4Lg7EjbClIEp
lZBGZGdtiDzHLljcopl/eMWHkxhwB935pFxuQHAzhWYgZq7xouc1UIFJ3u3K
pqktVez1WmqfmrXHNOMYzko80pRcJxvdRvFNO7unb+V22ttY3fFEhPgrWgs0
PlrqHhySXcxLq4GtwiQR4aQTvJ5UYkLrHteQZ+8Hpfs2ardQfEaFoLZZC2i6
qsTyEKFMgWJ3HmxqkiLG0i/IN/LbPMY/Lm6vdS3fg3xO5b5Y/wCxzJG6l/2h
X1NYIBkK7oTGzoVZRIQRThSu8h0/ZvZ5fitomnsEAm0/Wo4mUvtjA0q+lBAY
MH9wqru81QCSVYgY+b4t5q3DmeNPkX9nVakru/O5KNnNOE00+W7WrWlrW1+I
4LX/ABkmWcsnZY2i1Npe973Mqcryk2uZST5oW1umtD9ErW1Ny0r3pmvrmVkv
PNDLHE2S1xbW6iKNM5CrMQ7y/M0hc7WrpYLS3sY1vLqTbcNlpS1VE3bt+2MR
RqhkJZiwcExxpENwJUYEISPT1SKLJuwVUtlqPC+wgCQt8rhklTagjwVh5ib
wl8qaS7ubsRtNGABCJZDAu7ytzqqQlJR+WQoZQyyKcBPM84jNfylG3sZLEVW
9L0qUoc8VOChZKUeRQU4tc0IBNWsrt8x/V0pU5ylbm9xqL5py30Tir81r6Xb
um0mrJI6Fbt75kjKOQu7ZFHj7PbIN217uTMatj5Y8kMpkkVkUFz5WXcTpazO
yRv5+cGbCs4jkjwFRmf5FPmMzlrJsMbMQ8ml6yXvJlJ9mgBjjaONn8wM8zi
Ni0soaluW2AbcThQ3GwDLHjtW1maWGT7PJNHfVmnWHiZp2Chi/LPsUq64RWG
CpVmcc104Sm6rfPJRaUpqF3Ug5Rj7qSIFyXM9W3U93Vc0tDKNKVWappuPtVJ
U2t7J35fiaT0+J6f3V0s6/4hit3IS0uYndGaHzUMhRZNzF1jeVVMs2CNxwwwE
2AFJDBOCd2uPJa5+0ujkskbSEzXDKCW+UnO11By3B2qCEXaAlyK1LJb3ZZJM
zGKGCSMNb5yYO+ZW37klkjXHzYVDhQ2Wd92hCzhyH2SSwu6L5LBkfyQl1Uug
jUvlcgHGQRjg5u6inGpUi+ZOxv3fKnbl5lGDdle7ad9dL76ezlHfQlWjvKX
JKXLBqDV4yd1zX0IE0FmhFtIA33AlihGYoNu5kh4Z0a7/dxiVpl1b5UQMwXC
YVxdYuF2syliiwwhd8cZGfvudhduAy7VcDcBvD7mSoZ0ETGKNI/s6HMKK6QJ
FG6xReWGNlMkgXaSzeXtYuQXBCizZ27XEBunMbxyuPL8xCZVwA7gtuyFcsCQ

HZmzhmwoy5VpN0WIKopNQi4uEHZR2UpTTbWrd3Fu2jfQSScuZpRnK3LZRhG1
1a3lpWk7tvSzV7yT31be2lBB/wCPh8yNJKxWXzHYKhjMyx5ZgiBEiEoVCZCi
nrW7Z2Kx7riVFjChcs+1AydP3rbvNlyWcxsVRdysRtfizHb/Y7W1aRg6m3h
uki2l4oklihuCEUtGGIKSCMuw2gjO1wvz/Ff7WP7TbfB3w1psljokt/rniZ7
220Xe0S6ZZJYFpru71BknhupbiMPCbGGJHjlmjV7qYKjJP7WV5Zj8yzChl1C
mp18XLli3OjDltyyqP2k9FGKs37nNJ/DFs8PNcdh8BRxGJxk3Rw2FpSr1pqM
qs404cspOnCEX70tNlzea1t6L+0Z+1j4B+APh1bvWr6a+1u7SRNE8NaL9nOt
65cQ5aRyZHWLT9MhZlWXUblxEglitoL6VvLr+eX46/H7xV8efGI17xtf65/Z
kDyxaZotpb28dloOmTOMlbc1aRIWuFRYmnmuHa6vXBaW4VZBj0G6/aY+I+qe
ILvUX8S+Jobu5WWZvl17U4bePLgiGK1iu0to4EfmNEhXyskqTlg0Hij9oL4q
+KWim1vx14z1Z7O1W0tf7X8XeJtWSCxWRpPscUOo6vd20duXwfKit4o8xwgr
thhWP+meD+CcJw3QWlqNYvNpRfta9ZykqcJJXp4VxdqS5b3qKKqyUUrpnQX8
vcace4/iOdfCYOUShk1KraNCM5KpjFCVP95iXy3jJp/w4WgrJtzlZrh/2eL6
10vx/q8+mXOOi4b4L/tRxx3NslusUX/DLvxm2zCW3nm8ydsLELfYQpjZ1WYS
SKV/SH4D+JrTxV+zRYP4n8PaDdz+IPh78Wri41/w98PvB3hy3tbvSYfGWh2L
6+ui3UI1fULi1lup4518F6LpWpW0N+virxJqGp30k0/5it8TNebUJpru5klk
u4rqKW4eGzu7o22pW93YalbrPdwwlkWoafLd2F4iuPPsrqa2dvLkcVv+HfjZ
rfh6wk8L6M1xp/h+50zUrWTRrZhFpjadrtdqFhqliLGOWO3ijvrTVtShunhj
WacXTu8vmlpG+59hPI99RUWo1W+ZVGmk9buEG2099enNfp+e0Z2cFuk40/aN
pxnJN83JKNFWpXhGNnbl5HG9v7x7X8Z7kp8D/BEEsklukf7L3wUhm+1QWkM7
LF8f/jZP9tePQ828z3FwUEDzBEWu3VJLxRe+dG3u/wDwSS+HPj/4df8ABWf9
hfwv8TvBPjb4ba/ffFGx1e20fx14P8R+D9bm0y/8E+NJ9H8Q2uj+J7XRNQm0
25liaaw1CJUsbhoGMV3tRivxxqfitvHXhTSvCZCaFNovhXwh4l8O3VppkN7b
2ml+GfGXiXxlaT3dtNf2yT302ueKdXuriYq8cstx58sMsiyCb96vbg8YvCPx
P/4Km/8ABKnW/BaeL7jzvjb8Z/HnizUvHqf8TceOfiZotpc+LtN8Lxf8Jd4y
h074fwapp/8AbPhzw6Ly0tNI1bVfEV1a2EEWsm1s4lRqTwXuJRhQpVHUvO7j
7jjG9lFT5pNKyhrdt8lrvqx01iMzJMytwi8PUxCdJT5pyUZVox9pNzqwm5Oy
drfE5uV7o/so+HYaDSNevYtK8P6VFd3PxeuV1Dwv4jTxXa+ld8HheytfEf8A
bMOveJbW2lvrSS3kOiXU76lpxiwwOJo5Ln8a/8Ag4b+I+r+FP2PvhT4k0Oa
8u7vT/2mvAj200Vz5J89PhT8SoLyVZNqTQ3Ej+X/AMevkrcDz0l3qWavtb9i
DwZJ4H0D4j+A4H8Hag1x4x+I+pabrPhrwDH8MbDVbbxd8Pfgd4ltnbxH4Q0/
xN4vsLbxFLba3HaelU0nVTbale2jajDp8Ml1LHXyF/wXn0Sz0j9lz4KXvmz
XMD/ALRGnR/2dPFbz20lwfH8Vp0lnMi/vY4ts0axtGd3mLI5LJivJxE6GBw
2lnUpLE03hsRU9jzOMa0Hh5ycHLki1zpct5K8d+x9rwBSr5/xzw9h8Jjp5RX
x+cYWjRzKnGVWeCmqtLkrRozIOVTkt8Ep+8vdckrH8pfhr9srRNcult/Htr9
tgu4Zre4sdViaZG84CMub0RbHdATHi9tLqMJuyfuivWZbH4N/FFo49Dj0nSt
UugZrUJfChZT5pSBHuYrK9tJ38l47l4ZV0FUKjkhNxJG8TH4b8SeA9M16yuv
ECxWtgxknBjtLdYiyybgC6fOjurAchkyowCGO8ebWnh3xL4Qth4v8Oa+LYWU
yoY2aaK4Z/kUKPLSRCiebGyuZFYSnCIFAP5xSwOW4uXNkmYYnK8VF2pYbERq
V6LqyXNCn7ejCEowUnduUZp9Vqf3ZmH9r4GIHD8d8K5NxHw/P/bJ51kM8Plm
YTwMfcnjMRleMxLw1atL4/Yw9lUhnUUVKR9nfEv9mTXX0i7TRns7i7uEC2Gn
6okttNetNcRRyWlrqdtbXnhqe9k+0bLXTbfXpdQvXXzlrV4wXPwj4o8K+JfC
l6mha14lv9CnhmW2P2iwmQfad4Q+ZIYk2FiwBt3KujHA2EMo9h8P/tc/Eey8
i21W4+3Qjy4ppISyp503QXcZIVmMEjQsqFA0Q+cEs5619ceFf2hvDXjVPD2i
eIPAGn+ILC4hVNSXUbaKxvIUHlxxLpGo6beCW28lUgEStEtsqK8clrMrDHfS
zbi3KHT05tg8FjqTk71liVy2hG8px911Ve1lGVGUnJt+0gtvi5+GnhdxpSxW
ZcCZzm2FIQdKcsLjMu9ji6Uqk1S5JUJ3y6vyvmjCVHMMM1o5OcdD5T+HPwOu
4mtfEvjC2WGB5HFipMTPDPe+ZEfLMo2sqr5o2+TyWU4kJVwB71qnim003Sbq

3s5oY9Vw2n2WnRRhLbTYY4IYOI4t1vCTIsCSFPLluZd5AVImcR/GHxYbDxl4
g8N6FDLZWOieJb/SdKFy8E81tY6fdXSW6yzQQWwuZRDalZHMMQkJCsCC5Pke
iXMB1bV7LVrKHUp9USztbK5eSUPZXt3e2nmXRbcN+6ESpkiWRnUqOCT4dahj
83xFTG5tecaUILDYOhXc6VKnGcZOn+9nGMYcr5q0oWqVLSilKLUZeviuJck4
CwFHHlgjCVVj6/scNmed45f7W6tem1OtzvmftruapRpJ0KEGuXmZ9b/sZWV3
qX7UXwNurs+dNJ8TfDRy7TGKKa1vhlA7Lg7ElT/LAYII32I3YIQP63vFfjrw
/wCDD4dh1u8iim8S+I9I8OadExLSy6hrl2IIZLFHhC6m4uJnJ2oiljggbQ5/
lt/Y6soNJ/at/Z903a7i48fxRmRZc+XLFpWpXPmYaMNNukjCkM8ZIZnYnOw/
qd8cfEOsa5+2RoemazN5ujeBvij8KrLw3p8MsvlW88z+FvEFzfTIFgia4uLn
UngdhGx+z28KZy0pbsw2IjQVWqqDdNQjCioOKipyn7nxNSUitybfLdu942dz
854h4AjmfEUcteLqJlfD+JzjM61Rqria1VVJzclVUourOrWcXKpVk1GEpqz
tFP7k/aX0jv9f8OeENL0u3FxxqOseMLbRlh8kNO63nh/X7qaMM8Z+ywiOyLyy
BUKQQOpfaXQ+jrf3OlaP4b8Lga1up9C0jR9K1B7ZJfs95eWFjbQXUkKssgSE
zQSySBpAOdoZtioez1+4JKWdrFGJ5xJMLmYcwiK2eSUxqglWaVJVAIAV1ZTu
Z14Pi8b/AG6dY43mQPLNHM7upcskxQIGRAxUIXBVYQ4YMqpDK/pSjNN4ipfl
eHpxhDSyi25uTIFqbfNJqKvFRj9m7bf4viczdbLcvyhUo06OFxNeoq15e2qT
qySevM0oKMUop7XeI3O089dSnW4aTbb2oJhjaNtpkIO+V41Kr8wlQxlqgoBl
TjLKLd1ckqwDFFaPaFkcqSMgFVyMDqSr5JGfuH71ZF/c2uh6LqGoTRO1vpWn
T6jOkKo8rQ2VuLmRbdJGijMzoCEErhA55YL1/lx/25fip+1L8Q9R+C/7Mljp
PwmhSGSDX/in8QiNT8WaTBG9rFFT+D/B2k2ureH31JlbsR2NxruuTQ+YzXD2
8LQxxycFPDV6lOriqsISwtKzrYmrJ1PZx91K1OlGpWm3tyxi05NtuMdQhD2M
PbW/cwhGU6krScVJRirRu223JJWi7N6u12fXH7Tv7VXhT4A2On6FpNpJ8Qfj
N4wlOI+APhVoLNPrusXt20douoahHC2dK8P2kzmS9vr1EzFFLLAD5Ms8Xh3w
G/Zf8Ty+Mp/2iv2nNSg8d/HLWpWn03SRGreFPhRpV5GjweHvCOltM8MN9YMO
Ircav5SzXLNthG0yvN6t8Ev2WfAHwNe78US3ut/Er4o+IJZpPE3xU+IV0Ne8
XarLM/2i6hs7i53poOlySCNU07SvLQxRRi6lu3XzD7/qGomNQ4R0f7yNFLtl
2huCQg4yq54O8Eg4A2tzVsYqsl4fDTnSw1o+0IJXr4x3hJSqxtKFKgmvdwtO
raV06s3JLI6VSqV4U3y8tKpGO1lOtzRvzV0pcvIk7wormg7/AL1ylZxTUr+0
igeEo6hmPK8FFj5RYQhVSGjOFZ08ryUXcmRxlwZ5bhVhQM7KAyxo3mOzAOFX
gbg/mDf67Pl2gEVYuryR5yzygF2Oxc5Y5ViwYyZRgdoJwFPzt6L8+dGwiO6Mt
uLCMsVQMBiSR/mUZcYXy0B2gLGgKd2efm517WTSUeWPNat5rWT93nXL8k1q+
5pUUaKpX5+ZxtGCd0pXtdJ2gnokl8NkTQ220fapDmUjb5WWVFDfGDyc7/MQx
KFCnlDMhbEjgWmjK4cszOykOBiNB959wLZLhMYRndm+QKH2RDHIEDLguskq
oocldrYGH5U52iQAJjcBtyuAS7VG2efE4Mqpl0ZZmGQsMw8vACDJAxiBbapw
FAYLIm1GMvdV+ZSbeztK9m4u8000rNXvBbJHmkm7ShdtyvopP3XC93KvR62V
lJK3Td495N9oLqYZERHk3yMB8kYLhN3yyRfvWB8l254JKsFK1i3OkQOrs0SI
niMcmEVFzgBiqiONGScENSbcAoxIX+4u7IVXhvxSMK4UKkZMhMYJZIG4hkY7
2++zHJOQGqhPIICiRKWwxCozeWpcOrKzvGPMx5uWIXAAOcEAoajWjTlyJXau
3Bq60kuXnachpdp0210Mp4elU96aU6WtNpq005Si1dtu8Y77tbWieE+LPgZ4A
8RpdU9EsprqTbm6gabTrxFhJ8pVvK057aeOOXaSYg7LIHZZldWYN8/6n+yRY
x3L/APCH+KvFXh2Rna5SOK8DWUE7SzXc0rmztLe/eKadiJvtF108qQIZXIYz
mb7hnbLUqxqpyyllVCSd8gzuUk7FYFAeAR053U2+BtGeGIKkiMSSAbg8Yc
4QggKSMOVYxnBYHBwQenCZljC/3eJqxjKSbSle009VHn5lZre6d38mcU8pp
10qa5ZupFqF1yXgmrp3UuZqKt78bLaKSPyr8XfDD9ozwMZpbGGz8c6TAcLJp
7WepXPkRgKWubTUbLQ9XaWaMLCfJudRghfEsdyk5SWTydfj8+ij+yvGGiX+j
3slvJcXFpdQ6npkkMKRJFN5cV+UijQpcrHKEv1gYyG1uZD+8gH7GSL9p83zg
k4WNYtIgRIRgqslzEQR/rI2VWYruTk4UbuX1rwL4V1fR7i213RdP1u0Jij+x
apZ2t7Zt9quSV3W91DNFIW5dlQNJ5cZPzqrp9FguKq65KeloUq0G5WqTXJVI

KKXKpexTWqveWju9X1PBrCMUuSpUhKMIG/xurT0hbn+Gc1zR15PdSdtZRTVv
xGu0+HOuaxctotzqOgpMxmaO6h32QaFgu2K7Bmt7SSWTen2R5zEmxZLEiOa3
gt6eo+Dri5gRtE1nTvEEdxKm77PqVtLdSFI+UPhvtUi7nw0cn7tXw67y8Tyf
of46/Y++D2vyTXdhpl94V1ATPj9p8Oajd2MUcjSFUMVgZJNOVUY7IVLSJVBd
Qvzbh4Lefsa65ZxNceGfiNY3KqLlpf8AhKPDpNxpFE8tz5F9pmowv5+2Fnt
57iKaMSCJHtth19iln2Cryftqc6M3FpOcXWhVhpbSLk4uKTtdR201dzxa+U
47CpN4hOmqblRUp/BT50m2vZ1XflTVIL+Wzte3yKPDeuWRktr3TJkkjIYSqU
ECNlw/ci5hdZC+FHUJFKz4ichnx0nwVrvxM1LRfh54Umt7i88VTy2d5P5V3
NZ6NDFKbeVr5IEUKQwq6y+aPtNslhFC8kUr7V+ndW/ZX8ayW2kWOr+ONKWxj
neK4ewh1A3l2m97S1jkfy7EeUsqwXEscrzfeuY0JDRNH9u/AH4E+F/hpo/2j
T83epanKi3F/OqeY7xlbdu2hBiFN7mMu80wUqJHldC7+fjM5w/s6lGg1OUow
gkoTpwi2vjnzwn7S3KpKHInf4qjR1YHA4xyhOhFSpVaalPE+0h7V+9FTbjVU
72fNFK0ZctmpR6+7eCvD48N+FfDXh6OR5YtH0rT9MaeRYY3ePTLK2s4nuPKY
RrK6wgLs/eYzPqRlK9ZdMV2MkpWSCIVHyx+aS+fM3KMAJgIVG0R4G1QgNJk
dTSLnc6oyvkNsGfLTA2pypUNwQcjO7JJELThYpTIC626T7wuF3Glb8qBhSSS
Pv5A5IAHFfCNNudouUWnGEouKTad9VJQIFNXta7Vt9m/vaWGhCEIJ1Kiskm3
HRwUd+Zq7ercrXvr2HXN8zR7EhJUpGGeFfO3psK7FO35Hl8lycPv3Mw2h/mb
BuZlpCsMUfEKxlGMlXkZJJfTVMZd/vkvmQ8B98bZJqee4MJEOCh5VQRgIGR
DJbiQEjMa5VZB/A3z5PZSMmSbzI5mgL7ordklmI82T9zJg7hvYkiEly7ksx
BbLEsFGnK61nqm0lUtGeTG0k76ra9rM7aNN6OM9fd5r3s4pR6pXcrW10W2i3
UkP2eG5zOs7z3DmTeVWQSxlXVC8e1JECN0XaAd5UsWY1rmSV5Ujzw2WaEBH
Dqdhy7Ph4xniNcEHcwL/ACxhai3K3Kfvl/3MLRsY8glT0MQwSykkGParDcFf
YodXAApR5UEW+OHf3i3vgxqsTyNHnY+TthXZlu3azEGMpgVi5RtaPPJXveaj
JKyV7xbV2r6W5dNEjVWjKTP3k4tN82qala71ad7u1rJpfafXaMYa3MbQRSaU
rK0m75o/NCthCQqYqPk27Au4HBVSW0DBaKTAiyRs8YKiSRUVykZXY6yK21FZ
ld90RdgSFMZK7Mt5ZIKtIXWFFkVXCnLhJCSW8vIOYjgrhefuDcQNFyGiQOgU
gMYtjswBLorh9wBYEBIHUjlbjYq1lUjyKPM37Nyg4ycYyk7qPxXk0kuiUXZX
3uOmp817qNmrrpJqNpJXVo6qy20bu9ZS3EIF1CqwxTtK0pbicQtl+xgoUx5ZQ
wkGGYEMzEAavulZK/2n5VaSRymjDphMukm4hGkYZOWIPHAyMMqYDcvld5pY0S
RkkUiMntQo5B3HzFicKc7ep3feKqdoXJvJ45JESNWjKoHLkKWb92kqbsY3Yc
E4yMbiQ2azm5RbSSai3JzT5bWXSOkbpN2tB9Fex1qnBuaV5Rm42i3KmmklJ3
cJc3N/LsrfFroSNcAtcSv58kp2iRNhMcUblQqhQVKt8inDncXAGSisgpq5mH
72FkaMs7NsCB3ZmBkKoxyxy38lQIMn5IKlxcwyLlu2USB1y4YfNHGxCc5yH
VZMgncASyrtXrHMwhVgQeThWg3KQ5WPbyF2gPkjAb5Nq4yDmacJVluMVzNu8
XKSc+VcukZcsEk76JtLvbpvDm5W04ThGTjT0lC0klrNyU+Zq6s+Tpcr3skuS
puAl2VB8jGMxkEKuQV8vyQNxkAXcU2PyAYzsz9xMygMWdpMqNjEt5jPtHQsQ
THKQu3LD5CHyig3tSMv2hbU7A8eN0iM6qxVTMMJyAMlwO4M3z7Q6hSz8+9wB
lysuWi+WVlwoeQ2ytvVW38+ZGW5lyMKNvVZbSmkuaNTmvzS5WlyqPWPnLZ9F
9+x0Rj7nvSICxxRIGcmflvypKK7NXitepNHHvDpJbrEQA0xB2KZRtTauVG1
cceXiNCIhhUllpsnAktstLC6bUjkCRum3BJZgGO1SkQWMtnaplkOwhsvVZ2k
mJzJKliffKCVcysfMSUIHRSY3OBGwZGVUDApMta5O6RWQMudBliSBilISNn
l7ifmbLDlyFBaya53TUVzwipSqztzSILlcrRk27ctRpppq7TWqdx4pKME25
JKFbRS52ot83M5ySatZrXdNbNrJFEY8AMpQMFOULHazgnaAsakFQhMgE3+rJ
YtIN5RLOixwZDlnjfb8pjYRxtMFZT91SEVQAGZWCu0khDbyun6o61pQrxio
2i01Jq6a+G9KT5e13e+vprTPRUftSbd5NtvX3b2anDTTS6v59v/Z

---=_linux45bdcc80--Looks like he needs some real asborbers as apposed to the aurelex stuff he has...bass traps wouldn't hurt either

Realtraps : <http://www.realtraps.com/>

Ready Acoustics: <http://www.readyacoustics.com/>

Modular Acoustics: <http://www.modularacoustics.com/>

John L Sayers Acoustics forum: <http://www.johnlsayers.com/>

Recording.org acoustics forum: <http://www.modularacoustics.com/>

General info: <http://forum.studiotips.com/>

Bottom line here is if you can find 3" rigid insulation (olive coloured) wrap it in a light cloth and hang the panels in the room roughly 3" off the walls and ceilings you'll save yourself a ton of money.

cost for my layout was a little over \$500 CDN

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
>

> I will post two pictures dictating the appearance of the friend's studio
> that
> has the over midrange problem with whatever they record and all things
> sound
> midrangey through the Genelec monitors.
> Note that he uses Neumann M149 thru the hybrid Millennia Media (tube and
> solid
> state) that are considered as world class machines.
> He uses a RME Fire800 card and Nuendo.
> I would appreciate and wall treatment propositions to tame this mid
> frequencies
> when recording and THE LACK OF BASS when monitoring !!!
> Thanks.
> Dimitrios

If you'd like some photos email me

Don

"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...

> Looks like he needs some real asborbers as apposed to the aurallex stuff he
 > has...bass traps wouldn't hurt either
 >
 >
 > Realtraps : <http://www.realtraps.com/>
 >
 > Ready Acoustics: <http://www.readyacoustics.com/>
 >
 > Modular Acoustics: <http://www.modularacoustics.com/>
 >
 >
 > John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
 >
 > Recording.org acoustics forum: <http://www.modularacoustics.com/>
 >
 > General info: <http://forum.studiotips.com/>
 >
 > Bottom line here is if you can find 3" rigid insulation (olive coloured)
 > wrap it it a light cloth and hang the panels in the room roughly 3" off
 > the walls and ceilings you'll save yourself a ton of money.
 >
 > cost for my layout was a little over \$500 CDN
 >
 > Don
 >
 >
 > "Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
 >>
 >> I will post two pictures dictating the appearnace of the friend's studio
 >> that
 >> has the over midrange problem with whatever they record and all things
 >> sound
 >> midrangey through the Genelec monitors.
 >> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and
 >> solid
 >> state) that are considered as world class machines.
 >> He uses a RME Fire800 card and Nuendo.
 >> I would appreciatte and wall treatment propositions to tam this mid
 >> frequencies
 >> when recording and THE LACK OF BASS when montoring !!!
 >> Thanks.
 >> Dimitrios
 >
 >
 >Yes please Don,
 Photos would be great.
 3" rigid insulation What's t5hat ?
 Is it the fiberglass ?

We have here fiberglass and stonewool.
Can you also suggest as where in the room put which ?
I know he needs at sides in the control room some absorbers, right ?
What about behind (in front) of his speakers ?
Is this foam ok that they have ?
Thanks for your suggestions !
Regards,
Dimitrios

"Don Nafe" <dnafe@magma.ca> wrote:
>If you'd like some photos email me
>
>DOn
>
>
>"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...
>> Looks like he needs some real absorbers as apposed to the aurelex stuff
he
>> has...bass traps wouldn't hurt either
>>
>>
>> Realtraps : <http://www.realtraps.com/>
>>
>> Ready Acoustics: <http://www.readyacoustics.com/>
>>
>> Modular Acoustics: <http://www.modularacoustics.com/>
>>
>>
>> John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>
>> Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>
>> General info: <http://forum.studiotips.com/>
>>
>> Bottom line here is if you can find 3" rigid insulation (olive coloured)

>> wrap it in a light cloth and hang the panels in the room roughly 3" off

>> the walls and ceilings you'll save yourself a ton of money.
>>
>> cost for my layout was a little over \$500 CDN
>>
>> Don
>>
>>
>> "Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
>>>

>>> I will post two pictures dictating the appearance of the friend's studio

>>> that

>>> has the over midrange problem with whatever they record and all things

>>> sound

>>> midrangey through the Genelec monitors.

>>> Note that he uses Neumann M149 thru the hybrid Millennia Media (tube and

>>> solid

>>> state) that are considered as world class machines.

>>> He uses a RME Fire800 card and Nuendo.

>>> I would appreciate and wall treatment propositions to tam this mid

>>> frequencies

>>> when recording and THE LACK OF BASS when monitoring !!!

>>> Thanks.

>>> Dimitrios

>>

>>

>>

>

>I guess the time has come for you to switch. We're gonna miss your Paris adventures, and all your help.

Like John Wayne said, "A mans gotta do, what a mans gotta do"

James

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>

>Dimi, yes, it's rigid/compressed fiberglass. Owens-Corning makes it, for one; dunno if that brand is available over there, but there's got to be something similar.

What Don said about just getting some of that & wrapping sheets of it in fabric could certainly work somewhat, but no better than foam - you need mass to absorb low freqs efficiently - a little bit better approach (if you don't want to build actual bass traps) would be to glue it onto MDF (medium-density fiberboard), THEN wrap that in some fabric for appearances' sake. Also, I have a few of the Auralex LNRD corner traps & I must say they work pretty well.

IMO, though, he's got a bit too much foam happening there. I'm no acoustics expert, but I believe in minimal treatment... let the room sound like the room, just carve out the deficiencies, you know? Especially in that recording room/iso booth shot... is that wood on the floor (can't tell), and

ceiling both? There might be a midrangey mode happening there; he's got no reflections from any of the walls & nothing but reflections between the floor & ceiling. If he wants a pretty dead iso booth he probably should throw down some carpet on the floor or foam up that ceiling, or both.

How does stuff that was recorded elsewhere (like a commercial CD, for example) sound in the control room? Like it ought to, or does that come out Midrangey, as well?

Neil

>Dimitrios" <musurgio@otenet.gr> wrote:

>

>Yes please Don,

>Photos would be great.

>3" rigid insulation What's that ?

>Is it the fiberglass ?

>We have here fiberglass and stonewool.

>Can you also suggest as where in the room put which ?

>I know he needs at sides in the control room some absorbers, right ?

>What about behind (in front) of his speakers ?

>Is this foam ok that they have ?

>Thanks for your suggestions !

>Regards,

>Dimitrios

>

>

>"Don Nafe" <dnafe@magma.ca> wrote:

>>If you'd like some photos email me

>>

>>DOn

>>

>>

>>"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...

>>> Looks like he needs some real absorbers as opposed to the auralox stuff

>he

>>> has...bass traps wouldn't hurt either

>>>

>>>

>>> Realtraps : <http://www.realtraps.com/>

>>>

>>> Ready Acoustics: <http://www.readyacoustics.com/>

>>>

>>> Modular Acoustics: <http://www.modularacoustics.com/>
>>>
>>>
>>> John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>>
>>> Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>>
>>> General info: <http://forum.studiotips.com/>
>>>
>>> Bottom line here is if you can find 3" rigid insulation (olive coloured)
>
>>> wrap it it a light cloth and hang the panels in the room roughly 3" off
>
>>> the walls and ceilings you'll save yourself a ton of money.
>>>
>>> cost for my layout was a little over \$500 CDN
>>>
>>> Don
>>>
>>>
>>> "Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
>>>>
>>>> I will post two pictures dictating the appearnace of the friend's studio
>
>>>> that
>>>> has the over midrange problem with whatever they record and all things
>
>>>> sound
>>>> midrangey through the Genelec monitors.
>>>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube
and
>
>>>> solid
>>>> state) that are considered as world class machines.
>>>> He uses a RME Fire800 card and Nuendo.
>>>> I would appreciatte and wall treatment propositions to tam this mid

>>>> frequencies
>>>> when recording and THE LACK OF BASS when montoring !!!
>>>> Thanks.
>>>> Dimitrios
>>>
>>>
>>>
>>
>>
>"Neil" <IOUOIU@OIU.com> wrote in message news:45be08ad@linux...
>

- > Dimi, yes, it's rigid/compressed fiberglass. Owens-Corning
- > makes it, for one; dunno if that brand is available over there,
- > but there's got to be something similar.
- >
- > What Don said about just getting some of that & wrapping sheets
- > of it in fabric could certainly work somewhat, but no better
- > than foam -

Wrong big time! regular foam does next to diddly squat in terms of absorbing frequencies and killing reflectivity

>you need mass to absorb low freqs efficiently -

No - you need mass to reduce sound escaping a room...as in creating an iso booth...

- > little bit better approach (if you don't want to build actual
- > bass traps) would be to glue it onto MDF (medium-density
- > fiberboard), THEN wrap that in some fabric for appearances'
- > sake.

Wrong again...the fibre board actually reflects the sound before it get a chance to be absorbed...hanging the insulation panels about 3" off the wall does wonders for absorbing mid frequencies and reducing the reverberation in the room.

Also, I have a few of the Auralex LNRD corner traps & I
> must say they work pretty well.

If you check the corners of my diagram there are floor to ceiling bass traps and they are nothing more than two bats of insulation standing across the corner. Granted there are several variations on this theme including "tuned traps" but my panels worked remarkably well in taming bottom end issues....and a very inexpensive place to start...

- >
- > IMO, though, he's got a bit too much foam happening there.
- > I'm no acoustics expert, but I believe in minimal treatment...

Maybe for the room you're recording in but from the standpoint of a control room the amount of insulation I used was just right...I fined the room to be very pleasing to the ear. Granted I could go all anal and get tuned absorbers and designed diffusers but this is just a home mixing room

Also since doing this treatment my mixes now translate very well across all mediums.

- > let the room sound like the room, just carve out the
- > deficiencies, you know? Especially in that recording room/iso
- > booth shot... is that wood on the floor (can't tell), and
- > ceiling both? There might be a midrangey mode happening
- > there; he's got no reflections from any of the walls & nothing
- > but reflections between the floor & ceiling. If he wants a
- > pretty dead iso booth he probably should throw down some carpet
- > on the floor or foam up that ceiling, or both.

Carpets wouldn't hurt but once again I suggest these basic panels, if set up on stands would provide much more flexibility and controlled absorption than just throwing down a carpet.

Don't get me wrong here, there are many products out there that can do a much better job at taming frequencies and taming room reverberation than my panels but I'll say this...price out an equivalent set up as is in my room with either Auralex or RealTraps and compare it to my cost...my setup is far from the be all end all but it does work

- >
- > How does stuff that was recorded elsewhere (like a commercial
- > CD, for example) sound in the control room? Like it ought to, or
- > does that come out Midrangey, as well?

- >
- > Neil

- >
- >
- >
- >
- >
- >

>>Dimitrios" <musurgio@otenet.gr> wrote:

>>

>>Yes please Don,

>>Photos would be great.

>>3" rigid insulation What's that ?

>>Is it the fiberglass ?

>>We have here fiberglass and stonewool.

>>Can you also suggest as where in the room put which ?

>>I know he needs at sides in the control room some absorbers, right ?

>>What about behind (in front) of his speakers ?

>>Is this foam ok that they have ?

>>Thanks for your suggestions !

>>Regards,

>>Dimitrios

>>

>>

>>"Don Nafe" <dnafe@magma.ca> wrote:

>>>If you'd like some photos email me

>>>
>>>DOn
>>>
>>>
>>>"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...
>>>> Looks like he needs some real asborbers as apposed to the auralex stuff
>>he
>>>> has...bass traps wouldn't hurt either
>>>>
>>>>
>>>> Realtraps : <http://www.realtraps.com/>
>>>>
>>>> Ready Acoustics: <http://www.readyacoustics.com/>
>>>>
>>>> Modular Acoustics: <http://www.modularacoustics.com/>
>>>>
>>>>
>>>> John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>>>
>>>> Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>>>
>>>> General info: <http://forum.studiotips.com/>
>>>>
>>>> Bottom line here is if you can find 3" rigid insulation (olive
>>>> coloured)
>>
>>>> wrap it it a light cloth and hang the panels in the room roughly 3" off
>>
>>>> the walls and ceilings you'll save yourself a ton of money.
>>>>
>>>> cost for my layout was a little over \$500 CDN
>>>>
>>>> Don
>>>>
>>>>
>>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>>>> news:45bdc60e@linux...
>>>>>
>>>>> I will post two pictures dictating the appearnace of the friend's
>>>>> studio
>>
>>>>> that
>>>>> has the over midrange problem with whatever they record and all things
>>
>>>>> sound
>>>>> midrangey through the Genelec monitors.
>>>>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube
> and

>>
>>>> solid
>>>> state) that are considered as world class machines.
>>>> He uses a RME Fire800 card and Nuendo.
>>>> I would appreciate and wall treatment propositions to tam this mid
>
>>>> frequencies
>>>> when recording and THE LACK OF BASS when montoring !!!
>>>> Thanks.
>>>> Dimitrios
>>>>
>>>>
>>>>
>>>
>>>
>>
>>
>>
>Gee, good thing all my trial & error over the years has proved
fruitless when there are so many experts here.

Between not knowing how to use an SSL, and not having learned
diddly-squat about acoustics, I guess I'll just drop the
recording stuff & take up shuffleboard.

Or did I just drop into the r.a.p. forum by mistake?

Neil

"Don Nafe" <dnafe@magma.ca> wrote:

>
>"Neil" <IOUOIU@OIU.com> wrote in message news:45be08ad@linux...
>>
>> Dimi, yes, it's rigid/compressed fiberglass. Owens-Corning
>> makes it, for one; dunno if that brand is available over there,
>> but there's got to be something similar.
>>
>> What Don said about just getting some of that & wrapping sheets
>> of it in fabric could certainly work somewhat, but no better
>> than foam -
>
>Wrong big time! regular foam does next to diddly squat in terms of absorbing

>frequencies and killing reflectivity
>
>>you need mass to absorb low freqs efficiently -
>
>No - you need mass to reduce sound excaping a room...as in creating an iso

>booth...

>

>> little bit better approach (if you don't want to build actual
>> bass traps) would be to glue it onto MDF (medium-density
>> fiberboard), THEN wrap that in some fabric for appearances'
>> sake.

>

>Wrong again...the fibre board actually reflects the sound before it get
a
>chance to be absorbed...hanging the insulation panels about 3" off the wall

>does wonders for absorbing mid frequencies and reducing the reverberation

>in the room.

>

>Also, I have a few of the Auralex LNRD corner traps & I
>> must say they work pretty well.

>

>If you check the corners of my diagram there are floor to ceiling bass traps

>and they are nothing more than two bats of insulation standing across the

>corner. Granted there are several variations on this theme including "tuned
>traps" but my panels worked remarkably well in taming bottom end
>issues....and a very inexpensive place to start...

>

>>

>> IMO, though, he's got a bit too much foam happening there.
>> I'm no acoustics expert, but I believe in minimal treatment...

>

>Maybe for the room you're recording in but from the standpoint of a control

>room the amount of insulation I used was just right...I fined the room to
be
>very pleasing to the ear. Granted I could go all anal and get tuned
>absorbers and designed diffusers but this is just a home mixing room

>

>Also since doing this treatment my mixes now translate very well across
all
>mediums.

>

>

>> let the room sound like the room, just carve out the
>> deficiencies, you know? Especially in that recording room/iso
>> booth shot... is that wood on the floor (can't tell), and
>> ceiling both? There might be a midrangey mode happening
>> there; he's got no reflections from any of the walls & nothing

>> but reflections between the floor & ceiling. If he wants a
>> pretty dead iso booth he probably should throw down some carpet
>> on the floor or foam up that ceiling, or both.
>
>Carpets wouldn't hurt but once again I suggest these basic panels, if set
up
>on stands would provide much more flexibility and controlled absorbsion
than
>just throwing down a carpet.
>
>Don't get me wrong here, there are many products out there that can do a

>much better job at taming frequencies and taming room reverberation than
my
>panels but I'll say this...price out an equivilant set up as is in my room

>with either Auralex or RealTraps and compare it to my cost...my setup is
far
>from the be all end all but it does work
>
>>
>> How does stuff that was recorded elsewhere (like a commercial
>> CD, for example) sound in the control room? Like it ought to, or
>> does that come out Midrangey, as well?
>>
>> Neil
>>
>>
>>
>>
>>
>>
>>>Dimitrios" <musurgio@otenet.gr> wrote:
>>>
>>>Yes please Don,
>>>Photos would be great.
>>>3" rigid insulation What's t5hat ?
>>>Is it the fiberglass ?
>>>We have here fiberglass and stonewool.
>>>Can you also suggest as where in the room put which ?
>>>I know he needs at sides in the control room some absorbers,right ?
>>>What about behing (in front) of his speakers ?
>>>Is this foam ok that they have ?
>>>Thanks for your suggestions !
>>>Regards,
>>>Dimitrios
>>>
>>>
>>>"Don Nafe" <dnafe@magma.ca> wrote:

>>>>If you'd like some photos email me
>>>>
>>>>DOn
>>>>
>>>>
>>>>"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...
>>>>> Looks like he needs some real asborbers as apposed to the aurallex stuff
>>>he
>>>>> has...bass traps wouldn't hurt either
>>>>>
>>>>>
>>>>> Realtraps : <http://www.realtraps.com/>
>>>>>
>>>>> Ready Acoustics: <http://www.readyacoustics.com/>
>>>>>
>>>>> Modular Acoustics: <http://www.modularacoustics.com/>
>>>>>
>>>>>
>>>>> John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>>>>
>>>>> Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>>>>
>>>>> General info: <http://forum.studiotips.com/>
>>>>>
>>>>> Bottom line here is if you can find 3" rigid insulation (olive
>>>>> coloured)
>>>
>>>>> wrap it it a light cloth and hang the panels in the room roughly 3"
off
>>>
>>>>> the walls and ceilings you'll save yourself a ton of money.
>>>>>
>>>>> cost for my layout was a little over \$500 CDN
>>>>>
>>>>> Don
>>>>>
>>>>>
>>>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>>>>> news:45bdc60e@linux...
>>>>>>
>>>>>> I will post two pictures dictating the appearnace of the friend's

>>>>>> studio
>>>
>>>>>> that
>>>>>> has the over midrange problem with whatever they record and all things
>>>
>>>>>> sound

>>>>> midrangey through the Genelec monitors.
>>>>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube
>> and
>>>
>>>>> solid
>>>>> state) that are considered as world class machines.
>>>>> He uses a RME Fire800 card and Nuendo.
>>>>> I would appreciate and wall treatment propositions to tam this mid
>>
>>>>> frequencies
>>>>> when recording and THE LACK OF BASS when montoring !!!
>>>>> Thanks.
>>>>> Dimitrios
>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>
>>
>
>Wow - now I'm shocked

So your moving to RME hardware and the Neve 8816 on the bus? What will be
your your final hardware / software config (or should I say current final
))?

Your posts help alot as you do so much research and hands on testing - you
should write something about your experiences for MIX!!

Thanks again for all your help -
I use SX but always seem to move back to Paris as my security Blanket...
yea I know

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>
>Hi all, haven't posted in a while, but had an issue and thought maybe somebody
here might be able to help. I am successfully running PARIS 3 on XP (yay!
no problems at all!), but in this migration from ME to XP I haven't been
able to figure out how to get Waves Native Power Pack version 2 to work on
XP. I installed it, and it seemed to go okay in that there were no errors
during installation, but when running PARIS or Sound Forge 7 I don't see
the Waves NPP DX plugins at all. I did try to contact Waves just for the
heck of it, but they won't give any advice, which is understandable given
the age of version 2 and that in theory I could upgrade. I'm just hoping
to avoid the expense. Thanks, all. My apologies if I offended you Neil...wasn't my intent but after

rereading
my post I see I came off as as rude

sorry

Don

"Neil" <OIUOIU@OIU.com> wrote in message news:45be1731\$1@linux...

>

> Gee, good thing all my trial & error over the years has proved

> fruitless when there are so many experts here.

>

> Between not knowing how to use an SSL, and not having learned

> diddly-squat about acoustics, I guess I'll just drop the

> recording stuff & take up shuffleboard.

>

> Or did I just drop into the r.a.p. forum by mistake?

>

> Neil

>

>

> "Don Nafe" <dnafe@magma.ca> wrote:

>>

>>"Neil" <IOUOIU@OIU.com> wrote in message news:45be08ad@linux...

>>>

>>> Dimi, yes, it's rigid/compressed fiberglass. Owens-Corning

>>> makes it, for one; dunno if that brand is available over there,

>>> but there's got to be something similar.

>>>

>>> What Don said about just getting some of that & wrapping sheets

>>> of it in fabric could certainly work somewhat, but no better

>>> than foam -

>>

>>Wrong big time! regular foam does next to diddly squat in terms of

>>absorbing

>

>>frequencies and killing reflectivity

>>

>>>you need mass to absorb low freqs efficiently -

>>

>>No - you need mass to reduce sound excaping a room...as in creating an iso

>

>>booth...

>>

>>> little bit better approach (if you don't want to build actual

>>> bass traps) would be to glue it onto MDF (medium-density

>>> fiberboard), THEN wrap that in some fabric for appearances'

>>> sake.
>>
>>Wrong again...the fibre board actually reflects the sound before it get
> a
>>chance to be absorbed...hanging the insulation panels about 3" off the
>>wall
>
>>does wonders for absorbing mid frequencies and reducing the reverberation
>
>>in the room.
>>
>>Also, I have a few of the Auralex LNRD corner traps & I
>>> must say they work pretty well.
>>
>>If you check the corners of my diagram there are floor to ceiling bass
>>traps
>
>>and they are nothing more than two bats of insulation standing across the
>
>>corner. Granted there are several variations on this theme including
>>"tuned
>
>>traps" but my panels worked remarkably well in taming bottom end
>>issues....and a very inexpensive place to start...
>>
>>>
>>> IMO, though, he's got a bit too much foam happening there.
>>> I'm no acoustics expert, but I believe in minimal treatment...
>>
>>Maybe for the room you're recording in but from the standpoint of a
>>control
>
>>room the amount of insulation I used was just right...I fined the room to
> be
>>very pleasing to the ear. Granted I could go all anal and get tuned
>>absorbers and designed diffusers but this is just a home mixing room
>>
>>Also since doing this treatment my mixes now translate very well across
> all
>>mediums.
>>
>>
>>> let the room sound like the room, just carve out the
>>> deficiencies, you know? Especially in that recording room/iso
>>> booth shot... is that wood on the floor (can't tell), and
>>> ceiling both? There might be a midrangey mode happening
>>> there; he's got no reflections from any of the walls & nothing
>>> but reflections between the floor & ceiling. If he wants a

>>> pretty dead iso booth he probably should throw down some carpet
>>> on the floor or foam up that ceiling, or both.
>>
>> Carpets wouldn't hurt but once again I suggest these basic panels, if set
> up
>> on stands would provide much more flexibility and controlled absorption
> than
>> just throwing down a carpet.
>>
>> Don't get me wrong here, there are many products out there that can do a
>
>> much better job at taming frequencies and taming room reverberation than
> my
>> panels but I'll say this...price out an equivalent set up as is in my room
>
>> with either Auralex or RealTraps and compare it to my cost...my setup is
> far
>> from the be all end all but it does work
>>
>>>
>>> How does stuff that was recorded elsewhere (like a commercial
>>> CD, for example) sound in the control room? Like it ought to, or
>>> does that come out Midrangey, as well?
>>>
>>> Neil
>>>
>>>
>>>
>>>
>>>
>>>> Dimitrios" <musurgio@otenet.gr> wrote:
>>>>
>>>> Yes please Don,
>>>> Photos would be great.
>>>> 3" rigid insulation What's that ?
>>>> Is it the fiberglass ?
>>>> We have here fiberglass and stonewool.
>>>> Can you also suggest as where in the room put which ?
>>>> I know he needs at sides in the control room some absorbers, right ?
>>>> What about behind (in front) of his speakers ?
>>>> Is this foam ok that they have ?
>>>> Thanks for your suggestions !
>>>> Regards,
>>>> Dimitrios
>>>>
>>>>
>>>> "Don Nafe" <dnafe@magma.ca> wrote:
>>>>> If you'd like some photos email me

>>>>>
>>>>>DOn
>>>>>
>>>>>
>>>>>"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...
>>>>>> Looks like he needs some real asborbers as apposed to the aurallex
>>>>>> stuff
>>>>>he
>>>>>> has...bass traps wouldn't hurt either
>>>>>>
>>>>>>
>>>>>> Realtraps : <http://www.realtraps.com/>
>>>>>>
>>>>>> Ready Acoustics: <http://www.readyacoustics.com/>
>>>>>>
>>>>>> Modular Acoustics: <http://www.modularacoustics.com/>
>>>>>>
>>>>>>
>>>>>> John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>>>>>
>>>>>> Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>>>>>
>>>>>> General info: <http://forum.studiotips.com/>
>>>>>>
>>>>>> Bottom line here is if you can find 3" rigid insulation (olive
>>>>>> coloured)
>>>>>
>>>>>> wrap it it a light cloth and hang the panels in the room roughly 3"
> off
>>>>>
>>>>>> the walls and ceilings you'll save yourself a ton of money.
>>>>>>
>>>>>> cost for my layout was a little over \$500 CDN
>>>>>>
>>>>>> Don
>>>>>>
>>>>>>
>>>>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>>>>>> news:45bdc60e@linux...
>>>>>>
>>>>>>> I will post two pictures dictating the appearnace of the friend's
>
>>>>>>> studio
>>>>>
>>>>>>> that
>>>>>>> has the over midrange problem with whatever they record and all
>>>>>>> things
>>>>>

>>>>>> sound
>>>>>> midrangey through the Genelec monitors.
>>>>>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube
>>> and
>>>>
>>>>>> solid
>>>>>> state) that are considered as world class machines.
>>>>>> He uses a RME Fire800 card and Nuendo.
>>>>>> I would appreciate and wall treatment propositions to tam this mid
>>>
>>>>>> frequencies
>>>>>> when recording and THE LACK OF BASS when montoring !!!
>>>>>> Thanks.
>>>>>> Dimitrios
>>>>>>
>>>>>>
>>>>>>
>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>>
>>
>>
>ps..And I ain't no expert...not even frigiin close...just enough knowledge
to get me into trouble and allow me to stuff my foot in my mouth more often
than not

:~)

D

"Don Nafe" <dnafe@magma.ca> wrote in message news:45be1b6e@linux...
> My apologies if I offended you Neil...wasn't my intent but after
> rereading my post I see I came off as as rude
>
> sorry
>
> Don
>
>
> "Neil" <OIUOIU@OIU.com> wrote in message news:45be1731\$1@linux...
>>
>> Gee, good thing all my trial & error over the years has proved
>> fruitless when there are so many experts here.
>>
>> Between not knowing how to use an SSL, and not having learned
>> diddly-squat about acoustics, I guess I'll just drop the

>> recording stuff & take up shuffleboard.
>>
>> Or did I just drop into the r.a.p. forum by mistake?
>>
>> Neil
>>
>>
>> "Don Nafe" <dnafe@magma.ca> wrote:
>>>
>>>"Neil" <IOUOIU@OIU.com> wrote in message news:45be08ad@linux...
>>>>
>>>> Dimi, yes, it's rigid/compressed fiberglass. Owens-Corning
>>>> makes it, for one; dunno if that brand is available over there,
>>>> but there's got to be something similar.
>>>>
>>>> What Don said about just getting some of that & wrapping sheets
>>>> of it in fabric could certainly work somewhat, but no better
>>>> than foam -
>>>
>>>Wrong big time! regular foam does next to diddly squat in terms of
>>>absorbing
>>
>>>frequencies and killing reflectivity
>>>
>>>>you need mass to absorb low freqs efficiently -
>>>
>>>No - you need mass to reduce sound excaing a room...as in creating an
>>>iso
>>
>>>booth...
>>>
>>>> little bit better approach (if you don't want to build actual
>>>> bass traps) would be to glue it onto MDF (medium-density
>>>> fiberboard), THEN wrap that in some fabric for appearances'
>>>> sake.
>>>
>>>Wrong again...the fibre board actually reflects the sound before it get
>> a
>>>chance to be absorbed...hanging the insulation panels about 3" off the
>>>wall
>>
>>>does wonders for abbosrbing mid frequencies and reducing the
>>>reverberation
>>
>>>in the room.
>>>
>>>Also, I have a few of the Auralex LNRD corner traps & I
>>>> must say they work pretty well.

>>>
>>>If you check the corners of my diagram there are floor to ceiling bass
>>>traps
>>
>>>and they are nothing more than two bats of insulation standing across the
>>
>>>corner. Granted there are several variations on this theme including
>>>"tuned
>>
>>>traps" but my panels worked remarkably well in taming bottom end
>>>issues....and a very inexpensive place to start...
>>>
>>>>
>>>> IMO, though, he's got a bit too much foam happening there.
>>>> I'm no acoustics expert, but I believe in minimal treatment...
>>>
>>>Maybe for the room you're recording in but from the standpoint of a
>>>control
>>
>>>room the amount of insulation I used was just right...I fined the room to
>> be
>>>very pleasing to the ear. Granted I could go all anal and get tuned
>>>absorbers and designed diffusers but this is just a home mixing room
>>>
>>>Also since doing this treatment my mixes now translate very well across
>> all
>>>mediums.
>>>
>>>
>>>> let the room sound like the room, just carve out the
>>>> deficiencies, you know? Especially in that recording room/iso
>>>> booth shot... is that wood on the floor (can't tell), and
>>>> ceiling both? There might be a midrangey mode happening
>>>> there; he's got no reflections from any of the walls & nothing
>>>> but reflections between the floor & ceiling. If he wants a
>>>> pretty dead iso booth he probably should throw down some carpet
>>>> on the floor or foam up that ceiling, or both.
>>>
>>>Carpets wouldn't hurt but once again I suggest these basic panels, if set
>> up
>>>on stands would provide much more flexibility and controlled absorbsion
>> than
>>>just throwing down a carpet.
>>>
>>>Don't get me wrong here, there are many products out there that can do a
>>
>>>much better job at taming frequencies and taming room reverberation than
>> my

>>>panels but I'll say this...price out an equivalent set up as is in my
>>>room
>>
>>>with either Auralex or RealTraps and compare it to my cost...my setup is
>> far
>>>from the be all end all but it does work
>>>
>>>>
>>>> How does stuff that was recorded elsewhere (like a commercial
>>>> CD, for example) sound in the control room? Like it ought to, or
>>>> does that come out Midrangey, as well?
>>>>
>>>> Neil
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>>Dimitrios" <musurgio@otenet.gr> wrote:
>>>>>
>>>>>Yes please Don,
>>>>>Photos would be great.
>>>>>3" rigid insulation What's that ?
>>>>>Is it the fiberglass ?
>>>>>We have here fiberglass and stonewool.
>>>>>Can you also suggest as where in the room put which ?
>>>>>I know he needs at sides in the control room some absorbers,right ?
>>>>>What about behind (in front) of his speakers ?
>>>>>Is this foam ok that they have ?
>>>>>Thanks for your suggestions !
>>>>>Regards,
>>>>>Dimitrios
>>>>>
>>>>>
>>>>>"Don Nafe" <dnafe@magma.ca> wrote:
>>>>>>If you'd like some photos email me
>>>>>>
>>>>>>DON
>>>>>>
>>>>>>
>>>>>>"Don Nafe" <dnafe@magma.ca> wrote in message news:45bddccf@linux...
>>>>>>> Looks like he needs some real absorbers as opposed to the auralex
>>>>>>> stuff
>>>>>>> he
>>>>>>> has...bass traps wouldn't hurt either
>>>>>>>
>>>>>>>
>>>>>>> Realtraps : <http://www.realtraps.com/>

>>>>>>
>>>>>> Ready Acoustics: <http://www.readyacoustics.com/>
>>>>>>
>>>>>> Modular Acoustics: <http://www.modularacoustics.com/>
>>>>>>
>>>>>>
>>>>>> John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>>>>>
>>>>>> Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>>>>>
>>>>>> General info: <http://forum.studiotips.com/>
>>>>>>
>>>>>> Bottom line here is if you can find 3" rigid insulation (olive
>>>>>> coloured)
>>>>>>
>>>>>> wrap it it a light cloth and hang the panels in the room roughly 3"
>> off
>>>>>>
>>>>>> the walls and ceilings you'll save yourself a ton of money.
>>>>>>
>>>>>> cost for my layout was a little over \$500 CDN
>>>>>>
>>>>>> Don
>>>>>>
>>>>>>
>>>>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>>>>>> news:45bdc60e@linux...
>>>>>>>
>>>>>>> I will post two pictures dictating the appearnace of the friend's
>>
>>>>>>> studio
>>>>>>>
>>>>>>> that
>>>>>>> has the over midrange problem with whatever they record and all
>>>>>>> things
>>>>>>>
>>>>>>> sound
>>>>>>> midrangey through the Genelec monitors.
>>>>>>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube
>>>> and
>>>>>>>
>>>>>>> solid
>>>>>>> state) that are considered as world class machines.
>>>>>>> He uses a RME Fire800 card and Nuendo.
>>>>>>> I would appreciatte and wall treatment propositions to tam this mid
>>>>>>>
>>>>>>> frequencies
>>>>>>> when recording and THE LACK OF BASS when montoring !!!

```
>>>>>>> Thanks.  
>>>>>>> Dimitrios  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>  
>>>>  
>>>  
>>>  
>>  
>
```

>It looks like Apple may be among the first with the 45 nanometers.
<http://www.appleinsider.com/article.php?id=2446>Hi Thad,

I've been using virtual pc for this for the past while. It's fantastic, and I have never needed a dual boot again. I've gotten so carried away that I have virtual machines for everything from dos 3.3 up. Check this out... Some of my favorite images so far..

1. FreeDos/Gem 3 system, running the original version of ventura I ran in 1989. Runs flawlessly.
2. FreeDos/VICE with autorun of VICE Vic20 emulator running my favorite vic games. Same for C64.
3. Suse 9.3 running openoffice and firefox. This combo covers 99% of my writing/browsing needs.
4. FreeDos/ suto starting MEKA Sega Master console emulator to run the games I used to play with my bro back in 87-88.

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

>I've been using Innnotek's VirtualBox for a couple of weeks now and have decided
>it's ready for prime time. For those of you running an audio box where you
>would like to be able to do some general tasks, writing emails, documents,

>web surfing, etc., it's a great way to manage things. Your audio install
>can be completely static while your 'alternate' VM can be whatever you want.
>For me, it's Debian so I can write code and such, but if you wanted you
could
>even install some awful version of Windows.
>
>Very cool, and I'm posting this from my new audio laptop running a Debian
>VM,
>
>TCBFirstly (if that's even a word - I guess it must be
since "secondly" and "thirdly" are), I'm not really surprised
that the Neve-ulator sounds a lot like Paris... if you look at his "neve's
notes" on this thing, you'll see that eh says:

***You can expect to experience a classic rise in frequency
response around 300 Hz and a slight ringing due to the pre-
emphasis at around 12 to 15 kHz., depending on the setting of
the 7.5/15 i.p.s. switch. Low frequency Third harmonic
distortion is probably the most immediately audible effect that
you will hear. The effect on certain musical instruments is
quite incisive, producing the characteristic coloring of a real
tape recorder.***

Slight bump at 300? Harmonic distortion around 15k? I remember
several years ago posting that these characteristics are what I
personally thought made Paris sound like "analog".

I just wonder how much high end we're lopping off with the tape
simulator thingy (IOW, how close is it to analog tape, are they
altering the high-end frequency response curve, as well?), and
also why they don't have a 30 ips setting on that thang? I wrote
the company to ask - I wonder if I'll hear back.

Neil

"rich" <studiodog_99@yahoo.com> wrote:

>
>Wow - now I'm shocked
>
>So your moving to RME hardware and the Neve 8816 on the bus? What will
be
>your final hardware / software config (or should I say current final
>:))?
>

>Your posts help alot as you do so much research and hands on testing - you
>should write something about your experiences for MIX!!
>
>Thanks again for all your help -
>I use SX but always seem to move back to Paris as my security Blanket...
>yea I know
>
>
>
>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>
>>
>His room is a box -- thus, it sounds like a box. (Stick your head in
a box and say "Hello" -- yeah, that sound...) Low ceiling, square
angles. Yuck.

A friend of mine recently built a tiny room for a studio in his
backyard. Nice little room, plaster walls, wood floor... A box. It
sounded really truly awful. I suggested he get in touch with the
"Real Traps" guys... He talked it over with them, bought a couple of
their big corner traps, several of their regular panels, and hung them
up... OK -- so -- now, the room sounds -- nine times bigger. If you
close your eyes and talk, you'd think you were in a really much larger
room. Not dead, not boxy, not bouncy -- just open and natural. It's
the most striking example I've ever heard of the benefits of this kind
of treatment.

No their stuff isn't cheap, but it's like anything else -- if you want
to really deal with this problem you have to get tools that work.

Or build a better room in the first place. -- good luck with it --
chas.

On 29 Jan 2007 21:01:50 +1000, "Dimitrios" <musurgio@otenet.gr> wrote:

>
>I will post two pictures dictating the appearnace of the friend's studio that
>has the over midrange problem with whatever they record and all things sound
>midrangey through the Genelec monitors.
>Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and solid
>state) that are considered as world class machines.
>He uses a RME Fire800 card and Nuendo.
>I would appreciatte and wall treatment propositions to tam this mid frequencies
>when recording and THE LACK OF BASS when montoring !!!
>Thanks.

>DimitriosThere is a definite change in the high end with this. *bright & shiny* changes to *warm & fuzzy* but it doesn't sound fuzzy as in distorted.just sorta softer around the edges. the 7.5ips setting ain't the dope. 15ips is the ticket.

"Neil" <OIUOIU@OIU.com> wrote in message news:45be23fa\$1@linux...

>

> Firstly (if that's even a word - I guess it must be
> since "secondly" and "thirdly" are), I'm not really surprised
> that the Neve-ulator sounds a lot like Paris... if you look at his "neve's
> notes" on this thing, you'll see that eh says:

>

> ***You can expect to experience a classic risein frequency
> response around 300 Hz and a slight ringing due to the pre-
> emphasis at around 12 to 15 kHz., depending on the setting of
> the 7.5/15 i.p.s. switch. Low frequency Third harmonic
> distortion is probably the most immediately audible effect that
> you will hear. The effect on certain musical instruments is
> quite incisive, producing the characteristic coloring of a real
> tape recorder.***

>

> Slight bump at 300? Harmonic distorion around 15k? I remember
> several years ago posting that these characteristics are what I
> personally thought made Paris sound like "analog".

>

> I just wonder how much high end we're lopping off with the tape
> simulator thingy (IOW, how close is it to analog tape, are they
> altering the high-end frequency response curve, as well?), and
> also why they don't have a 30 ips setting on that thang? I wrote
> the company to ask - I wonder if I'll hear back.

>

> Neil

>

>

>

>

>

> "rich" <studiodog_99@yahoo.com> wrote:

>>

>>Wow - now I'm shocked

>>

>>So your moving to RME hardware and the Neve 8816 on the bus? What will
> be

>>your your final hardware / software config (or should I say current final
>>:))?

>>

>>Your posts help alot as you do so much research and hands on testing - you
>>should write something about your experiences for MIX!!

>>
>>Thanks again for all your help -
>>I use SX but always seem to move back to Paris as my security Blanket...
>>yea I know
>>
>>
>>
>>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>
>>>
>>
>"Don Nafe" <dnafe@magma.ca> wrote:
>My apologies if I offended you Neil...wasn't my intent but after rereading

>my post I see I came off as as rude
>
>sorry

I think you've heard an example of my drum setup recorded in my minimally-treated recording room, all by itself with no verbs or anything applied. I think you've also heard some of my mixes in my minimally treated control room. Anyone's personal preferences as to how they'd mix stuff differently aside, I think it's pretty evident that they don't suck.

The recordings speak for themselves.

If there was one "right" way to treat everything, then every pro studio would have control rooms of identical dimensions & treatment, and there would be only one acoustics consultant in business... the ONE guy that was "right".

NeilThere is ONE constant with DJ though and that is change!I'm getting some old projects ready for batching in WL so I can import them into my Cubase DAW before I start breaking down my system. Guys, if I didn't need the features in Cubase 4, I wouldn't be doing this. I've been listening to Cubase pretty constantly with the Neve box for the last few days so I'm imprinted on the sound. Listening to Paris again is like a breath of fresh air.....but the other is close enough, I do like the way it sounds and I'm committed. It ain't Paris though. I'm gonna miss this.

DeejSo DJ...I know there are a LOT of features on Cubase 4 (and most other DAWS for that matter) that Paris doesn't have, but what features specifically made you pull the plug.

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I'm getting some old projects ready for batching in WL so I can import them

>into my Cubase DAW before I start breaking down my system. Guys, if I didn't
>need the features in Cubase 4, I wouldn't be doing this. I've been listening
>to Cubase pretty constantly with the Neve box for the last few days so I'm
>imprinted on the sound. Listening to Paris again is like a breath of fresh
>air.....but the other is close enough, I do like the way it sounds and I'm
>committed. It ain't Paris though. I'm gonna miss this.
>
>Deej
>
>the biggest reason I am staying with PARIS is because of the IO capability.
I am worried about how easy a patch bay would be in another software.
I have an emu sound card and it has the EMU patcher GUI. I hate it...
I cant understand it easily.
IF I could find an easy interface as flexible and fun to use as paris I
would probably
dump PARIS as well.

--

Thanks,

Brandon

"Rod Lincoln" <rlincoln@.kc.rr.com> wrote in message
news:45be294c\$1@linux...

>

> So DJ...I know there are a LOT of features on Cubase 4 (and most other
DAWS

> for that matter) that Paris doesn't have, but what features specifically
> made you pull the plug.

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

> >I'm getting some old projects ready for batching in WL so I can import
them

>

> >into my Cubase DAW before I start breaking down my system. Guys, if I
didn't

>

> >need the features in Cubase 4, I wouldn't be doing this. I've been
listening

>

> >to Cubase pretty constantly with the Neve box for the last few days so
I'm
>
> >imprinted on the sound. Listening to Paris again is like a breath of
fresh
>
> >air.....but the other is close enough, I do like the way it sounds and
I'm
>
> >committed. It ain't Paris though. I'm gonna miss this.
> >
> >Deej
> >
> >
>Rod, I guess it's more the editing and being able to freeze effects,
especially external FX and I think the new control room feature will be very
nice and enhance my workflow during tracking sessions. We'll see. I wouldn't
mind losing this huge Furman HDS 16 system if Cubase can compensate for it,
and it looks like this may be possible. The audio engine in WSX 4 sounds a
bit better to my ears, but that may be just aural voodoo. The Neve 5042
definitely made the native system sonically better IMO. Switching in and
out on the mix bus is a very obvious improvement.

Deej

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
news:45be294c\$1@linux...

>
> So DJ...I know there are a LOT of features on Cubase 4 (and most other
> DAWS
> for that matter) that Paris doesn't have, but what features specifically
> made you pull the plug.
> "DJ" <www.aarrrrggghh!!!.com> wrote:
>>I'm getting some old projects ready for batching in WL so I can import
>>them
>
>>into my Cubase DAW before I start breaking down my system. Guys, if I
>>didn't
>
>>need the features in Cubase 4, I wouldn't be doing this. I've been
>>listening
>
>>to Cubase pretty constantly with the Neve box for the last few days so I'm
>
>>imprinted on the sound. Listening to Paris again is like a breath of fresh

>
>>air.....but the other is close enough, I do like the way it sounds and I'm
>
>>committed. It ain't Paris though. I'm gonna miss this.
>>
>>Deej
>>
>>
>If someone (Europe) wants to sell 1 or 2 Adat interfaces , please e mail
me with the price ...

I am from Srebia

Cheers

MaxWow!!!!

That's a pretty ringing endorsement LaMont!!!!

I'm definitely leaning towards the 3200 and Cubase 4. The only client in my studio is me and I'm really just trying to get to a simpler workflow ,for the songwriting end of things, and still achieve quality results at the end of the process.

Can you eplain to me in a little more detail how you (and apparently BT) would be/are using Paris as the master summing mixer/recorder in this scenario?

I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (a mini-Deej set-up if, you will) but being a guy who only gets to work on my stuff in the evenings after work or on the weekends, the opportunity for confusion in such a kludge ridden set-up doesn't lend itself to the creative workflow. That's why Cubase and a nice board/control surface appeals. My big dilemma though is that I still absolutely love the way Paris sounds.

Anyway, thanks a ton for the input, greatly appreciated! I've got much to consider.

Cheers,
jon

"LaMont" <jjdpro@ameritech.net> wrote:

>
>Hi Jon, I can chime in here on this question.
>
>I often work at a local studio <http://www.lamourrecording.com/>
>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful

>beast.
>
>Great feel, 96 channels @ 96K
>Pro Tools, Nuendo/Cubase/Sonar/Logic Controller
>Nice Comps/EQs on every channel
>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>Some of the sweetest (24) Mic pres you'll find
>All in a foot print that keeps the Engineer/Operator right in
>front of the mix..There's a ton more features..
>
>I had a chance (2years) ago to take the then Tascam 3200 for week session
>spin. Due to the fact that no body in our area had a O2r/96, we rented
>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
I
>would have to say that the Tascam 3200 sonics was more "thick" than the
DM2000.
>Different converters and clocks.. But, we managed to get thru a session
without
>opening the manual!!
>You're not going to do that with the Yammys.. he 3200 had full eq and dynamics
>on every channel as well as I think 4 DSP processors for Verbs and delays
>chorus FX.. The verbs were the star of this board. The algo's were from
TC!!
>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
The
>EQs were usable as are the Comps/Lim..We click on the DAW controller layer
>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We have
>Control".. That easy.. We had transport, channel faders and Master faders
>and edit scroll.. To be honest, we probably had more functions,but like
I
>stated earlier, we had not read the manual..
>Oh well.
>
>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home studio..To
>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston, Paris
>will be used as the master summing mixer/recorder..
>
>The DM3200/4800 can't be beat in their price range. They have the sound,
>looks, and product maturity. Tascam knew they had a winner with the DM24,then
>knocked the ball out of the park with the DM3200, and now DM 4800..
>
>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>Plus), now selling at drastic discounts. The DXB is a one sweet sounding
>board as well. At 9k it competes very well with Yammys O2r/96..But, (2)
X
>DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool
>Argosy, BAMM!..
>

><http://www.argosyconsole.com/dm3200.htm>
>
>
>
>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>
>>Thanks for all the info James!
>>
>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
>>Also, Cubase implementation will be a key factor if I move from Paris.
I
>>will consider the Yamaha boards too (used though due to price) because
of
>>the Yammy/Steinberg connection and better Cubase implementation I would
>suppose.
>>The Tascam boards do seem like a very good value though... especially if
>>they don't break and are not horribly non-intuitive.
>>
>>Thanks again,
>>Jon
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved and
>>vary
>>>usable. It was only the DM-24 that had the problems.
>>>
>>>James
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>Hey Jon!
>>>>
>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s. A
>customer
>>>>of mine also has one. The mixes from both source sound good. You should
>>>>always test drive before you buy. You have to like it. I would think
>>twice
>>>>before buying a DM-24, the Mic pres were not so good, they had low head
>>>room.
>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There
was
>>>>an upgrade for the mic pres through Tascam, they may no longer be doing
>>>that.
>>>>
>>>>I hear the DM manuals are terrible, you can go down load them. If you
>>buy
>>>>one, make sure you have 30 full days to test it. Clear your planner

for
 >>>>test time. Read the manual in advance and go to the NG a lot before
 you
 >>>>get it. Every once in awhile Tascam puts out a lemon, so you want to
 >be
 >>>>able to fully test what you buy from them. Unless they have changed
 their
 >>>>policy, they only have a 90 day warranty!!!
 >>>>
 >>>>James
 >>>>
 >>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
 >>>>>
 >>>>>Hi,
 >>>>>
 >>>>>Anyone here actually had any real hands on with this board/controller,
 >>>especially
 >>>>>with Cubase 4? James got me intrigued but I have read that the build
 >quolity
 >>>>>may be somewhat on cheesy side.
 >>>>>
 >>>>>Thanks,
 >>>>>Jon
 >>>>
 >>>
 >>
 >Thanks all for your posts !
 Dear Don in your sketch (your room right ?) there is no glass in beetween
 the monitors.
 In this studio there is.
 What would you actaully suggest based on this very control room and recording
 booth ?
 I am looking towards in building for him (I can actually use them too !!)
 these absorbing panels.
 According to all these information I would try this fiberglass compressed
 at least 5cm thick and put two of those to have 10cm thickness and 65 cm
 width and 1,05 m height and have them as you said 3 inches of the wall ...
 Just don't known yest how to hang them from the roof, but will read further
 all thos great sites information.
 Could you make a basic drawing (I am asking too much ?) of where you would
 actually put them according the photos I have psoted ??
 Thanks
 Dimitrios

"Don Nafe" <dnafe@magma.ca> wrote:
 >Looks like he needs some real asborbers as apposed to the auralex stuff
 he
 >has...bass traps wouldn't hurt either

>
>
>Realtraps : <http://www.realtraps.com/>
>
>Ready Acoustics: <http://www.readyacoustics.com/>
>
>Modular Acoustics: <http://www.modularacoustics.com/>
>
>
>John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>
>Recording.org acoustics forum: <http://www.modularacoustics.com/>
>
>General info: <http://forum.studiotips.com/>
>
>Bottom line here is if you can find 3" rigid insulation (olive coloured)

>wrap it it a light cloth and hang the panels in the room roughly 3" off
the
>walls and ceilings you'll save yourself a ton of money.
>
>cost for my layout was a little over \$500 CDN
>
>Don
>
>
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
>>
>> I will post two pictures dictating the appearnace of the friend's studio

>> that
>> has the over midrange problem with whatever they record and all things

>> sound
>> midrangey through the Genelec monitors.
>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and

>> solid
>> state) that are considered as world class machines.
>> He uses a RME Fire800 card and Nuendo.
>> I would appreciatte and wall treatment propositions to tam this mid
>> frequencies
>> when recording and THE LACK OF BASS when montoring !!!
>> Thanks.
>> Dimitrios
>
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:45be2618\$1@linux...

>
 > "Don Nafe" <dnafe@magma.ca> wrote:
 >>My apologies if I offended you Neil...wasn't my intent but after
 >>rereading
 >
 >>my post I see I came off as as rude
 >>
 >>sorry
 >
 >
 > I think you've heard an example of my drum setup recorded in my
 > minimally-treated recording room, all by itself with no verbs
 > or anything applied. I think you've also heard some of my mixes
 > in my minimally treated control room. Anyone's personal
 > preferences as to how they'd mix stuff differently aside, I
 > think it's pretty evident that they don't suck.
 > The recordings speak for themselves.
 >

Neil some rooms are inherently better than others because of their dimensions...this is physics at work. As for your recordings and mixing I'd also say that your years of experience have as much to do with the final result as do the acoustics of the room..probably more.

> If there was one "right" way to treat everything, then every pro
 > studio would have control rooms of identical diminsions &
 > treatment, and there would be only one acoustics consultant in
 > business... the ONE guy that was "right".

Absolutely true...and with the expanded knowledge base and new construction materials more freedom in design is available. But there are some basic physics involved that can't be altered.

>
 > NeilBrandon, i'm using 3 digimax fs for 24 i/o (2 actually, 3rd arriving today or tomorrow). The pathcbay (VST Connections) is super simple from my end including presets.I was considering the Moto8pre.
 The digimax looks nice too.
 These are \$550 a pop.
 I got 10 1/4 inputs
 10 1/4 ouputs
 8 adat inputs
 2 pair spdifs
 Right now with paris.
 All can be used at the same time.

If I were to replace them with some Motu8pres using ADAT interface soundcard

Hmmmm I dont know if Motu has spdif ins???

Anyway I would want a minimum of two motu8pres
and I would need to sell my existing emu sound card for one that excepts
multiple (at least two)
adat connectors and has balanced 1/4 outs for my monitors.

That will be somewhere in the ballpark of 1500-2000 deneros I figure.
I dont think I can get that much for my PARIS rig.

--

Thanks,

Brandon

"John" <no@no.com> wrote in message news:45be2f05\$1@linux...

>

> Brandon, i'm using 3 digimax fs for 24 i/o (2 actually, 3rd arriving
today

> or tomorrow). The pathcbay (VST Connections) is super simple from my end

> including presets. Looks like I would need a RME Hammerfall

And two Motu8pres or Digimax fs.

--

Thanks,

Brandon

"Brandon" <a@a.com> wrote in message news:45be320f\$1@linux...

> I was considering the Moto8pre.

> The digimax looks nice too.

> These are \$550 a pop.

> I got 10 1/4 inputs

> 10 1/4 ouputs

> 8 adat inputs

> 2 pair spdifs

> Right now with paris.

> All can be used at the same time.

>

> If I were to replace them with some Motu8pres using ADAT interface
soundcard

> Hmmmm I dont know if Motu has spdif ins???

> Anyway I would want a minimum of two motu8pres

> and I would need to sell my existing emu sound card for one that excepts
> multiple (at least two)
> adat connectors and has balanced 1/4 outs for my monitors.
>
> That will be somewhere in the ballpark of 1500-2000 deneros I figure.
> I dont think I can get that much for my PARIS rig.
>
>
> --
> Thanks,
>
> Brandon
>
>
>
>
> "John" <no@no.com> wrote in message news:45be2f05\$1@linux...
> >
> > Brandon, i'm using 3 digimax fs for 24 i/o (2 actually, 3rd arriving
> today
> > or tomorrow). The pathcbay (VST Connections) is super simple from my
end
> > including presets.
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
> There is a definite change in the high end with this. *bright & shiny*
> changes to *warm & fuzzy* but it doesn't sound fuzzy as in distorted.just

> sorta softer around the edges. the 7.5ips setting ain't the dope. 15ips
is
> the ticket.

OK., they sent me a reply (very nice! fast!): In response to my
question about why no 30ips setting, they said:

***30ips was left off because there isn't as significant a
difference between 15 and 30 when it comes to frequency
response.***

And in repsonse to how much high end I'd be lopping off if I
inserted their tape-ulator across my 2-buss, they said:

***On 15ips, 20Khz is down 3dB and the slope is about
3dB/Octave.***

So..... dunno if I want to hear that rolloff, but I might
consider trying one.

Sounds like you're getting a bit of excitement at 15k due to the pre-emphasis at 15ips, and a slight rolloff above that, with one of those units (in addition to the 300hz bump).

Deej, does the 15k excitement come across as something like almost an "air-band" kind of boost?

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_00A7_01C743AD.D4D328C0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Does Cubase SX3 have auto latency compensation built in?

--=20

Thanks,

Brandon

-----=_NextPart_000_00A7_01C743AD.D4D328C0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1476" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Does Cubase SX3 have auto latency compensation = built=20

in?</DIV>

<DIV> </DIV>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

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

-----=_NextPart_000_00A7_01C743AD.D4D328C0--Why don't you keep one MEC, EDS, 8 in & out and ADAT card around and 2 buss your mix to paris instead of the Neve

..

"DJ" <www.aarrrrggghh!!!.com> wrote in message news:45be2764@linux...
> I'm getting some old projects ready for batching in WL so I can import
> them into my Cubase DAW before I start breaking down my system. Guys, if I
> didn't need the features in Cubase 4, I wouldn't be doing this. I've been
> listening to Cubase pretty constantly with the Neve box for the last few
> days so I'm imprinted on the sound. Listening to Paris again is like a
> breath of fresh air.....but the other is close enough, I do like the way
> it sounds and I'm committed. It ain't Paris though. I'm gonna miss this.
>
> Deej
>
>Hey Jon,

Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made in heaven.
You will not miss the Paris sound.

However to not throw away your Paris investment(s), instead of summing out
of the 3200..you can...

Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just a
stereo sum .. Again, good sound.

3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then 24bit
out card..to master or internal bounce..

You can't loose either way you go.. Grat choice!!
P.S. Put into an Argosy!!! :)
take care.

- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
For stem mixing. Very cool.. Very good sound. and provides a means of Matering
within Paris.

"Jon Jiles" <nojjj@yahoo.com> wrote:

>
>Wow!!!!
>
>That's a pretty ringing endorsement LaMont!!!!
>
>I'm definitely leaning towards the 3200 and Cubase 4. The only client in
>my studio is me and I'm really just trying to get to a simpler workflow
,for
>the songwriting end of things, and still achieve quality results at the
end
>of the process.
>
>Can you eplain to me in a little more detail how you (and apparently BT)

>would be/are using Paris as the master summing mixer/recorder in this scenario?
>
>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (a mini-Deej
>set-up if, you will) but being a guy who only gets to work on my stuff in
>the evenings after work or on the weekends, the opportunity for confusion
>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>That's why Cubase and a nice board/control surface appeals. My big dilemma
>though is that I still absolutely love the way Paris sounds.
>
>Anyway, thanks a ton for the input, greatly appreciated! I've got much to
>consider.
>
>Cheers,
>jon
>
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Hi Jon, I can chime in here on this question.
>>
>>I often work at a local studio <http://www.lamourrecording.com/>
>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
>>beast.
>>
>>Great feel, 96 channels @ 96K
>>P

Subject: Re: Is it possible to automate submix master from c-16
Posted by [wutever](#) on Mon, 08 Jan 2007 15:37:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

essors (REVerbs, Delays, Chorus.etc)
>>Some of the sweetest (24) Mic pres you'll find
>>All in a foot print that keeps the Engineer/Operator right in
>>front of the mix..There's a ton more features..
>>
>>I had a chance (2years) ago to take the then Tascam 3200 for week session
>>spin. Due to the fact that no body in our area had a O2r/96, we rented
>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
>I
>>would have to say that the Tascam 3200 sonics was more "thick" than the
>DM2000.
>>Different converters and clocks.. But, we managed to get thru a sesion
>without
>>opening the manual!!
>>You're not going to do that with the Yammys.. he 3200 had full eq and dynamics
>>on every channel as well as I think 4 DSP processors for Verbs and dleays

>>chorus FX.. The verbs were the star of this board. The algo's were from
>TC!!
>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
>The
>>Eqs were usable as are the Comps/Lim..We click on the DAW controller layer
>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We have
>>Control".. That easy.. We had transport, channel faders and Master faders
>>and edit scroll.. To be honest, we probable had more functions,but like
>I
>>stated earlier, we had not read the manual..
>>Oh well.
>>
>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home studio..To
>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston, Paris
>>will be used a he master summing mixer/recorder..
>>
>>The

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Mon, 08 Jan 2007 15:55:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

DM3200/4800 can't be beat in their price range. They have the sound,
>>looks, and product maturity. Tascam knew they had a winner with the DM24,then
>>knocked the ball out of the park with the DM3200, and now DM 4800..
>>
>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>Plus), now selling are drastic discounts. T

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rob Arsenault](#) on Mon, 08 Jan 2007 20:00:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;>they don't break and are not horribly non-intuitive.
>>>
>>>Thanks again,
>>>Jon
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
and
>>>vary
>>>>usable. It was only the DM-24 that had the problems.
>>>>

>>>>James
>>>>
>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>>Hey Jon!

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Tue, 09 Jan 2007 04:06:03 GMT
[View Forum Message](#) <> [Reply to Message](#)

nt(s), instead of summing out
>of the 3200..you can...
>
>Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just a
>stereo sum .. Again, good sound.
>
>3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then 24bit
>out card..to master or internal bounce..
>
>You can't loose either way you go.. Grat choice!!
>P.S. Put into an Argosy!!! :)
>take care.
>
>- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
>For stem mixing. Very cool.. Very good sound. and provides a means of Matering
>within Paris.
>
>"Jon Jiles" <nojij@yahoo.com> wrote:
>>
>>Wow!!!!
>>
>>That's a pretty ringing endorsement LaMont!!!!
>>
>>I'm definitely leaning towards the 3200 and Cubase 4. The only client in
>>my studio
