
Subject: For SSC

Posted by [Chris Lang](#) on Tue, 09 May 2006 05:37:12 GMT

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757vnu+e757vnu+e737nfud+537nfud+537nfud+737vfu9+737vfu9+737v
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jLOUK5STjHKMcoxyjHKMk4xyjJOMk5STIJOUcoxyjFKMspSSIJKUkoySIJKU
spSylNOc05TTINOu0

Subject: Re: For SSC

Posted by [Dedric Terry](#) on Tue, 09 May 2006 06:38:33 GMT

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W69rMXySjNOU9JT0INOUs5SzINOu9Jz0nNOU9Jz0nPSc9Jz0nPSc9Jz0nPSc
9JT0IPSU9JTzIPOU05TTINOu05TTINOu05TTINOuFJ0UnRSdFJ01pTWINaU1
pTWIFJ3TIJKUkoyzIPScFJ01pXat17UYvjinGWcZ6zprO29bb1vve/N4c3xzf
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c69zr3Ovc49zjnNua45zr3Ovc45rbmtOa25rTWNnY01jLWMtYy1jLWMtYy1j
LWMNWwxb7FLLUuxS7FotW+xSzFINWw1bzFLMUuxSy1LMUuxSbmPwc3KEs4yz
jBSd85TTINOu9JwUnRSdFJ30nBSdFJ0UnRSdFJ0UnfScFJ0UnfSc9JT0IPOU
85TTINOu05TTINOu05TTINOu05QUnRSdFJ0UnRSdFJ0UnTSdNZ30nLOUkoyS

Subject: Re: For SSC

Posted by [LaMont](#) on Wed, 10 May 2006 16:16:17 GMT

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/>

> master clock while cross patching all of the digital I/O between various
> lightpipe, coax and optical spdif devices through these digital patchbays
> that, BTW, don't reclock the incoming/outgoing signal.

>

> I know a bunch of you guys were getting ready to do this , but just say
> no.

>

> (I swear there was a valid reason for trying this.....really there
> was)

>

> ;oD

>

>"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>This Neve EQ is pretty much wonderful on acoustic guitar and just about
=

>anything else I've touched with it so far. It a *must have* kinda' =

>thang. I've never used a real 1073 so I can't speak in comparative =

>terms, but I know what I like and this is a sweetheart. It's a bit =

>resoure hungry, but with 4 x cards, I'm still getting my fair share of =

>any plugins I might need. \$250.00 seemed a bit steep to me, but Ive been
=

>spoiled by the low prices of the other plugins. I'm sure a good chunk of
=

>that \$\$\$ goes to AMS Neve for licensing. That's OK. I'm thinking that =

>this one will be worth the scratch. It's definitely got at 3D/hardware =

>kinda' thing going on that I hear in all UAD-1 plugins when I compare =

>them to native pl

Subject: Re: For SSC

Posted by [Deej \[1\]](#) on Wed, 10 May 2006 16:56:00 GMT

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AT sync

inputs,

> >choose ADAT as the sync source in the RME control panel and it just works,

> >every time.....and that's really saying something because it's

> >reallllllll easy to destabilize this kind of system. Just one glitch and

> the

> >whole thing comes tumbling down. Simple is good.....and soooooo hard

> >for me to accept.

> >

> >My current clocking situation has the Lucid GenX6 as master clock now and

> >the only deviation from the above scenario is that I've got a 10' WC cable

> >running from one of the Lucid clock outs to my Mytek ADC which used to be

> >the master clock. I need it closer to the mix position and a long cable

> run

> >from the Mytek when using it as master, to the rest of the system wasn't

> >quite as stable as slaving the Mytek to the Lucid clock with the longer

> >cable and slaving the MECs to the Lucid with short, high quality WC cables.

> >Since the MECs are clocking the RME's via ADAT, it's essential to have the

> >lock between the master and MECs as stable as possible. The Lucid has a very

> >good clock. I notice no difference in sound between it and the Mytek when

> >using the Mytek as master clock.

> >

> >Damn!!!!.....everything is working so well now.....what next?

(nyuk

> >nyuk!!!).....o'yeah.....I've got a mix to do!!!

> >

> >;o)

> >

> >

> >"Don Nafe" <dnafe@magma.ca> wrote in message news:4480dfb8@linux...

> >> Now that was just too scary...even I understood it

> >>

> >> Don

> >>

> >>

> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> >> news:4480cb73\$1@linux...

> >> > Don't run a 15' WC cable from your master clock module to two distro

> >> > modules, then use another short WC cable to link the distro modules

> >> &

Subject: Re: For SSC

Posted by [Tom Bruhl](#) on Wed, 10 May 2006 20:01:12 GMT

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> worth consideration. Big name acts are taking racks of these things on
>> the road now, and it is really catching on.

>>

>> - Paul Artola

>> Ellicott City, Maryland I want it! My birthday is coming up and I always have a hard time
thinking
of things I my family can get me. This is top o' the list.

Thanks,
Bill

"John" <no@no.com> wrote in message news:4482fbc8\$1@linux...

>

> Anyone into Spyro Gyra and such would like this one for sure. I'm groovin
> big time to it.

>

> <http://tinyurl.com/o8gp5>

>

> Enjoy,

> JohnHahahahahaha!

"Neil" <OIUOI@OIU.com> wrote in message news:44824e84\$1@linux...

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

>>4. It's a good idea, when using 4 x UAD-1 cards in a Magma to just pull
> the top off the Magma and have a big fan blowing down
> into the chassis so they won't overheat.....because they
> will, if you don't.....no shit.

>

> So what you're saying is that it will turn into a "liquid hot
> mag-ma"?

> I use a Dell at work that is unbelievably quiet.

"Brandon" <you@your.domain> wrote in message news:4481dbde\$1@linux...

>

> All,

>

> I know a few of you have made your own computer enclosures with
> soundproofing
> design to quiet the control room.

> Do any of you still have the plans you used?

> I am interested to see your designs and hear from you how they worked. I
> am fixing to build a new control room desk and was going to incorporate a

> computer enclosure in the bottom of it.
> Thanks,
>
> BrandonHappy early birthday! Here's another 2 killers for ya! I have them too.
sweet stuff

<http://tinyurl.com/s86t7>

<http://tinyurl.com/p7r2h>

"Bill Lorentzen" <bill@lorentzen.ws> wrote:
>I want it! My birthday is coming up and I always have a hard time thinking

>of things I my family can get me. This is top o' the list.

>
>Thanks,
>Bill
>
>"John" <no@no.com> wrote in message news:4482fbc8\$1@linux...

>>
>> Anyone into Spyro Gyra and such would like this one for sure. I'm groovin
>> big time to it.

>>
>> <http://tinyurl.com/o8gp5>

>>
>> Enjoy,
>> John

>
>Is there a way to write an initial fader point in the automation window for
all 16 faders? Once you get all your rough levels set it would be nice to
set automation to start there.

Thanks,
JohnThings to keep you from crashing.

DON'T
* Leave the audio window open as a rule.

In STOP mode

DON'T
* DON'T select a new Native Effect if the current one is open
* DON'T enter record mode without first setting your record path (Ctrl-R)
* DON'T use the name of the project for your recording path
* DON'T save with looping enabled
* DON'T "undo record" while Paris is in the middle of creating overviews
for 32 audio tracks 1.5 hours long.... BOOM!

- * DON'T try to edit the length or move too many tracks at one time in the edit window...crash city. If you cut them all to the same length that seems to minimize the likelihood of a crash. Save before trying anyway.
- * DON'T for some reason messing with the audio window browse slider seems to really tick off Paris most of the time.

During Playback or Recording

DON'T

- * DON'T change inserts (native or eds)
- * DON'T move loop or punch points
- * DON'T enable or disable loop or punch

Rendering

DON'T

- * DON'T render tracks with different lengths

Markers

- * I've also seen bad things happen when messing around too much in the "markers" window. I don't leave it open anymore than is necessary, and save before deleting or renaming markers.

NoLimit

DON'T

- * DON'T use 0 or 50 values

If you have any digital gear interfacing with the Paris spdif I/O and the RME spdif I/O and you have created a routing matrix between a DAW running as an external FX processor and a control for digital patchbay routing which is controlling the I/O routing between your Paris DAW and your Cubase SX DAW as follows:

Paris Submix 1

Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7

Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
Cubase CH 9>RME 1 ADAT 2-9 out > Paris CH 9
Cubase CH 10>RME 1 ADAT 2-10 out > Paris CH 10
Cubase CH 11>RME 1 ADAT 2-11 out > Paris CH 11
Cubase CH 12>RME 1 ADAT 2-12 out > Paris CH 12
Cubase CH 13>RME 1 ADAT 2-13 out > Paris CH 13
Cubase CH 14>RME 1 ADAT 2-14 out > Paris CH 14
Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2-15 out > Paris CH 15
Cubase ST CH 15R/ Stereo Group 1 R> RME 1 ADAT 2-16 out > Paris CH 16

Paris Submix #2

Cubase CH 16>RME 1 ADAT 3-17 out > Paris CH 1
Cubase CH 17>RME 1 ADAT 3-18 out > Paris CH 2
Cubase CH 18>RME 1 ADAT 3-19 out > Paris CH 3
Cubase CH 19>RME 1 ADAT 3-20 out > Paris CH 4
Cubase CH 20>RME 1 ADAT 3-21 out > Paris CH 5
Cubase CH 21>RME 1 ADAT 3-22 out > Paris CH 6
Cubase CH 22>RME 1 ADAT 3-23 out > Paris CH 7
Cubase CH 23>RME 1 ADAT 3-24 out > Paris CH 8

Using RME HDSP 9652 Card #2 bussing to Paris Submix 2 AND 3

Cubase CH 24>RME 2 ADAT 1-1 out > Paris CH 9
Cubase CH 25>RME 2 ADAT 1-2 out > Paris CH 10
Cubase CH 26>RME 2 ADAT 1-3 out > Paris CH 11
Cubase CH 27>RME 2 ADAT 1-4 out > Paris CH 12
Cubase CH 28>RME 2 ADAT 1-5 out > Paris CH 13
Cubase CH 29>RME 2 ADAT 1-6 out > Paris CH 14
Cubase CH 30>RME 2 ADAT 1-7 out > Paris CH 15
Cubase CH 31>RME 2 ADAT 1-8 out > Paris CH 16

Paris Submix #3

Cubase CH 32>RME 2 ADAT 2-9 out > Paris CH 1
Cubase CH 33>RME 2 ADAT 2-10 out > Paris CH 2
Cubase CH 34>RME 2 ADAT 2-11 out > Paris CH 3
Cubase CH 35>RME 2 ADAT 2-12 out > Paris CH 4
Cubase CH 36>RME 2 ADAT 2-13 out > Paris CH 5
Cubase CH 37>RME 2 ADAT 2-14 out > Paris CH 6
Cubase CH 38>RME 2 ADAT 2-15 out > Paris CH 7
Cubase CH 39>RME 2 ADAT 2-16 out > Paris CH 8
Cubase CH 40>RME 2 ADAT 3-17 out > Paris CH 9
Cubase CH 41>RME 2 ADAT 3-18 out > Paris CH 10
Cubase CH 42>RME 2 ADAT 3-19 out > Paris CH 11
Cubase CH 43>RME 2 ADAT 3-20 out > Paris CH 12
Cubase CH 45>RME 2 ADAT 3-21 out > Paris CH 13
Cubase CH 46>RME 2 ADAT 3-22 out > Paris CH 14

Cubase ST CH 47L/ Stereo Group 2 L> RME 3 ADAT 3-23 out > Paris CH 15
Cubase ST CH 48R/ Stereo Group 2 R> RME 3 ADAT 3-24 out > Paris CH 16

.....then you need to remember to turn on all of the external digital
processors that are interfacing with Paris and Cubase through the digital
patchbay or directly before you turn on your external word clock module,
followed by booting the DAW which
