
Subject: OT: Kim W isn't me... ;o)
Posted by [Kim](#) on Fri, 29 Sep 2006 08:30:42 GMT
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5j9i7ev08uoeMLDz+m+jZvHB4UDaGmjg20uxyS0SFKi7TVarKDa3a4 Ks3CFby1/CQN
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Subject: Re: OT: Kim W isn't me... ;o)
Posted by [no-one](#) on Fri, 29 Sep 2006 08:48:46 GMT
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3pu5CilttHUt
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Subject: Re: OT: Kim W isn't me... ;o)
Posted by [animix](#) on Fri, 29 Sep 2006 13:10:32 GMT
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WWKcqcXLoDAqjnRotLNgrOc0HVKS+Km+5Bu JBRmghCsBJTF
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Subject: Re: OT: Kim W isn't me... ;o)
Posted by [rick](#) on Fri, 29 Sep 2006 14:24:53 GMT
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9TzOKyGwUUthGpqhvxSe1NM7K/FiAxAzNZwUS4gQOPA 8lzmobmJ0SxZ
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Subject: Re: OT: Kim W isn't me... ;o)
Posted by [Kim](#) on Fri, 29 Sep 2006 23:04:34 GMT
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QDRJawaxyB+JUmvc0GRIURa2RyPNSbbrHb4JKsJqmusBY0jxgqNILiPMKly NwkjXgwp/aGR
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Subject: Re: OT: Kim W isn't me... ;o)

Posted by [Kim W](#) on Sat, 30 Sep 2006 02:32:37 GMT

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pics of my live kit. Pearl BRX Masters Studio's and Sabian
>AAX cymbals.

>

>Tony

>

>

>
>
>--B_3243539546_252533Great looking kit Tony!
Tony Benson <tony@standinghampton.com> wrote:
>> This message is in MIME format. Since your mail reader does not understand
>this format, some or all of this message may not be legible.
>
>
>My band opened for The Little River Band last night and a friend got a
>couple of decent pics of my live kit. Pearl BRX Masters Studio's and Sabian
>AAX cymbals.
>
>Tony
>
>
>
>
>--B_3243539546_252533Lol!!!! You are soo right :)
"Neil" <OIUOIU@OIU.com> wrote:
>
>"DJ" <notachance@net.net> wrote:
>>It's possible to route virtual instruments directly to Paris audio channels
>>and play in real time. Bye Bye needing Cubase as a VSi host in tracking
>>sessions.
>
>Omigod, Lamont... look what you've started!
>
>This week = DeeJ being excited about this new app, loving it in
>every regard, thrilling in it's versatility.
>
>Next week = "Hmmm, I wish there was this ONE little other thing
>I could get it to do... I'm gonna try reconfiguring this a bit;
>I'll keep you guys posted."
>
>Next week in some 4:00 in the morning post = "OK, after going
>through seventeen BSOD's in one night, seventy-five cups of
>coffee, and a divorce, I finally got this thing streaming at
>576k, upconverting through three Lavry Blue DAC's in series,
>then crunching to 12-bit though a Fairlight CMI Series 1,
>paralleled with an EMT Plate reverb and back in through a set
>of ADC's a friend of mine made from a toaster (note if you're
>going to try this: the older, black bakelite toasters sound
>WAAAY better than the newer silverface stainless steel ones),
>I then tried using a "warming" circuit built from a magnetron
>tube out of a 1972 Amana microwave oven, and lo & behold, it's
>WORKING!!!"
>
>(Five minutes later at 4:05am): "Damn, this #*&#%\$&^%^^@ setup

>just started smoking & caught my Behringer Headphones on fire
>as I was trying some new mix techniques... or was it the
>headphones that caught the rig on fire - they ARE Behringers,
>after all? Anyway, it's a good thing that I'm pretty much a
>cueball up there, or else I'd feel like Michael Jackson in that
>Pepsi commercial. More later, I'm going to bed now - good thing
>Amy left me, or else I'd have to sleep on the couch, what with
>me smelling like a fireplace & all. Oh well, at least I have
>the dogs."
>
>Later that same morning at 6:00 am = &quo

Subject: Re: OT: Kim W isn't me... ;o)
Posted by [Kim](#) on Sat, 30 Sep 2006 03:54:15 GMT
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tony@standinghampton.com...

> My band opened for The Little River Band last night and a friend got a
> couple of decent pics of my live kit. Pearl BRX Masters Studio's and
Sabian
> AAX cymbals.
>
> Tony
>
>"Dimitrios" <musurgio@otenet.gr> wrote:
>
>Hi,
>Not only DJ but my humble setup is a crazy one too.
>For now I connect like this:
>Creamware Pulsar card adat optical out feeding Soundscape SS8IO-2 ADAT/tdif
>CONVERTER.
>Soundscape's wordclock out goes to Mec 1
>Creamware Pulsar Adat out feeds another SS8IO-2 which feeds another mec
via
>wordclock.
>Soundscape SS8IO-3 (8 AD/DA converter) gets clock from SS8IO-2's TDIF out
>and same SS8IO-3 send via wordclock clock to 3rd mec.
>With me so far ?
>Now the fun part.
>First SS8IO-2 sends clock to ADI-PRO8 (used for main DA) via their TDIF
connction.
>
>1st Mec sends wordclock out to a Behringer ultramizer which reclocks my
main
>AD converter which has no w/c in out.
>2nd Mec sends w/c to a DBX 376 preamp and from there to a DBX 386 with daisy
>chaining

>3rd Mec send wordclock to Behringer ADA-8000 8 channel converter.
 >Pulsar Creamware of course is the master device.
 >ADAT sync out sends clock to Lexicon core 32 reverb card (thanks DJ)
 >Now whose wordclock setup is the craziest mine or DJ's ?
 >
 >Now here is the real question.
 >If I use a clock generator I will need 8-10 clock outputs to clock everything.
 >I don't wanna spend more than 600-700 \$ for a complete wordclock setup that
 >will be stable and hassle free and soundwise better than Paris clock.
 >I thought of the HOSA cheap and a distributor.
 >I thought of having ADI-PRO8 rme as master and buy just a distributor like
 >Drawmer 20 out (!!!) D-clock device whic sells for 700 \$ but I am afraid
 >of RME as master.
 >Anyone to rescue me ?
 >Regards,
 >Dimitrios
 >

I also have a fairly complicated digital setup and use a Mytek for master wordclock. I do not run multiple parallel wordclocks and my setup works fine

and see if you can just go directly to the Pulsar Creamware card and switch

You are not using the Paris wordclock (which is not terrible). I thought the Creamware clock was considered ok, are you sure you will hear any improvement short of a very high-end clock? A Big Ben or Mytek would probably make a noticeable improvement. All the more reason to borrow one first. Is there a trick to looping in freeform? I'm only looping, no punch in but if I loop more than 2 or 3 times I get that ugly Tqueue type crash. Are there any tricks to allow for a bunch of freeform looping? Thanks, I have a lot to learn. I won't buy it if I have to do stems though.
 It's a pain in the ass enough as it is.
 John

"DJ" <notachance@net.net> wrote:

>
 >"Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...
 >>
 >> "John" <no@no.com> wrote:
 >>
 >> >Ok, what hardware can do this?
 >>
 >> A Studer 827, plus a console, plus a bunch of outboard gear can
 >> do all that.
 >>
 >>

>> &

Subject: Re: OT: Kim W isn't me... ;o)

Posted by [Kim](#) on Sat, 30 Sep 2006 04:05:58 GMT

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gt;Daw needed:

>>

>> Oh... sorry, didn't see that part at first.

>>

>> >Truly pro audio sound quality

>> >Records 24 analog channels simultaneously while playing back 24 analog

>> >Can play back 60 analog channels total with dozens of plugins.

>> >I/O needs to be 20 feet away from the computer that is in another room

>> >Has a mix buss that doesn't get crushed by lots of tracks

>> >Supports plugin delay compensation and plugin automation.

>> >Supports VSTi's

>>

>> CubaseSX (or Nuendo, of course) can do all this if you go with

>> 2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus

>> 4 or 8 lightpipe channels, depending on your samplerate (up to

>> 48k you can get 8 lightpipe channels, over that, the

>> lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;

>> so really you could get 36 total in's & outs going at once with

>> 2 Multifaces. Or if you need 24 strictly analog i/o's, then 3

>> Multifaces would be your ticket.

>>

>> As far as the mix buss goes, I am pretty sure I can hear a

>> difference between Cubase V3 and V1, which I had before... I

>> say "pretty sure" because there's always the chance I'm just

>> convincing myself that there's a difference when there really

>> is not - as I understand it, starting on v2 was when they used

>> the same audio engine as Nuendo (v1 supposedly did NOT have the

>> same audio engine as Nuendo - I've not been able to get a

>> definitive answer on this). Worst-case scenario, run submix

>> stems if you're worried about mix buss overstuffing (one stereo

>> submix each for drums, bass & other low-end stuff, guitars,

>> keys, vocals, and whatever else might be applicable - you could

>> do a separate one for solo instruments & ambient tracks, for

>> example); anyway, get yourself at least four submix stems, then

>> import those into a new project either for a straight-ahead

>> group mixdown or mastering & you can DEFINITELY hear a

>> difference that way. It's not a huge difference, but it's

>> definitely one you'll notice.

>>

>> I'm pretty sure the Steinberg stuff is the only DAW solution

>> that will do literally everything you specify above, without

>> exception.

>>

>> Neil

>

>Me too.

>

>Logic doesn't support VSTi's. But does support Audio Unit (AU) plugins. For example, Native Instrument plugins come in both flavors. I believe Motu's Digital Performer supports both VSTi and AU directly.

On MacOSX you can combine hardware interfaces at the OSX Core Audio level, and any sequencer will see them as a single large interface. So pick and choose, either use one i/o box with enough channels, or combine several to get to the i/o count you want. The new Apogee stuff claims exceptional low latency on the Mac, so I'd look at that first. Or RME, MOTU, Presonus, Mackie, Yamaha, etc. your choice. I think firewire can go 20 feet, but you might want to keep the actual i/o in the control room and run a short XLR snake as far as you need from there. BTW, G5 (and AFAIK Intel) tower Macs are quiet enough to keep in a control room with only moderate acoustic shielding.

I think my biggest track count has been around 50 tracks on the dual G5 (with a ton of instrument and FX plugins), and it wasn't a hardware limitation but just a matter of the amount of musical excess for that one particular song. :^)

AFAIK, any of the current tower Macs should be able to handle your desired track count and more. Overproduction has never been this easy...

Comparing the way each sequencer sounds with large mixes is the challenge. You wouldn't want to just go solely on what someone else claims.

Get 60 example tracks on a hard drive and see if you can find a studio with each system, or a store with a decent demo monitoring setup (preferably for several different DAWs), and listen for yourself. If you have a really fast, recent laptop and one of the DAWs you could bring that into a studio and compare it against another DAW in the same

Subject: Re: OT: Kim W isn't me... ;o)

Posted by [Kim W](#) on Sat, 30 Sep 2006 04:53:12 GMT

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>short of a very high-end clock? A Big Ben or Mytek would probably make a
>noticeable improvement. All the more reason to borrow one first.
>ProTools HD3

It's the Industry standard

you'll have regular updates keeping you on the cutting edge of technology

without a doubt it is the essence of "today's sound"

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You'll be able to sit back all comfy in your smugness knowing that all other players are in fact pretenders

ProTools HD3...it's the only way to go

"John" <no@no.com> wrote in message news:452fb161\$1@linux...

>

> Thanks, I have a lot to learn. I won't buy it if I have to do stems

> though.

> It's a pain in the ass enough as it is.

> John

>

> "DJ" <notachance@net.net> wrote:

>>

>>"Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...

>>>

>>> "John" <no@no.com> wrote:

>>>

>>> >Ok, what hardware can do this?

>>>

>>> A Studer 827, plus a console, plus a bunch of outboard gear can

>>> do all that.

>>>

>>>

>>> >Daw needed:

>>>

>>> Oh... sorry, didn't see that part at first.

>>>

>>> >Truly pro audio sound quality

>>> >Records 24 analog channels simultaneously while playing back 24 analog

>>> >Can play back 60 analog channels total with dozens of plugins.

>>> >I/O needs to be 20 feet away from the computer that is in another room

>>> >Has a mix buss that doesn't get crushed by lots of tracks

>>> >Supports plugin delay compensation and plugin automation.

>>> >Supports VSTi's

>>>

>>> CubaseSX (or Nuendo, of course) can do all this if you go with

>>> 2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus

>>> 4 or 8 lightpipe channels, depending on your samplerate (up to

>>> 48k you can get 8 lightpipe channels, over that, the
>>> lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;
>>> so really you could get 36 total in's & outs going at once with
>>> 2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>>> Multifaces would be your ticket.
>>>
>>> As far as the mix buss goes, I am pretty sure I can hear a
>>> difference between Cubase V3 and V1, which I had before... I
>>> say "pretty sure" because there's always the chance I'm just
>>> convincing myself that there's a difference when there really
>>> is not - as I understand it, starting on v2 was when they used
>>> the same audio engine as Nuendo (v1 supposedly did NOT have the
>>> same audio engine as Nuendo - I've not been able to get a
>>> definitive answer on this). Worst-case scenario, run submix
>>> stems if you're worried about mix buss overstuffing (one stereo
>>> submix each for drums, bass & other low-end stuff, guitars,
>>> keys, vocals, and whatever else might be applicable - you could
>>> do a separate one for solo instruemnts & ambient tracks, for
>>> example); anyway, get yourself at least four submix stems, then
>>> import those into a new project either for a straight-ahead
>>> group mixdown or mastering & you can DEFINITELY hear a
>>> difference that way. It's not a huge difference, but it's
>>> definitely one you'll notice.
>>>
>>> I'm pretty sure the Steinberg stuff is the only DAW solution
>>> that will do literally everything you specify above, without
>>> exception.
>>>
>>> Neil
>>
>>Me too.
>>
>>
>The problem with firewire/1394 has as much or more to do with chipsets than
anything. RME spec'd out which ones would work with the Fireface 800 -
stick to them and it works fine. If not, it's a coin toss. IMHO, 1394 in
general is a tough protocol for audio (and of course has slightly higher
latency than PCI based cards), but people make it work. Apple probably uses
TI chipsets, so you don't have the variability of different motherboards,
out of spec chipsets etc. that you do with PCs.

But fwiw, I actually use a PCI-based Digiface on my main system and have the
Fireface running off of a second PC - just for access to Totalmix. It's
standalone/lightpipied to the Digiface for audio.

Firewire and 1394:

Given the ;-) David I assume you were referring to Apple's "claim" on
inventing firewire....

FYI for anyone interested, I found this while researching this a bit: Apple only copyrighted/patented the name "firewire". Several companies had a hand in developing it including Apple, Sony, Canon, ST Microelectronics, Matsushita, National Semiconductor, RF Microdevices, ST Microelectronics. Apple may claim they invented it, but likely only because the two guys that developed the transceiver worked for Apple. However, the protocol and other technology that make Firewire/1394 a working protocol and medium were developed after these guys left Apple (some by them, some by other companies - hence the IEEE standards committee developed the 1394 standard. The royalties from "firewire" are actu

Subject: Re: OT: Kim W isn't me... ;o)
Posted by [Kim](#) on Sat, 30 Sep 2006 05:20:44 GMT
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>

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> >>
> >> Neil
> >
> >Me too.
> >
> >
>You NEED this:

<http://www.rosendahl-studiotechnik.de/nanoclocks.html>

David.

Dimitrios wrote:

> Hi,
> Not only DJ but my humble setup is a crazy one too.
> For now I connect like this:
> Creamware Pulsar card adat optical out feeding Soundscape SS8IO-2 ADAt/tdif
> CONVERTER.
> Soundscape's wordclock out goes to Mec 1
> Creamware Pulsar Adat out feeds another SS8IO-2 which feeds another mec via
> wordclock.
> Soundscape SS8IO-3 (8 AD/DA converter) gets clock from SS8IO-2's TDIF out

- > and same SS8IO-3 send via wordclock clock to 3rd mec.
- > With me so far ?
- > Now the fun part.
- > First SS8IO-2 sends clock to ADI-PRO8 (used for main DA) via their TDIF connction.
- >
- > 1st Mec sends wordclock out to a Behringer ultramizer which reclocks my main
- > AD converter which has no w/c in out.
- > 2nd Mec sends w/c to a DBX 376 preamp and from there to a DBX 386 with daisy
- > chaining
- > 3rd Mec send wordclock to Behringer ADA-8000 8 channel converter.
- > Pulsar Creamware of course is the master device.
- > ADAT sync out sends clock to Lexicon core 32 reverb card (thanks DJ)
- > Now whose wordclock setup is the crazyest mine or DJ's ?
- >
- > Now here is the real question.
- > If I use a clock generator I will need 8-10 clock outputs to clock everything.
- > I don't wanna spend more than 600-700 \$ for a complete wordclock setup that
- > will be stable and hassle free and soundwise better than Paris clock.
- > I thought of the HOSA cheap and a distributor.
- > I thought of having ADI-PRO8 rme as master and buy just a distributor like
- > Drawmer 20 out (!!!) D-clock device whic sells for 700 \$ but I am afraid
- > of RME as master.
- > Anyone to rescue me ?
- > Regards,
- > Dimitrios
- >Me three.

David.

DJ wrote:

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Subject: Re: OT: Kim W isn't me... ;o)
Posted by [Kim](#) on Sat, 30 Sep 2006 08:41:10 GMT
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Subject: Re: OT: Kim W isn't me... ;o)

Posted by [Kim W](#) on Sat, 30 Sep 2006 18:10:12 GMT

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