
Subject: how do you know when your CPU is Shot!?
Posted by [Jeremy Luzier](#) on Thu, 01 Mar 2007 03:16:43 GMT
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e.
>
> Opinions?

I've done M-S for overheads with 2 condensers (Microtech Gefell umt70s), and with 2 ribbons (Beyer m130 and m160), but not both types together in M-S. It might be an interesting sound.

M-S buys you the ability to control your width and ambience after the fact, which can be really great. Plus, it's totally mono co

Subject: Re: how do you know when your CPU is Shot!?
Posted by [Carl Amburn](#) on Thu, 01 Mar 2007 04:31:08 GMT
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johnson314@bellsouth.net" target="_blank">johnson314@bellsouth.net> wrote in message
> news:461bf5a3@linux...
>> Is this still for sale, DeeJ?
>>
>> Jimmy
>>
>> "DJ" <www.aarrrrggghh!!!.com> wrote in message news:4617e056@linux...
>>> I've got a blackface ADAT module sittin here for \$175.00. I haven't
>>> seen
>>> one sell for less than this.....EVER. You need this. I know who
>>> you
>>> are so you
>>> now have a choice to make.....either you buy this and I leave you
>>> alone or you keep jackin' around trying t

Subject: Re: how do you know when your CPU is Shot!?
Posted by [Edna Sloan](#) on Thu, 01 Mar 2007 05:22:30 GMT
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mpatible
(though you'd better make sure you like the sound of your M, because that's all you'll get in mono). You should make sure you can monitor a decoded stereo signal (try Voxengo's free plugin), but record only the M-S so you can change it later.

M-S can also sound great on piano... and lots of other things. You can

also experiment using an omni mic for the M.

Let us know how it turns out for you!

Graham has anybody an idea, why I cannot receive an answer/response from intdevices??
I wrote an email three times to Support@intdevices.com / support@emu.com
/ sales@intdevices.com .

Subject: Re: how do you know when your CPU is Shot!?
Posted by [Jeremy Luzier](#) on Thu, 01 Mar 2007 05:44:47 GMT
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etically, keep it current and competitive...".

>>

>>And so I've been contemplating the Logic+Apogee Symphony package. Any thoughts?

>> Are any of you folks running real studio sessions on Logic systems? How

>>about latency? Track count? Native FX? UAD-1 FX? And most importantly

>>- how's it sound?

>>

>>Gantt

>JAZZ MATH

1. If x is the number of chord changes in a tune, and y is the tempo at which it is played, then $xy = \text{factor}$ by which a guitarist will turn down his amp.

2. # (notes/measure played by a saxophonist on a ballad) is proportional to # (drinks he has consumed).

3. $4 + 4.125 + 4 + 3.875 + 4 + 4.667 + 4 + (x, \text{ where } x \text{ is unknown}) = 1$
chorus trading with the drummer.

4. $(2 + 5 + 1) \times (\# \text{ of freshman college ja})$

Subject: Re: how do you know when your CPU is Shot!?
Posted by [Nil](#) on Thu, 01 Mar 2007 06:12:07 GMT
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I like Logic's sound, but my preference is to bring an outside (analog) element in to the mix at some point - console, compressor, real tape or tape emulator etc.

Right now Logic is considered a bit clunky, and it takes a while to learn (Mac Pro Video is a good starting place), but its Virtual Instruments are

excellent, and it does a lot...

Hope this helps,

Ted

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>Is it significant that no one has really talked about the sound? Is it "fine"

>in the sense that I won't miss Paris? Or that I'll miss Paris a little,

>but eventually I'll figure out how to make Logic sound great too? Or that

>I'll really miss Paris, but get over it, Paris is obsolete, it's time to

> move on?

>

>Gantt

>

>"Gantt Kushner" <ganttmann@comcast.net> wrote:

>>

>>So here I am, still trying to figure out if there's life (for me, that is)

>>after Paris, and I've been thinking, "well, if I'm a Mac dude, and if, maybe,

>>I'm gonna stay a Mac dude, then maybe I should think about Logic, since

>Apple

>>owns it, and should, theor

Subject: Re: how do you know when your CPU is Shot!?

Posted by [Chris Ludwig](#) on Thu, 01 Mar 2007 16:48:59 GMT

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this=20

with Cubase?
> I can strap a compressor as an insert before =
disk, but I=20

dont wanna do that.
> What is the solution?
>
> =

thx
>=20

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

-----=_NextPart_000_0030_01C77CD2.8FD0F140--On Wed, 11 Apr 2007 23:33:04 -0500,

"Sandy Tipping"

<tippсанд@earthling.net> wrote:

>Paul,
>
>You CAN have 16 inputs (2 8-input analog modules) active AND the 8-output
>ADAT module active, because the input segment and output segment of each MEC
>Module are treated independently.
>
>The 16 input blocks and 16 output blocks are logically separate, meaning
>that you CAN use 16 analog inputs and feed 8 outputs via ADAT. Notice that
>the ADAT block can live on the input side AND / OR the output side
>simultaneously.
>
>Hope this helps.
>
>Sandy

I'll try that again tonight - I thought I could do that, but couldn't figure out how to remove just the adat input side and leave the output side.

This is why I'm screwing with this stuff NOW and not Sunday afternoon...

pabOn Thu, 12 Apr 2007 00:01:44 -0600, "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>You would be calibrating the inputs REALLY LOW.
>
>+4 is the **0VU** setting on pro gear.. which can be
>anything from -21 dB to -9dBFS depending on who makes the gear.
>
>The idea is to set whatever you feed Paris with to 0VU
>(console, pre's etc) then adjust the input trims to *your
>desired* level for 0VU. Here, we used the full output level
>of a DA88 to determine the input cal for our cards (at the
>time, we transferred in a LOT from DA88/38)
>
>Basically, you want the head-end stuff to be operating at an
>optimum level without the Paris inputs clipping.
>
>David.
>

Thanks, David. I'll give it a shot this afternoon.

pabHI Gantt,
I think your already pursuing the workaround that will work best.:)
Chris

Gantt Kushner wrote:

> It's true. I'm a Mac dude. Is there a Mac workaround?

>

> Thanks!

>

> Gantt

>

> "Aaron Allen" <know-spam@not_here.dude> wrote:

>

>> Think Gantt is on a mac... no worky.

>> Or so I've heard:P

>>

>> AA

>>

>> "michael" <
