
Subject: OT: the upcoming rebate
Posted by [rick](#) on Tue, 01 Apr 2008 08:44:52 GMT
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using
>> a Scope Pro card with an attached Sync Plate. All
>> of this needs to happen in XP on one computer. The
>> comp is the least of my worries.
>>
>> Dimitrios says it can be done but we're having trouble
>> communicating. Maybe to this thread he will be able to?
>>
>> Does XP rule this out or does Dimitrios know something
>> that will work? I thought the ADAT sync ports on a MEC adat
>> module were a no go in XP. I've never tried them to date.
>> I understand that Sync Plate/Scope and Cubase 4.2 both support
>> ASIO positioning protocol. The Sync Plate has WC in/out and
>> ADAT sync 9 pin in/out.
>>
>> Any info you can give

Subject: Re: the upcoming rebate
Posted by [Deej \[5\]](#) on Tue, 01 Apr 2008 12:46:58 GMT
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ned a lot, which is great,
but it says a class isn't defined when it clearly is, and that has happened
before and I've fixed it - bit this one won't fix. :(

All the best,

Mike

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

>
>Hi Mike,
>
>The very minute you make the Mac version available I promise to compare
it
>to my Lexicon PCM-91!!!
>
>Gantt
>
>"Mike Audet" <mike@..> wrote:
>>
>>Hi All,
>>

>>I was wondering if anyone has compared the DP/Pro Hall PARIS plugin to other
>>hardware reverbs. I'm seriously considering selling my Lexion MPX-1 because
>>I just don't see myself using it anymore.
>>
>>I've just been mixing a live acoustic show, and the DP/Pro hall has just
>>changed everything. I used to try to compress and eq my way into the sound
>>I'm getting out of the hall. If anything, it's causing me to do less in
>>my mixes, and they sound better for it.
>>
>>I just thought I'd check in to make sure I'm not just letting my enthusiasm
>>for the software lead to me to sell the Lexicon if I'd lat

Subject: Re: the upcoming rebate
Posted by [rick](#) on Tue, 01 Apr 2008 14:39:24 GMT
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I would check out
the analog x gates...free. I use them all the time for rendering tracks to
send to people. Sinus Golden Gate has worked good for me also. The Sonalksis
analog gates are supposed to be great also, although my experience with them
is limited. I like using gates because I like to let a little bleed happen,
and all the gates I listed let you do that. I've tried automation, but I
can hear it. I can hear the faders ramp up a split second before the event
occurs. Maybe I'm crazy.

Rod

Rod

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

>

>I know I asked this before, but what is the preferred software gate among
>those in the know? I'm finally mixing Monkiedrums and there's a lot of trash
>in there that I'd prefer not to edit out, so some kind of gentle gate seems
>to be the best option. Opinions requested.

>

>TCBSuper, thanks Rod. I'll send you a Monkie CD when it's done. Even if you hate
it.

TCB

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>I really like the Paris gates. If you're not using paris, I would check
out
>the analog x gates...free. I use them all the time for rendering tracks
to
>send to people. Sinus Golden Gate has worked good for me also. The Sonalksis
>analog gates are supposed to be great also, although my experience with

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Posted by [Deej \[5\]](#) on Tue, 01 Apr 2008 19:00:54 GMT

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;>

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>>> A

Subject: Re: the upcoming rebate

Posted by [Rich Lamanna](#) on Wed, 02 Apr 2008 00:18:32 GMT

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n

the toms.

On 14 Jul 2008 01:28:20 +1000, "TCB" <nobody@ishere.com> wrote:

>

>I know I asked this before, but what is the preferred software gate among
>those in the know? I'm finally mixing Monkiedrums and there's a lot of trash
>in there that I'd prefer not to edit out, so some kind of gentle gate seems
>to be the best option. Opinions requested.

>

>TCB I'm trying to learn finger-picking, and am working on a song where one of
the chords gives me some trouble:

0 1 0 3 X 1

.... or...

1||---|---|---|---|---|

2||-O-|---|---|---|---|

3||---|---|---|---|---|

4||---|---|O-|---|---|

5|X---|---|---|---|---|

Subject: Re: the upcoming rebate

Posted by [rick](#) on Wed, 02 Apr 2008 10:21:42 GMT

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is the following.

If you are using such devices and you want a time alligned recording (Very essential when recording multi microphone setups like drums) then you ought yourself to get Faderworks.

Well faderworks is needed by any means for all Paris users.

Now you can measure your outboard device for latency as follows:

take two outputs from your external preamp.

One analog output and connect it to Paris analog in and the digital output (spdif or ADAT) and connect this to the same eds card's submix as your analog input.

Record something like one,two,three,four and loop this.

While looping make sure the two audio tracks can cancel (well not at all but the closest that can be done) by using the sample latency delay from
