
Subject: OT: When it rains...

Posted by [Neil](#) on Wed, 05 Apr 2006 00:46:48 GMT

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always* worked for me. I would try deleting the =

8,8=20

line... I don't recall the default installation having this =

line in=20

it. I believe this is something that Edmund and BT
had =

worked out=20

when he was having troubles with a certain
set-up... I have never =

messed=20

with it myself, and have the
identical system you have working =

flawlessly=20

with external
clock.

David.

Tom Bruhl =

wrote:

>=20

David,
> 5 cards and they are attached to A and E. I =

thought you=20

said to
> connect from Mec to Mec in this setup. It seems =

like it=20

is
> defeating the purpose of an outboard WC with this =

wiring.
>=20

If it's the best (only) way it will work then that's what I'll =

do.
> I=20

was going to delete EDSTransfer=3D8,8. Maybe not then =

huh?
> I will=20

use the EXE file to start this time. Is this only to set it =

up?
>=20

I will need to use my default project (projects) in the =

future.
> =20

> I'll check the config settings and tell you what I've =

got. It=20

has
> been a little sluggish but stable at upwards of 35 tracks=20

most
> of the time with lots of plugs. Never a problem =

printing=20

basics
> which is usually 18 tracks or so.
> Tom
>=20

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

-----=_NextPart_000_001A_01C66CC0.C96F6800--I'm staying with Paris. Live CD almost mixed!

DCI'm definately stickin'. I've been thinking lately about stocking in another MEC and maybe an old skool mobo or two.

MR

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:4455655b\$1@linux...

>

> I haven't been around much lately, and I just took a look at the "For Sale"
> site. Wow! So much Paris stuff for sale! It made me wonder... Who (or
> is it "whom"?), besides me, is still using Paris as their main system?
I'm
> getting pretty frustrated about not being able to use most of the new
plugins.
> I have to dive into PT (LE) or Digital Performer to do some of the more
> modern tricks, and then import files back to Paris. But it still sounds
> SOOOO good to me. I have a client who moved here from New Orleans after
> Katrina. He had done a bunch of recording in a studio there (he is pretty
> much a techno-phobe, so he doesn't know what format) and he says the
quality
> of the ruff mixes from my little Paris studio kills the stuff he did down
> there. He says he's just gonna have to record it all again here.
>
> Anyway... If I knew what I could get that'd sound as good (and that I
could
> afford!) I'd switch, but for now, I'm still a Paris dude.
>
> Peace ('cause we still need it!),
>
> Gantt
>
>Wow.
MR

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4455889f\$1@linux...

> >The more I use the system the more I'm amazed at how good it really
sounds<
>
> I feel the same way after having used Paris and SX side by side for over
two
> years now. Paris is just so much easier to track with, to quickly nail the
> sound I'm looking for and is so forgiving when mixing. I use RME and Mytek
> converters from time to time, but to tell the truth, I *choose* to use the
> Paris converters more often than not these days. With an external clock,
> they sound just as good to my ears.
>
> Deej
>
> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
> news:4455858a@linux...
> > Not me Gantt. I just finished mixing a track of a live recording that
just
> > sounds so extraordinary, I'd have to be led away from Paris at gunpoint.
> The

> > more I use the system the more I'm amazed at how good it really sounds.
I
> > see no need to move anywhere, period. Familiarity breeds contempt, but
not
> > so for me and Paris.
> >
> > Rich
> >
> > "Gantt Kushner" <ganttmann@comcast.net> wrote in message
> > news:4455655b\$1@linux...
> > >
> > > I haven't been around much lately, and I just took a look at the "For
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> > > moder

Subject: Re: When it rains...

Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 00:56:26 GMT

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" target="_blank">1@linux">news:44523838\$1@linux...</div>

Hey Dudes and Dudettes...

I've got a project coming up that will necessarily include orchestra

and some other fiddly-bits that my synths won't do convincingly. So,

I've gotta get a soft sampler.

Having looked at a few of the sample libraries like vienna and kirk

hunter, it seems to me that NI Kontakt 2 is the way to go. Now, as some

of you may have guessed, I a big steinberg

fan...cubase/nuendo/wavelab/etc.. but having dld'd an..ahem..."working

demo"....cough, cough.. of Halion, I wasn't as impressed with it as I

thought I'd be. Wasn't happy with the interface and it seemed to be

pretty pretty demanding. I already *have* those guys in the studio, I

don't need my tools to all passive-aggressive too....lol

Before I shell out any actual dough for this cookie, what's you take on

the whole thing and, more importantly, on Kontakt/Halion pro's'n con's.


```
cheers<br>
    <br>
jef</blockquote>
    </blockquote>
</blockquote>
</body>
</html>
```

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-----000301030808090607050701
Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Transfer-Encoding: 7bit

thanks Tom. the Maz seems pretty cool for the \$, but I'm leaning towards
the east/west quantum leap orchestra stuff and I believe it native to
kontakt...looks like I'm gonna that route 'n see where it takes me...
jef

TCB wrote:

>I think Kontakt is great software, lots of options for making your own sounds
>or importing other libraries. Lots of 'experimental' sounding filters and
>f/x as well and good external f/x integration. Also, very good sounds ship
>with it. I'm not sure if it's public knowledge but the sample library is
>mostly done by some crazy Germans whose company name rhymes with Bellow Fools.
>I have HALion as well and don't use it much.
>
>Two other options to consider. First, VSampler from MAZ sound
>
><http://www.maz-sound.com/index.php?show=product&id=2>
>
>Is a _great_ soft sampler. For under \$200 it will do 99% of what most samplers
>need and it has _super_ VST effect integration. So if you don't like the
>delay in the sampler, stuck your favorite VST delay on it. And how about
>a UAD stereo Fairchild where higher velocity lowers the threshold of the
>compressor? Squeezes a little more on the loud sections and lets the softer
>stuff chime through. Very nice.
>
>Also, for string sounds, while I'm not a huge fan of HALion the HALion strings
>module is pretty good and dead easy to program.
>
>TCB
>
>jef knight <thestudio@allknightmusic.com> wrote:
>
>
>>Hey Dudes and Dudettes...

>>
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>>and some other fiddly-bits that my synths won't do convincingly. So,
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>>
>
>
>

-----000301030808090607050701

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Content-Transfer-Encoding: 7bit

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<html>

<head>

<meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

</head>

<body bgcolor="#ffffff" text="#000000">

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towards the east/west quantum leap orchestra stuff and I believe it
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TCB wrote:

<blockquote cite="mid44550cf5\$1@linux" type="cite">

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<a class="moz-txt-link-freetext"

href="http://www.maz-sound.com/index.php?show=product&id=2">http://www.maz-sound.com/index.php?show=product&id=2

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Subject: Re: When it rains...

Posted by [Tom Bruhl](#) on Wed, 05 Apr 2006 01:10:14 GMT

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tuff. i was considering the vienna library but their website was somewhat sub-helpful...but that just could have been me/that last corona/time of day.....lol

DJ wrote:

>I've got the Garritan Personal Orchestra here. It uses the NI Kompact >interface. It's easy to use and can be pretty convincing if someone other >than me is using it.

>

>;o)

>

>"jef knight" <thestudio@allknightmusic.com> wrote in message

>news:44523838\$1@linux...

>

>

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>>thought I'd be. Wasn't happy with the interface and it seemed to be
>>pretty pretty demanding. I already *have*

Subject: Re: When it rains...

Posted by [Don Nafe](#) on Wed, 05 Apr 2006 01:17:58 GMT

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those guys in the studio, I

>>don't need my tools to all passive-aggressive too....lol

>>

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>>

>>cheers

>>

>>jef

>>

>>

>

>

>

>

-----000900050806080703050207

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Content-Transfer-Encoding: 7bit

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</head>

<body bgcolor="#ffffff" text="#000000">

hey deej..

I listened to some garritan samples and they seem to be still have that

you-can-tell-it's-artificial aspect to them. i'm leaning towards the

quantum leap stuff. i was considering the vienna library but their

website was somewhat sub-helpful...but that just could have been

me/that last corona/time of day.....lol

DJ wrote:

<blockquote cite="mid445589a1\$1@linux" type="cite">

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;o)

"jef knight" <a class="moz-txt-link-rfc2396E"

href="mailto:thestudio@allknightmusic.com"><thestudio@allknightmusic.com> wrote in message

news:44523838\$1@linux...

</pre>

<blockquote type="cite">

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cheers

jef

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

</blockquote>

</body>

</html>

-----000900050806080703050207--We are having all kinds of problems getting Paris 3.0 to work with XP Pro.

Originally we started using a Abit An8 with an nForce 4 chipset, AMD Athlon 64 X2 3800+, 2 GB ram, several hard drives and XP Pro. We use 1 Mec and 2 EDS 1000 cards, also a Matrox P650 dualhead pci-e video card. We followed

the installations tips for XP beta drivers, but no luck. Thinking maybe Paris didn't like the new chipset, we switched m/b to a Asus A8V-E with a Via chipset, still no go. Why is it, some people seem to get it working with no troubles, and others can't seem to ever get it working? Also, what should be seen in XP's device manager? The only things we see are a Ensoniq MIDI driver. Is this indicative of a conflict? The error message we get is Error 1/1: Can't initialize engine. They work just fine on the older pc with Windows 98se. Need help guys. Thanks Rod, I'm dusting off the brain and found some old support notes about this.

Much appreciated!

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

>

>No, if the unitor 8 can read smpte(I think it can)and change it to midi time

>code, just set Paris to read midi time code. This is assumeing you have the

>unitor 8 hooked up in such a way that you can get midi to your computer.

>I use an old Opcode 2 port SE that does just that. Works like a charm.

>Rod

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>>

>>I guess I'll need to invest in an ADAT card for paris to keep it in the

>loop

>>as well?

>>

>>Tyrone

>>

>>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>>>

>>>I have been living with Logic 4.7 as it was PC based. Along with 4.7, I

>>am

>>>using an Emagic Unitor 8 as the midi interface. I am now interested in

>upgrading

>>>my sequencer rig. I understand that Logic 7.1/7.2 provide a feature to

>lock

>>>to video within the app. My questions are:

>>>

>>>1. Should I go with a Mac G5 (if so, know of any great deals out there?)

>>>2. Are there any PC apps. that can handle this as well?

>>>

>>>I am searching the web as I'm posting this.

>>>

>>>Thanks?

>>>

>>>Tyrone Corbett

>>>

>>>

>>

>Mike, I found some old notes about this, but would you be so kind as to draw me a picture :-) I'm a little slow these days.

Tyrone

"Mike R." <emarenot@yahoo.com> wrote:

>Yup, the Unitor can read smpte and convert it to MTC. I've been sending

>BT's smpte stripe to it for years and locking Logic on a Mac for years this

>way.

>MR

>

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

>news:4452d656\$1@linux...

>>

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Subject: Re: When it rains...

Posted by [Rich Lamanna](#) on Wed, 05 Apr 2006 02:54:42 GMT

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> > > SOOOO good to me. I have a client who moved here from New Orleans after

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> > > Gantt > > >

> > > > > >

> > >

> > > > This is a multi-part message in MIME format.

-----050501060207080705030001

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

that was my conclusion also, after running it on my amd64/3200 unit.
....already runnin' two comps...more is *definatly* not better....lol

Rich Lamanna wrote:

> Yeah Jeff and Tom, you definitely need a separate, dedicated computer
> to run Giga properly in my experience.

>

> Rich

>

> "jef knight" <thestudio@allknightmusic.com

> <mailto:thestudio@allknightmusic.com>> wrote in message

> news:4454ee9a\$1@linux...

> ya, me too. Don seem to think it's viable. My take on Giga is that
> it take soooo much horsepower to run it that it requires it's own
> comp.

> jef

>

> Tom Bruhl wrote:

>

>> Jef,
>> I am in the same boat as you. After looking them all over
>> Kontakt 2 looks/sounds like the best aside from Giga. I'm not
>> convinced it's not a buggy piece though. I'd like to hear
>> from someone here who has experience with it.
>> Tom
>>
>>
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-----050501060207080705030001
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<br>
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<blockquote cite="mid4455430d@linux" type="cite">
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separate, dedicated&nbsp;computer to run Giga properly in my experience.</font></div>
  <div>&nbsp;</div>
  <div><font size="2">Rich</font><br>
  </div>
</blockquote>
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href="mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com</a>&gt;
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Tom Bruhl wrote:
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```

Subject: Re: When it rains...

Posted by [Edna Sloan](#) on Wed, 05 Apr 2006 03:28:17 GMT

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omcast.net" target="_blank">tyronecorbett@comcast.net> wrote:

>> >>

>> >>I have been living with Logic 4.7 as it was PC based. Along with 4.7,
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>> >>2. Are there any PC apps. that can handle this as well?
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>> >>I am searching the web as I'm posting this.
>> >>
>> >>Thanks?
>> >>
>> >>Tyrone Corbett
>> >>
>> >>
>> >
>>
>
>No, in my situation (writer) my small studio is based on a single PARIS Pro with 8in/8out...and I have a 4 track 1/2" machine that can provide some analog utility.

-Mike.Jamie, I'm strongly considering moving up to Logic 7.1 or 7.2 as I have invested in the EXS Sampler, EVP 88, ES1 Synth, as well as the Unitor and would like this transition to be as seamless as possible. My only preoccupation is going to a G5 as it is so very costly...know of any good deals?

Thanks!

Jamie K <Meta@Dimensional.com> wrote:

>
>Yes, Logic 7 does this using quicktime video playback. Works great.
>Logic still has a few bugs that keep me from giving it a wholehearted
>recommendation, but if you know the workarounds it does a lot.
>
>Digital Performer also does this and DP seems to be fairly popular with

>film composers. Look at both and choose the one that works best for you

>(or get 'em both if you like).
>
>The Mac dual G5s work great with either program. I use a dual 2.5GHZ and

>it rocks. The Intel Macs may be out later this summer...just a heads up.

>Whenever that happens the G5 macs might drop in price.

>
>Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
>
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>>
>> Thanks?
>>
>> Tyrone Corbett
>>
>>I'm here for the long haul as well!

TyroneThere are some plugs and such that I would like to use which only run under
XP. How stable is it compared to W98SE? Also, what if any functionality
doesn't work under XP? I seem to recall problems with the ADAT cards.

ThanksSo, you're saying if you are running just a one MEC system, a work clock makes
a significant difference in the sound of the converters?

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

>>The more I use the system the more I'm amazed at how good it really sounds<
>
>I feel the same way after having used Paris and SX side by side for over
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>sound I'm looking for and is so forgiving when mixing. I use RME and Mytek
>converters from time to time, but to tell the truth, I *choose* to use the
>Paris converters more often than not these days. With an external clock,
>they sound just as good to my ears.
>
>Deej
>
>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

>news:4455858a@linux...
>> Not me Gantt. I just finished mixing a track of a live recording that just
>> sounds so extraordinary, I'd have to be led away from Paris at gunpoint.
>The
>> more I use the system the more I'm amazed at how good it really sounds.
I
>> see no need to move anywhere, period. Familiarity breeds contempt, but not
>> so for me and Paris.
>>
>> Rich
>>
>> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
>> news:4455655b\$1@linux...
>> >
>> > I haven't been around much lately, and I just took a look at the "For
>> Sale"
>> > site. Wow! So much Paris stuff for sale! It made me wonder... Who
(or
>> > is it "whom"?), besides me, is still using Paris as their main system?
>> I'm
>> > getting pretty frustrated about not being able to use most of the new
>> plugins.
>> > I have to dive into PT (LE) or Digital Performer to do some of the
more
>> > modern tricks, and then import files back to Paris. But it still sounds
>> > SOOOO good to me. I have a client who moved here from New Orleans after
>> > Katrina. He had done a bunch of recording in a studio there (he is
>pretty
>> > much a techno-phobe, so he doesn't know what format) and he says the
>> quality
>> > of the ruff mixes from my little Paris studio kills the stuff he did
>down
>> > there. He says he's just gonna have to record it all again here.
>> >
>> > Anyway... If I knew what I could get that'd sound as good (and that
I
>> could
>> > afford!) I'd switch, but for now, I'm still a Paris dude.
>> >
>> > Peace ('cause we still need it!),
>> >
>> > Gantt
>> >
>> >
>>
>>
>>

>
>I'm interested in the possibility of using this with a
Great River EQ.

ThanksFor me, XP is much more stable. Other have had varying degrees of success.
Adats won't sync in XP. The adat card WILL sync to other devices requiring
adat 9 pin sync, just not adats. Most people, including me, have only been
able to get 1 adat card per mec to initialize under XP.

Rod

"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:

>
>There are some plugs and such that I would like to use which only run under
>XP. How stable is it compared to W98SE? Also, what if any functionality
>doesn't work under XP? I seem to recall problems with the ADAT cards.
>
>ThanksSame here - added a spare Mec and eds card just in case... system is stable,
sounds good and is easy to work with (less some of the latest features -
can we say mi mi midi - but hey that's what a second system is for)... Current
bang for the buck is unbelievable.

"uptown jimmy" <johnson314@bellsouth.net> wrote:

>I'm here for a loooooooooooooong time to come.
>
>Got no reason to change, every reason to stay. Everyone else is chasing
>ghosts, IMO.
>
>I'm sorta stocked-up on parts, will probably add to the cache as things
get
>even cheaper.
>
>Jimmy
>
>"Gantt Kushner" <

Subject: Re: When it rains...

Posted by [Kim](#) on Wed, 05 Apr 2006 04:10:32 GMT

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et" target="_blank">ganttmann@comcast.net> wrote in message

>news:4455655b\$1@linux...

>>

>> I haven't been around much lately, and I just took a look at the "For
>Sale"

>> site. Wow! So much Paris stuff for sale! It made me wonder... Who

Subject: Re: OT: When it rains...

Posted by [Kim](#) on Wed, 05 Apr 2006 04:14:52 GMT

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(or
>> is it "whom"?), besides me, is still using Paris as their main system?
>I'm
>> getting pretty frustrated about not being able to use most of the new
>plugins.
>> I have to dive into PT (LE) or Digital Performer to do some of the more
>> modern tricks, and then import files back to Paris. But it still sounds
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>> much a techno-phobe, so he doesn't know what format) and he says the
>quality
>> of the ruff mixes from my little Paris studio kills the stuff he did down
>> there. He says he's just gonna have to record it all again here.
>>
>> Anyway... If I knew what I could get that'd sound as good (and that I
>could
>> afford!) I'd switch, but for now, I'm still a Paris dude.
>>
>> Peace ('cause we still need it!),
>>
>> Gantt
>>
>>
>
>Hey Gary,

I just brought up a XP box with PARIS 3.0 a couple of weeks ago. My primary system is on a Mac G4/867 with two EDS cards but I too wanted to be able to use some Windows VST plugs.

So, I purchased a second PARIS system and have been flying files from the Mac to the PC over Ethernet, processing the PAFs on the PC, and flying 'em back to the Mac. Not the most seamless integration in the world but still very usable.

Have a good one!

Mark

"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:

>
>There are some plugs and such that I would like to use which only run under
>XP. How stable is it compared to W98SE? Also, what if any functionality
>doesn't work under XP? I seem to recall problems with the ADAT cards.

>

>ThanksHi all,

Hey, I am finding this out the hard way. My mix of the live project is coming along nicely, except for all the acoustic anomalies I am discovering.

This is un-freaking believeable, but the analyzer proved it. What I found is that putting speakers on top of typical audio furniture causes *huge* frequency-response problems. No matter how you do it.

All these sort of things:

<http://www.omnirax.com>

<http://www.argosyconsole.com/>

http://custom-consoles.com/recording_studio_furniture.php

Every one of them, cause huge increases in the low mids by acting as an extension of the front baffle of the speaker. Speaker freq. response is measured in anechoic chambers, so speakers are designed to be flat in that environment. When you put them on the top of a table or console, or even nearby to a table or console, you get a significant boost in low-mids (typically, but it depends on the size of the new baffle surface). In my case it results in an 8db boost at 100hz. !!!!

DAMN! How am I supposed to mix like this? So, I am off to find a very small desk that will just fit 2 C-16's with the computer KB underneath, and the speakers are going back on the heavy stands.

Why doesn't anyone offer studio furniture that deals with this?

More to come as I dig into this problem...

DCAre you de-coupling your monitors from the furniture?

David.

DC wrote:

> Hi all,

>

> Hey, I am finding this out the hard way. My mix of the live project is

> coming along nicely, except for all the acoustic anomalies I am

> discovering.

>

> This is un-freaking believable, but the analyzer proved it.
> What I found is that putting speakers on top of typical audio
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> as an extension of the front baffle of the speaker. Speaker
> freq. response is measured in anechoic chambers, so speakers are
> designed to be flat in that environment. When you put them on
> the top of a table or console, or even nearby to a table or console,
> you get a significant boost in low-mids (typically, but it depends on
> the size of the new baffle surface). In my case it results in an 8db
> boost at 100hz. !!!!
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> DAMN! How am I supposed to mix like this? So, I am off to find
> a very small desk that will just fit 2 C-16's with the computer KB
> underneath, and the speakers are going back on the heavy stands.
>
> Why doesn't anyone offer studio furniture that deals with this?
>
> More to come as I dig into this problem...
>
> DC
>
>
> EK Sound <askme@nospam.com> wrote:
> Are you de-coupling your monitors from the furniture?
>
> David.

Oh yeah. The monitors are on foam Auralex Mo-Pad) mounts which sit on a concrete block which sits on rubber feet. !

This is not a coupling issue, nor a resonance one. It is the result of returning the lower mid frequencies to you, in essence amplifying them, by adding to the baffle size with a flat table top.

BTW, I had my kid pick the speaker up an inch or so and hold it in space. Made no difference. I may write an article on this, because I suspect it affects most of us.

thanks,

DCIt's probably near field early reflections from the desk surface. This has always been an issue with meter bridge mounted monitors. In the past, I used to sit the nearfields on stands behind the console at a height that would prevent any direct reflection from the desk surface... maybe try something like that...

David.

DC wrote:

> EK Sound <askme@nospam.com> wrote:
>
>>Are you de-coupling your monitors from the furniture?
>>

Subject: Re: OT: When it rains...
Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 04:44:38 GMT
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;
>>David.
>
>
> Oh yeah. The monitors are on foam Auralex Mo-Pad) mounts which
> sit on a concrete block which sits on rubber feet. !
>
> This is not a coupling issue, nor a resonance one. It is the result
> of returning the lower mid frequencies to you, in essence amplifying
> them, by adding to the baffle size with a flat table top.
>
> BTW, I had my kid pick the speaker up an inch or so and hold it in
> space. Made no difference. I may write an article on this, because
> I suspect it affects most of us.
>
> thanks,
>
> DC
>Hello
What would You guys recommend? Buying the Waves Mastering + analyzer or Peak
XT with the included Mastering suite? Any experience?
Thanks
CJGEK Sound <askme@nospam.com> wrote:
>It's probably near field early reflections from the desk surface.
>This has always been an issue with meter bridge mounted monitors. In

>the past, I used to sit the nearfields on stands behind the console at
>a height that would prevent any direct reflection from the desk
>surface... maybe try something like that...
>
>David.

A friend who designs monitors calls it the "baffle step effect" which is another way of saying that the reflections are so early that they essentially become a part of the front baffle of the speaker.

I used to have the speakers higher and behind the desk and they sounded really awful there precisely because of reflections and loading of the area behind the desk.

The only real solution is to get rid of the desk. I am going to try this tomorrow and see if it fixes things. I bet it will.

more to follow

DCeverything around it affects the sound in some way... you can use eq to flatten it out or you just learn what its doing and compensate your mixes accordingly.

an 8db boost at 100 isn't such a bad thing :)

"DC" <DC@spammersinhell.org> wrote in message news:445687f5@linux...

>
> Hi all,
>
> Hey, I am finding this out the hard way. My mix of the live project is
> coming along nicely, except for all the acoustic anomalies I am
> discovering.
>
> This is un-freaking believable, but the analyzer proved it.
> What I found is that putting speakers on top of typical audio
> furniture causes *huge* frequency-response problems. No matter
> how you do it.
>
> All these sort of things:
>
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>
> Every one of them, cause huge increases in the low mids by acting

> as an extension of the front baffle of the speaker. Speaker
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> the top of a table or console, or even nearby to a table or console,
> you get a significant boost in low-mids (typically, but it depends on
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> DAMN! How am I supposed to mix like this? So, I am off to find
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> underneath, and the speakers are going back on the heavy stands.
>
> Why doesn't anyone offer studio furniture that deals with this?
>
> More to come as I dig into this problem...
>
> DC
>
>
>Yes. 10% better, more or less.

Jimmy

"Paul" <pn@nospam.com> wrote in message news:4456460f\$1@linux...
>
> So, you're saying if you are running just a one MEC system, a work clock
makes
> a significant difference in the sound of the converters?"justcron" <paris@hydrorecords.com>
wrote:
>everything around it affects the sound in some way... you can use eq to

>flatten it out or you just learn what its doing and compensate your mixes

>accordingly.
>
>an 8db boost at 100 isn't such a bad thing :)

Actually it is, because it will make all your mixes weak in that area.

We often assume that a big, huge sounding speaker with lots of sizzle and boom will produce mixes that sound just like that, but it won't. In reality, it lies to us because of it's non-linear response. It tells us something sounds big that really is pretty weak. Then we take the mix somewhere else, or even in the car, and it is wimpy.

If you want an 8db boost at 100, you need a speaker that does not

already have one so you can add it yourself in the music, not the playback gear.

Also, "learning the room/monitors" etc only works if you will settle for just "OK" sound. If you want to just nail it, you need to really hear it. My project has drums, percussion, 4 voices, 3 guitars, keys and bass. And they all want to hear themselves... So I simply must be able to hear or the mix will be crap.

DCI know what you're saying, but if you listen to music you 'know' in a certain environment, you will be able to tell yourself what to do... even if you build a 100% flat environment to work in, you can still have the same issues thinking your stuff sounds good here so it will sound good there. I can go to any environment I know and know ahead of time how its going to sound in that environment. I'd take 5 imperfect mixing environments over a flat lab anyday.

"DC" <dc@spamthemoon.com> wrote in message news:4456a9c1\$1@linux...

>

> "justcron" <paris@hydrorecords.com> wrote:

>>everything around it affects the sound in some way... you can use eq to

>

>>flatten it out or you just learn what its doing and compensate your mixes

>

>>accordingly.

>>

>>an 8db boost at 100 isn't such a bad thing :)

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> we take the mix somewhere else, or even in the car, and it is wimpy.

>

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> already have one so you can add it yourself in the music, not the

> playback gear.

>

> Also, "learning the room/monitors" etc only works if you will settle

> for

Subject: Re: OT: When it rains...

Posted by [Kim](#) on Wed, 05 Apr 2006 05:07:53 GMT

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> hear it. My project has drums, percussion, 4 voices, 3 guitars,
> keys and bass. And they all want to hear themselves... So I simply
> must be able to hear or the mix will be crap.

Subject: Re: OT: When it rains...
Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 05:09:53 GMT
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/>
>
> DC
>
>
>Well, it's true, but we have to start somewhere. Everyone, even
the home stereo speaker people, start with a flat response as the
goal. If we listen to the truth, we can color it and tweak it up, and
it will rock on most systems. If the monitors don't tell us the truth,
our work tends to translate to even fewer systems, not more.

BTW, most living rooms are less bollixed up than many
studios acoustically. All this hardware, especially mixers and studio
furniture really make it hard to hear. And we haven't even talked
about bad

Subject: Re: OT: When it rains...
Posted by [Kim](#) on Wed, 05 Apr 2006 05:47:57 GMT
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speaker locations, asymmetrical rooms and other such
nonsense.

I always used my room solely for my own originals and never worried
about how accurate it was. Now I am finding out that, while the
room itself sounds quite good, this desk is a major problem.
Tomorrow I am going to get rid of it, and then put the analyzer back
up and see if we fixed the boost at 100.

DC

"justcron" <paris@hydrorecords.com> wrote:
>I know what you're saying, but if you listen to music you 'know' in a
>certain environment, you will be able to tell yourself what to do... even

if
>you build a 100% flat environment to work in, you can still have the same

>issues thinking your stuff sounds good here so it will sound good there.
I
>can go to any environment I know and know ahead of time how its going to

>sound in that environment. I'd take 5 imperfect mixing environments over
a
>flat lab anyday.
>
>"DC" <dc@spamthemoon.com> wrote in messag

Subject: Re: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 09:32:17 GMT

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e news:4456a9c1\$1@linux...

>>
>> "justcron" <paris@hydrorecords.com> wrote:
>>>everything around it affects the sound in some way... you can use eq to
>>
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>>
>>>accordingly.
>>>
>>>an 8db boost at 100 isn't such a bad thing :)
>>
>>
>> Actually it is, because it will make all your mixes weak in that area.
>>
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Subject: Re: OT: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 09:34:26 GMT

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ots of
>> sizzle and boom will produce mixes that sound just like that, but it
>> won't. In reality, it lies to us because of it's non-linear response.
>> It tells us something sounds big that really is pretty weak. Then
>> we take the mix somewhere else, or even in the car, and it is wimpy.
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>>
>> Also, "learning the room/monitors" etc only works if you will settle
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>> must be able to hear or the mix will be crap.
>>
>> DC
>>
>>
>>
>
>Sticking, not bailing... adding SX system when the funds allow.

MEB

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

>
>I haven't been around much lately, and I just took a look at the "For Sale"
>site. Wow! So much Paris stuff for sale! It made me wonder... Who (or
>is it "whom"?), besides me, is still using Paris as their main system?
I'm
>getting pretty frustrated about not being able to use most of the new plugins.
> I have to dive into PT (LE) or Digital Performer to do some of the more
>modern tricks, and then import files back to Paris. But it still sounds
>SOOOO good to me. I have a client who moved here from New Orleans after
>Katrina. He had done a bunch of recording in a studio there (he is pretty
>much a techno-phobe, so he doesn't know what format) and he says the quality
>of the ruff mixes from my little Paris studio kills the stuff he did down
>there. He says he's just gonna have to record it all again here.
>
>Anyway... If I knew what I could get that'd sound as good (and that I could
>afford!) I'd switch, but for now, I'm still a Paris dude.
>
>Peace ('cause we still need it!),
>
>Gantt
>
>I'm hanging on to one small system to archive or update any of my old files
and recordings. I agree that the Paris system sounds great....better than
Pro Tools. However after trying Nuendo 3 for my most recent projects I was
blown away by the quality and tons of added features Nuendo has to offer.
With no support for Paris, I need to look forward....just for business
sake. Win 98 is no longer supported, and XP is starting to act up with Paris.
Xp drivers worked great for a while...however...Paris has been locking up
on me quite frequently with service pack 2 and any or all the XP updating
that needs to be done to my computer. With less and less support from the

duddes on this website, I have no choice but to upgrade. It was awesome while it lasted.

Good luck to you on your future projects. As long as PARIS works for you, keep on rockin'!

"Michael Broyles" <mbroyles@mindspring.com> wrote:

>

>

>Sticking, not bailing... adding SX system when the funds allow.

>

>MEB

>

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

>>

>>I haven't been around much lately, and I just took a look at the "For Sale" site. Wow! So much Paris stuff for sale! It made me wonder... Who (or is it "whom"?), besides me, is still using Paris as their main system?

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>>afford!) I'd switch, but for now, I'm still a Paris dude.

>>

>>Peace ('cause we still need it!),

>>

>>Gantt

>>

>>

>We are having all kinds of problems getting Paris 3.0 to work with XP Pro.

Originally we started using a Abit An8 with an nForce 4 chipset, AMD Athlon

64 X2 3800+, 2 GB ram, several hard drives and XP Pro. We use 1 Mec and 2

EDS 1000 cards, also a Matrox P650 dualhead pci-e video card. We followed

the installations tips for XP beta drivers, but no luck. Thinking maybe

Paris didn't like the new chipset, we switched m/b to a Asus A8V-E with a

Via chipset, still no go. Why is it, some people seem to get it working

with no troubles, and others can't seem to ever get it working? Also, what

should be seen in XP's device manager? The only things we see are a Ensoniq

MIDI driver. Is this indicative of a conflict? The error message we get is Error 1/1: Can't initialize engine. They work just fine on the older pc with Windows 98se. Unlike in 98se, XP doesn't show any Ensoniq EDS1000 cards in Device Manager, only the Paris Midi Driver. It doesn't even recognize that a new device is installed, once the EDS cards are put in. Other cards such as mdoem, network card, etc. are recognized. Need help. Hey Tyrone!

At Apple's stockholder meeting last week, they said that the G5s are sitting on the shelves. Buyers are not buying them in anticipation of the new Intel models coming out soon. There will be some price cutting on the G5s, how much, and when is the question.

You can always buy refurbished models from apple at a discount at the Apple store on line, and they come with a one year warranty. If you sign u

Subject: Re: When it rains...

Posted by [Don Nafe](#) on Wed, 05 Apr 2006 11:39:45 GMT

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river. Is this indicative of a conflict? The error message we get
> is
> Error 1/1: Can't initialize engine. They work just fine on the older pc
> with Windows 98se. Need help guys.
>
>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html> Did you install the FX Subsystem?

"cr8250" <jwires@sbcglobal.net> wrote in message news:4456c7d3\$1@linux...

> We are having all kinds of problems getting Paris 3.0 to work with XP Pro.

> Originally we started using a Abit An8 with an nForce 4 chipset, AMD

Athlon

> 64 X2 3800+, 2 GB ram, sever

Subject: Re: When it rains...

Posted by [Kim](#) on Wed, 05 Apr 2006 12:02:02 GMT

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> EDS 1000 cards, also a Matrox P650 dualhead pci-e video card. We followed

> the installations tips for XP beta drivers, but no luck. Thinking maybe

> Paris didn't like the new chipset, we switched m/b to a Asus A8V-E with a

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> Error 1/1: Can't initialize engine. They work just fine on the older pc
> with Windows 98se. Unlike in 98se, XP doesn't show any Ensoniq EDS1000
> cards in Device Manager, only the Paris Midi Driver. It doesn't even
> recognize that a new device is installed, once the EDS cards are put in.
> Other cards such as mdoem, network card, etc. are recognized. Need help.
>
>Today I was tweaking some mixes for a project that I co-produced with the
artist, and he asked about getting a little more "uhmph" out of the kick
drum. So I fiddled around with bringing up my "subkick" track. After we
both shrugged at how subtle that was, I thought - lets see what Kickback
could do with this. WOW! 46 hz with a 0 hold time and it was all the
thunderous kick thud you'd ever want. THANKS CHUCK! You might also just try hanging a bass
trap directly above the
listening position (if you've got a flat ceiling), or a couple
feet in front of the listening position (if you've got
a "proper" control room slanted-type ceiling). That'll suck up
several db's worth of reflected freq's in your problem range.

Just a simple homemade absorber should work to test it out...
glue a sheet of OC-703 to a piece of 1/4" MDF, wrap a pretty
color of cloth

Subject: Re: OT: When it rains...
Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 13:19:37 GMT
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e in message =
news:445592a2@linux...

Hi Tom,

Connecting between MEC's doesn't defeat it at all... the=20
conversion *will* be clocked by the external Generator=20
regardless of how it is connected. With fewer than three=20
interfaces, it seems to work better this way.

I never use a default project. I create template projects=20
and open them up once Paris has been launched. This has=20
always worked for me. I would try deleting the 8,8=20
line... I don't recall the default installation having this=20
line in it. I believe this is something that Edmund and BT=20
had worked out when he was having troubles with a certain=20

set-up... I have never messed with it myself, and have the=20 identical system you have working flawlessly with external=20 clock.

David.

Tom Bruhl wrote:

> David,
> 5 cards and they are attached to A and E. I thought you said to
> connect from Mec to Mec in this setup. It seems like it is
> defeating the purpose of an outboard WC with this wiring.
> If it's the best (only) way it will work then that's what I'll do.
> I was going to delete EDSTransfer=3D8,8. Maybe not then huh?
> I will use the EXE file to start this time. Is this only to set it =
up?

> I will need to use my default project (projects) in the future.
> =20
> I'll check the config settings and tell you what I've got. It has
> been a little sluggish but stable at upwards of 35 tracks most
> of the time with lots of plugs. Never a problem printing basics
> which is usually 18 tracks or so.
> Tom
> =20
>

-----=_NextPart_000_0038_01C66D8C.09423220

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>David,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I am totally functional now using the=20
Lucid.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>The clincher must have been the wiring =
in=20
series.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I did have to start at 48k to get all =
my EDS cards=20
functioning</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>though.&nbsp; The B card didn't like =
```

starting at=20
44.1 and wouldn't</DIV>
<DIV>give any output until Paris first =
booted at=20
48k. Because of this</DIV>
<DIV>I think I have to use a default project =
to get=20
going. I wouldn't</DIV>
<DIV>want or even be able to save a new =
Paris.exe=20
right?</DIV>
<DIV> </DIV>
<DIV>I did lose the EDSTransfer line as well =
as=20
UseHouseSync=3D1.</DIV>
<DIV> </DIV>
<DIV>Thanks David and DeeJ for the tips that =
got me to=20
this point!</DIV>
<DIV>You guys are the greatest.</DIV>
<DIV>Tic Toc,</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Dave(EK Sound)" <<A=20
=
href=3D"mailto:audioguy_editout_@shaw.ca">audioguy_editout_@shaw.ca&g=
t;=20
wrote in message <A=20
href=3D"news:445592a2@linux">news:445592a2@linux...</DIV>Hi=20
Tom,

Connecting between MEC's doesn't defeat it at all... the=20

conversion *will* be clocked by the external Generator =

regardless of=20
how it is connected. With fewer than three
interfaces, it =
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had =
worked out=20

when he was having troubles with a certain
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with it myself, and have the
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> Tom
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> </BLOCKQUOTE></BODY></HTML>

-----=_NextPar

Subject: Re: OT: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 15:35:05 GMT

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ingly.

>>>>>

>>>>>an 8db boost at 100 isn't such a bad thing :)

>>>>

>>>>

>>>> Actually it is, because it will make all your mixes weak in that area.

>>>>

>>>> We often assume that a big, huge sounding speaker with lots of

>>>> sizzle and boom will produce mixes that sound just like that, but it

>>>> won't. In reality, it lies to us because of it's non-linear response.

>>>> It tells us something sounds big that really is pretty weak. Then

>>>> we take the mix somewhere else, or even in the car, and it is wimpy.

>>>>

>>>> If you want an 8db boost at 100, you need a speaker that does not
>>>> already have one so you can add it yourself in the music, not the
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>>>>

>>>> Also, "learning the room/monitors" etc only works if you will settle
>>>> for just "OK" sound. If you want to just nail it, you need to really
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>>>> keys and bass. And they all want to hear themselves... So I simply
>>>> must be able to hear or the mix will be crap.

>>>>

>>>> DC

>>>>

>>>>

>>>>

>>>

>>>

>>

>

>

>I choose Polesoft Lockspam to fight spam, and you?

><http://www.polesoft.com/refer.html>

>

>Thanks for the tips. I just don't get why Matrox is such a pain. There
appears to be plenty of irq's and they are nice cards. Also, you mention
the pci specs... what pci spec do the EDS 1000 cards have? I believe the
new motherboard standard is v 2.2. Here are the exact steps we used to
install Paris:

- 1.) Extract Paris XP drivers/ then instal them.
- 2) Install PaceLoc
- 3) Install Paris 3.0
- 4) Install Subsystem.- same directory as Paris

Go to start up Paris and 'can't initialize the engine' error.

"Aaron Allen" <nospam@not_here.dude> wrote in message news:4456d3df@linux...

> Let's start here.

>

> Ok, first thing is that I believe dual core/dual processors are kind of a
no

> no with Paris. Some Intel guys got it going, but I don't recall anyone

> saying that they have AMD systems running dual successfully.

>

> Next..... Matrox has been proving itself less and less of a friend to the

> Paris user. Never never but NEVER use Matrox drivers from their website in

a

> Paris rig. Use WinXP standard built in ones, which might be a real issue for

> you using a newer PCI-e card. See if Windows can detect and install native

> driver support ON ITS OWN... not the matrox ones. If you already installed

> those, you're probably hosed on that one. Once Windows gets a driver it

> hangs on until the death (or system drive wipe, whichever comes first) and

> hacking it out of there is a nightmare.

>

> Saying that you are using a newer mobo, it does have the right PCI spec for

> using Paris EDS cards, yes? Double check that is the case if you're not 100%

> sure.

>

> The EDS driver for WinXP now sits in the system, not the audio portion of

> hardware manager. Midi will still be in it's usual place.

>

> Error 1/1 means it doesn't connect to the hardware/see the hardware when you

> start the Paris application. I'd follow that road first.

>

> Could be all the above, might be any one of them alone... but, this gives

> you things to try Lou.

> G'luck!

>

> AA

>

>

> "Lou C." <aardvark@comcast.net> wrote in message news:44562bbc@linux...

> > We are having all kinds of problems getting Paris 3.0 to work with XP Pro.

> > Originally we started using a Abit An8 with an nForce 4 chipset, AMD

> > Athlon

> > 64 X2 3800+, 2 GB ram, several hard drives and XP Pro. We use 1 Mec and 2

> > EDS 1000 cards, also a Matrox P650 dualhead pci-e video card. We followed

> > the installations tips for XP beta drivers, but no luck. Thinking maybe

> > Paris didn't like the new chipset, we switched m/b to a Asus A8V-E with a

> > Via chipset, still no go. Why is it, some people seem to get it working

> > with no troubles, and others can't seem to ever get it working? Also,

> > what

> > should be seen in XP's device manager? The only things we see are a

> > Ensoniq

> > MIDI driver. Is this indicative of a conflict? The error message we get

> > is
> > Error 1/1: Can't initialize engine. They work just fine on the older
pc
> > with Windows 98se. Need help guys.
> >
> >
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
> There are certainly known issues with dual core CPU's, though my understanding
was that the app would load, but crash, and that the issues mostly related
to the C16. They are a known issue however, but there was recent talk of
a workaround, involving a line in Windows which changed the way the second
core responded to interrupts or some such thing.

Cheers,
Kim.

"cr8250" <jwires@sbcglobal.net> wrote:

> Yes. When putting the EDS cards, it doesn't seem like XP is even seeing
> them, as with other devices. I am hearing more about Matrox video cards
not
> being friendly with Paris, which is a shame because they are nice cards.
Is
> anybody running Paris with any of the new motherboard chipsets? How about
> dual core cpu's?
>
>
> "Edna" <edna@texomaonline.com> wrote in message news:4456d573@linux...
>> Did you install the FX Subsystem?
>>
>> "cr8250" <jwires@sbcglobal.net> wrote in message news:4456c7d3\$1@linux...
>> > We are having all kinds of problems getting Paris 3.0 to work with XP
> Pro.
>> > Originally we started using a Abit An8 with an nForce 4 chipset, AMD
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>> > 64 X2 3800+, 2 GB ram, several hard drives and XP Pro. We use 1 Mec
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>> > MIDI driver. Is this indicative of a conflict? The error message we
>get
>&g

Subject: Re: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 15:41:52 GMT

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>

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>

>

>

>"Aaron Allen" <nospam@not_here.dude> wrote in message news:4456d3df@linux...

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>> Could be all the above, might be any one of them alone... but, this gives
>> you things to try Lou.
>> G'luck!
>>
>> AA
>>
>>
>> "Lou C." <aardvark@comcast.net> wrote in message news:

Subject: Re: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 15:46:02 GMT

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Today I was tweaking some mixes for a project that I co-produced with the
>artist, and he asked about getting a little more "uhmph" out of the kick
>drum. So I fiddled around with bringing up my "subkick" track. After we
>both shrugged at how subtle that was, I thought - lets see what Kickback
>could do with this. WOW! 46 hz with a 0 hold time and it was all the
>thunderous kick thud you'd ever want. THANKS CHUCK!
>

>Actually, what I was suggesting is not that you have a
weakness in your acoustic treatment, but that you deliberately
create a "notch" in that frequency range which will minimize
the effects of what the desk is doing (I mean, you gotta have
some kind of workspace, so getting rid of the desk may not be
practical).

In any event, I know what you're experiencing, because a friend
of mine had a very nice stainless steel desk custom-built for
his control room (he's got a loft-style apartment & studio
that's comprised of what used to be several small, old, retail
shops in a building downtown), and when he first was getting
the place up & working, we heard getting MASSIVE bass boost

from that desktop - at the time, the room was completely devoid

Subject: Re: When it rains...

Posted by [Don Nafe](#) on Wed, 05 Apr 2006 15:52:00 GMT

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>>

>>Just a simple homemade absorber should work to test it out...
>>glue a sheet of OC-703 to a piece of 1/4" MDF, wrap a pretty
>>color of cloth around it for appearance's sake & hang it from
>>eyelet screws attached to each corner of the MDF... won't
>>absorb as much lows as a proper bass trap, but it'll have
>>enough mass to cut down some of it, and for 15 bucks worth of
>>goodies you might be able to keep your desk. If it cuts down
>>some, but not quite enough, then at least you'll know if
>>hanging one or two proper bass traps in that position will get
>>the job done.

>>

>>Neil

>>

>>

>>"DC" <dc@spamthemoon.com> wrote:

>>>

>>>EK Sound <askme@nospam.com> wrote:

>>>>It's probably near field early reflections from the desk surface.

>>>>This has always been an issue with meter bridge mounted monitors. In

>

>>>>the past, I used to sit the nearfields on stands behind the console at

>>

>>>>a height that would prevent any direct reflection from the desk

>>>>surface... maybe try something like that...

>>>>

>>>>David.

>>>

>>>

>>>A friend who designs monitors calls it the "baffle step effect" which

>>>is another way of saying that the reflections are so early that they

>>>essentially become a part of the front baffle of the speaker.

>>>

>

Subject: Re: OT: When it rains...

Posted by [jef knight\[1\]](#) on Wed, 05 Apr 2006 15:58:48 GMT

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y career, looking hard at it myself.

>>

>>AA

>>

>>

>>"DC" <dc@spammersinhell.org> wrote in message news:4456b31d\$1@linux...

>>>

>>> Well, it's true, but we have to start somewhere. Everyone, even
>>> the home stereo speaker people, start with a flat response as the
>>> goal. If we listen to the truth, we can color it and tweak it up, and
>>> it will rock on most systems. If the monitors don't tell us the truth,
>>> our work tends to translate to even fewer systems, not more.

>>>

>>> BTW, most living rooms are less bollixed up than many
>>> studios acoustically. All this hardware, especially mixers and studio
>>> furniture really make it hard to hear. And we haven't even talked
>>> about bad speaker locations, asymmetrical rooms and other such
>>> nonsense.

>>>

>>> I always used my room solely for my own originals and never worried
>>> about how accurate it was. Now I am finding out that, while the
>>> room itself sounds quite good, this desk is a major problem.
>>> Tomorrow I am going to get rid of it, and then put the analyzer back
>>> up and see if we fixed the boost at 100.

>>>

>>> DC

>>>

>>>

>>> "justcron" <paris@hydrorecords.com> wrote:

>>>>I know what you're saying, but if you listen to music you 'know' in a
>>>>certain environment, you will be able to tell yourself what to do...
even

>>> if

>>>>you build a 100% flat environment to work in, you can still have the
same

>>>

>>>>issues thinking your stuff sounds good here so it will sound good there.

>>> I

>>>>can go to any environment I know and know ahead of time how its going
>to

>>>

>>>>sound in that environment. I'd take 5 imperfect mixing environments
over

>>> a

>>>>flat lab anyday.

>>>>

>>>>"DC" <dc@spamthemoon.com> wrote in message news:4456a9c1\$1@linux...

>>>>>

look like a band boost when combined with the speaker's natural LF rolloff). You should be able to apply a corrective inverse shelf to compensate.

This, combined with some trapping targeted around 100Hz to damp any modes that the extra bass might be exciting should go a long way to remedying the problem.

That said, console design from an acoustic standpoint is one thing that is often overlooked. I've seen lots of studios that have phenomenal looking control rooms, well proportioned acoustically, plenty of trapping/diffusion, and nearfield perched on a mock meter bridge with the listening position bathed in console splash. What's the point? To me, a big advantage to DAWs is that you can make the desk smaller, and acoustically sweeter....ever consider building trapping into your desk itself???? I have!!

Cheers,

Kris

"DC" <dc@spamthemoon.com> wrote:

>

>Hi Neil!

>

>howwahhya?

>

>I have a very nice 10' ceiling with a good slope and Celotex all over

>it. Worse, the bass boost happens long before the sound gets up

>there. You can take the measurement mic and watch the

>phenomenon disappear as you get close to the speaker, and

>reappear right at my listening position. I al

Subject: Re: When it rains...

Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 16:44:06 GMT

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t;

>>>>>>an 8db boost at 100 isn't such a bad thing :)

>>>>>>

>>>>>>

>>>>>> Actually it is, because it will make all your mixes weak in that area.

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>>>>>> We often assume that a big, huge sounding speaker with lots of

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>>>>>
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>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>>
>>
>This is what I have tried with mixed results (no pun intended):

and early NAD electronics. Its old but it sounds good and more important,
I know the system well. The room is

Subject: Re: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 18:07:59 GMT

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gt;Via chipset, still no go. Why is it, some people seem to get it working
>with no troubles, and others can't seem to ever get it working? Also, what
>should be seen in XP's device manager? The only things we see are a Ensoniq
>MIDI driver. Is this indicative of a conflict? The error message we get
is
>Error 1/1: Can't initialize engine. They work just fine on the older pc
>with Windows 98se. Unlike in 98se, XP doesn't show any Ensoniq EDS1000
>cards in Device Manager, only the Paris Midi Driver. It doesn't even
>recognize that a new device is installed, once the EDS cards are put in.
>Other cards such as mdoem, network card, etc. are recognized. Need help.

>

>Hi Don,

I found myself fighting this from the get-go, so I've always had smaller console/furniture realestate and used side stands, currently the ultimate support 42" ers. That fixed alot of that for me. Yet, many of my fave albums/cd's were done in rooms that had their nfm's on the bridge of some gigantumongous metal slab console. a dillema? na,...not when you see the mfm's hiding up there in the wall.....lol

jef

DC wrote:

>Hi all,

>

>Hey, I am finding this out the hard way. My mix of the live project is
>coming along nicely, except for all the acoustic anomalies I am
>discovering.

>

>This is un-freaking believeable, but the analyzer proved it.
>What I found is that putting speakers on top of typical audio
>furniture causes *huge* frequency-response problems. No matter
>how you do it.

>

>All these sort of things:

>

><http://www.omnirax.com>

>

><http://www.argosyconsole.com/>

>

>http://custom-consoles.com/recording_studio_furniture.php

>

>Every one of them, cause huge increases i

Subject: Re: When it rains...

Posted by [rick](#) on Wed, 05 Apr 2006 18:11:12 GMT

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n the low mids by acting

>as an extension of the front baffle of the speaker. Speaker
>freq. response is measured in anechoic chambers, so speakers are
>designed to be flat in that environment. When you put them on

>the top of a table or console, or even nearby to a table or console,
>you get a significant boost in low-mids (typically, but it depends on
>the size of the new baffle surface). In my case it results in an 8db
>boost at 100hz. !!!!
>
>DAMN! How am I supposed to mix like this? So, I am off to find
>a very small desk that will just fit 2 C-16's with the computer KB
>underneath, and the speakers are going back on the heavy stands.
>
>Why doesn't anyone offer studio furniture that deals with this?
>
>More to come as I dig into this problem...
>
>DC
>
>
>
>
>So your saying that you've got a word clock cable running from your Lucid
to the 1st Mec, then the 2nd cable running from mec 1 to mec 2? That's really
strange. I guess different MOBO, CPU etc could all play a part. I'm running
all word clock cables from the Lucid to each device (2 mecs, 442, RME card).
never had a hiccup.
Rod

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>
>
>And Rod too!!!
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:4456f480@linux...
> David,
> I am totally functional now using the Lucid.
> The clincher must have been the wiring in series.
> I did have to start at 48k to get all my EDS cards functioning
> though. The B card didn't like starting at 44.1 and wouldn't
> give any output until Paris first booted at 48k. Because of this
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> want or even be able to save a new Paris.exe right?
>
> I did lose the EDSTransfer line as well as UseHouseSync=3D1.
>
> Thanks David and DeeJ for the tips that got me to this point!
> You guys are the greatest.
> Tic Toc,
> Tom
>

>
> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =
>news:445592a2@linux...
> Hi Tom,
>
> Connecting between MEC's doesn't defeat it at all... the=20
> conversion *will* be clocked by the external Generator=20
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>
><!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 6.00.2800.1400" name=3DGENERATOR>
><STYLE></STYLE>

```

></HEAD>
><BODY bgColor=#ffffff>
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> href="mailto:arpegio@comcast.net">arpegio@comcast.net</A>> wrote =
>in message=20
> <A href="news:4456f480@linux">news:4456f480@linux</A>...</DIV>
> <DIV><FONT face=Arial size=2>David,</FONT></DIV>
> <DIV><FONT face=Arial size=2>I am totally functional now using the
=
>
> Lucid.</FONT></DIV>
> <DIV><FONT face=Arial size=2>The clincher must have been the =
>wiring in=20
> series.</FONT></DIV>
> <DIV><FONT face=Arial size=2>I did have to start at 48k to get all
=
>my EDS=20
> cards functioning</FONT></DIV>

>starting at=20
> 44.1 and wouldn't</FONT></DIV>
> <DIV><FONT face=Arial size=2>give any output until Paris first =
>booted at=20

> <DIV><FONT face=Arial size=2>I think I have to use a default =
>project to get=20

> <DIV><FONT face=Arial size=2>want or even be able to save a new =
>Paris.exe=20
> right?</FONT></DIV>

> <DIV><FONT face=Arial size=2>I did lose the EDSTransfer line as =
>well as=20
> UseHouseSync=1.</FONT></DIV>

> <DIV><FONT face=Arial size=2>Thanks David and DeeJ for the tips =
>that got me to=20
> this point!</FONT></DIV>
> <DIV><FONT face=Arial size=2>You guys are the =
>greatest.</FONT></DIV>
> <DIV><FONT face=Arial size=2>Tic Toc,</FONT></DIV>
> <DIV><FONT face=Arial size=2>Tom</FONT></DIV>

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> wrote in message <A=20
> href=3D"news:445592a2@linux">news:445592a2@linux...</DIV>Hi=20
> Tom,

Connecting between MEC's doesn't defeat it at all... the
=
>
>
conversion *will* be clocked by the external Generator =
>
regardless of=20

>seems to=20

>create=20
> template projects
and open them up once Paris has been =
>launched.

Subject: Re: When it rains...

Posted by [Paul Artola](#) on Thu, 06 Apr 2006 03:44:22 GMT

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> > <DIV>I am totally functional now using the
> >
> > =
> >
> > Lucid.</DIV>
> > <DIV>The clincher must have been the =
> >wiring in=20
> > series.</DIV>
> > <DIV>I did have to start at 48k to get all
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> >my EDS=20
> > cards functioning</DIV>
> > <DIV>though. The B card didn't like =
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> > <DIV>give any output until Paris first =
> >booted at=20
> > 48k. Because of this</DIV>

> >> <DIV>I think I have to use a default =
> >>project to get=20
> >> going. I wouldn't</DIV>
> >> <DIV>want or even be able to save a new =
> >>Pa

Subject: Re: When it rains...

Posted by [Chris Latham](#) on Thu, 06 Apr 2006 04:17:10 GMT

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e my default project (projects) in the future.
> =
> >>
> I'll=20
> >> check the config settings and tell you what I've got. It =
> >>has
>=20
> >> been a little sluggish but stable at upwards of 35 tracks =
> >>most
> of=20
> >> the time with lots of plugs. Never a problem printing =
> >>basics
>=20
> >> which is usually 18 tr

Subject: Re: When it rains...

Posted by [rick](#) on Thu, 06 Apr 2006 08:37:24 GMT

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/FONT> </DIV>
>>>><DIV>Thanks David and DeeJ for the tips =
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>>>><DIV>Tic Toc,</DIV>
>>>><DIV>Tom</DIV>
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>>>>t;=20
>>>> wrote in message <A=20
>>>> href=3D"news:445592a2@linux">news:445592a2@linux...</DIV>Hi=20
>>>> Tom,
&l

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Subject: Re: OT: When it rains...
Posted by [Kim](#) on Fri, 07 Apr 2006 13:59:25 GMT
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