
Subject: Latest UAD version known to work in Paris XP? Which EQ to buy?!

Posted by [Tom Bruhl](#) on Tue, 27 Mar 2007 21:49:16 GMT

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om" target="_blank">Meta@Dimensional.com> =

wrote in=20

message <A=20

=

href=3D"news:46362036\$1@linux">news:46362036\$1@linux...
>>g=

t;>>>=20

So what's the plan? Thursday? Friday?=20

Saturday?
>>>>>>
>>>>>> My =
schedule=20

is still coalescing so let me know what's under =
consideration
>>>=20

>>>>>> and I'll make what I can. I hope to see =
you=20

guys!
>>>>>>
>>>>>>=20

Cheers,
>>>>>> =20

-Jamie
>>>>>> <A=20

=

href=3D"http://www.JamieKrutz.com">www.JamieKrutz.com
>>>=

>>>>
>>>>>>=20

PS. DeeJ, I sent you my phone number privately, did you get=20

=

it?
>>>>>>
>>>>>>
>>&g=
t;>>>>
>>>>>>=20

John Macy wrote:
>>>>>> Thursday day is =
pretty=20

cool. Thursday night an old =
friend
>>>>>> from=20

Texas is playing at Swallow Hill and I must attend. =20

But
>>>>>> always up for late night=20

=

cocktails...
>>>>>>
>>>>>>&=
gt;=20

Friday day is open, but Friday night my daughter's=20

dance
>>>>>> showcase at school happens, and =
l=20

absolutely have to be there
>>>>>> from =
7-10... =20

Of course, late night cocktails are always a=20

good
>>>>>>=20

=

thing...
>>>>>>
>>>>>> =

Saturday day is free till 7:30, with a gig that=20

=

night...
>>>>>>
>>>>>> <=

BR>>>>>>>
>>>>>>=20

"DJ" <<A=20

=

href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com>=20

wrote:
 >>>>>>>& > Hi=20

=

John,
 >>>>>>& >
>>>>>>=

>=20

Aaron and I are thinking of coming up there earlier in the=20

week.
>>I'll
>>>
 >>>>>& > =

likely
 >>>>>& > be up there on the =

afternoon of=20

Thursday, the 3rd. What are your
>plans
>>>=20

 >>>>>& > =

for
 >>>>>& >=20

Thursday and Friday? I think Mr. Snortyhorse will be in the=20

area
>then
>>> =

as
 >>>>>& >=20

=

well.
 >>>>>& >
>>>>>& >=

>=20

=

;o)
 >>>>>& >
 >>>>>& >g=

t;
 >>&a

Subject: Re: Latest UAD version known to work in Paris XP? Which EQ to buy?!

Posted by [Rod Lincoln](#) on Wed, 28 Mar 2007 01:49:35 GMT

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to flesh out the musical prowess and give the

>> >>> audiences a semblance of the signature chops on a lot of the album

> cuts,

>> >>> plus pretty much insured that a second album never

>> >>> happened.....but

>> >>he

>> >>> did get his 15 minutes and his songs still get airplay on the oldies

>> >>> stations(mailbox money). Had he looked like David Lee Roth (I think

>> >>> he

>> >>could

>> >>> have even developed a "Meatloaf" kinda *ugly rocker* persona if he

>> >>> had

>> >>been

>> >>> the type to get into wrteched excess.....he was a family man though)

> and

>> >>> fired his band, he would have probably been more successful. He had

> lots
>> >>of
>> >>> good songs in the can back then.
>> >>>
>> >>> ;o)
>> >>>
>> >>>
>> >>
>> >>
>> >
>>
>>
>
>"TCB" <nobody@ishere.com> wrote:
>
>I guess you're of the Eric Johnson school, then?
>
>I've done _way_ more than ten takes of guitar parts before getting the one
>I like. Usually I could comp a little but I still like the idea of playing
>it really right, and if that takes 20 takes or more then so be it.

It's not a rule or anything, I just have found that if I can't get it in 10 takes, I usually will not get it in 95 either.

For me, if I am ready, it's take 2-4 that is the good one. I also find that if I comp, it is never as alive as if it would be if my playing was really together.

I remade an old song recently, and when I came to do the solo, I knew it was not there. I finally got it technically right, and then I went back and listened to the original. Oh hey.. the ten-years-younger version of me just kicked-my-ass all over the control room... Depressing.

There is an effortless strength and off-the-cuff sort of musicality to REALLY being in good shape playing wise... You cannot get that from comping. I remember making the original track... Alone, in the control room, running multi-track reel-to-reel, running the mixer, trying not to watch the counter and meters while playing... I just turned around, looked at the wall, and nailed it on take 2. Totally improvised and perfect.

I hated that young, arrogant weenie!!! How dare he play like that?

Now everyone knows that most clients don't walk in that ready to nail it, so I am not going to criticize anyone, but many clients

DO walk in expecting a world-beater of a recording.

The gap between those two truths is where we audio people live isn't it?

DC

btw, I practiced that damn song for months, and can now play it right again, and I learned a lot about staying in shape, both musically and physically."Neil" <IUOIU@OIU.com> wrote:

>I can imagine it.. it'd be called: "The Black Crowes"

>

>:D

BWAH HAH HAH... good one!

DCThis is a multi-part message in MIME format.

-----=_NextPart_000_0066_01C78C02.77641760

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dimitrios,

You should only get the phone out active on the Submix A Master MEC.

At least that's been my understanding. =20

Tom

"Dimitrios" <musurgio@NOSPAMotenet.gr> wrote in message =
news:46377aa5\$1@linux...

Well first time I tried I get no signal whatsoever on any headphone =
out on

any of the three mecs I have !!

Is this a known bug again ??

Thanks

Dimitrios

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0066_01C78C02.77641760

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
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</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Dimitrios,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>You shoul
```

Subject: Re: Latest UAD version known to work in Paris XP? Which EQ to buy?!

Posted by [Rod Lincoln](#) on Wed, 28 Mar 2007 03:45:39 GMT

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uy (Me) who is a master of Drum Machines
>>and beat boxes.. hey killed "living" breathing Music..
>>
>>
>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>The 808 and MPC?!? You can't possibly be serious!
>>>
>>>TCB
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>
>>>>I totally disagree with all who said Auto-tune. It's effect (autotune)just
>>>>like a phase-shifter, chorus, flanger. And, and can save a great vocal
>>>>performance..
>>>>
>>>>My vote would go to the beat boxes(R8, 808, MPC)
>>>>
>>>>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>>>>OK, I'm halfway with you.
>>>>>
>>>>>1. Autotune
>>>>>
>>>>>2. Quantizing
>>>>>
>>>>>Sarah
>>>>>
>>>>>
>>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>>>>>news:46326c60\$1@linux...
>>>>>>
>>>>>> Not that I disagree... but my vote would be:

>>>>>

>>>>> 1. Autotune

>>>>>

>>>>> 2. Autotune

>>>>>

>>>>> Gantt

>>>>>

>>>>>

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

>>>>>

>>>>>>1. The UAD LA-2A emulation, and all of the other various emulations

>>of

>>>

>>>>>>that

>>>>>>emulation. Opto compressors are great when used in the right situation.

>>>>> And

>>>>>>of course they're easy to use, there's two knobs and a bypass switch.

>>>>But

>>>>>>it's precisely the simplicity that makes people slap the damn things

>>>on

>>>>> everything.

>>>>>>And opto compressors don't belong on everything, they're way too fast

>>>>for

>>>>>>many of the places where people put them. Like electric guitars, which

>>>>

>>>>>>shouldn't

>>>>>>really need compression anyway. I hear mixes from my friends and the

>>>

>>>>>>percussive

>>>>>>attack of the notes are just gone. It's mush. And nine times out of

>>ten

>>>>> I

>>>>>>say, 'Hey, you're using an LA-2A on the guitars aren't you?' and then

>>>>they

>>>>>>think I'm some golden ears genius. No, your guitars sound like shit.

>>>>>>

>>>>>>2. Multiband compressors. I don't think I need to explain this.

>>>>>>

>>>>>>So, on my upcoming Monkeys mixing any time I use an LA-2A I'm going

>>to

>>>>

>>>>>>make

>>>>>>sure I justify it in my head, and try a different comp/limiter first.

>>>>I

>>>>>>solemnly

>>>>>>swear to the entire PARIS newsgroup.

>>>>>>

>>>>>>TCB

>>>>>

>>>>

>>>>

>>>>

>>>

>>

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

-----=_NextPart_000_00BB_01C78C0A.9D0635E0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

D.,

Sounds good if you can use it.

Tom

"Dimitrios" <musurgio@otenetNOSPAM.gr> wrote in message =
news:4637946e\$1@linux...

Heh...

Works on all mecs !!

Dimitrios

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Ah I found it !!

>I should connect the L and R to the Mec's outputs 1 and 2 to get a =
signal

>for the headphones !!

>I am just using the digital out for monitoring thats why I didn't get =
any

>signal at the heaphone out !

>Thanks

>Dimitrios

>

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

>>

>>

>>Dimitrios,

>>You should only get the phone out active on the Submix A Master MEC.

>>At least that's been my understanding. =3D20

>>Tom

>>

>> "Dimitrios" <musurgio@NOSPAMotenet.gr> wrote in message =3D

>>news:46377aa5\$1@linux...

>>

>> Well first time I tried I get no signal whatsoever on any =
headphone =3D

```

>>out on
>> any of the three mecs I have !!
>> Is this a known bug again ??
>> Thanks
>> Dimitrios
>>
>>
>>I choose Polesoft Lockspam to fight spam, and you?
>>http://www.polesoft.com/refer.html =20
>>
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>><DIV><FONT face=3D3DArial size=3D3D2>You should only get the phone =
out =3D
>>active on the=3D20
>>Submix A Master MEC.</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>At least that's been my =3D
>>understanding. =3D20
>></FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
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=3D
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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>> =3D
>>=
>>href=3D3D"mailto:musurgio@NOSPAMotenet.gr">musurgio@NOSPAMotenet.gr</A>=
>=3D
>> wrote=3D20
>> in message <A=3D20
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>>=
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Well=3D
>> first=3D20
>> time I tried I get no signal whatsoever on any headphone out =
on<BR>any
>=3D
>>of the=3D20

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```
>> three mecs I have !!<BR>Is this a known bug again=3D20
>>??<BR>Thanks<BR>Dimitrios</BLOCKQUOTE>
>><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
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>>.html</A> </FONT></DIV></BODY></HTML>
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wrote=20
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in message <A=20
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...<BR>Works=20
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```
on all mecs !!<BR>Dimitrios<BR><BR>"Dimitrios" &lt;<A=20
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href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>&gt;=20
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wrote:<BR>&gt;<BR>&gt;Ah I found it !!<BR>&gt;I should connect the L =
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```
and R to=20
```

```
the Mec's outputs 1 and 2 to get a signal<BR>&gt;for the headphones=20
```

```
!!<BR>&gt;I am just using the digital out for monitoring thats why I =
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didn't=20
 get any
>signal at the heaphone out=20
 !
>Thanks
>Dimitrios
>
>"Tom Bruhl" <<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
 wrote:
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>>
>>Dimitrios,
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 should=20
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>

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>>Submix A Master MEC.</DIV>
>><DIV>At least that's been my =
>></DIV>
>><DIV>Tom</DIV>
>><BLOCKQUOTE=20
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>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Dimitrios" <A=20
>> =
>>href=3D"mailto:musurgio@NOSPAMotenet.gr">musurgio@NOSPAMotenet.gr>=
>> wrote=20
>> in message <A=20
>> =
>>href=3D"news:46377aa5\$1@linux">news:46377aa5\$1@linux...</DIV>
Well=
>> first=20
>> time I tried I get no signal whatsoever on any headphone out on
any
>=
>>of the=20
>> three mecs I have !!
Is this a known bug again=20
>>??
Thanks
Dimitrios</BLOCKQUOTE>
>><DIV>

I choose Polesoft Lockspam to fight spam, =
>>and=20
>>you?
<A=20
>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>
>>
>Hi,
I measure in my system the following latencies
Submix 2 = 14 samples
Submix 3 = 16 samples
Submix 4 = 18 samples.

All these compared to submix 1.

So what I do to come over this is just use Faderworks (did I tell you how
great this is ?? :)
Put on all the submix audio tracks the above latencies as FIXED on your default
project.
Now whatever you record across submixes will be phase locked !
Why is this needed ?
Here is a simple scenario.
You have two adat cards one on submix1 and one on submix 4.
You record 12 drumtracks cause you have 12 microphones to spare, right ?

Now 1-8 drumtracks get recorded on submix 1 and 9-12 on submix 4.
Why not use two adat cards on one submix, well because you are on XP...
Now your overheads might be 9,10.
So faderworks will have all them aligned.

On a different scenario where you use the input modules across submixes you do the same again, but if you have one adat and one analog in or more you MUST find the latency of your digital converters here ,hence adat recording. Then if you say find that your Presonus or Behringer 8 channel mic preamp has a fixed latency at say 18 samples then you add that to the above latencies. For instance:

Mec 1 has the input card and Mec 2 has the adat card.
Then you put faderworks on all Mec's 2 (submix 2) the 14 samples PLUS the 18 samples a total of 32 samples as default.
If you happen to have the input and adat card on same mec (why not !) the just put the 18 samples on audiotracks 9-16 (where your adat card is connected).
Phase aligned tracks.

So faderworks is a heaven plugin for Paris and we have to thank the author who kindly heard our kind suggestion to build this latency compensator.

Regards,

DimitriosIt's a tradeoff for sure. I've been appalled at how far my chops have gone to hell. I've taken to playing arps and scales while watching the NBA playoffs to get my fingers back working with each other. There isn't a lot to executing power pop parts and solos correctly but I need to get my fingers in better shape.

The best term I've ever come up with for what it's like to really have the chops together (and this is me, not Joe Pass or Hendrix) is that 'the string feels bigger.' Like I can feel more of it with my fingers and there's more space between the frets and strings. I can feel the scrape on the fret when I bend and hear that the vibrato is centered around the fundamental and so on. Not there now.

Then again, ten years ago when I quit practicing every day it's because I was sick of playing guitar and wanted to make a trip hop record. I didn't know anything about editing or tracking or synths or mixing or compression (beyond my MXR Dynacomp) and so forth. So I'd have missed out on a lot had I decided the be all end all of my musical life was being able to sight read Charlie Christian solos and improvise complex bass lines and chord shapes around a melody.

TCB

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

>

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

>>

>>I guess you're of the Eric Johnson school, then?

>>
>>I've done _way_ more than ten takes of guitar parts before getting the one
>>I like. Usually I could comp a little but I still like the idea of playing
>>it really right, and if that takes 20 takes or more then so be it.
>
>
>It's not a rule or anything, I just have found that if I can't get it
>in 10 takes, I usually will not get it in 95 either.
>
>For me, if I am ready, it's take 2-4 that is the good one. I also
>find that if I comp, it is never as alive as if it would be if my
>playing was really together.
>
>I remade an old song recently, and when I came to do the solo,
>I knew it was not there. I finally got it technically right, and
>then I went back and listened to the original. Oh hey.. the
>ten-years-younger version of me just kicked-my-ass all over
>the control room... Depressing.
>
>There is an effortless strength and off-the-cuff sort of musicality
>to REALLY being in good shape playing wise... You cannot get
>that from comping. I remember making the original track...
>Alone, in the control room, running multi-track reel-to-reel,
>running the mixer, trying not to watch the counter and meters
>while playing... I just turned around, looked at the wall, and
>nailed it on take 2. Totally improvised and perfect.
>
>I hated that young, arrogant weenie!!! How dare he play like
>that?
>
>Now everyone knows that most clients don't walk in that ready
>to nail it, so I am not going to criticize anyone, but many clients
>DO walk in
