
Subject: Is it possible to automate submix master from c-16
Posted by [Kim W nowayknown](#) on Mon, 08 Jan 2007 09:38:55 GMT
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m0dk4OUZ67p/D53uOK
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Subject: Re: Is it possible to automate submix master from c-16
Posted by [Robert Arsenault](#) on Mon, 08 Jan 2007 12:53:18 GMT
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Subject: Re: Is it possible to automate submix master from c-16
Posted by [sdfkjgh](#) on Mon, 08 Jan 2007 14:08:35 GMT
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Subject: Re: Is it possible to automate submix master from c-16
Posted by [Robert Arsenault](#) on Mon, 08 Jan 2007 14:42:28 GMT
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ro Tools, Neundo/Cubase/Sonar/Logic Controller
>>Nice Comps/EQs on every channel
>>(8) SPX-1000's DSP proc

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Mon, 08 Jan 2007 15:14:19 GMT
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Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Mon, 08 Jan 2007 15:18:06 GMT
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Subject: Re: Is it possible to automate submix master from c-16

Posted by [no](#) on Mon, 08 Jan 2007 15:26:02 GMT

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2i01Jq6a+G9KT5e13e+vprTPRUftSbd5NtvX3b2anDTTS6v59v/Z

---=_linux45bdcc80--Looks like he needs some real asborbers as apposed to the aurallex stuff he has...bass traps wouldn't hurt either

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Bottom line here is if you can find 3" rigid insulation (olive coloured) wrap it in a light cloth and hang the panels in the room roughly 3" off the walls and ceilings you'll save yourself a ton of money.

cost for my layout was a little over \$500 CDN

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
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> Note that he uses Neumann M149 thru the hybrid Millennia Media (tube and
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> He uses a RME Fire800 card and Nuendo.
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> Thanks.
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If you'd like some photos email me

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I know he needs at sides in the control room some absorbers, right ?
What about behind (in front) of his speakers ?
Is this foam ok that they have ?
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>

>I guess the time has come for you to switch. We're gonna miss your Paris adventures, and all your help.

Like John Wayne said, "A mans gotta do, what a mans gotta do"

James

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>

>Dimi, yes, it's rigid/compressed fiberglass. Owens-Corning makes it, for one; dunno if that brand is available over there, but there's got to be something similar.

What Don said about just getting some of that & wrapping sheets of it in fabric could certainly work somewhat, but no better than foam - you need mass to absorb low freqs efficiently - a little bit better approach (if you don't want to build actual bass traps) would be to glue it onto MDF (medium-density fiberboard), THEN wrap that in some fabric for appearances' sake. Also, I have a few of the Auralex LNRD corner traps & I must say they work pretty well.

IMO, though, he's got a bit too much foam happening there. I'm no acoustics expert, but I believe in minimal treatment... let the room sound like the room, just carve out the deficiencies, you know? Especially in that recording room/iso booth shot... is that wood on the floor (can't tell), and

ceiling both? There might be a midrangey mode happening there; he's got no reflections from any of the walls & nothing but reflections between the floor & ceiling. If he wants a pretty dead iso booth he probably should throw down some carpet on the floor or foam up that ceiling, or both.

How does stuff that was recorded elsewhere (like a commercial CD, for example) sound in the control room? Like it ought to, or does that come out Midrangey, as well?

Neil

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- > makes it, for one; dunno if that brand is available over there,
- > but there's got to be something similar.
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- > What Don said about just getting some of that & wrapping sheets
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Wrong big time! regular foam does next to diddly squat in terms of absorbing frequencies and killing reflectivity

>you need mass to absorb low freqs efficiently -

No - you need mass to reduce sound escaping a room...as in creating an iso booth...

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- > bass traps) would be to glue it onto MDF (medium-density
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Also, I have a few of the Auralex LNRD corner traps & I
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Carpets wouldn't hurt but once again I suggest these basic panels, if set up on stands would provide much more flexibility and controlled absorption than just throwing down a carpet.

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 >Wow - now I'm shocked

So your moving to RME hardware and the Neve 8816 on the bus? What will be
 your your final hardware / software config (or should I say current final
 :))?

Your posts help alot as you do so much research and hands on testing - you
 should write something about your experiences for MIX!!

Thanks again for all your help -
 I use SX but always seem to move back to Paris as my security Blanket...
 yea I know

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>
 >Hi all, haven't posted in a while, but had an issue and thought maybe somebody
 here might be able to help. I am successfully running PARIS 3 on XP (yay!
 no problems at all!), but in this migration from ME to XP I haven't been
 able to figure out how to get Waves Native Power Pack version 2 to work on
 XP. I installed it, and it seemed to go okay in that there were no errors
 during installation, but when running PARIS or Sound Forge 7 I don't see
 the Waves NPP DX plugins at all. I did try to contact Waves just for the
 heck of it, but they won't give any advice, which is understandable given
 the age of version 2 and that in theory I could upgrade. I'm just hoping
 to avoid the expense. Thanks, all. My apologies if I offended you Neil...wasn't my intent but after

rereading
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sorry

Don

"Neil" <OIUOIU@OIU.com> wrote in message news:45be1731\$1@linux...

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>>>>>>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube
>>>> and
>>>>>>>
>>>>>>> solid
>>>>>>> state) that are considered as world class machines.
>>>>>>> He uses a RME Fire800 card and Nuendo.
>>>>>>> I would appreciatte and wall treatment propositions to tam this mid
>>>>>>>
>>>>>>> frequencies
>>>>>>> when recording and THE LACK OF BASS when montoring !!!


```
>>>>>>> Thanks.  
>>>>>>> Dimitrios  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>  
>>>>  
>>>  
>>>  
>>  
>
```

>It looks like Apple may be among the first with the 45 nanometers.
<http://www.appleinsider.com/article.php?id=2446>Hi Thad,

I've been using virtual pc for this for the past while. It's fantastic, and I have never needed a dual boot again. I've gotten so carried away that I have virtual machines for everything from dos 3.3 up. Check this out... Some of my favorite images so far..

1. FreeDos/Gem 3 system, running the original version of ventura I ran in 1989. Runs flawlessly.
2. FreeDos/VICE with autorun of VICE Vic20 emulator running my favorite vic games. Same for C64.
3. Suse 9.3 running openoffice and firefox. This combo covers 99% of my writing/browsing needs.
4. FreeDos/ suto starting MEKA Sega Master console emulator to run the games I used to play with my bro back in 87-88.

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

>I've been using Innnotek's VirtualBox for a couple of weeks now and have decided
>it's ready for prime time. For those of you running an audio box where you
>would like to be able to do some general tasks, writing emails, documents,

>web surfing, etc., it's a great way to manage things. Your audio install
>can be completely static while your 'alternate' VM can be whatever you want.
>For me, it's Debian so I can write code and such, but if you wanted you
could
>even install some awful version of Windows.
>
>Very cool, and I'm posting this from my new audio laptop running a Debian
>VM,
>
>TCBFirstly (if that's even a word - I guess it must be
since "secondly" and "thirdly" are), I'm not really surprised
that the Neve-ulator sounds a lot like Paris... if you look at his "neve's
notes" on this thing, you'll see that eh says:

***You can expect to experience a classic rise in frequency
response around 300 Hz and a slight ringing due to the pre-
emphasis at around 12 to 15 kHz., depending on the setting of
the 7.5/15 i.p.s. switch. Low frequency Third harmonic
distortion is probably the most immediately audible effect that
you will hear. The effect on certain musical instruments is
quite incisive, producing the characteristic coloring of a real
tape recorder.***

Slight bump at 300? Harmonic distortion around 15k? I remember
several years ago posting that these characteristics are what I
personally thought made Paris sound like "analog".

I just wonder how much high end we're lopping off with the tape
simulator thingy (IOW, how close is it to analog tape, are they
altering the high-end frequency response curve, as well?), and
also why they don't have a 30 ips setting on that thang? I wrote
the company to ask - I wonder if I'll hear back.

Neil

"rich" <studiodog_99@yahoo.com> wrote:

>
>Wow - now I'm shocked
>
>So your moving to RME hardware and the Neve 8816 on the bus? What will
be
>your final hardware / software config (or should I say current final
>:))?
>

>Your posts help alot as you do so much research and hands on testing - you
>should write something about your experiences for MIX!!
>
>Thanks again for all your help -
>I use SX but always seem to move back to Paris as my security Blanket...
>yea I know
>
>
>
>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>
>>
>His room is a box -- thus, it sounds like a box. (Stick your head in
a box and say "Hello" -- yeah, that sound...) Low ceiling, square
angles. Yuck.

A friend of mine recently built a tiny room for a studio in his
backyard. Nice little room, plaster walls, wood floor... A box. It
sounded really truly awful. I suggested he get in touch with the
"Real Traps" guys... He talked it over with them, bought a couple of
their big corner traps, several of their regular panels, and hung them
up... OK -- so -- now, the room sounds -- nine times bigger. If you
close your eyes and talk, you'd think you were in a really much larger
room. Not dead, not boxy, not bouncy -- just open and natural. It's
the most striking example I've ever heard of the benefits of this kind
of treatment.

No their stuff isn't cheap, but it's like anything else -- if you want
to really deal with this problem you have to get tools that work.

Or build a better room in the first place. -- good luck with it --
chas.

On 29 Jan 2007 21:01:50 +1000, "Dimitrios" <musurgio@otenet.gr> wrote:

>
>I will post two pictures dictating the appearnace of the friend's studio that
>has the over midrange problem with whatever they record and all things sound
>midrangey through the Genelec monitors.
>Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and solid
>state) that are considered as world class machines.
>He uses a RME Fire800 card and Nuendo.
>I would appreciatte and wall treatment propositions to tam this mid frequencies
>when recording and THE LACK OF BASS when montoring !!!
>Thanks.

>DimitriosThere is a definite change in the high end with this. *bright & shiny* changes to *warm & fuzzy* but it doesn't sound fuzzy as in distorted.just sorta softer around the edges. the 7.5ips setting ain't the dope. 15ips is the ticket.

"Neil" <OIUOIU@OIU.com> wrote in message news:45be23fa\$1@linux...

>

> Firstly (if that's even a word - I guess it must be
> since "secondly" and "thirdly" are), I'm not really surprised
> that the Neve-ulator sounds a lot like Paris... if you look at his "neve's
> notes" on this thing, you'll see that eh says:

>

> ***You can expect to experience a classic risein frequency
> response around 300 Hz and a slight ringing due to the pre-
> emphasis at around 12 to 15 kHz., depending on the setting of
> the 7.5/15 i.p.s. switch. Low frequency Third harmonic
> distortion is probably the most immediately audible effect that
> you will hear. The effect on certain musical instruments is
> quite incisive, producing the characteristic coloring of a real
> tape recorder.***

>

> Slight bump at 300? Harmonic distorion around 15k? I remember
> several years ago posting that these characteristics are what I
> personally thought made Paris sound like "analog".

>

> I just wonder how much high end we're lopping off with the tape
> simulator thingy (IOW, how close is it to analog tape, are they
> altering the high-end frequency response curve, as well?), and
> also why they don't have a 30 ips setting on that thang? I wrote
> the company to ask - I wonder if I'll hear back.

>

> Neil

>

>

>

>

>

> "rich" <studiodog_99@yahoo.com> wrote:

>>

>>Wow - now I'm shocked

>>

>>So your moving to RME hardware and the Neve 8816 on the bus? What will
> be

>>your your final hardware / software config (or should I say current final
>>:))?

>>

>>Your posts help alot as you do so much research and hands on testing - you
>>should write something about your experiences for MIX!!

>>
>>Thanks again for all your help -
>>I use SX but always seem to move back to Paris as my security Blanket...
>>yea I know
>>
>>
>>
>>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>
>>>
>>
>"Don Nafe" <dnafe@magma.ca> wrote:
>My apologies if I offended you Neil...wasn't my intent but after rereading

>my post I see I came off as as rude
>
>sorry

I think you've heard an example of my drum setup recorded in my minimally-treated recording room, all by itself with no verbs or anything applied. I think you've also heard some of my mixes in my minimally treated control room. Anyone's personal preferences as to how they'd mix stuff differently aside, I think it's pretty evident that they don't suck.

The recordings speak for themselves.

If there was one "right" way to treat everything, then every pro studio would have control rooms of identical dimensions & treatment, and there would be only one acoustics consultant in business... the ONE guy that was "right".

NeilThere is ONE constant with DJ though and that is change!I'm getting some old projects ready for batching in WL so I can import them into my Cubase DAW before I start breaking down my system. Guys, if I didn't need the features in Cubase 4, I wouldn't be doing this. I've been listening to Cubase pretty constantly with the Neve box for the last few days so I'm imprinted on the sound. Listening to Paris again is like a breath of fresh air.....but the other is close enough, I do like the way it sounds and I'm committed. It ain't Paris though. I'm gonna miss this.

DeejSo DJ...I know there are a LOT of features on Cubase 4 (and most other DAWS for that matter) that Paris doesn't have, but what features specifically made you pull the plug.

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I'm getting some old projects ready for batching in WL so I can import them

>into my Cubase DAW before I start breaking down my system. Guys, if I didn't
>need the features in Cubase 4, I wouldn't be doing this. I've been listening
>to Cubase pretty constantly with the Neve box for the last few days so I'm
>imprinted on the sound. Listening to Paris again is like a breath of fresh
>air.....but the other is close enough, I do like the way it sounds and I'm
>committed. It ain't Paris though. I'm gonna miss this.
>
>Deej
>
>the biggest reason I am staying with PARIS is because of the IO capability.
I am worried about how easy a patch bay would be in another software.
I have an emu sound card and it has the EMU patcher GUI. I hate it...
I cant understand it easily.
IF I could find an easy interface as flexible and fun to use as paris I
would probably
dump PARIS as well.

--

Thanks,

Brandon

"Rod Lincoln" <rlincoln@.kc.rr.com> wrote in message
news:45be294c\$1@linux...

>

> So DJ...I know there are a LOT of features on Cubase 4 (and most other
DAWS

> for that matter) that Paris doesn't have, but what features specifically
> made you pull the plug.

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

> >I'm getting some old projects ready for batching in WL so I can import
them

>

> >into my Cubase DAW before I start breaking down my system. Guys, if I
didn't

>

> >need the features in Cubase 4, I wouldn't be doing this. I've been
listening

>

> >to Cubase pretty constantly with the Neve box for the last few days so
I'm
>
> >imprinted on the sound. Listening to Paris again is like a breath of
fresh
>
> >air.....but the other is close enough, I do like the way it sounds and
I'm
>
> >committed. It ain't Paris though. I'm gonna miss this.
> >
> >Deej
> >
> >
>Rod, I guess it's more the editing and being able to freeze effects,
especially external FX and I think the new control room feature will be very
nice and enhance my workflow during tracking sessions. We'll see. I wouldn't
mind losing this huge Furman HDS 16 system if Cubase can compensate for it,
and it looks like this may be possible. The audio engine in WSX 4 sounds a
bit better to my ears, but that may be just aural voodoo. The Neve 5042
definitely made the native system sonically better IMO. Switching in and
out on the mix bus is a very obvious improvement.

Deej

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
news:45be294c\$1@linux...

>
> So DJ...I know there are a LOT of features on Cubase 4 (and most other
> DAWS
> for that matter) that Paris doesn't have, but what features specifically
> made you pull the plug.
> "DJ" <www.aarrrrggghh!!!.com> wrote:
>>I'm getting some old projects ready for batching in WL so I can import
>>them
>
>>into my Cubase DAW before I start breaking down my system. Guys, if I
>>didn't
>
>>need the features in Cubase 4, I wouldn't be doing this. I've been
>>listening
>
>>to Cubase pretty constantly with the Neve box for the last few days so I'm
>
>>imprinted on the sound. Listening to Paris again is like a breath of fresh

>
>>air.....but the other is close enough, I do like the way it sounds and I'm
>
>>committed. It ain't Paris though. I'm gonna miss this.
>>
>>Deej
>>
>>
>If someone (Europe) wants to sell 1 or 2 Adat interfaces , please e mail
me with the price ...

I am from Srebia

Cheers

MaxWow!!!!

That's a pretty ringing endorsement LaMont!!!!

I'm definitely leaning towards the 3200 and Cubase 4. The only client in my studio is me and I'm really just trying to get to a simpler workflow ,for the songwriting end of things, and still achieve quality results at the end of the process.

Can you eplain to me in a little more detail how you (and apparently BT) would be/are using Paris as the master summing mixer/recorder in this scenario?

I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (a mini-Deej set-up if, you will) but being a guy who only gets to work on my stuff in the evenings after work or on the weekends, the opportunity for confusion in such a kludge ridden set-up doesn't lend itself to the creative workflow. That's why Cubase and a nice board/control surface appeals. My big dilemma though is that I still absolutely love the way Paris sounds.

Anyway, thanks a ton for the input, greatly appreciated! I've got much to consider.

Cheers,
jon

"LaMont" <jjdpro@ameritech.net> wrote:

>
>Hi Jon, I can chime in here on this question.
>
>I often work at a local studio <http://www.lamourrecording.com/>
>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful

>beast.
>
>Great feel, 96 channels @ 96K
>Pro Tools, Nuendo/Cubase/Sonar/Logic Controller
>Nice Comps/EQs on every channel
>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>Some of the sweetest (24) Mic pres you'll find
>All in a foot print that keeps the Engineer/Operator right in
>front of the mix..There's a ton more features..
>
>I had a chance (2years) ago to take the then Tascam 3200 for week session
>spin. Due to the fact that no body in our area had a O2r/96, we rented
>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
I
>would have to say that the Tascam 3200 sonics was more "thick" than the
DM2000.
>Different converters and clocks.. But, we managed to get thru a session
without
>opening the manual!!
>You're not going to do that with the Yammys.. he 3200 had full eq and dynamics
>on every channel as well as I think 4 DSP processors for Verbs and delays
>chorus FX.. The verbs were the star of this board. The algo's were from
TC!!
>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
The
>EQs were usable as are the Comps/Lim..We click on the DAW controller layer
>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We have
>Control".. That easy.. We had transport, channel faders and Master faders
>and edit scroll.. To be honest, we probably had more functions,but like
I
>stated earlier, we had not read the manual..
>Oh well.
>
>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home studio..To
>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston, Paris
>will be used as the master summing mixer/recorder..
>
>The DM3200/4800 can't be beat in their price range. They have the sound,
>looks, and product maturity. Tascam knew they had a winner with the DM24,then
>knocked the ball out of the park with the DM3200, and now DM 4800..
>
>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>Plus), now selling at drastic discounts. The DXB is a one sweet sounding
>board as well. At 9k it competes very well with Yammys O2r/96..But, (2)
X
>DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool
>Argosy, BAMM!..
>

><http://www.argosyconsole.com/dm3200.htm>
>
>
>
>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>
>>Thanks for all the info James!
>>
>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
>>Also, Cubase implementation will be a key factor if I move from Paris.
I
>>will consider the Yamaha boards too (used though due to price) because
of
>>the Yammy/Steinberg connection and better Cubase implementation I would
>suppose.
>>The Tascam boards do seem like a very good value though... especially if
>>they don't break and are not horribly non-intuitive.
>>
>>Thanks again,
>>Jon
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved and
>>vary
>>>usable. It was only the DM-24 that had the problems.
>>>
>>>James
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>Hey Jon!
>>>>
>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s. A
>customer
>>>>of mine also has one. The mixes from both source sound good. You should
>>>>always test drive before you buy. You have to like it. I would think
>>twice
>>>>before buying a DM-24, the Mic pres were not so good, they had low head
>>>room.
>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There
was
>>>>an upgrade for the mic pres through Tascam, they may no longer be doing
>>>that.
>>>>
>>>>I hear the DM manuals are terrible, you can go down load them. If you
>>buy
>>>>one, make sure you have 30 full days to test it. Clear your planner

for
 >>>>test time. Read the manual in advance and go to the NG a lot before
 you
 >>>>get it. Every once in awhile Tascam puts out a lemon, so you want to
 >be
 >>>>able to fully test what you buy from them. Unless they have changed
 their
 >>>>policy, they only have a 90 day warranty!!!
 >>>>
 >>>>James
 >>>>
 >>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
 >>>>>
 >>>>>Hi,
 >>>>>
 >>>>>Anyone here actually had any real hands on with this board/controller,
 >>>especially
 >>>>>with Cubase 4? James got me intrigued but I have read that the build
 >quolity
 >>>>>may be somewhat on cheesy side.
 >>>>>
 >>>>>Thanks,
 >>>>>Jon
 >>>>
 >>>
 >>
 >Thanks all for your posts !
 Dear Don in your sketch (your room right ?) there is no glass in beetween
 the monitors.
 In this studio there is.
 What would you actaully suggest based on this very control room and recording
 booth ?
 I am looking towards in building for him (I can actually use them too !!)
 these absorbing panels.
 According to all these information I would try this fiberglass compressed
 at least 5cm thick and put two of those to have 10cm thickness and 65 cm
 width and 1,05 m height and have them as you said 3 inches of the wall ...
 Just don't known yest how to hang them from the roof, but will read further
 all thos great sites information.
 Could you make a basic drawing (I am asking too much ?) of where you would
 actually put them according the photos I have psoted ??
 Thanks
 Dimitrios

"Don Nafe" <dnafe@magma.ca> wrote:
 >Looks like he needs some real asborbers as apposed to the auralex stuff
 he
 >has...bass traps wouldn't hurt either

>
>
>Realtraps : <http://www.realtraps.com/>
>
>Ready Acoustics: <http://www.readyacoustics.com/>
>
>Modular Acoustics: <http://www.modularacoustics.com/>
>
>
>John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>
>Recording.org acoustics forum: <http://www.modularacoustics.com/>
>
>General info: <http://forum.studiotips.com/>
>
>Bottom line here is if you can find 3" rigid insulation (olive coloured)

>wrap it it a light cloth and hang the panels in the room roughly 3" off
the
>walls and ceilings you'll save yourself a ton of money.
>
>cost for my layout was a little over \$500 CDN
>
>Don
>
>
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bdc60e@linux...
>>
>> I will post two pictures dictating the appearnace of the friend's studio

>> that
>> has the over midrange problem with whatever they record and all things

>> sound
>> midrangey through the Genelec monitors.
>> Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and

>> solid
>> state) that are considered as world class machines.
>> He uses a RME Fire800 card and Nuendo.
>> I would appreciatte and wall treatment propositions to tam this mid
>> frequencies
>> when recording and THE LACK OF BASS when montoring !!!
>> Thanks.
>> Dimitrios
>
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:45be2618\$1@linux...

>
> "Don Nafe" <dnafe@magma.ca> wrote:
>>My apologies if I offended you Neil...wasn't my intent but after
>>rereading
>
>>my post I see I came off as as rude
>>
>>sorry
>
>
> I think you've heard an example of my drum setup recorded in my
> minimally-treated recording room, all by itself with no verbs
> or anything applied. I think you've also heard some of my mixes
> in my minimally treated control room. Anyone's personal
> preferences as to how they'd mix stuff differently aside, I
> think it's pretty evident that they don't suck.
> The recordings speak for themselves.
>

Neil some rooms are inherently better than others because of their dimensions...this is physics at work. As for your recordings and mixing I'd also say that your years of experience have as much to do with the final result as do the acoustics of the room..probably more.

> If there was one "right" way to treat everything, then every pro
> studio would have control rooms of identical diminsions &
> treatment, and there would be only one acoustics consultant in
> business... the ONE guy that was "right".

Absolutely true...and with the expanded knowledge base and new construction materials more freedom in design is available. But there are some basic physics involved that can't be altered.

>
> NeilBrandon, i'm using 3 digimax fs for 24 i/o (2 actually, 3rd arriving today or tomorrow). The pathcbay (VST Connections) is super simple from my end including presets.I was considering the Moto8pre.
The digimax looks nice too.
These are \$550 a pop.
I got 10 1/4 inputs
10 1/4 ouputs
8 adat inputs
2 pair spdifs
Right now with paris.
All can be used at the same time.

If I were to replace them with some Motu8pres using ADAT interface soundcard

Hmmmm I dont know if Motu has spdif ins???

Anyway I would want a minimum of two motu8pres
and I would need to sell my existing emu sound card for one that excepts
multiple (at least two)
adat connectors and has balanced 1/4 outs for my monitors.

That will be somewhere in the ballpark of 1500-2000 deneros I figure.
I dont think I can get that much for my PARIS rig.

--

Thanks,

Brandon

"John" <no@no.com> wrote in message news:45be2f05\$1@linux...

>

> Brandon, i'm using 3 digimax fs for 24 i/o (2 actually, 3rd arriving
today

> or tomorrow). The pathcbay (VST Connections) is super simple from my end

> including presets. Looks like I would need a RME Hammerfall

And two Motu8pres or Digimax fs.

--

Thanks,

Brandon

"Brandon" <a@a.com> wrote in message news:45be320f\$1@linux...

> I was considering the Moto8pre.

> The digimax looks nice too.

> These are \$550 a pop.

> I got 10 1/4 inputs

> 10 1/4 ouputs

> 8 adat inputs

> 2 pair spdifs

> Right now with paris.

> All can be used at the same time.

>

> If I were to replace them with some Motu8pres using ADAT interface
soundcard

> Hmmmm I dont know if Motu has spdif ins???

> Anyway I would want a minimum of two motu8pres

> and I would need to sell my existing emu sound card for one that excepts
> multiple (at least two)
> adat connectors and has balanced 1/4 outs for my monitors.
>
> That will be somewhere in the ballpark of 1500-2000 deneros I figure.
> I dont think I can get that much for my PARIS rig.
>
>
> --
> Thanks,
>
> Brandon
>
>
>
>
> "John" <no@no.com> wrote in message news:45be2f05\$1@linux...
> >
> > Brandon, i'm using 3 digimax fs for 24 i/o (2 actually, 3rd arriving
> today
> > or tomorrow). The pathcbay (VST Connections) is super simple from my
end
> > including presets.
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
> There is a definite change in the high end with this. *bright & shiny*
> changes to *warm & fuzzy* but it doesn't sound fuzzy as in distorted.just

> sorta softer around the edges. the 7.5ips setting ain't the dope. 15ips
is
> the ticket.

OK., they sent me a reply (very nice! fast!): In response to my
question about why no 30ips setting, they said:

***30ips was left off because there isn't as significant a
difference between 15 and 30 when it comes to frequency
response.***

And in repsonse to how much high end I'd be lopping off if I
inserted their tape-ulator across my 2-buss, they said:

***On 15ips, 20Khz is down 3dB and the slope is about
3dB/Octave.***

So..... dunno if I want to hear that rolloff, but I might
consider trying one.

Sounds like you're getting a bit of excitement at 15k due to the pre-emphasis at 15ips, and a slight rolloff above that, with one of those units (in addition to the 300hz bump).

Deej, does the 15k excitement come across as something like almost an "air-band" kind of boost?

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_00A7_01C743AD.D4D328C0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Does Cubase SX3 have auto latency compensation built in?

--=20

Thanks,

Brandon

-----=_NextPart_000_00A7_01C743AD.D4D328C0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

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<META http-equiv=3DContent-Type content=3D"text/html; charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1476" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Does Cubase SX3 have auto latency compensation = built=20

in?</DIV>

<DIV> </DIV>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon</DIV></BODY></HTML>

-----=_NextPart_000_00A7_01C743AD.D4D328C0--Why don't you keep one MEC, EDS, 8 in & out and ADAT card around and 2 buss your mix to paris instead of the Neve

..

"DJ" <www.aarrrrggghh!!!.com> wrote in message news:45be2764@linux...
> I'm getting some old projects ready for batching in WL so I can import
> them into my Cubase DAW before I start breaking down my system. Guys, if I
> didn't need the features in Cubase 4, I wouldn't be doing this. I've been
> listening to Cubase pretty constantly with the Neve box for the last few
> days so I'm imprinted on the sound. Listening to Paris again is like a
> breath of fresh air.....but the other is close enough, I do like the way
> it sounds and I'm committed. It ain't Paris though. I'm gonna miss this.
>
> Deej
>
>Hey Jon,

Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made in heaven.
You will not miss the Paris sound.

However to not throw away your Paris investment(s), instead of summing out
of the 3200..you can...

Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just a
stereo sum .. Again, good sound.

3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then 24bit
out card..to master or internal bounce..

You can't loose either way you go.. Grat choice!!
P.S. Put into an Argosy!!! :)
take care.

- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
For stem mixing. Very cool.. Very good sound. and provides a means of Matering
within Paris.

"Jon Jiles" <nojjj@yahoo.com> wrote:

>
>Wow!!!!
>
>That's a pretty ringing endorsement LaMont!!!!
>
>I'm definitely leaning towards the 3200 and Cubase 4. The only client in
>my studio is me and I'm really just trying to get to a simpler workflow
,for
>the songwriting end of things, and still achieve quality results at the
end
>of the process.
>
>Can you eplain to me in a little more detail how you (and apparently BT)

>would be/are using Paris as the master summing mixer/recorder in this scenario?
>
>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (a mini-Deej
>set-up if, you will) but being a guy who only gets to work on my stuff in
>the evenings after work or on the weekends, the opportunity for confusion
>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>That's why Cubase and a nice board/control surface appeals. My big dilemma
>though is that I still absolutely love the way Paris sounds.
>
>Anyway, thanks a ton for the input, greatly appreciated! I've got much to
>consider.
>
>Cheers,
>jon
>
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Hi Jon, I can chime in here on this question.
>>
>>I often work at a local studio <http://www.lamourrecording.com/>
>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
>>beast.
>>
>>Great feel, 96 channels @ 96K
>>P

Subject: Re: Is it possible to automate submix master from c-16
Posted by [wutever](#) on Mon, 08 Jan 2007 15:37:18 GMT
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essors (REVerbs, Delays, Chorus.etc)
>>Some of the sweetest (24) Mic pres you'll find
>>All in a foot print that keeps the Engineer/Operator right in
>>front of the mix..There's a ton more features..
>>
>>I had a chance (2years) ago to take the then Tascam 3200 for week session
>>spin. Due to the fact that no body in our area had a O2r/96, we rented
>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
>I
>>would have to say that the Tascam 3200 sonics was more "thick" than the
>DM2000.
>>Different converters and clocks.. But, we managed to get thru a sesion
>without
>>opening the manual!!
>>You're not going to do that with the Yammys.. he 3200 had full eq and dynamics
>>on every channel as well as I think 4 DSP processors for Verbs and dleays

>>chorus FX.. The verbs were the star of this board. The algo's were from
>TC!!
>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
>The
>>Eqs were usable as are the Comps/Lim..We click on the DAW controller layer
>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We have
>>Control".. That easy.. We had transport, channel faders and Master faders
>>and edit scroll.. To be honest, we probably had more functions,but like
>I
>>stated earlier, we had not read the manual..
>>Oh well.
>>
>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home studio..To
>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston, Paris
>>will be used as a master summing mixer/recorder..
>>
>>The

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Mon, 08 Jan 2007 15:55:50 GMT
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DM3200/4800 can't be beat in their price range. They have the sound,
>>looks, and product maturity. Tascam knew they had a winner with the DM24,then
>>knocked the ball out of the park with the DM3200, and now DM 4800..
>>
>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>Plus), now selling are drastic discounts. T

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rob Arsenault](#) on Mon, 08 Jan 2007 20:00:29 GMT
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t;they don't break and are not horribly non-intuitive.
>>>
>>>Thanks again,
>>>Jon
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
and
>>>vary
>>>>usable. It was only the DM-24 that had the problems.
>>>>

>>>>James
>>>>
>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>>Hey Jon!

Subject: Re: Is it possible to automate submix master from c-16
Posted by [Rod Lincoln](#) on Tue, 09 Jan 2007 04:06:03 GMT
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