
Subject: Urgent, need advice on one clip.
Posted by [cujo](#) on Mon, 15 May 2006 19:43:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

> Do you have the little yellow speaker icon lit on =
the=20
selected=3D20
> tracks?
>
>= 20
David.
>
> Tom Bruhl=3D20
> =20
wrote:
> > I can't hear my MIDI parts as I'm playing=20
=3D
>them when=3D20
> printing
> > in =
Cubase SX=20
2.1. I have Midi thru =3D
>On in=3D20
> Preferences. =

The
> > track plays back perfectly =3D
>but=20
never=3D20
> can be heard as I'm playing it.
> =
> I am=20
outputing data =3D
>to the=3D20
> correct MIDI =
channel/port=20
too.
> > =3D3D20
> =3D
>>=20
What=3D20
> settings am I missing?
> >=20
Tom
>

Subject: Re: Urgent, need advice on one clip.
Posted by [EK Sound](#) on Mon, 15 May 2006 20:15:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

=3D20
> >=3D3D20
>=20
>=3D3D20
> > I choose Polesoft =3D
>Lockspam=20
to=3D20
> fight spam, and you?
> >=20
<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>=3D
 >.html
>&am p;lt;BR>><!DOCTYPE=3D20 <=
BR>> =20
HTML PUBLIC "-//W3C//DTD HTML 4.0=3D20
> =20
=
Transitional//EN" >
><HTML><HEAD>
>=
<META=3D20
> =20
http-equiv=3D3D3DContent-Type =
content=3D3D3D"text/html;=3D20
> =20
=3D3D
>charset=3D3D3Diso-8859-1">
><META =

=3D
&

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Mon, 15 May 2006 20:21:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

BR>>BR&g=
t;>
>
<t;/BLOCKQUOTE></BODY></HTML& g=
t;
>
>
</BLOCKQUOTE></BODY></HTML >

-----=_NextPart_000_005F_01C68F62.7C15FAA0--Hi,
I use a separate daw for pulsar cards.
I have three pulsar II cards for a total of 18 dsps.
One ethernet card to have midi overlan and network with Paris daw.
Pulsar cards are realtime so no asio latency problems there.

I make rock/pop music and ocassionally dance.

I have a finishing project with a UK female singer that I am very proud of
and believe it will make its way in US.

I will be needing your help and maybe collaboration when it will be ready.

Thank you for youy interest.

Regards,
Dimitrios

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

>

>I can tell you really like the Pulsars. Are you running them on a standalone

>PC or? What model Pulsar do you have? Thanks for all the great posts
and

>information. What type of music do you work with?

>

>Thanks as always!

>

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

>>

>>Hi,

>>Regarding SSL plugins this new software developer for Pulsar effects has

>>announced the prices of their nplugins for Scope pulsar.

>>SSL9000 channel strip -AMAZING- 99 Euros
>>Pack of three plugins like SSL9000 plus API550Eq and Pultec (AMAZING !!)
>>169 Euros
>>
>>aLL plugins 299 Euros
>>Has a

Subject: Re: Urgent, need advice on one clip.
Posted by [EK Sound](#) on Mon, 15 May 2006 20:34:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

Il the above plus Neve 1084 plus AMS-R16 (AMAZING REVERB!)
>>
>>i LOVE MY PULSARS !
>>
>>Regards,
>>Dimitrios
>>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>I thought some of you might find this interesting. I hope this thing
sounds
>>>good. Here is a link to dancetech.com, there is a down loadable video
>demo
>>>of an early version of the Focusrite LiquidMix.
>>>
>>> http://dancetech.com/aa_dt_new/hardware/item.cfm?threadid=3982&lang=0
>>>
>>>Here is a list of the Liquidmix assets, and a down loadable pdf.
>>>
>>>http://www.focusrite.com/files/LiquidMix_assets_cutsheet.pdf
>>>
>>>
>>>Compressors:
>>>API 2500, Avalon VT737SP, BSS DPR402, Chiswick Reach, Drawmer DL221X,
Drawmer
>>>1960, DBX (160S, 165) Empirical Labs Distressor, Fairchild 670, Focusrite
>>>(ISA 130, Green Channel, Red 7), Manley (Slam, Stereo Variable Mu), Joe
>>Meek
>>>SC2, Millenia STT-1, Neve (2254, 33609, VR), Pye 84 4060/01, Smart C2,
>SSL
>>>(FX G384, SL4000 G+, SL510), Summit (DCL-200, TLA-100A), Teletronix/UA/Urei
>>>(LA-2A, 1176LN, LA-3A, LA-4), TL Audio C-1, Tube Tech (CL-1B, LCA 2B)
>>>
>>>EQ's:
>>>Neve (1073, 1058), API (550b, 559, 550a), Pultec (EQ1-P, MEQ-5, EQH-2),

>>Focusrite
>>>(Platinum Voice Master, ISA 115, Platinum Bass Factory), Avalon (VT 747SP,
>>>VT 737SP, 2055), EAR 822Q, SSL (E, G), Manley Massive Passive, Amek Angela,
>>>Chandler Limited EMI Passive TG Abbey Road
>>>
>>>Some of the compressors have more than one emulation (like the API 2500
>>is
>>>there in both Old/Normal/Hard and Old/Normal/Soft settings). And the library
>>>of both will be added to in the future.
>>
><http://www.codemicro.c>

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Mon, 15 May 2006 21:06:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

h, I get these patches where it just falls into place for a bit and I get like 50 notes correct in a row, just flying through them. Over the last week I've really tried to speed up my response time and just go with my gut feeling, and I'm finding it's working more and more. The instant response brought my score down a lot when I started, but it's back up again, and I'm quite happy with my progress.

Of course, there's plenty of relative pitch in my 95% figures contributing to them, and sometimes the program plays the same note twice or even more in a row, or an octave, or a semitone, or some other simple interval, so on sheer "instant response pitch guessing without relative or other assistance" my score wouldn't be that high, but at the same time I'm confident I'm getting the hang of it. Often my relative pitch is thrown and I don't know what it is, yet my gut feel gets it right mostly.

I've been reading all over the net for clues as to what to look for, and whether indeed it is possible to develop it. There's certainly a lot of controversy around the topic. Many claim it can't be learned, that you must be born with it, some of whom have tried out one course or another, but flying in the face of this are a few examples of people who claim to have developed it late in life, or know people who have. I'm finding little evidence of people who developed it from any course however, so I'm just battling through with lots of testing myself, and using my own methods to try and train my ear, based on what I'm hearing is the experience of those who have the ability, and I think I'm starting to hear something.

I've had a few good experiences over the past couple of days which have given me hope. The first was that somehow Abba's Waterloo got stuck in my head (no, that didn't give me hope) and upon slowing it down in my head an listening to the notes I guessed the two notes of "Waterloo" were B and A. Followed the rest of the melody "Couldn't escape if I wanted to" down past G to F#

and back to G and went "Yep, that's it. That's definately it". Checked later and sure enough I was dead on.

I had another experience today where I heard another song in D which I also worked out, and heard two tunes on the way back home in the car which I sensed were in A, and could hear the notes of the riff. When I got near a keyboard I checked and sure enough was bang on.

For a long while I've been able to work out keys by using other songs as reference points... imagining a known song and getting a note out of that, and comparing. Now I'm finding however that the notes just come to me... that I can hear the quality of the note, and know what note it is. It's a different thing. I'm remembering the notes, and differentiating between them. It's only a vague sense at this stage, but it's there, and it's

Subject: Re: Urgent, need advice on one clip.
Posted by [Miguel Vigil \[1\]](#) on Mon, 15 May 2006 22:49:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

my
>primary master.
>
>However, when the drive is on the secondary IDE cable the third partition
>is messed up. In the disk partitioning program it says that the partition
>is a FAT 16 partition (it's not), and in Win98SE I can't see the third partition
>at all. I checked the drive on another Win98SE system (also old, I will
XP333
>with a Athlon 1800+) and couldn't see the third partition there either.
>
>Any ideas what's up? I should be able to see all three partitions in Win98SE,
>correct? Is it the fact that the boards are so old? Could it be a problem
>with the drive?
>
>Thanks for any help.
>
>Rich KelleyDimitrios mentioned being able to do it on a Native submix,
I checked it out, and sure enough it is there, but I get no sound. Having
never used the native submix feature I am sure I am doing something wrong.
This would be great for say UAD plate 140!

"John" <no@no.com> wrote:

>
>How can you get a VST on an aux? Mine just shows EDS.

>
>"Cujo" <chris@applemanstudio.com> wrote:
>>
>>These are zero latency?
>>
>>Hey D, I tried your native submix idea, using VST on auxes ther, they showed
>>up, but no sound, what am I doing wrong?
>>
>>
>>
>>
>>"Neil" <OIUOIU@OIU.com> wrote:
>>>
>>>"Dimitrios" <musurgio@otenet.gr> wrote:
>>&

Subject: Re: Urgent, need advice on one clip.
Posted by [Aaron Allen](#) on Mon, 15 May 2006 23:53:40 GMT
[View Forum Message](#) <> [Reply to Message](#)

ll 8 inputs.

> >Tom
> > "EK Sound" <askme@nospam.com> wrote in message =3D
>news:448edc1d@linux...
> > Do you have the little yellow speaker icon lit on the selected =
=3D
>tracks?
> >
> > David.
> >
> > Tom Bruhl wrote:
> > > I can't hear my MIDI parts as I'm playing them when printing
> > > in Cubase SX 2.1. I have Midi thru On in Preferences. The
> > > track plays back perfectly but never can be heard as I'm =
playing
=3D
>it.
> > > I am outputing data to the correct MIDI channel/port too.
> > > =3D3D20
> > > What settings am I missing?
> > > Tom
> > >=3D3D20
> > >=3D3D20
> > > I choose Polesoft Lockspam to fight spam, and you?
> > > http://www.polesoft.com/refer.html
> >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

```

> <<HTML><HEAD>
> <<META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D
> > charset=3D3D3Diso-8859-1">
> <<META content=3D3D3D"MSHTML 6.00.2800.1400" =
name=3D3D3DGENERATOR>
> <<STYLE></STYLE>
> <</HEAD>
> <<BODY bgColor=3D3D3D#ffffff>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>David,</FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>Yep. The monitor =
(speaker) icon
=3D
> is =3D3D
> > lit. I=3D3D20
> > see input lights on the MidiX-8 </FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>coming from my =
controller. =3D3D
> <</FONT><FONT=3D3D20
> > face=3D3D3DArial size=3D3D3D2>I see the data coming into Cubase =
and it =3D
> 'prints'
> =3D3D
> > but=3D3D20
> <</FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>I can't get it =
</FONT><FONT =3D3D
> > face=3D3D3DArial size=3D3D3D2>to=3D3D20
> > pass the note data back out to my Roland samplers at =3D
> all.</FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>Once the track has been =
recorded
=3D
> it =3D3D
> > will play back=3D3D20
> > fine though. Maybe the </FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>Midi patchbay's routing =
is =3D3D
> > screwy. I have it=3D3D20
> > sending output port #1 (controller)</FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>to all 8 </FONT><FONT =
=3D
> > face=3D3D3DArial=3D3D20
> > size=3D3D3D2>inputs.</FONT></DIV>
> <<DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> <<BLOCKQUOTE=3D3D20
> > style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
5px; =3D

```

>=3D3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"EK Sound" <<A =3D3D
> =
>href=3D3D3D"mailto:askme@nospam.c

Subject: Re: Urgent, need advice on one clip.
Posted by [Martin Harrington](#) on Tue, 16 May 2006 00:10:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

om">askme@nospam.com>=3D3D20
> > wrote in message <A=3D3D20
> > =
href=3D3D3D"news:448edc1d@linux">news:448edc1d@linux...</DIV>Do =3D
>you =3D3D
> >have the=3D3D20
> > little yellow speaker icon lit on the selected=3D3D20
> > tracks?

David.

Tom Bruhl wrote:
> I can't =
hear my
=3D
>=3D3D
> >MIDI=3D3D20
> > parts as I'm playing them when printing
> in Cubase SX =
=3D3D
> >2.1. I have=3D3D20
> > Midi thru On in Preferences. The
> track plays back =3D3D
> >perfectly but=3D3D20
> > never can be heard as I'm playing it.
> I am outputing data =
to =3D
>=3D3D
> >the=3D3D20
> > correct MIDI channel/port too.
>
> What settings am =
=3D3D
> >I=3D3D20
> > missing?
> Tom
>
>
> I choose Polesoft =3D3D
> >Lockspam to=3D3D20
> > fight spam, and you?
> <A=3D3D20
> > =3D3D
> =3D
=
>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
/re=3D
>fer=3D3D

Subject: Re: Urgent, need advice on one clip.

Posted by [rick](#) on Tue, 16 May 2006 09:01:59 GMT

[View Forum Message](#) <> [Reply to Message](#)

e input lights on the =
=3D3D
>MidiX-8=3D3D20
>coming =3D
>from my=3D20
> controller. I see the data coming into Cubase and it =3D
>=3D3D
>'prints'=3D20
> but=3D3D20
>I can't get it to pass the note data back out to =
my =3D
>Roland=3D20
> samplers at =3D3D
>all.
>Once the track has been recorded =
it =3D
>will play=3D20
> back fine though. Maybe =3D3D
>the=3D3D20
>Midi =3D
>patchbay's routing=3D20
> is screwy. I have it sending output port #1=3D20
> =3D3D
>(controller)
>to all 8 =3D
>inputs.
>Tom
> "EK=3D20
> Sound" <<A =3D
>href=3D3D"mailto:askme@nospam.com">askme@nospam.com> wrote =
in=3D20
> message <A =3D
>href=3D3D"news:448edc1d@linux">news:448edc1d@linux...
> =
=3D20
> Do you have the little yellow speaker icon lit on the =
selected=3D20
> tracks?
>
> David.
>
> Tom Bruhl=3D20
>

Subject: Re: Urgent, need advice on one clip.

Posted by [rick](#) on Tue, 16 May 2006 09:08:59 GMT

[View Forum Message](#) <> [Reply to Message](#)

wrote:
> > I can't hear my MIDI parts as I'm playing =3D
>them when=3D20
> printing
> > in Cubase SX 2.1. I have Midi thru =3D
>On in=3D20
> Preferences. The
> > track plays back perfectly =3D
>but never=3D20
> can be heard as I'm playing it.
> > I am outputting data =3D
>to the=3D20
> correct MIDI channel/port too.
> > =3D3D20
> =3D
>> What=3D20
> settings am I missing?
> > Tom
> =3D20
> >=3D3D20
> >=3D3D20
> > I choose Polesoft =3D
>Lockspam to=3D20

> fight spam, and you?
> > <A=3D20
> =3D
=
>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
fer=3D
>.html
>
><!DOCTYPE=3D20
> HTML PUBLIC "-//W3C//DTD HTML 4.0=3D20
> Transitional//EN">
><HTML><HEAD>
><META=3D20
> http-equiv=3D3D3DContent-Type content=3D3D3D"text/html;=3D20
> =3D3D
> charset=3D3D3Diso-8859-1">
><META =3D
> content=3D3D3D"MSHTML=3D20
> 6.00.2800.1400"=3D20

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Tue, 16 May 2006 10:41:05 GMT
[View Forum Message](#) <> [Reply to Message](#)

r />
> =3D
>name=3D3D3DGENERATOR>
><STYLE></STYLE>
></HEA=3D
>D>
><BODY=3D20
> bgColor=3D3D3D#ffffff>
><DIV><FONT face=3D3D3DArial=3D20
> =3D
>size=3D3D3D2>David,</DIV>
><DIV><FONT =3D
>
> face=3D3D3DArial size=3D3D3D2>Yep. The monitor (speaker) icon is =
=3D
>=3D3D
>lit.=3D20
> l=3D3D20
>see input lights on the MidiX-8=3D20
> </DIV>
><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>coming from my controller.=3D20
> =3D3D
><FONT=3D3D20
>face=3D3D3DArial =3D
>size=3D3D3D2>I see the=3D20
> data coming into Cubase and it=3D20
> =3D
>'prints'
=3D3D
>but=3D3D20
></DIV>
>&=3D
>lt;DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>I can't get it <FONT=3D20
> =3D3D
>face=3D3D3DArial size=3D3D3D2>to=3D3D20
>pass the =
note =3D
>data back out to=3D20
> my Roland samplers at =3D
>all.</DIV>
><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>Once the track has been recorded it =
=3D
>=3D3D
>will=3D20
> play back=3D3D20
>fine though. Maybe the=3D20

> </DIV>
><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>Midi patchbay's routing is =3D3D
>screwy. I =
have=3D20
> it=3D3D20
>sending output port #1=3D20
> (controller)</DIV>
><DIV><FONT =3D
>face=3D3D3DArial=3D20
> s

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Tue, 16 May 2006 10:46:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

ize=3D3D3D2>to all 8 <FONT=3D20
> =3D
>face=3D3D3DArial=3D3D20
>size=3D3D3D2>inputs. </DIV>=3D
>
><DIV><FONT=3D20
> face=3D3D3DArial=3D20
> =3D
>size=3D3D3D2>Tom</DIV>
><BLOCKQUOTE=3D3D20
=3D
>>style=3D3D3D"PADDING-RIGHT:=3D20
> 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D3D
>BORDER-LEFT: =
=3D
>#000000 2px=3D20
> solid; MARGIN-RIGHT: 0px">
> <DIV>"EK Sound" =3D
><<A=3D20
> =3D3D
>href=3D3D3D"<A=3D20
> =3D
=
>href=3D3D'mailto:askme@nospam.com">askme@nospam.com>=3D3D20'>mailto:=
askme=3D
>@nospam.com">askme@nospam.com>=3D3D20
> =3D20
> wrote in message <A=3D3D20
> href=3D3D3D"<A=3D20
> =3D
=
>href=3D3D'news:448edc1d@linux">news:448edc1d@linux...</DIV>Do'>news:=
448=3D
>edc1d@linux">news:448edc1d@linux...</DIV>Do=3D20
> you =3D3D
>have the=3D3D20
> little yellow speaker icon =3D
>lit on the=3D20
> selected=3D3D20
> =3D20
> tracks?

David.

Tom Bruhl=3D20
> wrote:
> I can't hear my =3D
>=3D3D
>MIDI=3D3D20
> parts as=3D20
> I'm playing them when printing
> in Cubase SX =3D
>=3D3D
>2.1. I=3D20
> have=3D3D20
> Midi thru On in Preferences. The
> =3D
>track=3D20

> plays back perfectly but never can be heard as I'm
> playing it. I am ou

Subject: Re: Urgent, need advice on one clip.

Posted by [Miguel Vigil \[1\]](#) on Tue, 16 May 2006 12:02:50 GMT

[View Forum Message](#) <> [Reply to Message](#)

putting data to

> the

> correct MIDI channel/port too. <> What

> settings are

> I= missing?

> Tom

> <> I choose Polesoft Lockspam

> to fight spam, and you?

> <A=

> href="http://www.polesoft.com/refer.html">http://www.polesoft.com/re=

> fer

=

> http://www.polesoft.com/refer.html">http://www.polesoft.com/re=

=

> http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=

>> .html</BLOCKQUOTE></BODY></HTML><=

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

>

>

-----=_NextPart_000_0069_01C68FC9.9237B280

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

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

<META content="MSHTML 6.00.2800.1400" name=GENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=#ffffff>

<DIV>Okay folks Chris Ludwig nailed the=20
problem.</DIV>

<DIV> </DIV>

<DIV>I had emulated versions of the MIDI =

in/out=20
ports</DIV>
<DIV>combined with the originals. I =
turned=20
the</DIV>
<DIV>emulated ones off and disabled them =
in</DIV>
<DIV>Cubase/Devices. This solved all =
the=20
monitoring</DIV>
<DIV>problems.</DIV>
<DIV> </DIV>
<DIV>As has been stated before Mr. =
Ludwig </DIV>
IS </DIV>- DA </DIV>- MAN !</DIV>
<DIV> </DIV>
<DIV>Thanks for all the other help David =
&</DIV>
Neil. </DIV>I'm sure I'll</DIV>
<DIV>have other questions now that I can =
hear what I'm=20
doing</DIV>
<DIV><FO

Subject: Re: Urgent, need advice on one clip.
Posted by [Neil](#) on Tue, 16 May 2006 12:44:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

NT face=3DArial size=3D2>again.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Tue, 16 May 2006 15:28:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

target="_blank">OIUOIU@OIU.com">OIUOIU@OIU.com> wrote =
in message=20
<A=20

=
href=3D"news:448f5b93\$1@linux">news:448f5b93\$1@linux...
>
&g=
t; =20
What about in the Cubase drop-down menu... midi devices, =
or
> =20
midi interfaces... got those all selected =
right?
>
> =20
Neil
>
> "Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
> &a

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Tue, 16 May 2006 15:37:20 GMT
[View Forum Message](#) <> [Reply to Message](#)

;nbsp; =3D
>Maybe=20
=3D3D
> >the=3D3D20
> >Midi patchbay's =
routing is=20
screwy. I have it sending output port =
#1
=3D
>=3D3D
> =20
>(controller)
> >to all 8 inputs.
> =20
>Tom
> > "EK Sound" <<A=20
href=3D"mailto:askme@nospam.com">askme@nospam.com> wrote in =
message=20
=3D
>news:448edc1d@linux...
> > Do you =
have the=20
little yellow speaker icon lit on the selected=20
=3D
>tracks?
> >
> > =20
David.
> >
> > Tom Bruhl=20
wrote:
> > > I can't hear my MIDI parts as =
I'm=20
playing them when printing
> > > in Cubase =
SX=20
2.1. I have Midi thru On in Preferences. =
The
> =20
> > track plays back perfectly but never can be heard as =
I'm=20
playing
=3D
>it.
> > > I am =
outputting data to=20
the correct MIDI channel/port too.
> > >=20
=3D3D20
> > > What settings am I=20
missing?
> > > Tom
> > =20
>=3D3D20
> > >=3D3D20
> =
> > I=20
choose Polesoft Lockspam to fight spam, and you?
> =
> =20
> <A=20

=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html
> =20
>
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML =
4.0=20
Transitional//EN">
> =20
><HTML><HEAD>
> ><META=20
http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D3D
> =20
> charset=3D3D3Diso-8859-1">
> ><META=20
content=3D3D3D"MSHTML 6.00.2800.1400" =
name=3D3D3DGENERATOR>
> =20
><STYLE></STYLE>
> =20
></HEAD>
> ><BODY=20
bgColor=3D3D3D#ffffff>
> ><DIV><FONT =
face=3D3D3DArial=20
size=3D3D3D2>David,</DIV& >
> =20
><DIV>Yep. The =
monitor=20
(speaker) icon
=3D
>is =3D3D
> >lit.=20
l=3D3D20
> >see input lights on the MidiX-8=20
</DIV>
> ><DIV><FONT=20
face=3D3D3DArial size=3D3D3D2>coming from my controller. =
=3D3D3D
> =20
><FONT=3D3D20
> >face=3D3D3DArial=20
size=3D3D3D2>I see the data coming into Cubase and it=20
=3D
>'prints'
> =3D3D
> =
>but=3D3D20
> =20
></DIV>
> ><DIV><FONT=20
f

Subject: Re: Urgent, need advice on one clip.
Posted by [Deej \[1\]](#) on Tue, 16 May 2006 15:59:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

ay's routing is =
=3D3D3D
> =20
>screwy. I have it=3D3D20
> >sending output port =
#1=20
(controller)</DIV>
> =
><DIV><FONT=20
face=3D3D3DArial size=3D3D3D2>to all 8 <FONT=20
=3D
>face=3D3D3DArial=3D3D20
> =20
>size=3D3D3D2>inputs.& </DIV>
> =20
><DIV><FONT face=3D3D3DArial=20
size=3D3D3D2>Tom</DIV& >
> =20
><BLOCKQUOTE=3D3D20
> =

>style=3D3D3D"PADDING-RIGHT: 0px;=20
 PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>=3D3D
>>=20
 >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: =
 0px">
>>=20
 >> <div>>"EK Sound" <A =3D3D
>>=20
 >href=3D3D3D"<A=20
 =
 href=3D'mailto:askme@nospam.com">askme@nospam.com>=3D3D20'>mailto:ask=
 me@nospam.com">askme@nospam.com>=3D3D20
>>=20
 >> wrote in message <A=3D3D20
>> >> =
 href=3D3D3D"<A=20
 =
 href=3D'news:448edc1d@linux">news:448edc1d@linux...</DIV>Do'>news:448=
 edc1d@linux">news:448edc1d@linux...</DIV>Do=20
 =3D
>>you =3D3D
>> >> have the=3D3D20
>> =
 >>=20
 little yellow speaker icon lit on the selected=3D3D20
>> =
 >>=20
 tracks?
>>David.
 >>
>Tom Bruhl=20
 wrote:
>> I can't hear =
 my
=3D
>>=3D3D
>>=20
 >>MIDI=3D3D20
>> >> parts as I'm playing them =
 when=20
 printing
>> in Cubase SX =3D3D
>> >>2.1. I=20
 have=3D3D20
>> >> Midi thru On in Preferences.=20
 The
>> track plays back =3D3D
>> >>perfectly =
 but=3D3D20
>> >> never can be heard as I'm =
 playing=20
 it.
>> I am outputting data to =
 =3D
>>=3D3D
>>=20
 >>the=3D3D20
>> >> correct MIDI channel/port=20
 too.
>>
>> What settings am =
 =3D3D
>>=20
 >>I=3D3D20
>> >> missing?
>> =
 Tom
>>=20

>> I choose Polesoft =3D3D
>>=20
 >>Lockspam to=3D3D20
>> >> fight spam, and=20
 you?
>> <A=3D3D20
>> >> =
 =3D3D
>>=20
 =3D
>>>href=3D3D3D"<A=20
 =
 href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/re'>h=
 ttp://www.polesoft.com/refer.html">http://www.polesoft.com/re=3D<B=
 R>>>fer=3D3D
>>=20
 =
 >>.html>/BLOCKQUOTE>& mp;lt;/BODY>></HTML>
>>=

nbsp;=20

Subject: Re: Urgent, need advice on one clip.

Posted by [cujo](#) on Tue, 16 May 2006 17:36:55 GMT

[View Forum Message](#) <> [Reply to Message](#)

>
> >
>
>
><!DOCTYPE HTML =
PUBLIC=20

"-/W3C//DTD HTML 4.0=20

=

Transitional//EN">
><HTML><HEAD>
><META=20

http-equiv=3D3DContent-Type content=3D3D"text/html;=20

=3D
> charset=3D3Diso-8859-1">
><META =

content=3D3D"MSHTML=20

6.00.2800.1400"=20

=

name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=

D>
><BODY=20

bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial=20

=

size=3D3D2>Neil,</DIV>
><DIV><FONT=20

face=3D3DArial size=3D3D2>I had to set them up myself since=20

most
=3D
>of my=3D20
>hardware wasn't=20

listed.</DIV>
><DIV><FONT =

face=3D3DArial=20

size=3D3D2>The odd thing is it plays back =3D
>fine. I=20

just=3D20
>can't hear the sounds=20

while</DIV>
><DIV><FONT =

face=3D3DArial=20

size=3D3D2>I'm playing them. Maybe it's =3D
>better=20

=

that=3D20
>way...</DIV>
><DIV><FO=

NT=20

face=3D3DArial size=3D3D2>=20

</DIV>
><DIV><FONT face=3D3DArial =

size=3D3D2>I'll triple=20

check again. =3D
>Something in Cubase=3D20
>must be =

filtering note=20

data</DIV>
><DIV><FONT =

face=3D3DArial

Subject: Re: Urgent, need advice on one clip.

Posted by [Miguel Vigil \[1\]](#) on Tue, 16 May 2006 17:45:57 GMT

[View Forum Message](#) <> [Reply to Message](#)

size=3D3D2>while=20
 performing.</DIV>
></DIV></FONT =
 face=3D3DArial=20
 =
 size=3D3D2>Tom</DIV&g t;
></BLOCKQUOTE=3D20
=
 ><style=3D3D"PADDING-RIGHT:=20
 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: =
 #000000 2px=20
 solid; MARGIN-RIGHT: 0px">
> </DIV>"Neil" =
 <<A=20
 =3D
>href=3D3D"<A=20
 =
 href=3D'mailto:OIUOIU@OIU.com">OIUOIU@OIU.commailto:OIUOIU@OIU.com"&=
 gt;OIUOIU@OIU.com</A>>=20
 wrote=3D20
> in message <A=3D20
> =
 =3D
>href=3D3D"<A=20
 =
 href=3D'news:448f5b93\$1@linux">news:448f5b93\$1@linux...</DIV>
What=
 '>news:448f5b93\$1@linux">news:448f5b93\$1@linux...</DIV>=
 ;
What=3D
>>=20
 about=3D20
> in the Cubase drop-down menu... midi =
 devices,=20
 or
midi interfaces...
=3D
>got=3D20
> =
 those all=20
 selected right?

Neil<BR& amp ;gt;
 "Tom =
 Bruhl"=20
 <<A=3D20
> href=3D3D"<A=20
 =
 href=3D'mailto:arpeggio@comcast.net">arpeggio@comcast.net>=3D20'>mailto=
 :arpeggio@comcast.net">arpeggio@comcast.net>=3D20
&g=
 t; =20
 =
 wrote:
>
>& a mp;lt;BR>>David,
>Yep. =
 The=20
 monitor (speaker) =3D
>icon is=3D20
> lit. I see =
 input lights=20
 on the =3D3D
>MidiX-8=3D3D20<BR& gt;>coming =
 =3D
>from=20
 my=3D20
> controller. I see the data coming into Cubase =
 and it=20
 =3D
>=3D3D
>'prints'=3D20
> =
 but=3D3D20
>I=20
 can't get it to pass the note data back out to my=20
 =3D
>Roland=3D20
> samplers at=20
 =3D3D
>all.
>Once the track has been =
 recorded it=20
 =3D
>will play=3D20
> back fine though. Maybe=20

=3D3D
>the=3D3D20
& amp;gt;Midi =
=3D
>patchbay's=20
routing=3D20
> is screwy. I have it sending output port=20
#1=3D20
> =
=3D3D
>>(controller)
> >to all 8=20
=3D
 >inputs.
>>Tom
&g t;> =
"EK=3D20
> Sound"=20
<<A =3D
>href=3D3D"<A=20
=
href=3D'mailto:askme@nospam.com">askme@nospam.com</A'>mailto:askme@nospam=
..com">askme@nospam.com</A/A>>>=20
wrote in=3D20
> message <A =3D
>href=3D3D"<A=20
=
href=3D'news:448edc1d@linux">news:448edc1d@linux...<BR'>news:448edc1d=
@linux">news:448edc1d@linux...<BR>>=20
=3D20
> Do you have the little yellow speaker icon lit =
on the=20
selected=3D20
> tracks?
>>
>>= 20
David.
>>
>> Tom Bruhl=3D20
> =20
wrote:
>> > I can't hear my MIDI parts as I'm playing=20
=3D
>them when=3D20
> printing
>> > =
in Cubase SX=20
2.1. I have Midi thru =3D
>On in=3D20
> =
Preferences.=20
The
>> > track plays back perfectly =3D
>&but=20
never=3D20
> can be heard as I'm playing =
it.
>> > I=20
am outputting data =3D
>to the=3D20
> correct MIDI =
channel/port=20
too.&a

Subject: Re: Urgent, need advice on one clip.
Posted by [Aaron Allen](#) on Tue, 16 May 2006 18:34:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

mp;
>> > =3D3D20
>> =3D
>>=20
What=3D20
> settings am I missing?
>> >=20
Tom
>> =3D20
> >=3D3D20
>>=20
>=3D3D20
>> > I choose Polesoft =3D
>Lockspam =

to=3D20
> fight spam, and you?
>> >=20
<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>=3D
 >.html
>>&am p;
>><DOCTYPE=3D20 <=
BR>> =20

```

HTML PUBLIC "-//W3C//DTD HTML 4.0<BR>&gt;&nbsp;=20
=
Transitional//EN" &gt;&lt;BR>&gt;&lt;HTML&gt;&lt;HEAD&gt;&lt;BR>&gt;=
&lt;META=3D20<BR>&gt;&nbsp;=20
http-equiv=3D3D3DContent-Type =
content=3D3D3D"text/html";=3D20<BR>&gt;&nbsp;=20
=
=3D3D&lt;BR>&gt; charset=3D3D3Diso-8859-1"&gt;&lt;BR>&gt;&lt;META=20
=3D<BR>&gt; content=3D3D3D"MSHTML=3D20<BR>&gt;&nbsp;=20
6.00.2800.1400"&gt;&lt;BR>&gt;&nbsp;=20
=
=3D<BR> &gt; name=3D3D3DGENERATOR&gt;&lt;BR>&gt; &lt;STYLE&gt;&lt;/STYLE&=
&gt;&lt;BR>&gt;&lt;/HEAD=3D<BR> &gt; D&gt;&lt;BR>&gt;&lt;BODY=3D20 <BR>&=
&gt;&nbsp;=20
bgColor=3D3D3D#ffffff&gt;&lt;BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3D3DArial=3D20<BR>&gt;&nbsp;=20
=
=3D<BR> &gt; size=3D3D3D2&gt; David,&lt;/FONT&gt;&lt;DIV&gt;&lt;BR>&gt;=
&lt;DIV&gt;&lt;FONT=20
=3D<BR>&gt;<BR>&gt;&nbsp; face=3D3D3DArial size=3D3D3D2&gt; Yep. The =
monitor=20
(speaker) icon is =
=3D<BR>&gt;=3D3D&lt;BR>&gt; lit.=3D20<BR>&gt;&nbsp;=20
l=3D3D20&lt;BR>&gt; see input lights on the =
MidiX-8=3D20<BR>&gt;&nbsp;=20
&lt;/FONT&gt;&lt;DIV&gt;&lt;BR>&gt; & amp; &lt;DIV&gt;&lt;FONT=20
face=3D3D3DArial=3D20<BR>&gt;&nbsp; size=3D3D3D2&gt; coming from my=20
controller.=3D20<BR>&gt;&nbsp;=20
=
=3D3D&lt;BR>&gt;&lt;/FONT&gt;&lt; FONT=3D3D20&lt;BR>&gt;& face=3D3D3DA=
rial=20
=3D<BR>&gt; size=3D3D3D2&gt; I see the=3D20<BR>&gt;&nbsp; data coming =
into Cubase=20
and it=3D20<BR>&gt;&nbsp;=20
=
=3D<BR> &gt; 'prints'&lt;BR>&gt;=3D3D&lt;BR>&gt; & am p; &lt;BR>&gt;&=
&lt;/FONT&gt;&lt;DIV&gt;&lt;BR>&gt; & g t; & amp;=3D <BR>&gt;&lt;DIV&gt;&lt;FONT=3D=
20<BR>&gt;&nbsp;=20
face=3D3D3DArial size=3D3D3D2&gt; I can't get it=20
&lt;/FONT&gt;&lt;FONT=3D20<BR>&gt;&nbsp; =
=3D3D&lt;BR>&gt;& face=3D3D3DArial=20
size=3D3D3D2&gt; to=3D3D20&lt;BR>&gt;& pass the note =3D<BR>&gt; data =
back out=20
to=3D20<BR>&gt;&nbsp; my Roland samplers at=20
=
=3D<BR> &gt; all.&lt;/FONT&gt;&lt;DIV&gt;&lt;BR>&gt;&lt;DIV&gt;&lt;FONT=
=3D20<BR>&gt;&nbsp;=20
face=3D3D3DArial size=3D3D3D2&gt; Once the track has been recorded it =

```

=3D
>=3D3D
>will=3D20
> play=20
back=3D3D20
>fine though. Maybe the=3D20
> =20
</DIV>
& ><DIV><FONT=20
face=3D3D3DArial=3D20
> size=3D3D3D2>Midi patchbay's =
routing is=20
=3D3D
>screwy. I have=3D20
> =20
it=3D3D20
>sending output port #1=3D20
> =20
=
(controller)</DIV>
><DIV><FONT=20
=3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>to =
all 8=20
<FONT=3D20
> =20
=
=3D
 >face=3D3D3DArial=3D3D20
>siz e=3D3D3D2>inputs.<=
t;/FONT></DIV>=3D
 >
><DIV><FONT=3D20 <=
BR>> =20
face=3D3D3DArial=3D20
> =20
=
=3D
 >size=3D3D3D2>Tom</DIV&

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Tue, 16 May 2006 19:37:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

amp;gt;
><=3D20
=3D
>>style=3D3D3D "PADDING-RIGHT:=3D2=
0
> =20
0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D3D
>BORDER-LEFT:=20
=3D
>#000000 2px=3D20
> solid; MARGIN-RIGHT:=20
0px">
> <DIV>"EK Sound"=20
=3D
><<A=3D20
> =20
=3D3D
>href=3D3D3D"<A=3D20
> =20
=
=3D
>href=3D3D'mailto:askme@nospam.com">askme@nospam.com=
t;>=3D3D20'>mailto:askme=3D
>@nospam.com ">askme@nospam.com=
>=3D3D20<B R>>=20
=3D20
> wrote in message <A=3D3D20
>=20
href=3D3D3D"<A=3D20
> =20
=
=3D
>href=3D3D'news:448edc1d@linux">news:448edc1d@linux=
;...</DIV>Do'>news:448=3D
>edc1d@linux">news:448edc1d@l=
inux...</DIV>Do</A& >=3D20
> =20
you =3D3D
>have the=3D3D20
> little yellow =
speaker icon=20
=3D
>lit on the=3D20
> =

selected=3D3D20
>=20
 =3D20
> =
 tracks?
>
>David.
>
>Tom=20
 Bruhl=3D20
> wrote:
>> I can't hear my=20
 =3D
>=3D3D
>>MIDI=3D3D20
>> parts =
 as=3D20
> =20
 I'm playing them when printing
>> in Cubase SX=20
 =3D
>=3D3D
>>2.1. I=3D20
> =
 have=3D3D20
>>=20
 Midi thru On in Preferences. The
>>=20
 =3D
>track=3D20
> plays back =
 =3D3D
>>perfectly=20
 but=3D3D20
>> never can be =3D
>>heard as =
 I'm=3D20
> =20
 playing it.
>> I am outputing data to=20
 =3D
>&=3D3D
>>the=3D3D20
>&=
 =3D20
> correct=20
 MIDI channel/port too.
>>
>> What =
 =3D
>&settings=20
 am=3D20
> =3D3D
>>I=3D3D20
>&=
 missing?
>&=
 =3D
>&Tom
>>=3D20
> =20

>&
>& I choose Polesoft=20
 =3D3D
>&Lockspam=3D20
> =
 to=3D3D20
>& fight spam,=20
 and you?
>&=3D
>&A=3D3D20
>&=
 =3D20
> =20
 =3D3D
>&href=3D3D3D"
>&A=3D20
> =20
 =
 =3D
>&href=3D3D'http://www.polesoft.com/refer.html">http://www.po=
 lesoft.com/refer=3D
>&http://www.polesoft.com/refer.html">ht=
 tp://www.polesoft.com/refer
>&=3D3D
>&.html&=
 lt;/A></BLOCKQUOTE></BODY> </HTML><=3D
>BR&g=
 t;>
>
></BLOCKQUOTE></BODY></HTML& g=
 t;
>
>
</BLOCKQUOTE></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_0069_01C68FC9.9237B280--John ,thanks again
 jp

"John" <no@no.com> wrote:

>
 >Your global effects were in PARIS_FX.VAR. If you overwrote this file without
 >backing them up they are gone. If you have them in project files and not
 >in global effects you can then just add them back into global by opening
 >one project at a time and pushing them into the global area. Then backup
 >the file PARIS_FX.VAR.
 >
 >The default is just a backup of the original paris presets before we add

>any.
>John
>
>"jp" <jpj@jppjones.net> wrote:
>>
>>John,
>>thanks for the explanation...
>>
>>am i correct in thinking that i can rename
>>my PARIS_FX.VAR(default) to read PARIS_FX.VAR and
>>use that to replace my current PARIS_FX.VAR file and
>>find the library of missing FX? do i need to
>>do something particular to avoid losing my own presets?
>>
>>thanks again,
>>jp
>>
>>"John" <no@no.com> wrote:
>>>
>>>Globals are in PARIS_FX.VAR. If you have them in the projects you can
>>load
>>>the project and move them to globals.
>>>
>>>LIBRARY presets are saved in the PARIS_FX.VAR file
>>> in C:\Program Files\Paris3 (your Paris root dir).
>>>
>>>PARIS_Fx.var (Default) is a backup of the file
>>> PARIS_Fx.var that gets modified when you make library presets.
>>>
>>>"jp" <jpj@jppjones.net> wrote:
>>>>
>>>>Hi all--
>>>>so

Subject: Re: Urgent, need advice on one clip.
Posted by [Miguel Vigil \[1\]](#) on Tue, 16 May 2006 20:49:00 GMT
[View Forum Message](#) <> [Reply to Message](#)

away on this little app, doing maybe an hour a day
> spread
> out, hearing notes, guessing notes, pressing notes... getting about 95%
> correct most of the time, though I'm still not using the full chromatic
> scale,
> which brings me down to about 85%. I'm using C major, or the last couple
> of days D major. And also using Eb minor pentatonic (ie all the black
> notes).
> All in all though, I get these patches where it just falls into place for

> a bit and I get like 50 notes correct in a row, just flying through them.
> Over the last week I've really tried to speed up my response time and just
> go with my gut feeling, and I'm finding it's working more and more. The
> instant
> response brought my score down a lot when I started, but it's back up
> again,
> and I'm quite happy with my progress.
>
> Of course, there's plenty of relative pitch in my 95% figures contributing
> to them, and sometimes the program plays the same note twice or even more
> in a row, or an octave, or a semitone, or some other simple interval, so
> on sheer "instant response pitch guessing without relative or other
> assistance"
> my score wouldn't be that high, but at the same time I'm confident I'm
> getting
> the hang of it. Often my relative pitch is thrown and I don't know what it
> is, yet my gut feel gets it right mostly.
>
> I've been reading all over the net for clues as to what to look for, and
> whether indeed it is possible to develop it. There's certainly a lot of
> controversy
> around the topic. Many claim it can't be learned, that you must be born
> with
> it, some of whom have tried out one course or another, but flying in the
> face of this are a few examples of people who claim to have developed it
> late in life, or know people who have. I'm finding little evidence of
> people
> who developed it from any course however, so I'm just battling through with
> lots of testing myself, and using my own methods to try and train my ear,
> based on what I'm hearing is the experience of those who have the ability,
> and I think I'm starting to hear something.
>
> I've had a few good experiences over the past couple of days which have
> given
> me hope. The first was that somehow Abba's Waterloo got stuck in my head
> (no, that didn't give me hope) and upon slowing it down in my head an
> listening
> to the notes I guessed the two notes of "Waterloo" were B and A. Followed
> the rest of the melody "Couldn't escape if I wanted to" down past G to F#
> and back to G and went "Yep, that's it. That's definately it". Checked
> later
> and sure enough I was dead on.
>
> I had another experience today where I heard another song in D which I
> also
> worked out, and heard two tunes on the way back home in the car which I
> sensed
> were in A, and could hear the notes of the riff. When I got near a

> keyboard
> I checked and sure enough was bang on.
>
> For a long while I've been able to work out keys by using other songs as
> reference points... imagining a known song and getting a note out of
> that,
> and comparing. Now I'm finding however that the notes just come to me...
> that I can hear the quality of the note, and know what note it is. It's
> a different thing. I'm remembering the notes, and differentiating between
> them. It's only a vague sense at this stage, but it's there, and it's
> enough
> to give me confidence that I should continue.
>
> There is also a lot of controversy, as mentioned by our AA here, about
> whether
> it's a good thing all round to even have perfect pitch at all. My feeling
> on this is that, as a person who (hopefully) develops the skill at a later
> stage in life, long after developing my relative pitch skills, long after
> learning to play, and long after establishing my taste in music, that I'm
> hoping that I can take all the old stuff I have learned with me also. I'm
> hoping that, for example, I will be able to transpose a tune my old way.
> I'm thinking that those born with perfect pitch come to rely on it,
> whereas
> I am unlikely to, as I have learned to do without it already. Hence I am
> picturing that I should be able to use it when appropriate, but basically
> turn it off when I don't need it, or at least ignore it when something is
> off key and just listen "how I used to"... though time will tell if I'm
> right. In any case, I've heard a lot of different stories about such
> things,
> and how differently some possessors of perfect pitch respond to out of key
> parts, transposition, and similar such things. Some have trouble with some
> things and not others. Some seem to have the best of all worlds and simply
> use it when they want, and experience little in the way of negatives. I'm
> hoping, seeing as how I know how to live without it already, that I can be
> one of those who doesn't experience too many negatives from it...
>
> ...assuming I acquire the skill at all.
>
> I really am starting to feel that want to acquire it just so that I can
> explain
> to all the people I've seen post that "It can't be learned" that, in fact,
> it can. I'd like to sort that one out at least.
>
> The point is though, that notes and keys do sound different to me. Some
> are
> more happy, and bright, where others are mellow and soft, and others still
> are, well, kinda rounded. I'm hearing this, and I'm becoming increasingly
> confident that my training is increasing my perception of this.

>
> I'm going to have to do this, because I'll look like a goose if I don't.
> ;o)
>
> Cheers,
> Kim.Others might suggest a better kick/snare in the TD20 but this is the Peart one for starters.

<http://tinyurl.com/gtacu>
<http://tinyurl.com/ef2fj>

Lets see if anyone can get close to the compression, air and slapback that this has going on. Of course I don't expect miracles but have at it.

Thanks,
JohnI'm already pretty good with all that, for the most part. I mean if a song is in a normal major or minor key, for the most part I can, given the first chord, fairly much fudge my way through it first bash, assuming I've heard the song enough to be able to remember it. I can usually accurately guess most standard chord changes, and can also deal with most of the typical modifications to normal keys used in pop songs... say incorporating chords like G major or D major into a song in E major for example. All that stuff is fairly second nature, as I learned originally by ear using the Suzuki method. I was working out songs off the radio at age ten, so I've pretty much got that down, but I do need a starting key.

The issue is that I'm bored with it all I guess, and I want more new ground to explore. Anything I already know the sound of, I know the sound of. ;o)
I want to do things that I don't know the sound of, that is unusual, and for that I'm going to have to do a lot more ear training. I want to master jazz, and I'd like to be able to just imagine a chord that I want to hear, and play it... and with jazz that means not just major and minor and the odd seventh or sixth, but 9ths, 11ths, 13ths, diminished, augmented, and every other variation... and not necessarily chords with simple obvious relationships to the current chord or key, but often parts that fit

Subject: Re: Urgent, need advice on one clip.
Posted by [cujo](#) on Tue, 16 May 2006 21:07:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

in very
odd ways. This is all stuff I'm not used to. This is all stuff which is hard for me with just relative pitch, so I'm going to have to do some training anyhow. I figure it's worth exploring perfect pitch as an option.

The thing is, I figure, there is evidence that you can train perfect pitch, and if you can, I want it. ;o)

I'm thinking that, while to a degree it would be possible, to train my relative pitch up to a standard where I can immediately recognise any chord at all from a given known starting point, that it would be the long road. If there's a chance of circumventing the process by acquiring perfect pitch, then I'm willing to do that. The question is how much effort will it take to get the skills to the point where any sound I hear in my head will be immediately translated to an actual note.

In any case, the perfect pitch training I'm doing is certainly aiding my relative pitch skills also. A lot of the note guessing is done using relative pitch, so I'm kind of killing two birds with one stone. When I'm finished, my ear will have improved in both relative pitch and perfect pitch, so that's got to be a good thing. If all I achieve is the ability to pick any interval, first guess, every time, using relative pitch, even intervals of several octaves, well, that will be a significant improvement, but if I can acquire perfect pitch, all the better.

Cheers,
Kim.

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Kim,
>

> Personally, I don't want perfect pitch. However, the ability to
>identify intervals and chords by ear is something that has been very useful

>to me both in learning, teaching, and performing. I don't know if you can

>learn "perfect pitch" or not, but I have taught many students to identify

>intervals and chords, so I know "relative pitch" can be learned. I tried
to

>get my students to the point where I could play and name a chord for them

>and then have them identify the chords that followed just by listening.

>Some got there and some didn't, but all made some progress.

>
>Good luck,
>

>Sarah
>www.sarahtonin.com/wayward.htm

>
>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:448feeb1\$1@linux...

>>
>>
>> Well, I'm slugging away on this little app, doing maybe an hour a day

>> spread
>> out, hearing notes, guessing notes, pressing notes... getting about 95%
>> correct most of the time, though I'm still not using the full chromatic

>> scale,
>> which brings me down to about 85%. I'm using C major, or the last couple
>> of days D major. And also using Eb minor pentatonic (ie all the black

>> notes).
>> All in all though, I get these patches where it just falls into place
for
>> a bit and I get like 50 notes correct in a row, just flying through them.
>> Over the last week I've really tried to speed up my response time and
just
>> go with my gut feeling, and I'm finding it's working more and more. The

>> instant
>> response brought my score down a lot when I started, but it's back up

>> again,
>> and I'm quite happy with my progress.
>>
>> Of course, there's plenty of relative pitch in my 95% figures contributing
>> to them, and sometimes the program plays the same note twice or even more
>> in a row, or an octave, or a semitone, or some other simple interval,
so
>> on sheer "instant response pitch guessing without relative or other
>> assistance"
>> my score wouldn't be that high, but at the same time I'm confident I'm

>> getting
>> the hang of it. Often my relative pitch is thrown and I don't know what
it
>> is, yet my gut feel gets it right mostly.
>>
>> I've been reading all over the net for clues as to what to look for, and
>> whether indeed it is possible to develop it. There's certainly a lot of

>> controversy
>> around the topic. Many claim it can't be learned, that you must be born

>> with
>> it, some of whom have tried out one course or another, but flying in the
>> face of this are a few examples of people who claim to have developed

it
>> late in life, or know people who have. I'm finding little evidence of

>> people
>> who developed it from any course however, so I'm just battling through
with
>> lots of testing myself, and using my own methods to try and train my ear,
>> based on what I'm hearing is the experience of those who have the ability,
>> and I think I'm starting to hear something.
>>
>> I've had a few good experiences over the past couple of days which have

>> given
>> me hope. The first was that somehow Abba's Waterloo got stuck in my head
>> (no, that didn't give me hope) and upon slowing it down in my head an

>> listening
>> to the notes I guessed the two notes of "Waterloo" were B and A. Followed
>> the rest of the melody "Couldn't escape if I wanted to" down past G to
F#
>> and back to G and went "Yep, that's it. That's definately it". Checked

>> later
>> and sure enough I was dead on.
>>
>> I had another experience today where I heard another song in D which I

>> also
>> worked out, and heard two tunes on the way back home in the car which
I
>> sensed
>> were in A, and could hear the notes of the riff. When I got near a
>> keyboard
>> I checked and sure enough was bang on.
>>
>> For a long while I've been able to work out keys by using other songs
as
>> reference points... imagining a known song and getting a note out of

>> that,
>> and comparing. Now I'm finding however that the notes just come to me...
>> that I can hear the quality of the note, and know what note it is. It's
>> a different thing. I'm remembering the notes, and differentiating between
>> them. It's only a vague sense at this stage, but it's there, and it's

>> enough
>> to give me confidence that I should continue.
>>

>> There is also a lot of controversy, as mentioned by our AA here, about

>> whether

>> it's a good thing all round to even have perfect pitch at all. My feeling

>> on this is that, as a person who (hopefully) develops the skill at a later

>> stage in life, long after developing my relative pitch skills, long after

>> learning to play, and long after establishing my taste in music, that

I'm

>> hoping that I can take all the old stuff I have learned with me also.

I'm

>> hoping that, for example, I will be able to transpose a tune my old way.

>> I'm thinking that those born with perfect pitch come to rely on it,

>> whereas

>> I am unlikely to, as I have learned to do without it already. Hence I

am

>> picturing that I should be able to use it when appropriate, but basically

>> turn it off when I don't need it, or at least ignore it when something

is

>> off key and just listen "how I used to"... though time will tell if I'm

>> right. In any case, I've heard a lot of different stories about such

>> things,

>> and how differently some possessors of perfect pitch respond to out of

key

>> parts, transposition, and similar such things. Some have trouble with

some

>> things and not others. Some seem to have the best of all worlds and simply

>> use it when they want, and experience little in the way of negatives.

I'm

>> hoping, seeing as how I know how to live without it already, that I can

be

>> one of those who doesn't experience too many negatives from it...

>>

>> ...assuming I acquire the skill at all.

>>

>> I really am starting to feel that want to acquire it just so that I can

>> explain

>> to all the people I've seen post that "It can't be learned" that,

Subject: Re: Urgent, need advice on one clip.
Posted by [Deej \[1\]](#) on Tue, 16 May 2006 22:42:01 GMT
[View Forum Message](#) <> [Reply to Message](#)

target="_blank"><http://tinyurl.com/gtacu>
> <http://tinyurl.com/ef2fj>
>
> Lets see if anyone can get close to the compression, air and slapback that

> this has going on. Of course I don't expect miracles but have at it.
>
> Thanks,
> John

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html> I too have been working with paris for about 7 years and don't know jack.

Even learning how the aux can be stereo was new to me and I have read the manual in its entirety multiple times and continue to dink around in Paris.

It's truly an amazing app.

John

"jp" <jpj@jppjones.net> wrote:

>
>john--
>once again, thanks
>i'm a slow learner i guess
>even though i've been working with paris for 7 years or so...
>cheers,
>jp
>

>"John" <no@no.com> wrote:

>>
>>Your global effects were in PARIS_FX.VAR. If you overwrote this file without
>>backing them up they are gone. If you have them in project files and not
>>in global effects you can then just add them back into global by opening
>>one project at a time and pushing them into the global area. Then backup
>>the file PARIS_FX.VAR.
>>
>>The default is just a backup of the original paris presets before we add
>>any.
>>John
>>

>>"jp" <jpj@jppjones.net> wrote:

>>>
>>>John,
>>>thanks for the explanation...
>>>
>>>am i correct in thinking that i can rename
>>>my PARIS_FX.VAR(default) to read PARIS_FX.VAR and
>>>use that to replace my current PARIS_FX.VAR file and
>>>find the library of missing FX? do i need to
>>>do something particular to avoid losing my own presets?
>>>
>>>thanks again,
>>>jp

```

>>>
>>>"John" <no@no.com> wrote:
>>>>
>>>>Globals are in PARIS_FX.VAR.  If you have them in the projects you
can
>>>load
>>>>the project and move them to globals.
>>>>
>>>>LIBRARY presets are saved in the PARIS_FX.VAR file
>>>> in C:\Program Files\Paris3 (your Paris root dir).
>>>>
>>>>PARIS_Fx.var (Default) is a backup of the file
>>>> PARIS_Fx.var that gets modified when you make library presets.
>>>>
>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>
>>>>>HI all--
>>>>>somehow I lost my library of effects when reloading paris--
>>>>>don't ask me what i did-- moved something somewhere where
>>>>>i couldn't retrieve it i guess--
>>>>>how do i get my library of FX back into my system and still retain my
>>presets(which
>>>>>remain in the projects themselves)?
>>>>>thanks
>>>>>jp
>>>>
>>>
>>
>See, that's where your refined ear can hear that through the verbs and compression.
  I'll redo them and go for a smaller kick and bigger snare.  By bigger you
don't mean verb right?  You mean the physical size.

"Aaron Allen" <nospam@not_here.dude> wrote:
>The tones aren't close enough for a compressor to react the same way. The

>snare is too small and the kick is too big on the low end.
>No compressor is going to fix that.
>
>AA
>
>
>"John" <no@no.com> wrote in message news:4490ac7d$1@linux...
>>
>> Others might suggest a better kick/snare in the TD20 but this is the Peart
>> one for starters.
>>
>> http://tinyurl.com/gtacu
>> http://tinyurl.com/ef2fj

```

>>
>> Lets see if anyone can get close to the compression, air and slapback that
>> this has going on. Of course I don't expect miracles but have at it.
>>
>> Thanks,
>> John
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
>Yes, I mean that it needs more wood/body sound.. a bigger and/or deeper shell might get you there, perhaps mic technique/type parameters... verb is not going to help with this sound issue. Tuning the pitch might also help, but I've found mostly it hurts other areas too much. You may also be able to stack samples? Dunno, don't have a V kit here. If you do stack, make sure that the sample 'hits' at the exact same time or risk phase holes.

The best way to think of it is that what you start out with should be as close as possible w/o any processing to what you want for an end result.

AA

"John" <no@no.com> wrote in message news:44913e22\$1@linux...
>
> See, that's where your refined ear can hear that through the verbs and
> compression.
> I'll redo them and go for a smaller kick and bigger snare. By bigger you
> don't mean verb right? You mean the physical size.
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>The tones aren't close enough for a compressor to react the same way. The
>
&
