
Subject: A funny one

Posted by [George Axon](#) on Thu, 24 May 2007 13:26:40 GMT

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br />

start to loose things than gain because there is a limit to everything.

I respect though your oppinion and I agree with 16 bit recordings , thats what I do, and I surely believe that BrianT is a pioneer in sound sculpting.

Regards,

Dimitrios

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

>

>But you can't _record_ that. Put another way, if Dimitrios fed the SPDIF of

>an RME Mutliface (BTW - running down RME gear on sonics is pretty ballsy

>in my opinion. Maybe not the best in the world, but certainly not the worst)

>and ran it through DeeJ's Benchmark it would sound like the Benchmark. So

>what Dimitrios is hearing is the converter. A perfect DA -> AD loop, with

>infinite sample rate and word length, would create exactly the exact same

>file as the original. So why do it? Clock jitter? You said yourself jitter

>is a record/playback issue. The file doesn't have any jitter, it can't any

>more than tape can have a head misaligned.

>

>Even if the Mytek is used as an effect, if the RME converter is so awful,

>will the Mytek'd file played through it sound better? And how much better

>will the final playback devices be sonically than the RME?

>

>I'm saying this is a bad idea theoretically in that if done

Subject: Re: A funny one

Posted by [rick](#) on Thu, 24 May 2007 15:02:29 GMT

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>>>>--

>>>>Chris Ludwig

>>>>

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>>>

>>

>I played around with the demos.. Nice. the interface needs some work

"wireline" <kennospam@wirelinestudio.com> wrote:

>
>These:
>
><http://www.samplitude.com/eng/vst/uebersicht.html>
>
>The AM track is very VERY cool, as it by itself is a very clear and powerful
>SW compressor, but add to the flavor the tape emulator (which is as accurate
>a tape emulation design as I've encounter yet...smokes anything offered
for
>digi or others...)
>
>Note these were just recently made available as VST - for years they were
>proprietary Samplitude...all written by the same genius who wrote the Digital
>Fish Phones set (my second favorite SW comps and all time favorite noise
>gates...)
>
>Graham Duncan <graham@grahamduncan.com> wrote:
>>Which comps in Samplitude?
>>
>>Graham
>>
>Read the end of my post, LaMont. I said that to get what you want you don't
need more precision, you need programmers to write mixers that sound (and
I think, more importantly, act) the way you want them to. That probably will
involve

Subject: Re: A funny one
Posted by [Deej \[4\]](#) on Thu, 24 May 2007 15:56:46 GMT
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some kind of modeling/convolution and other magic tricks incorporated
into the mixer, but for heaven's sake don't halve your DSP juice for a marginally
more accurate LSB in a 32 bit word. It's not going to do squat to get you
where you want to be.

TCB

"LaMont" <jjdpro@ameritech.net> wrote:
>
>Thad , you and all of those who use the pure logic of digital audio aparently
>don;t use your ears.. I'm sorry man.. If you think all DAWs , converters
>sound the same using thesam DAW, then you need better ears..
>
>That's why we and many other, have these discussion on sound.. Matter not
>what the math and the theory of Digital audio is..DAWs and Convertors sound
>different.
>

>Some companies like Apogee, EMU/Ensoniq set out to make thier converter
color
>and distort in pleasing way...
>
>To simple say 01 010's 01 is not the whole story. Daw's sound differnt when
>using the same wave files.. The way pan laws coded are different per manufactuer.
>
>
>This is an old argument that many Engineers will tell why they like a certian
>DAW and converters better than others..
>
>The bottom line is this: We like pleasing gentle Harmonic Distorion. Ensoniq
>figure out how to do it. So did apogee and others (Sony)..We like some
Color
>in our converters..
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>But LaMont, all of the audio DSP/summing/mixing floating point processing,
>>which could be 100% 64 bit on a 32 bit operating system. Hell, it could
&g
