
Subject: If I don't get 4 of these.....I will die
Posted by [Deej \[1\]](#) on Mon, 13 Mar 2006 03:47:56 GMT
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Subject: Re: If I don't get 4 of these.....I will die
Posted by [Tom Bruhl](#) on Mon, 13 Mar 2006 04:40:52 GMT
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>>>> for the info (again - you've had a ton of great posts)... I'm=20

>>>>

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>
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>I think the whole new thing is that the =
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>>>>rios
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>
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Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [Dominic](#) on Mon, 13 Mar 2006 18:51:00 GMT

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.com" target="_blank">edna@texomaonline.com> wrote in message news:443db406@linux...

What would be the advantage with the optical? Im going to spdif from =

Emu

1212m to Paris. The emu card has coax and optical.

Thanks, E

"DJ" <animix_spam-this-ahole_@animas.n

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [John \[1\]](#) on Fri, 17 Mar 2006 14:00:25 GMT

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in message news:443fdbe4\$1@linux...

> >>

> >> Everybody's got an opinion. Here we go with the PT is better than
Paris

> >> stuff

> >> again. I guess this gives us something to talk about, but folks, we're

> >> all

> >> being goaded and bated here.

> >>

> >> This is what is wrong with the record industry. There is not enough

> >> diversity

> >> in sound and music styling these days. The whole cookie cutter approach

> >> to

> >> everything re

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [rick](#) on Fri, 17 Mar 2006 16:50:32 GMT

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client uses Logic and the Ensemble sounds like a good fit. Any hands

>> on

>> experience anyone?

>>

>> Here's the overall scenario: We have an Apogee AD16X (16 channel AD
>> converter), an RME card in the computer which accepts the Apogee's ADAT
> I/Os

>> and a Motu 828 Mk 2 rack unit which runs in/out of the Mac via FW.

>>

>> I want to improve the DA conversion, which is currently the DA in the
> Motu.

>> I was originally looking at a UA 2092, a Benchmark DAC1 or a Prism DA2 -
>> something along those lines for the DA converters, then I ran across the
> new

>> Ensemble which is supposed to be a good fit with Logic.

>>

>> Problem is I have no idea of the quality of the DA converters. Plus we
> don't

>> really need the 4 mic pres (rack of Neves).

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [Deej \[1\]](#) on Fri, 17 Mar 2006 19:34:12 GMT

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reemed, bitched, moaned on

> >every

> >> >>> forum that the current state of DAW's (namely Protools) mix was bad

> > as

> >> well

> >> >>> as most plugins...Even more, they could not mix ITB(In the Box)
unless

> >> they

> >> >>> has software emulations of their beloved (OLD) compressors EQ,

> >> >>> Verbs.(UAD,MCDSP,

> >> >>> Bomb factory)....

> >> >>>

> >> >>> So, like magic, companies pour massive resouces to reclaim the
glorys

> >> days

> >> >>> with the birth of the "Vinatage Plug ins). Their purpose was(is)

> > to

> >> make

> >> >>> your mixes"duller"=warmer, more professional(sit right, al in

> >all..Make
> >> >> the
> >> >>> mixes sound like 1975!!!
> >> >>>
> >> >>> Now in 2006 the "what I call" modern sound of DAWS, being lead by
> Pro
> >> Tools
> >> >>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
> >> >>> RECORD-SOUND...
> >> >>> With Garage

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [John \[1\]](#) on Fri, 17 Mar 2006 20:00:35 GMT
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bands, rap artist, Rock bands, Soul singers of today
> >having
> >> >> NO
> >> >>> prior knowledge,nor the Formal training to 'get he 1975" sound, we
> >have
> >> >> the
> >> >>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!
> >> >>>
> >> >>> Still, the old guard continues to hold it's thumb on the DAW market
> >and
> >> >> keep
> >> >>> driving manufactures to making more and more vintage plugins. But,
> >every
> >> >>> now and then a product like Ozone's Izatope comes along (and
others)
> >> that
> >> >>> challeng the old "muddy up the mix crowd).
> >> >>>
> >> >>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect
> >to
> >> hear
> >> >>> that sound. they have no idea on how to get a 1975 sound..
> >> >>>
> >> >>> So, I've said all the above to say: Let's move on!!Yes , the Brian
> >> >>> Tankersly(I
>

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [EK Sound](#) on Fri, 17 Mar 2006 20:17:28 GMT
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superb editing capabilities - that's also apparent from their testimonials list. I may head that way for some of the more advanced editing and mixing capabilities at some point, though Nuendo is so far superior for music production/scoring.

From what I've heard even on the Nuendo forum, the show demos seem to be plagued with badness. The demos that come with Nuendo don't come close to doing it justice, other than demonstrating such things as Play Order tracks and looping, but certainly not sound quality or quality production (some were embarrassing). One Nuendo forum member recently used a 2.2 demo for some testing. When pulling out the files individually as I was running some performance comparisons on my own, one track had pops and clicks throughout - in the track, not my system - due to rendering problems with the creator's sound card no doubt. Now, to use that as a demo, and even a test case for performance and listening for pops and clicks? Pretty short sighted, but certainly worse than Steinberg would send it out as a demo. Then again, many product demos are obviously thrown together with little more intent than to show a few features.

I wouldn't judge Nuendo or any product's sound quality on a noisy tradeshow floor. Nuendo can deliver just as easily as any other DAW from my experience - it's all in how you use it, as with any other. At the same time I have no interest in convincing you otherwise on your opinion of it

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [EK Sound](#) on Fri, 17 Mar 2006 21:00:13 GMT
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because it really doesn't matter to either one of us - you have what works great for you so anything else is a waste of your money and time, imho. No one really cares if Nuendo, Paris or PTHD recorded Mozart's Requiem - just that it sounds superb. For me, it's just about what does the job I need, and making sure that doesn't include an unsatisfactory compromise.

Sure, I would be very interested to hear the live project.

Regards,
Dedric

On 4/14/06 6:47 PM, in article 444042a6\$1 @linux, "DC" <dc@spamthemoon.com> wrote:

>
> "Best" is unknowable unless someone recorded the same orchestra
> with the same mics, pres, and convertors at the same performance.
>

> What I know is that I have mastered and recorded over 200 classical
> CD's and Paris sounds even better than Sonic, which I can nearly use
> blindfolded. This with the exact same material from the same source
> DAT tape. Both examples were flown in, in real-time from a Sony
> 2800 DAT player, one into Sonic one into Paris. Paris sounded
> better.
>
> No, you can't record classical with Paris on-site using the onboard
> convertors and expect perfect results, but what you can do is record
> to any of the good portable media we have today, bring the material
> back and fly it in on sp/dif, then post and master using the source
> deck as clock. Do not push the levels like in pop music, and if you
> have a good ear for EQ you can get results that are spectacular.
>
> Greatness in classical is not measured by summing tests or
> checksums, but by the conductor. (One of my conductors heard a
> change in mic cables without my prompting) It's VERY hard to
> capture an orchestra with 2 mics live to 2 track. If you know how
> to do it though, the results are nearly perfect. Be aware, only
> one "recording engineer" in 50 or so can hear as well as a great
> conductor, so a lot of guys make fools of themselves trying to BS
> the client. When it is wrong, they hear it in 3 seconds, and no
> amount of techno-gibberish will save you, and when it is gloriously
> right, you have a friend for life.
>
> As for Nuendo, my experience is limited to demos and trade shows
> where it sounded so bad I walked away on more than 5 different
> occasions.

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [John \[1\]](#) on Fri, 17 Mar 2006 21:31:55 GMT
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And yes you can hear at trade shows. Funny how Sonic,
> Paris, and Sequoia all sounded great at trade shows.
> My classical colleagues have pretty much returned the same
> verdict. I don't know anyone who seriously uses Nuendo. A lot
> of people are using PT's now, but many are using Sequoia, and I am
> headed that way in the next few years.
>
> Great sound on orchestras is easy in Paris, you just have to know
> how to use it. I also did a live project recently where I dragged out
> the Paris rig and recorded live to 24-track and it sounds fabulous.
> I did the drums with 4 mics, one on the snare, one in the kick, and
> stereo overheads. So far, I am mixing it clean, and it sounds just
> sweet and pristine. No fake "warmth" no analog fuzziness, no
> middines, just great sound. I'll send you one when we are done if

> you like.
>
> DC
>
> Dedic Terry <dterry@keyofd.net> wrote:
>> Hey DC - have you qualified what you didn't like, or didn't work with Nuendo
>> for classical? I'm curious from a technical perspective, regardless of
>> preferences, and not to spark further debate over which is "best". I have
>> found noticeable differences in how Samplitude handles gain vs. Nuendo,
>> although at unity gain, they sum identically. Thanks!
>>
>> Regards,
>> Dedic
>>
>> On 4/14/06 5:48 PM, in article 444034e7\$1@linux, "DC" <dc@spamthemoon.com>
>> wrote:
>>
>>>
>>> "Babu" <musiclab@lund.bonet.se> wrote:
>>>
>>>
>>>> Anyway, I agree with most of the comments about Paris and it's sound
> but
>>>> when it comes to classical music, Paris simply has much left so desire.
>>> It
>>>> nowhere as clean and accurate as the newer modern systems, be it PT,
>>>> Soundscape,
>>>> Nuendo, Samplitude etc.
>>>
>>>
>>> Then you don't know how to use Paris, and I have the tracks to prove it.
>>>
>>> Samplitude is competitive with Paris on orchestras, Nuendo is not.
>>>
>>>
>>> DC
>>
>Dedic Terry <dterry@keyofd.net> wrote:

>Lynn Fuston
>is one of the few to attempt that with DAWs on a large scale. You might
be
>surprised at how many unity gain mixes I found to cancel completely (all
>24-bits). Samplitude, Nuendo, and PTHD I believe (Paris didn't cancel with
>anything that I recall).

Funny how those tests don't settle the issue. You can sum to zero, yet you write a CD and the sound changes. Why? No one

knows. I

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [rick](#) on Sat, 18 Mar 2006 10:37:31 GMT

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st as easily as any other DAW from my
>experience - it's all in how you use it, as with any other. At the same
>time I have no interest in convincing you otherwise on your opinion of it

Actually I believe you. I just would never use the product and do not believe it can beat a seasoned Paris jockey on the same orchestra. Let's do it ourselves sometime and see if we can settle it. You are not near SoCal are you?

>Sure, I would be very interested to hear the live project.

It should be out in a month or so.

best,

DCMan, we should all do this more often.

Got out the analyzer tonight, and a new laser distance meter I got recently:

http://www.leica-geosystems.com/cpd/en/lgs_3849.htm

Accurate to a millimeter.

I put a target on a mic stand right where my ears are and found that the speakers were not toed in right, and were not the same distance from the target...

Then I got the FFT analyzer out and dang, the sub is going nuts. Turns out the sub is about 5db hot...

Yipes!

Some roughs of the live project went out and everyone said they were weak in the bass. There it is...

HEY DJ! Your mixes are NOT bass heavy! sorry

Checked you monitoring rig recently??

hmmm?

DC

no, you don't need a fancy laser to check this, a tape measure works fine, and you can get audio analysis apps for cheap these days. if you can't hear you can't mix!

Big mix

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [John \[1\]](#) on Sat, 18 Mar 2006 14:05:07 GMT
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here. Mp3's do not make all mixes on a level playing field."DC" <dc@spamthemoon.com> wrote:

>

>Dedric Terry <dterry@keyofd.net> wrote:

>

>>Lynn Fuston

>>is one of the few to attempt that with DAWs on a large scale. You might

>be

>>surprised at how many unity gain mixes I found to cancel completely (all
>>24-bits). Samplitude, Nuendo, and PTHD I believe (Paris didn't cancel
with

>>anything that I recall).

>

>Funny how those tests don't settle the issue. You can sum to
>zero, yet you write a CD and the sound changes. Why? No one
>knows. I mean no one. Not Lynn, Not Mel Lambert, not Bruce
>Jackson, not SSC, not no one. SSC actually gave me grief for talking
>about CD-R media then turned around and said not to write CD's
>over 4X. Ummm bit is bits right? BS. My Yamaha CD writer
>has a function called Advanced Audio Master Quality Recording.
>It lengthens the burns a bit and tests your media to get the laser
>levels just right. (It also reduces your max CD time to 68 minutes)
>And it sounds better. Noticeably. How would you measure it?
>Well I'm sure it has to do with the playback error correction, but
>we can't test it yet.

>

>We can hear better than we can measure. As a matter of fact it i

But we can measure bits in digital audio just fine? I mean whats the mystery.

If all the sound is made up of its bit values and we should two files to have the same values what possibly could make them sound different? There's no other hidden value to account for that. We know this because we designed

the systems that record and playback the sound based on a fairly simple scheme.

Record audio as numbers and play those numbers back. IF the numbers match then what could possibly make them not the same? Well it's kind of funny, a similar discussion is going on at <http://www.da7.com/>.

The thread is titled, "So much for 2". I think some of you will find it interesting, and have a few laughs. I personally think it shows the ignorance being proliferated, possibly from the PT community. It's a lot of "I heard"s.

In other words, somebody to

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [John \[1\]](#) on Sat, 18 Mar 2006 22:55:44 GMT

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_blank"><http://www.JamieKruz.com>

>

>

> John wrote:

>> I have a Trap Kat drum electronic drum set and think it's time to get
>> a new set. This one has 24 pads which allows for a great variety of
>> drum sounds but it has no windows program to configure the midi parts
>> of it and I have to use an external sound module (my motif keyboard)
>> for the sounds. To make matters worse, the sensors fail every 2
>> years. I've had it for 7 years. So every 2 years they want \$200 for
>> a new film pad.

>>

>> So.....

>>

>> Is there an electronic drum set with lots of pads that is reliable?

>> Is there a windows midi interface program for it?

>>

>> Ideally I want to have a couple thousand drum sounds in a library and
>> be able to EASILY build drum sets based on them, then easily switch
>> drum sets. I want to be able to easily configure the pan/volumes of
>> each drum in the set through a windows midi app. Can this be done?
>> Easily? This is 2006 for crying out loud.

>>

>> Thanks.

>> John! think the hihat is the weakest link in all E-kits...as for playability -
you can buy actual hihat pads that work with your existing pedal but the
sounds still suck.

As for several kits...unless you're happy with the existing sounds in a
module you're gonna have to go with a soft synth like

Don

"John" <no@no.com> wrote in message news:44422b32@linux...
> thanks for the info. Are any of them able to expand the sound libraries?
> Realistically I'd like about 20 drum sets stored in the box using exactly
> the drum samples I supply. Of course it needs to allow me to easily
> assign the samples to each pad and set pan/volume positions easily. I
> played a roland at guitar center and thought the sounds were hip hop
> oriented and sucked for rock/jazz.

>
> And do any of them have a highhat that works right?

>
> Thanks !!

>
> Jamie K wrote:

>>
>> For electronic drums: My DDrum 4 kit has taken a serious beating for
>> years without complaints or failure. I have the cast precision pads which
>> they don't make anymore but you can find that version of the kit used on
>> ebay. I've replaced the heads with long lasting mesh heads which I prefer
>> to the standard drum heads, but you can use either with those pads. This
>> setup offers positional sensing.

>>
>> For live I use the internal sounds which are reasonably responsive and
>> convincing. It was the most convincing electronic set at the time I chose
>> it. Still one of the best. I recently got a DW/Pacific Chameleon kit
>> (mesh on one side, regular head on the other) to try with DDrum triggers.
>> Can use it as

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [John \[1\]](#) on Sat, 18 Mar 2006 23:04:53 GMT

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an acoustic kit or as a trigger kit.

>>
>> For recording I sometimes use DDrum samples but more often trigger Native
>> Instruments' Battery 2 via MIDI to control bigger sample sets (you can
>> also sample your own sounds for Battery 2). I also use additional pads
>> through an Alesis D4 so I can trigger my 6 tom, 7 cymbal, plus a few
>> specials, mondo kit. I built my own extra pads out of Remo practice pads,
>> old mouse pads and piezo pickups, they've been surprisingly long lived.

>>
>> If I were buying a new electronic kit I'd give serious thought to the
>> Yamaha DTXtremellIS since it has more trigger inputs than the DDrum4, plus
>> other useful extra features, at about the same price point. Doesn't look
>> as well built, though.

>>

>> A DDrum5 is said to be under development but who knows if or when we'll
>> see it.
>>
>> The Roland TD20 is an improvement over their previous efforts but
>> overpriced.
>>
>> The Trap Kat always seemed like a cool unit to me. Compact. But I like my
>> DDrum kit's layout. I ditched the rack and have it mounted on standard
>> hardware, plays like a regular kit.
>>
>> Another option: You could build your own pads or throw triggers onto an
>> acoustic kit; use whatever you want to get trigger-to-MIDI (it wouldn't
>> have to sound good internally, an old Alesis or Roland, or maybe someone
>> has done it in software); and then use Battery 2, a general purpose
>> sampler or one of the preset drum romplers like BFD for your actual sound
>> library.
>>
>> Cheers,
>> -Jamie
>> <http://www.JamieKruz.com>
>>
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>>> JohnI really want to use a computer for drum sounds. Doesn't anyone make
drum module whose memory can be expanded to hold two dozen drum sets and
configed through a nice midi graphical interface to set relative
pan/volume positions? This is 2006 right?

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>>>> This is 2006 for crying out loud.

>>>>

>>>> Thanks.

>>>> John

>

>not with user loaded samples...although the AKAI MPC 2000 / 3000 might be
>able to do this or the ddrum 4 module...you'd have to check out the specs to
>be sure.

I think the module you buy will be nothing more than an interface between
the pads and the computer and all your drum kits would be loaded in the
computer

Although I may have my head totally up my ass I think this is today's
reality

Don

"John" <no@no.com> wrote in message news:4442332d@linux...

>I really want to use a computer for drum sounds. Doesn't anyone make drum
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> Don Nafe wrote:

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Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [Tom Bruhl](#) on Sun, 19 Mar 2006 07:32:47 GMT

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Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [Deej \[1\]](#) on Sun, 19 Mar 2006 07:56:46 GMT

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n+leXpfU7N0Wi/3uevb0HFKZATlhjk5z07H+tVvMLBSSWLH19/8A61NMm4EL kErzjijS9hpM
uB1HOFPjOKeJO+M456dvyqqJRv3H8hk8Zp8bEAbiR7DjJ9x+FNPXYOmpcgy zlrFs++P6Vq6
fbl2eft0GD+NZIkMMx5GAcYHc11tjbeXZxqQM4yeMVvTinqZyk0UnTjvVaZf IU+hzn1rYktw
eBxVG6t3WMIvLYPauIMFcyLQRDGOaem0Ljx1o2EqCVIPuKYwAHP5VUy3Jf IPqaR249eaiM
iDqfSF0A5NMLkm4n0pCfpUXnR8Ybj3pDcRgck/kafkSncl2ZHPsm+Weuepp gulTkAnA7Yp3
2iP3/KhPoNoPKOOo/KneUKTz489D1x0oM8ankH64pi8w8rtTvLFILiM4O1vX pS/aUx91sfSj
mQCil3pRGKb9pUNjYx/KI+0r02NTumwH+WoeaAg696YLoZ/1bfnThcZ58tsU nZBa5IEx9fWn
YqH7Txxkz6Z6077QcD5D+dG4EuORS9TUQmYYGz9aBO2P9WM0ASgU7NQCeTp5
Y/Ojzn/uUdBl
gGnZ4qqJpB/BnnFL50g7Cjols59KM1WM8oz8q0gnIPRRVBct5papefMD0H5d aTz7gnqpH0/+

vSEXsj8aN2DVISz+1BknJxkYxSuOxdzS5qj5lXnhj65wKN9weNx/IUNisXc0 ZqjuuO7HPrgU
0vcDHznHrgYouM0NxFJvGazSbsnHnEfhUDfbkk3GclMfdl/qPeldjSu7Grlv v2qg6Eg8etTw
eccl2lyMYzmpvKBzxUO8i0uUxby0WWFibGCO/Y+vpXLXsDRTcphlYjjp0x/ jXoD24lyBzWN
q1gfKMoQYP3snGMA8/nWE6dnc0Ur6M44llwATkcclhVIACyGhju2f8+tOeB0 m2hsL/Dz19KI
16fMMZ65/X9TUNWRLZdglyMDPPIBwOM/XNaEWcEITjvxWfAquivRSpPAJz271 oxHIJxk4xQnq
NvQtoMjkVZi55quh5+6eetWEHXJ9fwqo6A2wiXdOO3OOK3LJQZEGOpArFt8e eD39q39MTdeQ
j/aFdFJK6MqmiPLCwALHOEHAAzyB1pTIQpypyX67vqOPxHaqhcrGP73RR7459 Pbt61lwPBJ+9
6H0/yK8uVv7narlsByoJPU5PI/z3z+VBcnB64+Xk9AOn8qrQu0r+WuC2e4wB zj3NOBPbg7sf
5/KpvK9xrVFOsAqTn34xwP8AP86mjl6Mec4574PWqKMrKo55wPzz/hVuNy/y jqRkZAAyf/rm
tlpSZL0N3TYRIsaZH7yT0rtVUAAAcAVzmjwL9ujXtEucV02MDNdVKNkZTGlc 1G0O4HPNWQtO
21sZmXJbCqzWe7ryK3GQHkio/l7jFMWhi/YvQfjTDYc5K5rbaMZ7U3YKaYrG KLDHak+wE49c
9q2jGM+1HlGdMUXDIMX+zgOoyPSk/s84J6HHoa3PLBo8paaFYxfORTvsIH Y g1s+WOWFGwZo
1HYyPsGOg/OnCwGORWt5QpQIKzQWRkfYQRjFOWy5/H0rWEYpRGKaYrGUbEY6
UfYsHP8AstYR
jNOWMZp7ILlyRYjHSIFlg98Vq+V9KPLHShAZf2lelO+xjrjFaXlil8sYo1DQ y/see1H2McDF
awjGKTyxinZhoZn2UAYwKT7KM9K1DGBS+UMUMDL+xjvSfYxitQxrSBF9KAM3
7GM59KPsmRWp
sBBzSCMUJdA0Mw2qjt+VL9IHpWkYgMU3YKSazzagdq9mHpWntHSI8tT2p7M
DLFuB1GaX7MP
7vatHy17Ck2CiwnYz/sw74o+yKO1aQRScUmwDtSsO5niADtQYqvMox07VGyj oadrAUzFxxUU
luskblw+Vhg1fwM00qMGpsO5wWqaf5c5DKCVIII7j8vc1mlikLnl5PQ9/8A D2ru9Xt0aFZP
4wcdOo/yK5K5hRXYLxz0l45z/hWco+6KXchiB+XO7PTC5HOOT/OtCHgAnj61 TVAqFhxx6exq
1CQVOc9KhQj0HzPqXkX0Jx9asJ9089R2qBAA2QAQewqxt+U/n1pyVik9RbYb ps5NdNoiZ1CL
jpziuds1O7nGO+PrXVeHk3XwPopNb0V7yM6r0P/Z
-----090000080409000506040409--

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3) Now inside console environment you can drag and drop plugins and many

many other things.

In our situation you will need the FREE with console CMX844 vst "mixer" plugin.

This is a 16 channel mixer with EQ high and low and two auxes !!!

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So :

You drag the mixer inside console environment you also drag say a LA2 instance and a Voxengo sample latency instance.

You connect audio in port (inside console) to voxengo sample latency inputs

(put a 4096 latency there) then the outputs connect to a mixer's channel

(CMX844). So you will have a dry 4096 sample latent sound, say snare drum...

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You can use only one side of stereo signal cause we are mono ,right ?

Now on channel 1 of mixer you have the dry unprocessed snare track where

you can put some eq if you like and MORE (that will come later) and on channel

two you will have the LA2 snaretrack processed.

Both channels will be time aligned !

Now putb exterem LA2 setting and just raise the fader where you like it !

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100ms nudge to the left and just put on Paris VST slot2 another voxengo samplelatency instance and put 384 samples to the right.

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Also you can put another instance of dry snare drum on mixer's channel 3

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I have sent to most of you the 0 latency dynamics plugins.

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But you can have templates and just save them from inside console and then

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The above scenario could be saved as UAD1_snare.

I hoe the above will help some of you to expand your Paris usefulness.

We have to keep Paris not only alive but kicking too, right ?

Regards,

Dimitrios

ps: Happy Easterthe old bunny did a number at our place

oh so looking forward to my next dentist's bill

Don't mistyped so please forgive:
Happy Easter and not Eastern :)

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

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>I hoe the above will help some of you to expand your Paris usefulness.
>We have to keep Paris not only alive but kicking too, right ?
>Regards,
>Dimitrios
>
>ps: Happy EasternNot a great "Canadian beer" fan we like Becks, Corona, Rickards Red,
Witches
Brew, Hobbgoblin, Fiddlers something-or-other, Paddington Creme, Lakeport
Honey, Lakeport Lager...and several micro brewery beers, depending on what
tickles our fancy when we hit the Beer Store or LCBO (Liquor Control Board
of Ontario)

Used to be a big fan of Carling Black Label (before they changed the recipe)
and Upper Canada Publican (before the discontinued it) ...great throat
ripping beers when ice cold

DOn

"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>

>

> Now, some of you may have picked up that I enjoy the odd beer. ;o)

>
> I actually have a beer fridge with a glass door and all, which has a
> selection
> of 12 beers, from all over the pl

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [John \[1\]](#) on Sun, 19 Mar 2006 12:24:55 GMT
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/>
>> So I was thinking that surely some of you have some great beer
>> suggestions
>> for me. The difficult part is of course that boutique beers from north
>> america
>> can be pretty hard to find down here in Australia. Our range of European
>> beers is getting better, especially if you shop in the right places, but
>> there's not that much from the U.S.
>>
>> But if you have favourite beer, give it a shot,I'd love to know what it
>> is.
>> I'll see if I can't find some of them and give them a go. :o)
>>
>> I mean you guys must know something about beer. ;o)
>>
>> Cheers,
>> Kim.
>
>Man, I'm out of town for a few days and look at what I miss!
;)
Rod
"Aaron Allen" <nospam@not_here.dude> wrote:
>The fact that this (PT/Paris debate, ad naseum) is actually even still a

>discussion after Paris being "dead" for this long says a whhhooole lot about

>Paris, dunnit?
>What a waste, thanks Creative, for your lack of vision :(
>
>AA
>
>
>"Dedric Terry" <dedric@echomg.com> wrote in message news:443fe185@linux...
>>I think you've misinterpreted that anyone is saying that one approach is

>>better than another.
>> On the contrary, this is just an observation in how we choose our
>> preferences, and the fact that

>> currently available technology significantly exceeds what was available

>> 40, 30, 20 and even 10 years ago.

>> Recording is about capturing audio - period. It's production, mixing, and

>> the concept of creating listener appeal

>> in the music side of recording that has used it creatively. There isn't

>> anything wrong with that, but recording has always

>> been at the mercy of, and influenced by the available technology. It

>> isn't a platform war, and never was -

>> just a constant attempt to improve each element of the chain within the

>> budgets we have available.

>>

>> I once tested recording a vocal with a binaural head, test measuring

>> system. It sucked for artistic and listening pleasure,

>> but was incredibly realistic. Maybe that just goes to show that what

>> entertains us artistically doesn't necessarily benefit

>> from reality. There's nothing wrong with running a mix down to a 4-track

>> cassette deck if that's what floats your

>> boat creatively.

>>

>> Regards,

>> Dedic

>>

>>

>> "JD" <no@nospam.com> wrote in message news:443fdb4\$1@linux...

>>>

>>> Everybody's got an opinion. Here we go with the PT is better than Paris

>>> stuff

>>> again. I guess this gives us something to talk about, but folks, we're

>>> all

>>> being goaded and bated here.

>>>

>>> This is what is wrong with the record industry. There is not enough

>>> diversity

>>> in sound and music styling these days. The whole cookie cutter approach

>>> to

>>> everything really sucks. That's why the record industry was in so much

>>> trouble,
>>> five Britney Spears, Spice Girls doesn't cut it for vary long. Just

>>> because
>>> a new sound comes along, the old sound shouldn't become null and void.

>>> There
>>> should be room for everything. In other words, don't follow the
>>> followers,
>>> and maybe you'll get noticed. If everybody used PT the things would
be
>>> more
>>> boring than they already are!
>>>
>>> The demographic for the record companies is, 13 to 25, so the day you

>>> turn
>>> 26 your null and void??? No music geared to a 26, 36, or 46 year old???
>>> How stupid! Do you really think that a 16 year old would think, yuck,

>>> this
>>> music sucks, this wasn't recorded on a PT system! This music is
>>> unacceptable!
>>> No, they listen to the song!!!! The song is what sells them. variety
>>> is good when it comes to sound and production. Both sounds should be

>>> acceptable!
>>> But then again this post really wasn't about sound, now was it!
>>>
>>> LaMont, if you like PT better cool. Keep chasing your tail dude, your

>>> sure
>>> to end up in the same place!
>>>
>>>
>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>> Good post, LaMont
>>>>
>>>>--
>>>> Martin Harrington
>>>> www.lendanear-sound.com
>>>>
>>>> "LaMont" <jjdpro@aameritech.net> wrote in message
>>>> news:443f2d4d\$1@linux...
>>>>
>>>>> Gene,
>>>>> Thank you very much for "speaking: the truth about this whole DAW
>>>>> "nastalgic"

>>>> sound thing.
>>>>
>>>> Let me just state that I've held my tongue for the last 5 years as
I
>>>> watched
>>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>>>
>>>> sounding
>>>> DAW technology.
>>>>
>>>> The DAW market has been held "ransom" to the "old' guard Engineers
who
>>>
>>>> ears
>>>> are trained to hear "un-natural" de-emphasis", muddied up recordings.
>>>>
>>>> I remember my very first recording session as a guitar player. The
year
>>>
>>>> 1982
>>>> as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine..
>>>
>>>> The
>>>> sound was nice, clear just the way I recorded it. But, remember
>>>> thinking
>>>> "This does sound like a record" Hummmm... After all the other
>>>> instruments
>>>> were push up in the mix ,along with the vocals, stillnot a record
>>>> sound..
>>>>
>>>> In other works, where is the mudied drums? the thudy bass? the muddied
>>>
>>>> vocals
>>>> that I heard since I was 4 years old??? where wa

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [Deej \[1\]](#) on Sun, 19 Mar 2006 17:18:39 GMT
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>>>> Regards,
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>>>> ps: Happy Eastern
>>I sent my LXP-1 to Audio Upgrades last week and Jim Williams is doing the
480L mod right now. There is some question as to whether I will need to
ground the shield of the 1/4" plug that is connected to the LXP-1 when
running the cable to a 1/4" balanced PB to be interfaced with Paris
input/output modules.

I didn't notice any drop in level when interfacing this way using TRS plugs
before I shipped it and Jim hasn't reported any fried opamps, but I'm just
curious (and I prefer my componentry raw, not fried ;o). Any of you guys
have any technical skinny on the A8iT/A8oT and Paris 20 bit I/O that would
indicate any reason for concern about this?

TIA,

DeejYou guys.....!!!!

As far as this thread goes, I'm just waiting for Dimitrios to pop up here
one day and tell us that he has cracked the PDC nut in Paris altogether.
It's great to read these posts. Every time I open a new Dimitrios thread,
I'm usually amazed.

;o)

"Don Nafe" <dnafe@magma.ca> wrote in message news:444279d6@linux...
> Shit now I'm in trouble!
>
> dcn
>
> "John" <no@no.com> wrote in message news:44427515@linux...
> > don't go anywhere. i'm going to get rick
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Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [Deej \[1\]](#) on Sun, 19 Mar 2006 17:26:34 GMT
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>> >>>> and a Voxengo sample latency instance.
>> >>>>
>> >>>> You connect audio in port (inside console) to voxengo sample latency
>> >>>> inputs
>> >>>> (put a 4096 latency there) then the outputs connect to a mixer's
>> >>>> channel
>> >>>> (CMX844). So you will have a dry 4096 sample latent sound, say snare
>> >>>> drum...
>> >>>> From same Plugin input you connect to LA2 inputs and the LA2 outputs
> to
>> >>>> another
>> >>>> mixer's cahnnel.
>> >>>> You can use only one side of stereo signal cause we are mono ,right

>> >>>> ?
>> >>>> Now on channel 1 of mixer you have the dry unprocessed snare track
>> >>>> where
>> >>>> you can put some eq if you like and MORE (that will come later) and
> on
>> >>>> channel
>> >>>> two you will have the LA2 snaretrack processed.
>> >>>> Both channels will be time alligned !
>> >>>> Now putb exterem LA2 setting and just raise the fader where you like
> it
>> >>>> !
>> >>>>
>> >>>> Thats only a small use of this new method...
>> >>>> You have of course to align you drumtrack (snare) with rest of you
>> >>>> tracks
>> >>>> as you know.
>> >>>> 100ms nudge to the left and just put on Paris VST slot2 another
> voxengo
>> >>>> samplelatency
>> >>>> instance and put 384 samples to the right.
>> >>>>
>> >>>> Now imagine using a vst reverb on mixer's aux !!! right inside the
>> >>>> console
>> >>>> environnement...
>> >>>> Also you can put another instance of dry snare drum on mixer's
> cahannel
>> >>>> 3
>> >>>> and then or before put a FREE transient changer from
> digitalfishphones.
>> >>>> It is better to use all 0 latent plugins there in order not to have
> to
>> >>>> always
>> >>>> calculate the extra latency.
>> >>>> I have sent to most of you the 0 latency dynamics plugins.
>> >>>> Most reverbs are 0 latent too..
>> >>>> If you will use something like waves L1 or Wavesren there will be an
>> >>>> extra
>> >>>> 64 samples which have to be added to all your mixer channels...
>> >>>> But you can have templates and just save them from inside console
>> >>>> and
>> >>>> then
>> >>>> you don't have to reenter all these things.
>> >>>> The above scenario could be saved as UAD1_snare.
>> >>>> I hoe the above will help some of you to expand your Paris
> usefulness.
>> >>>> We have to keep Paris not only alive but kicking too, right ?
>> >>>> Regards,
>> >>>> Dimitrios

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Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [John \[1\]](#) on Sun, 19 Mar 2006 19:58:04 GMT

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Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/

Posted by [John \[1\]](#) on Sun, 19 Mar 2006 20:05:32 GMT

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6JFAR

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zGV5X3sxUD+EL0HsoooA/9k=
-----070902040508030406060603--aren't ear cleaning drops a lot easier ?

Cujo wrote:

> http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspon_dent/4907154.stmno shit,
Dimitrios needs to just backward engineer the source code !

DJ wrote:

> You guys.....!!!!
>
> As far as this thread goes, I'm just waiting for Dimitrios to pop up here
> one day and tell us that he has cracked the PDC nut in Paris altogether.
> It's great to read these posts. Every time I open a new Dimitrios thread,
> I'm usually amazed.
>
> ;o)
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:444279d6@linux...
>> Shit now I'm in trouble!
>>
>> dcn
>>
>> "John" <no@no.com> wrote in message news:44427515@linux...
>>> don't go anywhere. i'm going to get rick
>>>
>>> Don Nafe wrote:
>>>> Plugin porno
>>>>
>>>> ;-)
>>>>
>>>> Don
>>>>
>>>>
>>>> "John" <no@no.com> wrote in message news:44427089@linux...
>>>>> what the hell is all this about? exec summary please !
>>>>>
>>>>> Dimitrios wrote:
>>>>>> I have tried that for you (and me of course)...
>>>>>> You will need to have Chainer, the FREE spinaudio wrapper (wraps only
>>>>>> one
>>>>>> but is enough!), the FREE Voxengo sample latency plugin and console
>>>>>> WRAPPER...
>>>>>> There is a demo out there <http://www.console.jp/eng/download.html>
>>>>>> You can try for 30 days, no saving...
>>>>>>
>>>>>> Now the ones that have followed some of my posts you are a little bit
>>>>>> familiar
>>>>>> with , so you have to...
>>>>>>
>>>>>> 1) Wrap Chainer from the free Spinaudio wrapper and name this as AA
>>>>>> Chainer
>>>>>> VST
>>>>>> I name thus in order to have it appear first on Paris vst list...
>>>>>>
>>>>>> 2) After you install Console and you put ConsoleVST.dll in your VST

>>>>> folder
>>>>> you open console from inside chainer (consoleVST)
>>>>>
>>>>> You are wondering why not use straight ahead console, well do it ,but
> I
>>>>> found
>>>>> console extremely stable as I describe...
>>>>> If you don't have chainer then just wrap with free Spinaudio the
>>>>> console,
>>>>> etc...
>>>>>
>>>>> 3) Now inside console environnement you can drag and drop plugins and
>>>>> many
>>>>> many other things.
>>>>>
>>>>> In our situatio you will need the FREE with console CMX844 vst
> "mixer"
>>>>> plugin.
>>>>> This is a 16 channel mixer with EQ high and low and two auxes !!!
>>>>> This is vst !!
>>>>> So :
>>>>> You drag the mixer inside console environnement you also darg say a
> LA2
>>>>> instance
>>>>> and a Voxengo sample latency instance.
>>>>>
>>>>> You connect audio in port (inside console) to voxengo sample latency
>>>>> inputs
>>>>> (put a 4096 latency there) then the outputs connect to a mixer's
>>>>> channel
>>>>> (CMX844). So you will have a dry 4096 sample latent sound, say snare
>>>>> drum...
>>>>> From same Plugin input you connect to LA2 inputs and the LA2 outputs
> to
>>>>> another
>>>>> mixer's cahnnel.
>>>>> You can use only one side of stereo signal cause we are mono ,right ?
>>>>> Now on channel 1 of mixer you have the dry unprocessed snare track
>>>>> where
>>>>> you can put some eq if you like and MORE (that will come later) and
> on
>>>>> channel
>>>>> two you will have the LA2 snaretrack processed.
>>>>> Both channels will be time alligned !
>>>>> Now putb exterem LA2 setting and just raise the fader where you like
> it
>>>>> !
>>>>>

>>>>> That's only a small use of this new method...
>>>>> You have of course to align your drumtrack (snare) with rest of your
>>>>> tracks
>>>>> as you know.
>>>>> 100ms nudge to the left and just put on Paris VST slot2 another
> voxengo
>>>>> samplelatency
>>>>> instance and put 384 samples to the right.
>>>>>
>>>>> Now imagine using a vst reverb on mixer's aux !!! right inside the
>>>>> console
>>>>> environment...
>>>>> Also you can put another instance of dry snare drum on mixer's
> cahannel
>>>>> 3
>>>>> and then or before put a FREE transient changer from
> digitalfishphones.
>>>>> It is better to use all 0 latency plugins there in order not to have
> to
>>>>> always
>>>>> calculate the extra latency.
>>>>> I have sent to most of you the 0 latency dynamics plugins.
>

Subject: Re: If I don't get 4 of these.....WHY GO WITH JUST A 21 ???/
Posted by [Edna Sloan](#) on Mon, 20 Mar 2006 00:32:47 GMT
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gt;> existing pedal but the sounds still suck.
>>>>
>>>> As for several kits...unless you're happy with the existing sounds in a
>>>> module you're gonna have to go with a soft synth like
>>>>
>>>>
>>>> Don
>>>>
>>>>
>>>>
>>>> "John" <no@no.com> wrote in message news:44422b32@linux...
>>>>> thanks for the info. Are any of them able to expand the sound
>>>>> libraries? Realistically I'd like about 20 drum sets stored in the box
>>>>> using exactly the drum samples I supply. Of course it needs to allow
>>>>> me to easily assign the samples to each pad and set pan/volume
>>>>> positions easily. I played a roland at guitar center and thought the
>>>>> sounds were hip hop oriented and sucked for rock/jazz.
>>>>>
>>>>> And do any of them have a highhat that works right?

>>>>

>>>> Thanks !!

>>>>

>>>> Jamie K wrote:

>>>>> For electronic drums: My DDrum 4 kit has taken a serious beating for
>>>>> years without complaints or failure. I have the cast precision pads
>>>>> which they don't make anymore but you can find that version of the
>>>>> kit used on ebay. I've replaced the heads with long lasting mesh
>>>>> heads which I prefer to the standard drum heads, but you can use
>>>>> either with those pads. This setup offers positional sensing.

>>>>>

>>>>> For live I use the internal sounds which are reasonably responsive
>>>>> and convincing. It was the most convincing electronic set at the time
>>>>> I chose it. Still one of the best. I recently got a DW/Pacific
>>>>> Chameleon kit (mesh on one side, regular head on the other) to try
>>>>> with DDrum triggers. Can use it as an acoustic kit or as a trigger
>>>>> kit.

>>>>>

>>>>> For recording I sometimes use DDrum samples but more often trigger
>>>>> Native Instruments' Battery 2 via MIDI to control bigger sample sets
>>>>> (you can also sample your own sounds for Battery 2). I also use
>>>>> additional pads through an Alesis D4 so I can trigger my 6 tom, 7
>>>>> cymbal, plus a few specials, mondo kit. I built my own extra pads out
>>>>> of Remo practice pads, old mouse pads and piezo pickups, they've been
>>>>> surprisingly long lived.

>>>>>

>>>>> If I were buying a new electronic kit I'd give serious thought to the
>>>>> Yamaha DTXtremellIS since it has more trigger inputs than the DDrum4,
>>>>> plus other useful extra features, at about the same price point.
>>>>> Doesn't look as well built, though.

>>>>>

>>>>> A DDrum5 is said to be under development but who knows if or when
>>>>> we'll see it.

>>>>>

>>>>> The Roland TD20 is an improvement over their previous efforts but
>>>>> overpriced.

>>>>>

>>>>> The Trap Kat always seemed like a cool unit to me. Compact. But I
>>>>> like my DDrum kit's layout. I ditched the rack and have it mounted on
>>>>> standard hardware, plays like a regular kit.

>>>>>

>>>>> Another option: You could build your own pads or throw triggers onto
>>>>> an acoustic kit; use whatever you want to get trigger-to-MIDI (it
>>>>> wouldn't have to sound good internally, an old Alesis or Roland, or
>>>>> maybe someone has done it in software); and then use Battery 2, a
>>>>> general purpose sampler or one of the preset drum romplers like BFD
>>>>> for your actual sound library.

>>>>>

>>>>> Cheers,
>>>>> -Jamie
>>>>> <http://www.JamieKruz.com>
>>>>>
>>>>>
>>>>> John wrote:
>>>>>> I have a Trap Kat drum electronic drum set and think it's time to
>>>>>> get a new set. This one has 24 pads which allows for a great
>>>>>> variety of drum sounds but it has no windows program to configure
>>>>>> the midi parts of it and I have to use an external sound module (my
>>>>>> motif keyboard) for the sounds. To make matters worse, the sensors
>>>>>> fail every 2 years. I've had it for 7 years. So every 2 years they
>>>>>> want \$200 for a new film pad.
>>>>>>
>>>>>> So.....
>>>>>>
>>>>>> Is there an electronic drum set with lots of pads that is reliable?
>>>>>> Is there a windows midi interface program for it?
>>>>>>
>>>>>> Ideally I want to have a couple thousand drum sounds in a library
>>>>>> and be able to EASILY build drum sets based on them, then easily
>>>>>> switch drum sets. I want to be able to easily configure the
>>>>>> pan/volumes of each drum in the set through a windows midi app. Can
>>>>>> this be done? Easily? This is 2006 for crying out loud.
>>>>>>
>>>>>> Thanks.
>>>>>> John
>>
>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> <http://www.polesoft.com/refer.html>Most people here are recommending British ales and US microbrews that knock off British ales. Other than the odd ice cold Newcastle (super dark malty tasting, almost no hops) and once in a while a Guinness, I _vastly_ prefer really good German/Czech style lagers to British ales. A lot of the 'imported' German beers in the US are actually made in Poughkipsie and have German labels on them. The same might be true in Australia, I'm not sure. Stateside the best actual German from Germany import I've tasted is Weinstephaner. My favorite beer when I was in Austria was Hacker-Pschorr, one of the five famous Munich beer labels. Unfortunately the US version of it doesn't taste nearly as good, though I think it is brewed in Germany and imported. Maybe they just send us the bad kegs. For Czech lagers Pilsner Urquell is very good (though again not as good as it was in Czech Republic) as is Budweiser Budvar not to be confused with American Budweiser. In the US the Czech company finally settled with US Budweiser for stealing their name and now market their beer as Czechvar. The finest macro beer (and one of the finest including micros) I have ever had in my life was a Budvar on tap in a bar where my band played in Prague. The imported version is about as good as the bottled ones I had in Vienna.

Another one to try from Central Europe is Schneider Weiss beers. They make both a dark and light hefe weizen lager (dunkel and klar, respectively) that is different than what you might expect. The dark one in particular I think is interesting because so few lagers are dark, and of those that are almost none are hefe weizens.

TCB

"Kim" <hiddensounds@hotmail.com> wrote:

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>Now, some of you may have picked up that I enjoy the odd beer. ;o)
>
>I actually have a beer fridge with a glass door and all, which has a selection
>of 12 beers, from all over the place, at all times, and I try and rotate
>which beers are in the fridge each month when I do my beer shopping. :o)
>
>So I was thinking that surely some of you have some great beer suggestions
>for me. The difficult part is of course that boutique beers from north america
>can be pretty hard to find down here in Australia. Our range of European
>beers is getting better, especially if you shop in the right places, but
>there's not that much from the U.S.
>
>But if you have favourite beer, give it a shot,I'd love to know what it
is.
>I'll see if I can't find some of them and give them a go. :o)
>
>I mean you guys must know something about beer. ;o)
>
>Cheers,
>Kim.Battery 2 lets you build drum kits in a straight forward multi-cell
interface. Each cell can contain multiple samples layered by velocity.
Each cell has its own level and pan.

You can combine cells into round robin groups to, for example, alternate left and right hit sample sets as you play. You can combine cells for multi-micing, so you have a cell for top snare, one for bottom snare, one for OH snare, etc., all assigned to the same MIDI note to trigger together.

You can save and load cells. You can save and load entire kits. Make as many as you want. It does take a few seconds to load a big kit off the HD.

B2 can load any .wav sample, maybe some other formats. It comes with a

multi-miced kit and some other kits. You can add your own samples, either purchased sample sets or drums recorded by you.

It is limited only by hard drive space and some reasonable minimum amount of RAM.

So yes, right now I think Battery 2 comes the closest to doing what you are asking. It's the closest I've seen to what I want in a DDrum 5. It also has some other tricks like built-in compression and EQ on a per cell basis, and the ability to modulate things (wav delay by velocity, for example, to cut off the initial attack on softer hits).

HiHats are a matter of tuning a controller range to switch between sample sets for closed, half open, open. In my setup, the DDrum hat pad sends a controller signal for how "open" it is, and I've programmed Battery 2 to respond by switching sample sets appropriately. The more intermediate sample sets you have, the more realistic it can be. Battery lets you group samples so that you can cut off all high hat sustain with the hat foot. It works fairly well.

It may be that the latest Rolands and the new Yamaha, or maybe even the newer Alesis boxes have a more controllable physical interface for that. The DDrum range jumps rather quickly so playing half open to open is a very narrow foot move, not quit realistic but not unusable. The DDrum does have positional sensing on the hat so if I were ambitious I could record my acoustic hihats played on edge and near the center, record those as multi-samples (by velocity) and assign them in B2 to different MIDI notes coming off the DDrum hihat controller.

Hope that helps.

Cheers,

-Jamie

<http://www.JamieKruz.com>

John wrote:

- > thanks for the info. Are any of them able to expand the sound
 - > libraries? Realistically I'd like about 20 drum sets stored in the box
 - > using exactly the drum samples I supply. Of course it needs to allow me
 - > to easily assign the samples to each pad an
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