
Subject: OT: Completely, absolutely OT.. what color y'all?
Posted by [Aaron Allen](#) on Wed, 29 Mar 2006 00:25:15 GMT
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Subject: Re: OT: Completely, absolutely OT.. what color y'all?
Posted by [Neil](#) on Wed, 29 Mar 2006 00:49:17 GMT
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"Kim" <hiddensounds@hotmail.com> wrote in message news:444997e9\$1@linux...
>
>

> Well, there you go...
>
> "Kim" <hiddensounds@hotmail.com> wrote:
> >
> >
> >Just ran across this. I assume this is the audio layer off Mpeg4 video,
> like
> >MP3 was the audio layer off MPEG1.
> >
> >Anybody know if it's any good? I'm doing some googling... but getting
opinions
> >that actually stand true when it comes to the quality of compressed audio
> >can be difficult.
> >
> >Cheers,
> >Kim.
>Thanks for that Rich. I'll check out your link too, when I get through some
of these others.

At this gig the other night, one of the guys said on mic "Our CD's are available
at the bar. If some of you guys bought a CD that would really help us hit
the jazz top ten, which would I think require about 20 sales..." ;o)

I'm aware that jazz isn't going to make me rich and famous. Even in cases
where people are famous, they're still not rich. The truth is though that
me and popular music seem to be going our separate ways. There is little
in new music that interests me, and little motivation for me to pursue it,
and I really don't feel very driven to play stuff that I think is crud, just
because that's what the punters want.

I'd much prefer that I get enjoyment out of it myself, know my craft, and
have a small but knowledgeable audience that appreciates and understands
what I'm doing, which is where jazz will likely take me. We do have a few
jazz clubs around Melbourne, so if I can work towards gigs in such places
it will hopefully mean that at least most of the audience will be appreciative,
even if they don't really understand it.

I've got some work to do before I get there though. Although it's probably
true that my "fudged" jazz I do at the moment is probably fairly adequate
for the average unknowledgeable audience. There's part of me that can't stand
the thought though that there's one guy sitting at a table somewhere in the
room thinking "This guy really doesn't know jazz"... ...which is I guess
what drives the jazz muso. ;o)

Cheers,
Kim.

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

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Posted by [Don Nafe](#) on Wed, 29 Mar 2006 01:00:18 GMT

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Posted by [John \[1\]](#) on Wed, 29 Mar 2006 01:26:05 GMT
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Posted by [Kim](#) on Wed, 29 Mar 2006 01:40:13 GMT

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>"LaMont" <jjdpro@ameritech.net> wrote:
>You mean you don't know al your chord inversions?
>That's standard requirement for R & B.

Not on guitar I don't. Well, I do know most of them, but I'm not fluent in them. They're not second nature, which they need to be to make full use of them while soloing. I know enough to get by in a blue tune mostly, because blues progressions tend to move around far less than a lot of jazz. I mean it's pretty easy to visualise the inversions for a 12 bar or something similar on guitar, but step that up to a jazz piece, with 9ths, 11ths and 13ths, and suddenly it's a whole new ball game.

I don't consider myself a guitarist though. I can fudge guitar for the purposes of playing in a pop/rock outfit, where a lot of what goes down is power chords anyhow, and everything is pretty basic. Even in these cases, guitar is my second instrument. Typically when on stage I have a couple of keyboards, and a guitar on hand for those tunes which are purely guitar, and then have a "real guitarist" who actually plays the guitar parts for the most part.

I have no ambition to become a jazz guitarist though, in the near future at least. Jazz is going to be enough work on keys as it is. ;o)

Cheers,
Kim. Then you put on your best Miles Davis impersonation & play it off by saying: "Look muthafucka, the muthafuckin' title of the muthafuckin' song is: 'so-muthafuckin'-what?', whihc muthafuckin' means I can play it any muthafuckin' way I muthafuckin' want to and you don't have SHIT to muthafuckin' say about it!"

lol

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

>

>Lol!!

>That'll work until the bandleader calls out "So What" by Miles Davis..Then

>what will do..He has the "Signature" lead-Bass line :)

>

>

>"Neil" <OIUOIU@OIU.com> wrote:

>>

>>Or: 7) Just get a fretless bass, ignore if you're playing

>>anything scalar or not, and insist that you're still

>>just "hanging on the outside".

>>

>>:)

>>

>>

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

>>>

>>>Hey Kim,

>>>Jazz is a language all unto itself. You have to ask yourself:

>>>

>>>-What style of Jazz do I want to learn and Play?

>>> -Be Bop (50, 60s)

>>> -swing (30's 40's)

>>> -Big Band(40, 50s)

>>>-Smooth Jazz :)

>>>-Jazz Fusion.?

>>>This question has to be answered first. What style of Jazz do I want to

> speak.

>>>

>>>2)Okay.Now, that you've answered question #1, you must emerge yourself

> in

>>>intense record (ear) training. Night and day. Only listening to the style

>>>you want to play. Find the band or instrumentalist that fits the style,

>>and

>>>listen listen, listen.
>>>
>>>3) Find a local Jazz band that is playing the style you want to play.
Go
>>>see them often. Again,listen, listen listen.
>>>Observer and the instruemntalist moves, chords..
>>>
>>>4)Practice with your record player/CD .try to stay with Wes Montgomery.
>>The
>>>more you do this , the more that given style will become familiar.
>>>
>>>5) Leasrn to start improvising with your voice. Just start scatting lines.
>>>Then, play that line on your instrument..
>>>
>>>6)Jazz is a language that one must take very seriously.Unlike rock, po

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Posted by [Don Nafe](#) on Wed, 29 Mar 2006 02:04:23 GMT
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>>>>And of course I don't actually know any real jazz musos. I know some
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>>>>who know a bit of jazz, but nobody where I'd say there expertise is in
>>jazz.
>>>>
>>>>I think I just need to bite the bullet and start putting some serious
>effort
>>>>into improving my chart reading skills...
>>>>
>>>>Cheers,
>>>>Kim.
>>>
>>
>"Kim" <hiddensounds@hotmail.com> wrote:
>I'm aware that jazz isn't going to make me rich and famous. Even in cases
>where people are famous, they're still not rich.

I'll bet that Jason Miles might disagree with you to some extent there... I have no clue as to how rich or not rich he is, but if he's making a living with jazz & living in New York City as he's doing it, he's got be doing reasonably ok, right?

In any event - I believe you have to do that which you love, regardless... look at me, I do Progressive Rock, for God's Sake! If there's anything more niche & obscure than Jazz at this point in time, it's that! lol

Neil"Neil" <OIOIU@OIU.com> wrote:
>In any event - I believe you have to do that which you love,
>regardless...

Well with music, if you don't love it, you simply can't be dedicated enough to rise above the pack. Being really good comes from sheer hard work, and you're only going to do that work for the love of it, because record companies don't pay you to spend 5 years in the back room getting your chops up to scratch. ;o)

>look at me, I do Progressive Rock, for God's
>Sake! If there's anything more niche & obscure than Jazz at
>this point in time, it's that! lol

Hehe, no it's not in the current "pop rock" scene really is it? Like you say, you've gotta do what you love though, or it's pointless. I mean music is art, and you can't create art unless you have a passion for it.

I'm just not sure if this jazz phase will last long enough (20 years? ;o)
for me to become a really good jazz player, but even if I just go through
a 12 month fad, I'm bound to come out the other side with a far better understanding
of music, and that's gotta count for something. :o)

Cheers,
Kim.

>
>Neil Surely somebody here can fill me in on this.

I'm really after one basic peice of info.

I have a piano here, and it's got some sentimental value as it's the piano
I learned to play on from age 5 to 20 or so. Thing is it's down half a step,
or 90% of half a step. At the moment I don't like to play it, because while
I don't have perfect pitch per se, I have enough of it for it to annoy me
when something is flat. The piano is no real use to me as is, so I want to
get it back to 440.

What's going to happen? I've heard that when a piano has been flat for a
long time they tend to slip back. What I want to know is, is it like a guitar?
Is it safe for me to assume that it's just going to keep slipping and need
three or four tunes before it will settle on pitch? Or will it never tune
to pitch?

If it's just a matter of tuning it several times I'm willing to get cracking
and get it tunes to pitch. Indeed it would probably increase the amount I
would practise jazz if I had a real piano at 440 to practise on.

The secondary question... what's to stop me grabbing the nearest chromatic
tuner and a spanner and giving it a bash myself. Obviously it would take
me a while, but is there any real trick to it. I mean if it's going to slip
back out of pitch, I figure even if I do a bad job, I might as well life
it up to around 440 and let it sit for a month before I get a real guy out
here. Even if I do a bad job and it's not particularly good to play, surely
I'm better off to have it close to 440 as a start point, rather than flat
a semitone?

And while I'm at it, anybody know anything about fixing pianolas? ;o) When you start to pedal, a number of keys play when they're not supposed to, and it's leaking a fair bit of air... ...surely nothing some gaffa can't fix? ;o)

Cheers,
Kim. a friend has one and it definitely colors the sound. i recently persuaded him to take it out of the audio chain and the highs came back and the bottom end was de hyped.

On Fri, 21 Apr 2006 13:41:13 -0300, "Rob Arsenault"
<info@studiomanitou.com> wrote:

>Been looking at this thing, looks rather cool and handy...!!

>

><http://www.mackie.com/products/bigknob/index.html>

>

>Rob

>Hey Kim,

I used to tune my piano in the studio. It is a pill. It would cost you more for the tuning set up than the 45 bucks to have a pro just come out and tune it. The wrench is about \$50.00, then you need a 1/2 strip of felt about 1 ft. long and 4 soft rubber wedges, 3 narrow and 1 wide, then a soft rubber clamp which looks a lot like a fancy close pin, which you use to tune the middle of the three strings. You may have \$80-100.00 in it before you even start tuning.

Real encouraging ain't I?

Steve

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

>

>

>Surely somebody here can fill me in on this.

>

>I'm really after one basic peice of info.

>

>I have a piano here, and it's got some sentimental value as it's the piano

>I learned to play on from age 5 to 20 or so. Thing is it's down half a step,

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Subject: Re: Completely, absolutely OT.. what color y'all?
Posted by [Edna Sloan](#) on Wed, 29 Mar 2006 03:11:38 GMT
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>

> And for the last 20 years, when I've wanted to learn a tune, I've listened
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 > who know a bit of jazz, but nobody where I'd say there expertise is in
 jazz.
 >
 > I think I just need to bite the bullet and start putting some serious
 effort
 > into improving my chart reading skills...
 >
 > Cheers,
 > Kim.....unless you have duct tape. With duct tape, anything is possible.
 MR

"Chris Latham" <latham_c@bellsouth.net> wrote in message
 news:44483b62@linux...
 > Holy cow!... I mean goat. I just saw the previous header. OK, goat on a
 > pole obviously can work, but pole on a goat, like DJ stated, is
 IMPOSSIBLE!
 >
 > CL
 >
 >
 > "Chris Latham" <latham_c@bellsouth.net> wrote in message
 > news:4448399a@linux...
 > > Take it from someone who owns both goats and Paris; ain't neither one of

> > those things ever gonna happen.
> >
> > Thanks for the setup , DeeJ.
> > CL
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:4446fb23@linux...
> > > Without the Paris code, I think there's about as much chance of doing
> this
> > > as balancing a pole on a goat.
> > >
> > > ;o)
> >
> >
>
> On the other hand.... :-)

My neighbor is an upright bass player. He gigs the dc cocktail/benefit/art show/museum circuit. Also gives lessons during the day, his wife gives voice lessons (amazing voice), and his twin daughters get an almost free ride to one of the most prestigious private schools in DC because of their prodigious musical talent.

In other words they have a rich, rewarding musical, family and financial life based right on jazz and classical.

Anything is possible :)

Chuck

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

>
>
> Thanks for that Rich. I'll check out your link too, when I get through some
> of these others.
>
> At this gig the other night, one of the guys said on mic "Our CD's are available
> at the bar. If some of you guys bought a CD that would really help us hit
> the jazz top ten, which would I think require about 20 sales..." ;o)
>
> I'm aware that jazz isn't going to make me rich and famous. Even in cases
> where people are famous, they're still not rich. The truth is though that
> me and popular music seem to be going our seperate ways. There is little
> in new music that interests me, and little motivation for me to persue it,
> and I really don't feel very driven to play stuff that I think is crud,
just
> because that's what the punters want.
>

>I'd much prefer that I get enjoyment out of it myself, know my craft, and
>have a small but knowledgeable audience that appreciates and understands
>what I'm doing, which is where jazz will likely take me. We do have a few
>jazz clubs around Melbourne, so if I can work towards gigs in such places
>it will hopefully mean that at least most of the audience will be appreciative,
>even if they don't really understand it.

>

>I've got some work to do before I get there though. Although it's probably
>true that my "fudged" jazz I do at the moment is probably fairly adequate
>for the average unknowledgeable audience. There's part of me that can't
stand

>the thought though that there's one guy sitting at a table somewhere in
the

>room thinking "This guy really doesn't know jazz"... ...which is I guess
>what drives the jazz muso. ;o)

>

>Cheers,

>Kim.

>

>"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

>>

>>

>>Oh, I forgot to tell you. After all of this practicing, perspiration and

>=

>>starvation since you won't be able to work since you're practicing so =
>>much; once you learn how to play jazz, try finding a gig that pays more

>=

>>than \$50.00, all 2 of them a month. While you're playing expect the =
>>usual loudmouthed moron, yelling over your solo, who could give a crap

=

>>about all the hip shit you're playing. Then be prepared to turn down or

>=

>>play more traditional, if you're playing too loud or too hip. And don't

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>>forget that you'll need a day gig to pay for your coke and alcohol =

>>addictions, since you've become so neurotic, myopic and reclusive after

>=

>>about 10 years of constant 6-8 hr/day shedding. If you had a life before

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>>you became a jazz musician, you can expect that you won't have one =

>>after.

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>>Kim, I'm really being facetious but this isn't too far from the truth.

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>>Don't get me wrong, I love jazz. I spent most of my youth and young =

>>adulthood perfecting my craft, completely engrossed in and devoted to =

>>learning how to improvise, solo over changes and write. I still pursue

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>>my 1st love, jazz, with a passion, but I have a day gig so I can pay for
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Subject: Re: OT: Completely, absolutely OT.. what color y'all?
Posted by [audioguy_editout_](#) on Wed, 29 Mar 2006 05:58:21 GMT
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=
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>>=
>>>"It wasn't worth it." As positive a kind of guy as I naturally am, I'm
>=
>>>beginning to sympathize with him."
>>>
>>>Read the whole thing here: http://www.richlamanna.com/hal_galper.htm
>>>
>>>You know how to make a million dollars playing jazz?
>>>Start with 2 million.
>>>
>>>Rich
>>>
>>> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message =

```

>>>news:444901e4@linux...
>>> Kim, the only way I learned how to play jazz was by listening to the
>=
>>>cats that I really dug and transcribed tons of solos. I practiced as =
>>>many arpeggios as I could find or create with my own musical sense, in
>=
>>>every key of course, this is a must, learned all the chord scales, in
=
>>>triads, sevenths, and 4th patterns, especially the dominant ones, =
>>>(they're more complex and were harder to hear for me), Altered, =
>>>Diminished, Harmonic Minor, Melodic Minor, etc., it's endless my friend.
>>=
>>>It's all repetition in the beginning, but eventually you begin to find
>=
>>>your own voice and things start to fall into place. It only took me =
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>I
>>=
>>>play the sax and recently the steel drum which has made me more aware
of
>>=
>>>comping. Keyboard is challenging in that you comp and solo =
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>>>footing already if you're listening to cats like Bill Evans, Oscar =
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>>>like hell.
>>>
>>> Cheers and good luck,
>>> Rich
>>>
>>> =20
>>> "Kim" <hiddensounds@hotmail.com> wrote in message =
>>>news:4448377b$1@linux...
>>> >=20
>>> >=20
>>> > Well, I went to a jazz gig last night. Paul Grabowsky and a bunch
of
>>=
>>>other
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>>> >=20
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>=
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```

>=
 >>>sudden
 >>> > whim for this week. It's been brewing for some time, but I've been
 =
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 >>> > this switch because it sounds like too much hard work.
 >>> >=20
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 >=
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 >>> > ;o) I mean when you compare the keyboard parts in the average top
 =
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>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.2800.1543" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV><FONT size=3D2>Oh, I forgot to tell you. After all of this =
>>>practicing,=20
>>>perspiration and starvation since you won't be able to work since you're
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>>>href=3D"http://www.richlamanna.com/hal_galper.htm">http://www.richlamanna=
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>>><SCRIPT language=3Djavascript>postamble();</SCRIPT>
>>></DIV>
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>>><DIV><FONT size=3D2></FONT> </DIV>
>>><DIV><FONT size=3D2>Rich</FONT><BR></DIV>
>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Rich Lamanna" <<A=20
>>> =
>>>href=3D"mailto:richard.lamanna@verizon.net">richard.lamanna@verizon.net</=
>>>A>>=20
>>> wrote in message <A=20
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>>
>Anyone using this cpu presently? Any good experiences or bad for that
matter. I'm looking to upgrade.

Thanks,
RichWhat about the Sempron 3000 cpu?

Thanks again,
Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

news:444ab3dc@linux...

> Anyone using this cpu presently? Any good experiences or bad for that
> matter. I'm looking to upgrade.

>

> Thanks,

> Rich

>

>Kip wrote:

> Melodyne and Paris, any luck anybody ???

Export from paris, open in melodyne, process, import back into paris..

You aren't going to be able to rewire it if that's what you're asking..

Cheers,

TCThe MyParisPro site is down and I can't find my copy.....

Please paste it or email it to me.

Thanks,

-Will"Will Wilson" <wwilson12@kc.rr.com.com> wrote:

>The MyParisPro site is down and I can't find my copy.....

MyParisPro is gone. try here:

<http://homepage.mac.com/osxlover/ParisFAQs/parisonxp.html>

Cheers,

Kim.Is there any and if so what is it?

Just wondering

DonThis site doesn't have the latency value but says the latency changes
continuously. WILD

<http://tinyurl.com/marcr>

Don Nafe wrote:

> Is there any and if so what is it?

>

> Just wondering

>

> Don

>

>Ok.....here's the deal. I get this P750 video card happening great with
2 x HDSP 9652's in the PCI slots and x UAD-1's in the Magma. Problem is,
when I boot the computer, the post screen is a garbled bunch of hash. If I

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I'm really hating this evil Matrox POS right about now. Had I not bought it, I'd be making music, plain and simple.

Anyone tell me how to get back to square 1?

I'm really stumped.

DeejHmm, I wonder if it's something like: the more out of tune a note is, the more latency is introduced?

Neil

John <no@no.com> wrote:

>This site doesn't have the latency value but says the latency changes
>continuously. WILD

>

>

><http://tinyurl.com/marcr>

>

>Don Nafe wrote:

>> Is there any and if so what is it?

>>

>> Just wondering

>>

>> Don

>>

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Are you on WinXP??? If so, did you set a system restore point before you loaded the new card & drivers? OR... if you're lucky, did Windoze automatically set one once it recognized you had loaded in new hardware (as it often - but not always - does)? If you can say yes to either one, then you can try leaving the Matrox card in , but restore the system settings to before the point you installed it... that might be enough for

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If that doesn't work i'd try installing your old video card, resetting the system restore point to any recent highlighted date prior to your installing the Matrox, rebooting, then flashing the BIOS, then trying to install the new Matrox card from scratch.

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"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:444af4e4\$1@linux...

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>Don, I'm pretty sure it's zero. If not, it's at least close enough to it to
not be a problem for what it's used for.

Rod

"Don Nafe" <dnafe@magma.ca> wrote:

>Is there any and if so what is it?

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>Just wondering

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>Don

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>I checked the monitors just to make sure it wasn't a problem with them, they
work fine. I've tried using different video cards and a boot disk. I can
hear the floppy drive snag the boot disk, but there's no way to see what's

happening because the AGP slot is fucked. I've got a G450 PCI video card.
I'm going to give this a try.

Grrrrr.....8O(

"Neil" <OIUOIU@OIU.com> wrote in message news:444af6a9\$1@linux...

>

> ***>Anyone tell me how to get back to square 1?***

>

> Are you on WinXP??? If so, did you set a system restore point
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 > >
 > > Deej
 > >
 > >
 > Doesn't work either. I've got the two monitors I'm using with my SX rig on
 A/B switches with the G450 ports on my Paris rig. Those work fine and when
 switched to the Paris rig, the LED indicators on the monitors brighten
 considerably. they just glow low, dull and dormant on the Cubase rig. I
 really think the mobo is totally hosed. Unbelievable.....completely
 unbelievable.

I got this mobo and the Matrox P750 dirt cheap. I'm not whining about the \$\$
 if this mobo is fried and I can probably sell the P750 for more than I paid
 for it so I'm not really bitching too much.....it's more like this
 cocktail of drivers has piqued my curiosity. I've never put something
 together that was more troublesome in my whole life so I'm intrigued.

I'll tell you what I discovered prior to this fiasco, because it is very
 interesting. The P750 really does have some cool features, but it does not
 play nicely with my Magma/UAD-1 cards. When I run the card at low resolution
 and just use dual monitors, it's fine. when I bump the resolution in order
 to use 3 screens (something that is necessary) the P750 goes to war with the
 UAD-1 cards, even though there are no IRQ conflicts. Since the UAD cards are
 basically PCI video cards, I'm really wondering if there might be some major
 bandwidth overlap somewhere. Once I got that somewhat stabilized by tweaking
 the monitor rez, I added an RME Multiface PCI to the Magma. At that point
 all hell broke loose and I got a blue screen. None of this stuff ever
 happened when using my G450. For all the negative press the G450 gets when
 used with the newer mobo's/chipsets, it's surprisingly
 stable.....especially compared to this whizbang P750.

My goal is to get 3 x RME PCI cards and 4 x UAD-1 cards/Magma and dual core
 CPU in a stable configuration. I intend to succeed at this. It may take a
 while, but I'm not going to give up.

I'll tell you what though.....this P750 may go by the boards. All it has done is dole out some major grief.....at least with this mobo/chipset and hardware configuration. It's got some major ugly all over it as far as drivers go.

Stay tuned.

;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:444b044b@linux...

> I checked the monitors just to make sure it wasn't a problem with them, they

> work fine. I've tried using different video cards and a boot disk. I can

> hear the floppy drive snag the boot disk, but there's no way to see what's

> happening because the AGP slot is fucked. I've got a G450 PCI video card.

> I'm going to give this a try.

>

> Grrrrr.....80(

>

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> "Neil" <OIUOIU@OIU.com> wrote in message news:444af6a9\$1@linux...

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> > from scratch.

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> > Neil

> >

> >

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> > >Deej
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> > >
> >
>
>Is there away to speed up or slow down paris with a stock pasris 2.1 sytem?
Can it be done with out changing pitc

thanks for any helpYou would have to have Paris locked to midi clock/song pointer in order to
do this. Paris doesn't sync to midi clock at all. If you want your song
tempo to vary, you'll need to just record straight audio into Paris or
record midi data that varies in tempo into a sequencer that is slaved to
Paris. In either event, Paris will be running at a steady clock speed/sample
rate. Just the recorded data will change tempo.

Deej

"hey I'm new" <new@nospam.com> wrote in message news:444b0e6f\$1@linux...

>
> Is there away to speed up or slow down paris with a stock pasris 2.1
sytem?
> Can it be done with out changing pitc
>
> thanks for any helpI beg to differ Rod - I've had 4.x and higher introduce latencies that were
simply intolerable without moving the source material to compensate. What
version are you running? I recall 1.3 not being detectable but then again,
it was good for Cher'ing or very gentle correction.

I hate admit it but every once in a while, you get a backyard beagle who
wants to sound like Celine... and never will... but out comes 4.x with knobs
slammed against its stops to keep the wannabe in his/her delusion.

Dubya

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

> Don, I'm pretty sure it's zero. If not, it's at least close enough to it
> to
> not be a problem for what it's used for.
> RodSounds like you scrambled your BIOS dude. Is this mobo dual bios capable? Do
you have a PCI video card to try to suss out the issues on, then go back to
AGP?
AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:444aff44@linux...

> Won't even boot from a startup disk. It's like the AGP totally died or
> something. I'm using my old G450 (the one that worked fine before I
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>> DeeJ
>>
>>
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> That's been my take on it. Different versions also seem to have
different
latencies, but I never measured them scientifically. 1.3 is pretty forgiving
but somewhere around 3.x it started getting a little funny IIRC.
AA

"Neil" <OIUOIU@OIU.com> wrote in message news:444af4eb\$1@linux...
>
> Hmm, I wonder if it's something like: the more out of tune a
> note is, the more latency is introduced?
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>>Don Nafe wrote:
>>> Is there any and if so what is it?
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>>> Don
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I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>The reason I ask is if I try BT's DVD trick nothing lines up...it used to...

UH....unless of course Waves RenComp is making this happen....Duh hadn't thought about that!

Gonna have to check this out

D-uh-n

"Don Nafe" <dnafe@magma.ca> wrote in message [news:444adb47\\$1@linux...](mailto:news:444adb47$1@linux...)

> Is there any and if so what is it?

>

> Just wondering

>

> Don

>Deej, flashing the bios is tricky business. I remember when I flashed mine sometime back, reading that if the procedure is aborted or if there is a power failure during the flash that the bois would be unrecoverable. I don't know but maybe there is a utility that can salvage the bios? Bummer.

Rich

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message [news:444af4e4\\$1@linux...](mailto:news:444af4e4$1@linux...)

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Subject: Re: OT: Completely, absolutely OT.. what color y'all?

Posted by [rick](#) on Wed, 29 Mar 2006 10:50:28 GMT

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I.

It =

seems like=20

the cat's meow for a small setup. Have any of you guys/gals any=20

experience/knowledge about this you can=20

share?

cheers,

jef
</BLOCKQUOTE></BODY ></HTML>

-----=_NextPart_000_00C1_01C66719.EAA25BB0--i don't think it's even out yet or at least i have
not seen one

comment or question from a user on any forum.

On Sun, 23 Apr 2006 12:13:36 -0400, jef knight

<thestudio@allknightmusic.com> wrote:

>I'm trying to help 2 different fellas put together their home studios.

>One is a musician who'll be just doing his own stuff and one is a guy

>switching from a fostex 1" 16track that he's been demoing small acts

>with. They've both got no clue about the computer world - at all - and

>digital scares them, so naturally they've been looking at more fostex

>stuff, like the 24track rackmount.

>

>I don't think this unit will serve either of them very well and will

>take an additional amount of outboard gear to make it work, effectively

>cancelling out any savings they'd be getting with this inexpensive deck.

>

>So, I ran across this cute lil' number

><http://news.harmony-central.com/Newp/2005/X-48.html>.

><<http://news.harmony-central.com/Newp/2005/X-48.html>>

>

>It seems like the cat's meow for a small setup. Have any of you
>guys/gals any experience/knowledge about this you can s

Subject: Re: Completely, absolutely OT.. what color y'all?
Posted by [Tony Benson](#) on Wed, 29 Mar 2006 18:09:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
.2800.1400" name=3DGENERATOR>
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</HEAD>
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<DIV><FONT face=3DArial size=3D2>Cujo,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I think it's the latency.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<BLOCKQUOTE=20
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  =
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com</A>&gt;=20
  wrote in message <A=20
  =
href=3D"news:444cdd6e$1@linux">news:444cdd6e$1@linux</A>...</DIV><BR><BR>=
<BR>By=20
  the way, it was extremely subtle but I noticed a loss of depth or=20
  richness<BR>I suppose it could be the plug itself, not the=20
  latency,<BR><BR><BR>"Cujo" &lt;<A=20
  =
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com</A>&gt;=20
  wrote:<BR>&gt;<BR>&gt;<BR>&gt;I could hear the difference on my =
BM15's, I=20
  didn't think I would.<BR>&gt;<BR>&gt;<BR>&gt;<BR>&gt; "Paul&q
```

Subject: Re: Completely, absolutely OT.. what color y'all?
Posted by [Bill Lorentzen](#) on Thu, 30 Mar 2006 03:09:45 GMT
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```
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Subject: Re: Completely, absolutely OT.. what color y'all?
Posted by [Tom Bruhl](#) on Fri, 31 Mar 2006 07:09:58 GMT

m@not_here.dude> wrote:

>Wwwwwell, I don't know about the Layla for sure so I'll make an assumption

>(that will probably cause my foot to fly into my mouth at some point) but

>I'll take a wild crack at it Kip.

>

>Ok, first things first... you must use a BNC cable of quality going from

>your MEC a to MEC b.. 'must do this'. Otherwise MEC b bites it on syncing.

>

>From there is where it gets a little cloudy on what you have/are trying to

>accomplish.

>My assumptions are: That you are 48k across the board on all cards, and

>that the Layla has a S/PDIF input that will accept/slave to external

>clocking.

>

>That being the case, take the S/PDIF out on the MEC a, and push it (with a

>quality RCA cable, of course) to the Layla, set the layla for external

>clock,. return it to Paris MEC S/PDIF in (routed to place of your choice)

>and you should be good to go man - if I understand what you're trying to do

>correctly.

>

>If there is any other hardware, software or purpose in this equation, speak

>now that my foot is poised for entry :)

>

>AA

>

>

>"Kip" <fender36@cox.net> wrote in message news:444d4b9e\$1@linux...

>>

>> Can someone explain how i would hook this up with the BNC cables and
>> t-adapters

>> and a terminator.

>> 2 Mecs and a Layla24/96 Wordclock Sync ??

>> or with just 2 mecs, do i have to go from mec A out to mec B in

>> and mec b out to Mec A in with BNC

>> cause i recorded a whole project at 48KHz and when i use autotune on

>> vocals

>> which i comped, at 48KHz i have to set the scaletune down about 18-20

>> cents.
>>
>> Something wire here and i can't figure it out
>>
>> Thanks,
>>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
>This is a multi-part message in MIME format.

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....as said on their home site: "Coming soon"...;-)

<http://www.tascam.com/Products/x48.html>

cheers,

Erling

"jef knight" <thestudio@allknightmusic.com> skrev i melding =
news:444d239a@linux...
there's a ton of links in Froogle so I'm gonna assume some one has one =
somewhere...lol
jef

rick wrote:=20
i don't think it's even out yet or at least i have not seen one
comment or question from a user on any forum.

On Sun, 23 Apr 2006 12:13:36 -0400, jef knight
<thestudio@allknightmusic.com> wrote:

I'm trying to help 2 different fellas put together their home studios. =

One is a musician who'll be just doing his own stuff and one is a guy=20
switching from a fostex 1" 16track that he's been demoing small acts=20
with. They've both got no clue about the computer world - at all - and=20
digital scares them, so naturally they've been looking at more fostex=20
stuff, like the 24track rackmount.

I don't think this unit will serve either of them very well and will=20
take an additional amount of outboard gear to make it work, effectively=20

cancelling out any savings they'd be getting with this inexpensive deck.

So, I ran across this cute lil' number=20

<http://news.harmony-central.com/Newp/2005/X-48.html>.=20

<<http://news.harmony-central.com/Newp/2005/X-48.html>>

It seems like the cat's meow for a small setup. Have any of you=20
guys/gals any experience/knowledge about this you can share?

cheers,

jef

=20

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<DIV>...as said on their home site: "Coming=20
soon"...;-)</DIV>

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[oducts/x48.html](http://www.tascam.com/Products/x48.html)</DIV>

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ton of=20

links in Froogle so I'm gonna assume some one has one somewhere...lol
jef

rick wrote:=20
<BLOCKQUOTE cite=3Dmidi44p4215obh6ff225bkj8kuemgsdgc5i9@4ax.com =
type=3D"cite"><PRE wrap=3D"">i don't think it's even out yet or at least =
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comment or question from a user on any forum.

On Sun, 23 Apr 2006 12:13:36 -0400, jef knight
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