
Subject: SCSI probs

Posted by [no](#) on Sat, 18 Nov 2006 20:29:34 GMT

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s the difference between them, and that usually happens
due

>>> to

>>>>>> some

>>>>>> form of processing difference between the files,

>>>>>> such as EQ, compression, frequency dependant gain changes, etc. That

>>> is

>>>>>> what

>>>>>> I believe you are thinking through, but when

>>>>>> talking about straight summing with no gain change (or known equal

>

>>>>>> gain

>>>>>>

>>>>>> changes), we are only looking at linear, one for one

>>>>>> comparisons between the two files' frequency representations.

>>>>>>

>>>>>> Regards,

>>>>>> Dedric

>>>>>>

>>>>>> Neil wrote:

>>>>>>> "Dedric Terry" <dedric@echomg.com> wrote:

>>>>>>> The tests I did were completely blank down to -200 dB (far below

>>> the

>>>>>>

>>>>>>> last

>>>>>>>

>>>>>>> bit). It's safe to say there is no difference, even in

>>>>>>> quantization noise, which by technical rights, is considered

below

>>>> the

>>>>>>

>>>>>>> level

>>>>>>>

>>>>>>> of "cancellation" in such tests.

>>>>>>>

>>>>>>>>

Subject: Re: SCSI probs

Posted by [Martin Harrington](#) on Sat, 18 Nov 2006 21:54:12 GMT

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gt;>>>>

>>>>>>>

>>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>>
>>
>>
>Hey all,

This should be taken with some grains of salt, which if you remember are quite a bit larger than the ticks on a 100 mm fader using a 14 bit MIDI stream, but so far I'm really knocked out by the Creamware card. Keep in mind that it's been shown here that I'm deaf, not a 'pro,' and can't hear the difference between different brands of USB flash drives. I use a PNY when some people claim the SanDisks are punchier. The big problem I had with the CW gear before was stability, and it's only been a day but so far absolutely rock solid. 'Cause I'm deaf I only use 44.1 so I don't have clocking issues.

I remembered the synths as being spectacular and they are much better than I remember. Frankly I don't think I've heard digital synthesis done better, with the possible exception of the OASYS PCI card, but I think I'd still give the CW gear the edge. Keep in mind I've owned a fair amount of Waldorf, Access, Nord, and Clavia gear over the years. There's no reason why it should sound better than native, DSP code is DSP code, and I wonder if maybe it's precisely because the gear is a little old that it sounds so good. Expectations were a little lower back then. In any case, they clearly went for sonic quality over polyphony with the synths. The Prophet is absolutely killer, the wavetable synths spit out psycho bells that are to die for, the minimoog is ripping. The B3 is very nice as well, and it can do thin and cheesey as well as it does big and crushing which I like because I tend to use organ sounds as minor decoration.

The software has also gotten easier to use. I'd say it would make it a lot easier if someone had a bit of experience with modular synths, but I managed to get everything running and making noises without reading the manual. I'll have to get to that soon. I think it will be a minor hassle to get used to running the Scope environment while using Live/SX and I'm not sure how I'm going to bounce tracks to audio when I start hitting the wall on the DSP on the Scope board. Probably just run one of the ADAT outputs to one of the ADAT inputs. Having the big display and being able to use keyboard shortcuts to switch virtual desktops will help a good bit.

Which also brings up the one complaint I have about the CW card, the DSPs do get chewed up pretty quickly and they don't seem too smart. That is, if I open up a Prophet the DSP load goes up even when

Subject: Re: SCSI probs

Posted by [nosp](#) on Sun, 19 Nov 2006 12:49:56 GMT

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the DAW has a
>>>>>>specific
>>>>>>
>>>>>>sound shaping purpose
>>>>>>beyond normal summing/mixing. Users talk about wanting developers
>to
>>>> add
>>>>>> a
>>>>>>"Neve sound" or "API sound" option to summing engines,
>>>>>>but that's really impractical given the amount of dsp required to
make
>>>> a
>>>>>>
>>>

Subject: Re: SCSI probs

Posted by [Nil](#) on Sun, 19 Nov 2006 18:39:23 GMT

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y hear, and will see that easily,
>>>>>>>>and the higher the bit in the dynamic range (higher order) the more
>>>>>>>>audible
>>>>>>>>
>>>>>>>>the difference.
>>>>>>>>Since each bit is 6dB of dynamic range, you can extrapolate how
"loud"
>>>>>>>>
>>>>>>>>that
>>>>>>>>
>>>>>>>>bit's impact will be
>>>>>>>>if there is a variation.
>>>>>>>>
>>>>>>>>Now, obviously if we are talking about 1 sample in a 44.1k rate
song,
>>>>>> then
>>>>>>>>
>>>>>>>>it simply be a
>>>>>>>>click (only audible if it's a high enough or

Subject: Re: SCSI probs

Posted by [nosp](#) on Sun, 19 Nov 2006 22:22:14 GMT

hs all around, of course the coolest,
>>>
>>>>widest and biggest patches
>>>>will make the biggest impression - so in come the EQs, limiters, comps,
>>>
>>>>reverbs, chorus, etc. The best
>>>>way to find out if a synth is really good is to bypass all effects and
>see
>>>
>>>>what happens. Most are pretty
>>>>good these days, but about half the time, there are presets that fall
>>>>completely flat in fx bypass.
>>>>
>>>>DAWs aren't designed to put a sonic fingerprint on a sound the way synths
>>>
>>>>are - they are designed
>>>>to *not* add anything - to pass through what we create as users, with
>no
>>>
>>>>alteration (or as little as possible)
>>>>beyond what we add with intentional processing (EQ, comps, etc).
>>>>Developers
>>>
>>>>would find no pride
>>>>in hearing that their DAW sounds anything differ

Subject: Re: SCSI probs

Posted by [John \[1\]](#) on Mon, 20 Nov 2006 13:12:04 GMT

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Il the editing is done. Or create
several identical audio tracks and cut/mute/unmute until the best comp is
created, then move all the regions onto one track. If I think I might need
access to the unused takes again I'll put them all in a folder (select all
unused audio regions, then press <Apple-F>), mute that folder and place it
right at the bottom of the arrange page.

About as close to jails as I've found in Logic.

Cheers,

Stewart.

George Axon wrote in message <4589933b\$1@linux>...

>
>I'm so used to putting things in jail in Paris, but haven't found an
equivalent
>in Logic
>- is there one?
>
>George AxonThanks Neil and Martin.
The information is much appreciated. I'm going to try and get this done by
next weekend.
MR
"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:458db774@linux...
> The crossover cable may be important, but most modern NIC cards are auto
> sensing so they'll work out what cable is being used and adjust
> appropriately.
> --
> Martin Harrington
> www.lendaneer-sound.com
>
> "Neil" <OIUIU@OIU.com> wrote in message news:458d4915\$1@linux...

Subject: Re: SCSI probs
Posted by [Neil](#) on Tue, 21 Nov 2006 00:03:58 GMT
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Neve UAD-1 plugins are so friggin good and having that recall

>without repatching hardware has enhanced my propensity toward
>slackerness.....sooo..in the spirit of being a total lazyass, I may have
to
>try this thing out. Anyone have any thoughts?

The SSL E-Series or "Black" EQ's are NOT, IMO, transparent...
they do have some coloration, but it's good coloration, very
musical. The G-series "Orange" EQ's to me are VERY transparent.
From what I've read about the Duende, they

Subject: Re: SCSI probs
Posted by [nosp](#) on Tue, 21 Nov 2006 16:03:44 GMT
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"_blank">1@linux...
>>>
>>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>that's some nice stuff Chuck. I definitely hear some influencing going

> on,
>>>
>>>>one sounded very Doors and I just dug it man.
>>>>Keep posting them, I'm listening as I work on figuring out this Pulsar
>>>>thang...
>>>
>>> Hey Aaron, if you need some help figuring out the Pulsar stuff
>>> tonite, gimme a call: 915-FIVE-EIGHT-FIVE-3806, I might be able
>>> to walk you through some stuff... I'm doing some VERY tedious
>>> drum editing right now and could use an excuse to take a break
>>> LOL!
>>>
>>> So WHICH card did you get? Did you pick up an older one (I
>>> noticed your other post... less DSP's and an older software
>>> pack?)?
>>>
>>> Neil
>>

Subject: Re: SCSI probs
Posted by [rick](#) on Tue, 21 Nov 2006 19:02:12 GMT
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matter what mic you use you're not going to have very much but overtones up there for a snare, IMO. Brass ones usually have a bit more "body tone" in a wider (to include "higher") register, but it's still not way up there where you're talking about; so without hearing specific cuts that you're referring to, I'd have to say yeah, it's most likely just a matter of EQ.

But I have a couple other questions:

a.) You mention the mic you usually use, but what preamp do you usually use for Snare? I wonder if you're hearing something like that API "crack" on these cuts (or maybe similar fast preamps that may have been used)? If you're using something slower/softer, it ain't gonna happen - at least not exactly like what you're looking for, I don't believe.

b.) Are you sure you're hearing the direct snare hit itself, or are you hearing maybe some room in the overheads or possibly some reverb that the higher freqs are coming from? Try isolating the first 1/4 to third of a second of the snare hit & see if your RTA still kisses those same frequencies. Then isolate the next half-second or so, then the next... IOW, see where those frequencies start coming into play on the timeline & that'll tell you a lot.

Considering that there's a good chance that a lot of the snares
you're talking about were
