
Subject: Client #9 and the double standard

Posted by [Deej \[5\]](#) on Tue, 11 Mar 2008 19:55:58 GMT

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lank">arpeggio@comcast.net> wrote:

>

>

>Rod,

>So far pretty much all the new reverbs sound a lot better

>than the old ones. I really like the DP4 Hall. The DP Pro Hall

>should be a welcome addition also. =20

>

>Now where's my check book?

>Tom

>

> "Mike Audet" <mike@..> wrote in message news:482c0bbd\$1@linux...

>

> Actually, I was a little off. The DP/4 had 24 bit processors, but =

>only had

> 16 bit converters. It also operated as a mono in, stereo out =

>processor,

> while these plugs are stereo in.

>

>

>

>

>I choose Polesoft Lockspam to fight spam, and you?

><http://www.polesoft.com/refer.html>

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>href=3D"news:482c0bbd\$1@linux">news:482c0bbd\$1@linux...</DIV>
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><DIV>

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<A=20
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>This is a multi-part message in MIME format.

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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Mike,
Ensoniq needed forward marketing thinkers like yourself.
We all know where they ended up.

The pitch shift element is part of what I like about the
DP4 Hall. I'll add a chorus to the DP Pro Hall and cover the
same sound while retaining its transparency.

Got any pre delay hanging around?
T.

"Mike Audet" <mike@...> wrote in message news:482c52fb\$1@linux...

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step
up. Having said that, It's good in a mix to use various sound spaces, =
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they are both useful. It really depends what you are after, too. The DP/4 Hall sounds more like a real hall, while the DP/Pro hall sounds more transparent - the sound just gets bigger and wider without necessarily noticing where the sound is. I just can't believe that Ensoniq didn't release these years ago. These algos would have given them a huge advantage vs. Pro Tools at the time. It was just a huge wasted opportunity. =20

Oh well. They're here now. :)

"Tom Bruhl" <arpeggio@comcast.net> wrote:

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