
Subject: Can I give a guy some "Props?"

Posted by [Nei](#) on Sun, 27 Jan 2008 04:42:16 GMT

[View Forum Message](#) <> [Reply to Message](#)

nna@verizon.net" target="_blank">richard.lamanna@verizon.net> wrote in message
news:47f2b2d7@linux...

> Mike, Carl, I got up out of the chair and started boogying, nice
> modulations, very cool augmented voicing at the end of the choral section,
> which is a cool idea in itself. The wha wha banjo sound is nice and fat,
> very original dudes. Is the wha wha sound the plug, or is it the
> modulation
> or distortio

Subject: Re: Can I give a guy some "Props?"

Posted by [Don Nafe](#) on Sun, 27 Jan 2008 12:16:37 GMT

[View Forum Message](#) <> [Reply to Message](#)

ttp://www.carlamburn.com/Audet.htm

>> >>

>> >> rock on!,

>> >> -Carl

>> >>

>> >>

>> >

>> >

>>

>>

>

>Thanks Erling!

"erlilo" <erlingl@tdcadsl.dk> wrote:

>I have 3 primary partition on each of my 4 machines, one for internet use,

>one for graphics and one for audio. On the audio partitions I'm allways

>deactivating all internet things after the partition have got all the secret

>updates, also sp-2, plus I'm deactivating most of the drivers that's

>starting up with Windows in "msconfig". If you need some stuff about most
of

>the deactivatings f

Subject: Re: Can I give a guy some "Props?"

Posted by [emarenot](#) on Sun, 27 Jan 2008 16:15:09 GMT

[View Forum Message](#) <> [Reply to Message](#)

or audio use, you can get something here, if it's still

>up: <http://www.musicxp.net/>

>

>Erling

>

>"James McCloskey" <excelsm@hotmail.com> skrev i en meddelelse

>news:47f1bcec\$1@linux...

>>

>> Just don't like the idea of being attached to the mother ship, plus some

>> people

>> had some problems with sp-2. Wasn't it a bit of a problem with Paris
and

>> sp 2?

>>

>> Chris Ludwig <chrisl@adkproaudio.com> wrote:

>>>Hi James,

&

Subject: Re: Can I give a guy some "Props?"

Posted by [Neil](#) on Sun, 27 Jan 2008 17:42:11 GMT

[View Forum Message](#) <> [Reply to Message](#)

>

> EK Sound <ask_me@nospam.net> wrote:

>>That happened because you pressed play first... hold record down THEN

>>press play... the dialog box will pop up first then the bounce will

>>start once the name is entered. Also, allow for at least 2 seconds of

>>dead air from where you have the now line set or you will clip off the

>>front of the bounce.

>>

>>David.

>>

>>Bill T wrote:

>>> Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce

> to

>>> disk, I get the dialog box asking for filename, but meanwhile the bounce

>>> has already started and the tracks are playing.

>>>

>>> I'd swear that it just started doing this, and for some reason, it seems

>>> that the first time you do a bounce in a project it waits for the name

> before

>>> beginning the bounce. As it is now, I just have to leave enough 'roll

> time'

>>> ahead of the tracks to give me time to type in a filename. Not an ideal

> solution...

>>>

>>> Any ideas?

>That's a fun little number. I loved some of your braver changes and the vocal break was tres interstant, n'est ce pas? What do you plan to do with it?

Carl Amburn wrote:

> Ok - this is no April fool's joke. I'm just now getting around to checking
> this plugin out. I must also say - that I *really* don't dig digital amp
> stuff, but upon initally messing around with this (basically just turning it
> on), I am certainly not scared off, and have a feeling that I will probably
> end up using it more than I would think so.

>

> These samples are from a project that I'm in the middle of wrapping up. It's
> a collaboration between myself and a good friend - it's a strange fusion of
> styles. The group is called Fingerpuppet Orchestra, and the song is called
> Disco Rodeo, and you should hear Mike's plug on it.

>

> More details here.... <http://www.carlamburn.com/Audet.htm>

>

> rock on!,

Subject: Re: Can I give a guy some "Props?"

Posted by [Bill L](#) on Mon, 28 Jan 2008 16:06:39 GMT

[View Forum Message](#) <> [Reply to Message](#)

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

><http://www.polesoft.com/refer.html> =20

>

><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

><HTML><HEAD>

><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D

>charset=3D3Diso-8859-1">

><META content=3D3D"MSHTML 6.00.2900.2180" name=3D3DGENERATOR>

><STYLE></STYLE>

></HEAD>

><BODY bgColor=3D3D#ffffff>

><DIV>Geeky guys and =
gals,</DIV>

><DIV> </DIV>

><DIV>I think I read something about =
this =3D

>here from=3D20

>either Chris L. or </DIV>

><DIV>Mike Audet. I couldn't find it =
=3D

>using the=3D20
>search. </DIV>
><DIV> </DIV>
><DIV>Isn't there <FONT =
face=3D3DArial =3D
>size=3D3D2>a patch=3D20
>of some sort to help a XP Pro/Cubase rig utilize

Subject: Re: Can I give a guy some "Props?"
Posted by [Wayne Carson](#) on Mon, 28 Jan 2008 18:40:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

mp;lt;META =
content=3D3D"MSHTML=20
6.00.2900.2180"=20
=
name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=
D>
><BODY=20
bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial=20
size=3D3D2>Geeky guys and=20
gals,</DIV>
><DIV><FONT =
face=3D3DArial=20
size=3D3D2> </DIV>
><DIV><FONT =
face=3D3DArial=20
size=3D3D2>I think I read something about this =3D
>here=20
from=3D20
>either Chris L. or=20
</DIV>
><DIV><FONT face=3D3DArial=20
size=3D3D2>Mike Audet. I couldn't find it =3D
>using=20
the=3D20
>search. =20
</DIV>
><DIV><FONT face=3D3DArial=20
size=3D3D2> </DIV>
><DIV><FONT =
face=3D3DArial=20
size=3D3D2>Isn't there <FONT face=3D3DArial=20
=3D
>size=3D3D2>a patch=3D20
>of some sort to help a XP =
Pro/Cubase=20
rig utilize</DIV>
><DIV><FONT =
face=3D3DArial=20
size=3D3D2>the 3 GB of RAM? It shows up in =3D
>my comp =
as=20
is=3D20
>but =
l</DIV>
><DIV><FONT=20
face=3D3DArial size=3D3D2>wonder if it's being=20
=
=3D
>utilized.</DIV>
><DIV><FONT =

face=3D3DArial size=3D3D2> =
</DIV>
><DIV><FONT=20

face=3D3DArial=20
=
size=3D3D2>Thanks!</DIV>& mp>
& </DIV>=
=20
face=3D3DArial=20
size=3D3D2>Tom</DIV>g t;
& </DIV>=20
face=3D3DArial size=3D3D2>< =
</DIV>
& </DIV>=20
face=3D3DArial size=3D3D2>< =
</DIV>
& </DIV>=20
size=3D3D2></BR></BR>I choose Polesoft Lockspam to fight =
spam,=20
=
=3D
&and=3D20
&you?</BR></A=3D20
&href=3D3D"<A=20
=
href=3D"http://www.polesof

Subject: Re: Can I give a guy some "Props?"
Posted by [neil\[1\]](#) on Mon, 28 Jan 2008 19:29:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

</DIV>
><DIV>the 3 GB of RAM? It shows up in =
=3D
>my comp as is=3D20
>but I</DIV>
><DIV>wonder if it's being =3D
>utilized.</DIV>
><DIV> </DIV>
><DIV>Thanks!</DIV>
><DIV>Tom</DIV>
><DIV> </DIV>
><DIV> </DIV>
><DIV>

I choose Polesoft Lockspam to fight =
spam, =3D
>and=3D20
>you?
<A=3D20
=
>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
fer=3D
>.html </DIV></BODY></HTML>
>
>

-----=_NextPart_000_0018_01C89713.73958250
Content-Type: text/html;
charset="iso-8859-1"

```
<!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 6.00.2900.2180" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Thanks Mike,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>How do I check the swapfile =
size?</FONT></DIV>
<DIV>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>&q
```

[illegible]

$$=$$

choose Polesoft Lockspam to fight spam, and=20

```
<BR>&gt;<BR>&gt;&lt;!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
```

http-equiv=3D3DContent-Type content=3D3D"text/html;=20

 $\geq$ $\succ$

>>

>>

>>

>>

>>

The PARIS Forums

>>> certainly intact after a month.
>>>
>>> Kerry Galloway wrote:
>>>> In article <47f625d3\$1@linux>, "John" <no@no.com> wrote:
>>>>
>>>>> sounds great ! i'm an elixer addict for the same reasons
>>>> Isn't it odd how much it boils down to "different strokes for different
>>>> folks? I bought Elixir bass strings for a Fender Jazz Bass for a
>>>> session a few years back. They were comparatively expensive, but the
>>>> idea that they tended not to degrade quickly over time was highly
>>>> appealing for consistency of tone over multiple tracks in session work.
>>>>
>>>> I'm a moderate-intesity fingerstyle player with over twenty-five years
>>>> of freelancing behind me - neither a Gary Willis ultralight touch or a
>>>> hard-driving slammer; the bass was in good shape with no fret anomalies
>>>> I could feel, and I installed them with care. So imagine my surprise
>>>> when during the second cut of the session they started shedding their
>>>> wrappings onto the fingerboard. Not one but *three* of the strings
>>>> started doing the "snake pe

Subject: Re: Can I give a guy some "Props?"
Posted by [Neil](#) on Tue, 29 Jan 2008 03:09:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

eling off its skin" thing between the
>>>> seventh and fifteenth frets. By the end of the first day the coating
>>>> was effectively worn off, - and unfortunately, unevenly enough that I
>>>> had to replace the set. If one string had shed, I might have written it
>>>> off to a bad string, but shedding over multiple strings was too much
>>>> for me. I suppose I might have got a bad set, but I wrote it off as a
>>>> failed experiment that I had little incentive to repeat.
>>>>
>>>> Go figure.
>>>>
>>>> - Kerry
>> Hey Mike, if you keep this up, Mr. you know who, will have to buy another
Paris system or he'll....well you know;)

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
>
> OK we have the three existing Paris reverbs that were . . . ok. Plate
> being my favorite usually but not really that great without some =
> doctoring.
>
> THE DP/4 HALL REVERB THAT MIKE PORTED OVER IS THE S & % T !
>

>The DP/4 Hall is what we've all been waiting for as an EDS verb.
 >A noticeable stereo spread with stereo inputs too.
 >Sweet long tails, short tails without the 'ringing' , lots of easy to =
 >use
 >parameters for early reflections, panning, low end decay, etc..
 >
 >There is no question this one is worth every dollar you can muster up.
 >Herman
 >
 >
 >
 > "Gantt Kushner" <ganttmann@comcast.com> wrote in message =
 >news:47f79f62\$1@linux...
 >
 > Aaargh!!! We gotta get you a Mac!
 >
 > Gantt
 >
 > "Mike Audet" <mike@..> wrote:
 > >
 > >Hi All,=20
 > >
 > >I just finished the a PARIS version of the hall reverb from the DP/4.
 =
 > I'm
 > >not sure how much it was changed from the original when it was ported
 =
 >to
 > >the ESP2 chip, but it sounds incredible. You can load 4 instances of
 =
 >it
 > >on one EDS card. =20
 > >
 > >You can get a copy at www.ensoniq.ca.
 > >
 > >Next stop is the vocal plate.
 > >
 > >All the best!
 > >
 > >Mike
 >
 >
 >
 >I choose Polesoft Lockspam to fight spam, and you?
 ><http://www.polesoft.com/refer.html>
 >
 ><!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 6.00.2900.2180" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>OK we have the three existing Paris =
>reverbs that=20

><DIV><FONT face=3DArial size=3D2>being my favorite usually but not =
>really that great=20
>without some doctoring.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>THE DP/4 HALL REVERB THAT MIKE PORTED =
>OVER IS=20

><DIV><FONT face=3DArial size=3D2>The DP/4 Hall is what we've all been =
>waiting for as=20
>an EDS verb.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>A noticeable stereo spread with stereo
=
>inputs=20
>too.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Sweet long tails, short tails without =
>the 'ringing'=20
>, lots of easy to use</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>parameters for early reflections, =
>panning, low end=20
>decay, etc..</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>There is no question this one is worth=20

><DIV><FONT face=3DArial size=3D2>Herman</FONT></DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Gantt Kushner" <A=20
> href=3D"mailto:ganttmann@comcast.com">ganttmann@comcast.com</A>> =
>wrote in=20
> message <A=20
> =
>href=3D"news:47f79f62$1@linux">news:47f79f62$1@linux</A>...</DIV><BR>Aaar=

> We gotta get you a Mac!<BR><BR>Gantt<BR><BR>"Mike Audet" =

```

><mike@..>=20
> wrote:
>
>Hi All,
>
>I just finished the a =
>PARIS=20

>how much=20
> it was changed from the original when it was ported to
>the ESP2 =
>chip,=20

&

Subject: Re: Can I give a guy some "Props?"
Posted by [Neil](#) on Tue, 29 Jan 2008 04:58:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

/4 HALL REVERB THAT MIKE PORTED OVER IS THE S & % T !
>>
>>The DP/4 Hall is what we've all been waiting for as an EDS verb.
>>A noticeable stereo spread with stereo inputs too.
>>Sweet long tails, short tails without the 'ringing' , lots of easy to =
>>use
>>parameters for early reflections, panning, low end decay, etc..
>>
>>There is no question this one is worth every dollar you can muster up.
>>Herman
>>
>>
>>
>> "Gantt Kushner" <ganttmann@comcast.com> wrote in message =
>>news:47f79f62\$1@linux...
>>
>> Aaargh!!! We gotta get you a Mac!
>>
>> Gantt
>>
>> "Mike Audet" <mike@..> wrote:
>> >
>> >Hi All,=20
>> >
>> >I just finished the a PARIS version of the hall reverb from the DP/4.
>=
>> I'm
>> >not sure how

Subject: Re: Can I give a guy some "Props?"
Posted by [Aaron Allen](#) on Tue, 29 Jan 2008 06:40:19 GMT

t; <arpeggio@comcast.net> wrote:

>>>

>>>

>>>OK we have the three existing Paris reverbs that were . . . ok. Plate

>>>being my favorite usually but not really that great without some =

>>>doctoring.

>>>

>>>THE DP/4 HALL REVERB THAT MIKE PORTED OVER IS THE S & % T !

>>>

>>>The DP/4 Hall is what we've all been waiting for as an EDS verb.

>>>A noticeable stereo spread with stereo inputs too.

>>>Sweet long tails, short tails without the 'ringing' , lots of easy to

=

>>>use

>>>parameters for early reflections, panning, low end decay, etc..

>>>

>>>There is no question this one is worth every dollar you can muster up.

>>>Herman

>>>

>>>

>>>

>>> "Gantt Kushner" <ganttmann@comcast.com> wrote in message =

>>>news:47f79f62\$1@linux...

>>>

>>> Aaargh!!! We gotta get you a Mac!

>>>

>>> Gantt

>>>

>>> "Mike Audet" <mike@..> wrote:

>>> >

>>> >Hi All,=20

>>> >

>>> >I just finished the a PARIS version of the hall reverb from the DP/4.

>>>=

>>> I'm

>>> >not sure how much it was changed from the original when it was ported

>>>=

>>>to

>>> >the ESP2 chip, but it sounds incredible. You can load 4 instances
of

>>>=

>>>it

>>> >on one EDS card. =20

>>> >

>>> >You can get a copy at www.ensoniq.ca.

>>> >

>>> >Next stop is the vocal plate.

>>>

Subject: Re: Can I give a guy some "Props?"
Posted by [Neil](#) on Tue, 29 Jan 2008 06:46:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

dollar you can muster up.</DIV>
>><DIV>Herman</DIV>
>><DIV> </DIV>
>><DIV> </DIV>
>><DIV> </DIV>
>><BLOCKQUOTE=20
>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Gantt Kushner" <<A=20
>> href=3D"mailto:ganttmann@comcast.com">ganttmann@comcast.com> =
>>wrote in=20
>> message <A=20
>> =
>>href=3D"news:47f79f62\$1@linux">news:47f79f62\$1@linux...</DIV>
Aaar=
>>gh!!! =20
>> We gotta get you a Mac!

Gantt

"Mike Audet" =
>><mike@..>=20
>> wrote:
>
>Hi All,
>
>I just finished the a =
>>PARIS=20
>> version of the hall reverb from the DP/4. I'm
>not sure =
>>how much=20
>> it was changed from the original when it was ported to
>the ESP2 =
>>chip,=20
>> but it sounds incredible. You can load 4 instances of =
>>it
>on one=20
>> EDS card.
>
>You can get a copy at <A=20
>> href=3D"http://www.ensoniq.ca">www.ensoniq.ca.
>
>Next =
>>stop is=20
>> the vocal plate.
>
>All the=20
>>best!
>
>Mike
</BLOCKQUOTE>
>><DIV>

I choose Polesoft Lockspam to fight spam, =
>>and=20
>>you?
<A=20
>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>.html </DIV></BODY></HTML>
>>
>>
>My old G4 is beyond repair.....

I concider changing to XP but then I must go through ID/PACE again.....

Somebody told me(a couple of years back) that there is a non pace XP version out there.

Can somebody help me?

JensThere is a workaround...A tiny app that'll do the trick

"JLS" <j-37@vkbb.no> wrote:

>My old G4 is beyond repair.....

>

>I concider changing to XP but then I must go through ID/PACE again.....

>

>Somebody told me(a couple of years back) that there is a non pace XP version out there.

>

>Can somebody help me?

>

>

>Jens

>

>http://www.news.com/8301-13860_3-9911470-56.html

Win ME anyone?<http://apnews.excite.com/article/20080406/D8VS667G0.html>Hi Cujo,

The instructions are at the top of the page at www.ensoniq.ca. Kerry has a pdf on his site, too.

Cheers,

Mike

"Cujo" <chris@applemanstudio.com> wrote:

>

>

>It's been a long time since I added a new Paris effect

>

> can someone copy those install instructions and paste em here?

>

>I'm excited to try this new verb

>

>"Mike Audet" <mike@..> wrote:

>>

>>Hi All,

>>

>>I just finished the a PARIS version of the hall reverb from the DP/4.

I'm

>>not sure how much it was changed from the original when it was ported to
>>the ESP2 chip, but it sounds incredible. You can load 4 instances of it
>>on one EDS card.
>>
>>You can get a copy at www.ensoniq.ca.
>>
>>Next stop is the vocal plate.
>>
>>All the best!
>>
>>Mike
>http://www.youtube.com/watch?v=v_HPvAhnG_w&feature=userThis girl must have started
playing bass when she was 2!
<http://www.talwilkenfeld.com/Tal.html>

SWrite to me, private mail...

"JLS" <j-37@vkbb.no> wrote:

>My old G4 is beyond repair.....

>

>I concider changing to XP but then I must go through ID/PACE again.....

>

>Somebody told me(a couple of years back) that there is a non pace XP
>version out there.

>

>Can somebody help me?

>

>

>Jens

>

>Right, Sarah, this girl can play. I saw her perform at a Jaco Tribute in NYC
about 2 years back, phenomenal. Another young cat you would really dig is a
French bassist by the name of Hadrien Feraud. He's played with both Chick
Corea, John McLaughlin over the past couple of years. This guy has chops
that are simply amazing.

<http://www.hadrien-feraud.com/admin/media/U%20TURN%20%20sample.mp3>

Rich

"Sarah" <sarahjane@sarahtonin.com> wrote in message [news:47f8dbbe\\$1@linux...](mailto:news:47f8dbbe$1@linux...)

> This girl must have started playing bass when she was 2!

> <http://www.talwilkenfeld.com/Tal.html>

>

> S

>
>I've gotta get you guys some Vegemite. ;o)

I keep having big Friday nights and hence not making it to the post office
Saturday Morning.

I'll try and make it next weekend for anybody who wants some. I've got a
couple of requests. Feel free to email me anybody who wants some.

I'll watch this tomorrow. Bed time here.

Cheers,
Kim.

"Mr. Simplicity" <noway@jose.net> wrote:

>http://www.youtube.com/watch?v=v_HPvAhnG_w&feature=user

>

>Yeah, I love girls who can play! We need many more female musicians -
not just singers and dancers.

Sarah wrote:

> This girl must have started playing bass when she was 2!

> <http://www.talwilkenfeld.com/Tal.html>

>

> S

>

>I've created a pdf out of the document and added a

Subject: Re: Can I give a guy some "Props?"

Posted by [Sarah](#) on Tue, 29 Jan 2008 13:46:25 GMT

[View Forum Message](#) <> [Reply to Message](#)

ne=20

>>>> EDS card.
>
>You can get a copy at <A=20

>>>> href=3D"http://www.ensoniq.ca">www.ensoniq.ca.
>
>Next =

>>>>stop is=20

>>>> the vocal plate.
>
>All the=20

>>>>best!
>
>Mike
</BLOCKQUOTE>

>>>><DIV>

I choose Polesoft Lockspam to fight spam,

>=

>>>>and=20

>>>>you?
<A=20

>>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>>>>.html </DIV></BODY></HTML>

>>>>

>>>>

>>>

>>
>fantastic !

Check this out about a third in

Subject: Re: Can I give a guy some "Props?"
Posted by [Bill L](#) on Tue, 29 Jan 2008 16:09:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

S
motherboard supplied audio driver)

Operating system and version: Win XP Pro

Processor model and clock speed: AMD Duron TM MP, 1.7 GHz, 1.5 GB ram

Motherboard manufacturer: Asus A7V8X-X

Motherboard chipset (e.g. VIA PT880 Pro/Ultra chipset): Northbridge VIA
KT400, Southbridge VIA VT8235

Other PCI and FireWire devices: Promise Sata300 TX2plus IDE Controller

Other audio hardware:

Description of your problem: I cannot get Layla to transmit digital audio
via S/PDIF to my Alesis Masterlink. The console meters on digital out 1/2 do
not light up, no digital audio is being transmitted as far as I can tell.
Analog audio works fine. Concurrently I cannot find the VxD Console in the
Start Menu. Isn't that included in the driver intallation? Should I
reinstall the drivers and will this mess up my Gigasampler install?

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47f95850@linux...

> Anyone familiar with Layla products? I'm not sure what's going on here,
but
> my Layla 24 won't link up and transmit audio to my Masterlink. This box is
> running only Gigasampler on XP with one Layla 24 and the console and it
> works fine otherwise. It says in the manual that no Echo hardware
transmits
> the SCMS bit. I assume this is the Serial Copy Management System built
into
> Minidisks and DATs. This shouldn't have anything to do with it.
>
> In the Layla 24 Console the digital out meters do not light up. I can't
seem

> to get the digital out to work at all. I've looked over the manual but can't
> figure out why it won't transmit digital audio.
>
> I'm using a coaxial cable with unknown ohms which has worked in other S/PDIF
> apps before with no problem, but in the manual it recommends using a 75 ohm
> RG59 video cable? I never had a problem before sending data out of Paris
> into the Masterlink. The analog outputs work fine. Is there possibly a
> setting in the Layla console which I'm not aware of? If there is I can't
> find it. Anyone got a clue what's going on here?
>
> Appreciated,
> Rich
>
>What the hell does that stuff taste like? I've never seen it out this way. I dig Vitamin B.

Rich

"Mr. Simplicity" <noway@jose.net> wrote in message news:47f8da9e@linux...
> http://www.youtube.com/watch?v=v_HPvAhnG_w&feature=user
>
>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47f96512@linux...
> What the hell does that stuff taste like? I've never seen it out this way.
> I
> dig Vitamin B.
>
> Rich

I wonder if this guy is watching them do the Vegemite art.....

<http://youtube.com/watch?v=bP8Oa37cjF8&feature=related>

;o)How do I find out if my desktop and/or laptop has USB 2.0 ports or something less like USB 1.1? Both computers are WinXP and 2004 and 2006.

WayneWayne Carson wrote:

> How do I find out if my desktop and/or laptop has USB 2.0 ports or something
> less like USB 1.1? Both computers are WinXP and 2004 and 2006.
>
> Wayne
>
>
Plug in a USB 2.0 device like a hard drive. Xp will usually notify you if it is aiving to connect at 1.1

JHJeff,

I have a 1Gig Memorex Traveldrive USB 2.0 that works fine with no windows messages on either computer so I'm assuming that both my laptop and desktop have the USB 2.0 ports and drivers. What's weird is when I plug in my Sony DSC-S500 camera into either computer I always get a windows message that I should change ports to the faster 2.0. I've tried every jack on both computers and the same windows message when using the camera. However, I can plug in a keyboard, a mouse, the traveldrive in any USB jack on either computer and no messages. I guess the camera mass storage feature is not as compliant even though the camera is only two years old.

Thanks for you help.

Wayne

"Jeff H" <jkhoover@excite.com> wrote in message news:47f993ac@linux...

> Wayne Carson wrote:

>> How do I find out if my desktop and/or laptop has USB 2.0 ports or

>> something less like USB 1.1? Both computers are WinXP and 2004 and 2006.

>>

>> Wayne

> Plug in a USB 2.0 device like a hard drive. Xp will usually notify you if

> it is aving to connect at 1.1

>

> JH I've got this message on an "old" computer I had and for me, it was related to some USBports was 1.1 and some was 2.0. For the most, you can check in the motherboard manual about these kind of things. Another thing is, if an USB port have found a driver for its use, it's often locked for only that driver. In other words, if you're trying to use Traveldrive and the camera on the same USB port but at different times, often I have seen the USB port will only find the first used thing on that port.

Erling

"Wayne Carson" <carson_wayne@msn.com> skrev i en meddelelse news:47f9992d\$1@linux...

> Jeff,

>

> I have a 1Gig Memorex Traveldrive USB 2.0 that works fine with no windows

> messages on either computer so I'm assuming that both my laptop and

> desktop have the USB 2.0 ports and drivers. What's weird is when I plug

> in my Sony DSC-S500 camera into either computer I always get a windows

> message that I should change ports to the faster 2.0. I've tried every

> jack on both computers and the same windows message when using the camera.

> However, I can plug in a keyboard, a mouse, the traveldrive in any USB

> jack on iehter computer and no messages. I guess the camera mass storage
> feature is not as compliant even though the camera is only two years old.
>
> Thanks for you help.
>
> Wayne
>
>
> "Jeff H" <jkhooover@excite.com> wrote in message news:47f993ac@linux...
>> Wayne Carson wrote:
>>> How do I find out if my desktop and/or laptop has USB 2.0 ports or
>>> something less like USB 1.1? Both computers are WinXP and 2004 and
>>> 2006.
>>>
>>> Wayne
>> Plug in a USB 2.0 device like a hard drive. Xp will usually notify you
>> if it is aving to connect at 1.1
>>
>> JH
>
>IF your manual/motherboard manual doesn't say, and if you are getting
conflicting info from Windows about 1.1/2.0 devices giving you a *could be
faster* message, try this.

You can get that info from the hardware list.
On your keyboard:
Windows Key + Pause/Break Key
Hardware tab
Device Manager
Universal Serial Bus Controllers

From here, you need the plug the numbers into Google if it doesn't say
specifically that they are USB2 in the device manager itself. You might try
here - <http://www.everythingusb.com/> as a start.

AA

"Wayne Carson" <carson_wayne@msn.com> wrote in message
news:47f9992d\$1@linux...
> Jeff,
>
> I have

Subject: Re: Can I give a guy some "Props?"
Posted by [Gantt Kushner](#) on Tue, 29 Jan 2008 16:25:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

rget="_blank">47f95850@linux...

> Anyone familiar with Layla products? I'm not sure what's going on here, but

> my Layla 24 won't link up and transmit audio to my Masterlink. This box is

> running only Gigasampler on XP with one Layla 24 and the console and it

> works fine otherwise. It says in the manual that no Echo hardware transmits

> the SCMS bit. I assume this is the Serial Copy Management System built into

> Minidisks and DATs. This shouldn't have anything to do with it.

>

> In the Layla 24 Console the digital out meters do not light up. I can't seem

> to get the digital out to work at all. I've looked over the manual but can't

> figure out why it won't transmit digital audio.

>

> I'm using a coaxial cable with unknown ohms which has worked in other S/PDIF

> apps before with no problem, but in the manual it recommends using a 75 ohm

> RG59 video cable? I never had a problem before sending data out of Paris

> into the Masterlink. The analog outputs work fine. Is there possibly a

> setting in the Layla console which I'm not aware of? If there is I can't

> find it. Anyone got a clue what's going on here?

>

> Appreciated,

> Rich

>

>I sent this to Layla regarding the problem, including the computer configuration.

First name: Rich

Last name: Lamanna

Phone number: C: 518 496-6684, W:518 381-9719

Email address: richlamanna@earthlink.net

Echo hardware: Layla 24

Echo driver version: 7.3

Audio software: Gigasampler, SoundMax integrated Digital Audio (Asu

Subject: Re: Can I give a guy some "Props?"

Posted by [chuck duffy](#) on Tue, 29 Jan 2008 17:25:16 GMT

[View Forum Message](#) <> [Reply to Message](#)

a 1Gig Memorex Traveldrive USB 2.0 that works fine with no windows
> messages on either computer so I'm assuming that both my laptop and
> desktop have the USB 2.0 ports and drivers. What's weird is when I plug
> in my Sony DSC-S500 camera into either computer I always get a windows
> message that I should change ports to the faster 2.0. I've tried every
> jack on both compu

Subject: Re: Can I give a guy some "Props?"

Posted by [Neil](#) on Tue, 29 Jan 2008 19:06:24 GMT

[View Forum Message](#) <> [Reply to Message](#)

>> How do I find out if my desktop and/or laptop has USB 2.0 ports or =

>>> something less like USB 1.1? Both computers are WinXP and 2004 =
and=20

>>> 2006.

>>>

>>> Wayne

>> Plug in a USB 2.0 device like a hard drive. Xp will usually notify =
you=20

>> if it is aving to connect at 1.1

>>

>> JH

>

>=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_000F_01C89856.D71F9600

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!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 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Hey guys,</DIV>
<DIV>I have an older USB 1.1 comp (PIII) =
that I bought a=20
new</DIV>
<DIV>PCI - USB 2.0 card for. Will it =
ever perform=20
at the 2.0</DIV>
<DIV>standard in this older comp? Will =
I need to=20
download</DIV>
<DIV>drivers to allow 2.0 speed? No =
drivers came=20
with it.</DIV>
<DIV> </DIV>
<DIV>It's a Rosewill RC 103 5 port =
card.</DIV>
<DIV><A=20
href=3D" http://www.newegg.com/Product/Product.aspx?Item=3DN82E168151 66014=
&ATT=3D15-166-014&CMP=3DOTC-Froogle&nm_mc=3DOTC-Froogle&c=
m_mmc=3DOTC-Froogle-_-Add-On+Cards-_-Rosewill-_-15166014">http://www.newe=
gg.com/Product/Product.aspx?Item=3DN82E16815166014&A TT=3D15-166-014&a=
mp;CMP=3DOTC-Froogle&nm_mc=3DOTC-Froogle&cm_ mmc=3DOTC-Froogle-_-A=
dd-On+Cards-_-Rosewill-_-15166014</DIV>
<DIV> </DIV>
<DIV>I was just going to put it in and see =
what=20
happens.</DIV>
<DIV> </DIV>
<DIV>Whadaya think?</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>

Subject: Re: Can I give a guy some "Props?"
Posted by [chuck duffy](#) on Tue, 29 Jan 2008 19:27:10 GMT
[View Forum Message](#) <> [Reply to Message](#)

not_here.dude> =
wrote in=20
message <A =
href=3D"news:47f9bcab\$1@linux">news:47f9bcab\$1@linux...</DIV>IF=20
your manual/motherboard manual doesn't say, and if you are getti

Subject: Re: Can I give a guy some "Props?"

Posted by [IOUOI](#) on Tue, 29 Jan 2008 19:51:28 GMT

[View Forum Message](#) <> [Reply to Message](#)

ng=20

conflicting info from Windows about 1.1/2.0 devices giving you a =

*could be=20

faster* message, try this.

You can get that info from the =

hardware=20

list.
On your keyboard:
Windows Key + Pause/Break =

Key
Hardware=20

tab
Device Manager
Universal Serial Bus Controllers

From =

here,=20

you need the plug the numbers into Google if it doesn't say =

specifically=20

that they are USB2 in the device manager itself. You might try =

here - <A=20

=

href=3D"http://www.everythingusb.com/

Subject: Re: Can I give a guy some "Props?"

Posted by [Aaron Allen](#) on Wed, 30 Jan 2008 00:28:13 GMT

[View Forum Message](#) <> [Reply to Message](#)

im" too :D

>>> I would nominate DeeJ but I don't know if he still has a PARIS system.

>

>>> He's legendary for pushing it to the limits.

>>>

>>> Maybe we should do a roll call and see who currently relies on PARIS.

>>>

>>> I moved on to Logic due to PARIS MIDI support never being fully

>>> developed, and PARIS never making the jump to OSX. But I did a lot with

>

>>> PARIS when I had it, and what it does it does very well.

>>>

>>> Cheers,

>>> -Jamie

>>> www.JamieKruz.com

>>>

>>>

>>>

>>>> - K

>>>>

>>>> In article <47fba5e4\$1@linux>, Jamie K <Meta@Dimensional.com> wrote:

>>>>

>>>>> Nice site Kerry! Cool interview Gantt, enjoyed it!

>>>>>

>>>>> Cheers,
>>>>> -Jamie
>>>>> www.JamieKrutz.com
>>>>>
>>>>>
>>>>> Sarah wrote:
>>>>>> Oops . . . hate when I do that. Ahem . . . anyway . . . Cool!
>>>>>> Yeah, you are almost famous. Fun to learn more about you. :)
>>>>>>
>>>>>> S
>>>>>>
>>>>>> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
>>>>>> news:47fa7824\$1@linux...
>>>>>>> Wow! I feel almost famous...
>>>>>>>
>>>>>>> Kerry Galloway <kerrygalloway@telus.net> wrote:
>>>>>>>> Posted at:
>>>>>>>>
>>>>>>>> <http://ensoniqparis.blogspot.com/>
>>>>>>>>
>>>>>>>> (Also - OS poll closes in two hours - if you want to be counted,
> get
>>>>>>>> your click(s) in quick :D)
>>>>>>>>
>>>>>>>> - Kerry
>If it's not broke, don't fix it IMO. Wait for the new 'puter, and get an
nVidia/GeForce for that machine when you build/buy it.

AA

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47fbe161\$1@linux...
> Well, I've been spoiled by all the nice flat LCD monitors at the hospital,
> so I finally got sick of the ginormous CRT in the PARIS studio and with
> some trepidation hooked up a nice 22" LCD. Much to my relief, it worked
> in Windows 98, and more importantly, PARIS seems to be running normally.
>
> So I guess PARIS doesn't care what monitor is connected? What about
> graphics cards? I notice that the one in there is a Diamond Viper 330
> sumpnerother, which is clearly not making the best of the new monitor.
> Anything I need to watch out for re graphics card compatibility? Or
> should I just leave well enough alone til we build our new PARIS machine?
>
> Thanks,
>
> Sarah
>I skimmed over that article. I'll try to take a look closer in the morning,
but it looks really well done and should be fairly conclusive.

If anything, their testing method biased things against finding no difference because their switcher has active electronics in the signal path for gain makeup. That alone can be audible. So I think the results are pretty significant when the percentage getting the right answer is below a c

Subject: Re: Can I give a guy some "Props?"

Posted by [Bill L](#) on Wed, 30 Jan 2008 01:32:56 GMT

[View Forum Message](#) <> [Reply to Message](#)

>>

>> So I imported them into Cubase (on the same notebook) and believe it or

>> not,

>> they were clear! I also pulled each file up in Cool Edit and same

>> results...

>> clear as a bell.

>>

>> I went back to Sonar and tried to debug. First, I turned off the midi

>> connection

>> (I don't use midi)... but other than that, I can't for the life of me,

>> figure

>> out what is causing this noise in my imported clear files.

>>

>> I haven't tried to track anything yet to see if I get the noise... but

I

>> am hoping someone can shed some light. I am brand new to Sonar. Anyone?

>>

>

>*scratching head* I don't have a soundcard. I am using a firewire device.

I tried to make sure that the settings match my Alesis FW settings... 24bit, 44,100hz, etc. Everything looks the same. Someone said timecode. I am clueless to this and don't understand it. I never had to mess with it in Paris. But correct me if I am wrong, doesn't the timecode have to do with sync'ing a device to a device? All I am doing is importing perfectly clear .wav files. But they are clicking and sometimes popping. But if I import them into Cooledit or something else using my Alesis FW, it is as clear as a bell. So it has to be one of the settings in Sonar... and I don't know what... *weep* .lol.

"Nic Grant" <no@thanks.com> wrote:

>

>I would try profiling the soundcard again. I don't remember exactly where
>it is in Sonar's menu tree, but I had a similar problem and that fixed it.Oh! I was just goggling for
some help and there is something I will try when
I get home this afternoon from work...

I did notice that I have it set on WDM instead of ASIO. I wasn't sure which
to place it on... perhaps this is what you all meant by soundcard setting.
I'll try that and hope that fixes it...

"Ed" <askme@email.com> wrote:

>

>*scratching head* I don't have a soundcard. I am using a firewire device.

>

>I tried to make sure that the settings match my Alesis FW settings... 24bit,
>44,100hz, etc. Everything looks the same. Someone said timecode. I am clueless
>to this and don't understand it. I never had to mess with it in Paris. But
>correct me if I am wrong, doesn't the timecode have to do with sync'ing
a

>device to a device? Al I am doing is importing perfectly clear .wav files.

>But they are clicking and sometimes popping. But if I import them into Cooledit

>or something else using my Alesis FW, it is as clear as a bell. So it has

>to be one of the settings in Sonar... and I don't know what... *weep*

.lol.

>

>

>"Nic Grant" <no@thanks.com> wrote:

>>

>>I would try profiling the soundcard again. I don't remember exactly where
>>it is in Sonar's menu tree, but I had a similar problem and that fixed
it.

>According to Bill the guesses were 49.82% correct, which in statistical terms
is a coin flip unless you do at least 20,000 tests or so.

TCB

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

>

>If the result is below a coin-toss, as described, then it
>absolutely HAD to be biased against hi rez... even if said bias
>was inadvertent. Otherwise what that would have to mean is that
>audio pros actually have WORSE hearing discernment than the
>average person - which is pretty unlikely, I think we can all
>agree.

>

>22.5k/8-bit FOREVER!!!! lol

>

>

>Neil

>
>
>"DC" <dc@spammersinhell.com> wrote:
>>
>>I skimmed over that article. I'll try to take a look closer in the morning,
>>but it looks really well done and should be fairly conclusive.
>>
>>If anything, their testing method biased things against finding no
>>difference because their switcher has active electronics in the signal
>>path for gain makeup. That alone can be audible. So I think the
>>results are pretty significant when the percentage getting the right
>>answer is below a coin toss probability.
>>
>>DC
>>
>>Bill L <bill@billlorentzen.com> wrote:
>>>The interesting thing is the pro audio guys guessed right only 52.7% of
>>>
>>>the time. Oddly, women, 10% of those tested, with their better extended
>>>
>>>hearing, got just 37.5% right.
>>>
>>>All of the 60 people tested were either pros or audiophiles or college
>
>>>students in a well regarded recording program and all had their hearing
>>
>>>tested before the program began. There were 554 individual tests using
>
>>>various setups. The final score was 49.82% correct guesses - not even
50%!
>>>
>>>Sarah wrote:
>>>> This shouldn't come as any surprise considering most people can't tell
>>the
>>>> difference between iPod and CD. Not to mention, doesn't everyone run
>>their
>>>> digital mixes through some kind of tube thing to add distortio . . .
>er,
>>
>>>> sorry . . . warmth? :)
>>>>
>>>> S
>>>>
>>>>
>>>> "Bill L" <bill@billlorentzen.com> wrote in message news:47fb7576@linux...
>>>>> I read in the MIX Insider Audio feature that a recent study published
>>by
>>>>> the AES shows people can't hear the difference between hi def (SACD

>or
>>
>>>> DVD-A) or cd quality (44.1x16) audio. The test group included men,
women,
>>
>>>> audiophiles and audio professionals. They used a variety of high end
>>
>>>> equipment and a variety of program material including audiophile material
>>
>>>>from Chesky, Telarc, etc.
>>>> A precis of the study is available at
>>>> <http://www.aes.org/e-lib/browse.cfm?elib=14195>
>>>>
>>>>
>>
>There have been many discussions about cheap handheld recorders here:

<http://groups.google.com/group/rec.audio.pro/topics?lnk=oa>

Do a search for the M-audio box and the Zoom H2/H4. There's been some pretty lively (not always exactly on topic!) discussion. I have a Zoom H2 and love it.

Gantt

Jamie K <Meta@Dimensional.com> wrote:

>
> http://www.m-audio.com/products/en_us/MicroTrackII-main.html
>
>It's about \$300, street, plus CF card(s) and headset. Looks like it'll
>handle XLR phantom powered mics if you have adapters to 1/4" TRS.
>
>Not sure if there's an upper limit for CF size.
>
>Cheers,
> -Jamie
> www.JamieKruz.comI've got the Roland R-09 on my desk here. Couldn't be happier.

- K

In article <47fccf7d\$1@linux>, "Gantt Kushner" <ganttmann@comcast.net> wrote:

> There have been many discussions about cheap handheld recorders here:
>
> <http://groups.google.com/group/rec.audio.pro/topics?lnk=oa>
>

> Do a search for the M-audio box and the Zoom H2/H4. There's been some pretty
> lively (not always exactly on topic!) discussion. I have a Zoom H2 and love
> it.
>
> Gantt
>
>
> Jamie K <Meta@Dimensional.com> wrote:
> >
> > http://www.m-audio.com/products/en_us/MicroTrackII-main.html
> >
> > It's about \$300, street, plus CF card(s) and headset. Looks like it'll
> > handle XLR phantom powered mics if you have adapters to 1/4" TRS.
> >
> > Not sure if there's an upper limit for CF size.
> >
> > Cheers,
> > -Jamie
> > www.JamieKrutz.com I second that emotion.

Kerry Galloway <kerrygalloway@telus.net> wrote:
> I've got the Roland R-09 on my desk here. Couldn't be happier.
>
> - K
>
> In article <47fccf7d\$1@linux>, "Gantt Kushner" <g

Subject: Re: Can I give a guy some "Props?"
Posted by [Neil](#) on Wed, 30 Jan 2008 02:20:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

It;bill@billlorentzen.com> wrote in message news:47fb7576@linux...
>>> I read in the MIX Insider Audio feature that a recent study published
by
>>> the AES shows people can't hear the difference between hi def (SACD or

>>> DVD-A) or cd quality (44.1x16) audio. The test group included men, women,

>>> audiophiles and audio professionals. They used a variety of high end

>>> equipment and a variety of program material including audiophile material

Subject: Re: Can I give a guy some "Props?"
Posted by [chuck duffy](#) on Wed, 30 Jan 2008 02:29:07 GMT

uess PARIS doesn't care what monitor is connected? What about
> graphics cards? I notice that the one in there is a Diamond Viper 330
> sumpnerother, which is clearly not making the best of the new monitor.
> Anything I need to watch out for re graphics card compatibility? Or
> should I just leave well enough alone til we build our new PARIS machine?
>
> Thanks,
>
> Sarah
>If the result is below a coin-toss, as described, then it
absolutely HAD to be biased against hi rez... even if said bias
was inadvertent. Otherwise what that would have to mean is that
audio pros actually have WORSE hearing discernment than the
average person - which is pretty unlikely, I think we can all
agree.

22.5k/8-bit FOREVER!!!! lol

Neil

"DC" <dc@spammersinhell.com> wrote:

>
>I skimmed over that article. I'll try to take a look closer in the morning,
>but it looks reall

Subject: Re: Can I give a guy some "Props?"
Posted by [chuck duffy](#) on Wed, 30 Jan 2008 02:30:30 GMT
[View Forum Message](#) <> [Reply to Message](#)

y well done and should be fairly conclusive.
>
>If anything, their testing method biased things against finding no
>difference because their switcher has active electronics in the signal
>path for gain makeup. That alone can be audible. So I think the
>results are pretty significant when the percentage getting the right
>answer is below a coin toss probability.
>
>DC
>
>Bill L <bill@billlorentzen.com> wrote:
>>The interesting thing is the pro audio guys guessed right only 52.7% of
>
>>the time. Oddly, women, 10% of those tested, with their better extended

>
 >>hearing, got just 37.5% right.
 >>
 >>All of the 60 people tested were either pros or audiophiles or college
 >>students in a well regarded recording program and all had their hearing
 >
 >>tested before the program began. There were 554 individual tests using
 >>various setups. The final score was 49.82% correct guesses - not even 50%!
 >>
 >>Sarah wrote:
 >>> This shouldn't come as any surprise considering most people can't tell
 >the
 >>> difference between iPod and CD. Not to mention, doesn't everyone run
 >their
 >>> digital mixes through some kind of tube thing to add distortio . . .
 er,
 >
 >>> sorry . . . warmth? :)
 >>>
 >>> S
 >>>
 >>>
 >>> "Bill L" <bill@billlorentzen.com> wrote in message news:47fb7576@linux...
 >>>> I read in the MIX Insider Audio feature that a recent study published
 >by
 >>>> the AES shows people can't hear the difference between hi def (SACD
 or
 >
 >>>> DVD-A) or cd quality (44.1x16) audio. The test group included men, women,
 >
 >>>> audiophiles and audio professionals. They used a variety of high end
 >
 >>>> equipment and a variety of program material including audiophile material
 >
 >>>>from Chesky, Telarc, etc.
 >>>> A precis of the study is available at
 >>>> <http://www.aes.org/e-lib/browse.cfm?elib=14195>
 >>>
 >>>
 >Folks, I know this group is for Paris, but I am working on a project and I
 am having issues I am hoping someone can help or direct me to the right place
 for help.

Are there any Sonar gurus out there? What's going on is... I have a few
 .wav files that I imported into tracks in Sonar 7. When I play them back,
 I hear constant clicking, almost crackling on some of them. Especially on

one that is an acoustic recorded on a open mic. Almost sounds under water.
I thought something had gone wrong with the files.

So I imported them into Cubase (on the same notebook) and believe it or not, they were clear! I also pulled each file up in Cool Edit and same results... clear as a bell.

I went back to Sonar and tried to debug. First, I turned off the midi connection (I don't use midi)... but other than that, I can't for the life of me, figure out what is causing this noise in my imported clear files.

I haven't tried to track anything yet to see if I get the noise... but I am hoping someone can shed some light. I am brand new to Sonar. Anyone?thank god i can still tell the difference between a naked chic and a clothed one...the naked one is obviously in the wrong house.

On Tue, 08 Apr 2008 12:55:12 -0400, Bill L <bill@billlorentzen.com> wrote:

>Deaf? I can't hear you. "The Cymbals and the Damage Done"

>

>TCB wrote:

>> They probably forgot to burn the CDs at 2X speed using audiophile grade CD

>> blanks, so their methodology blows.

>>

>> I've been saying for a long time that 16 bit 44.1 done right sounds fantastic,

>> but I'm deaf so don't worry about me.

>>

>> TCB

>>

>> Bill L <bill@billlorentzen.com> wrote:

>>> I read in the MIX Insider Audio feature that a recent study published by

>>

>>> the AES shows people can't hear the difference between hi def (SACD or

>>> DVD-A) or cd quality (44.1x16) audio. The test group included men,

>>> women, audiophiles and audio professionals. They used a variety of high

>>

>>> end equipment and a variety of program material including audiophile

>>> material from Chesky, Telarc, etc.

>>>

>>> A precis of the study is available at

>>> <http://www.aes.org/e-lib/browse.cfm?elib=14195>

>>Can it be one of two things, wrong wordclocksync or too low latency for Sonar?

Erling

"Ed" <askme@email.com> skrev i en meddelelse news:47fc7d87\$1@linux...

>
 > Folks, I know this group is for Paris, but I am working on a project and I
 > am having issues I am hoping someone can help or direct me to the right
 > place
 > for help.
 >
 > Are there any Sonar gurus out there? What's going on is... I have a few
 > wav files that I imported into tracks in Sonar 7. When I play them back,
 > I hear constant clicking, almost crackling on some of them. Especially on
 > one that is an acoustic recorded on a open mic. Almost sounds under
 > water.
 > I thought something had gone wrong with the files.
 >
 > So I imported them into Cubase (on the same notebook) and believe it or
 > not,
 > they were clear! I also pulled each file up in Cool Edit and same
 > results...
 > clear as a bell.
 >
 > I went back to Sonar and tried to debug. First, I turned off the midi
 > connection
 > (I don't use midi)... but other than that, I can't for the life of me,
 > figure
 > out what is causing this noise in my imported clear files.
 >
 > I haven't tried to track anything yet to see if I get the noise... but I
 > am hoping someone can shed some light. I am brand new to Sonar. Anyone?
 > I would try profiling the soundcard again. I don't remember exactly where
 it is in Sonar's menu tree, but I had a similar problem and that fixed it. I'm betting latency
 settings, or sound card driver type. From the menu go to
 options->Audio.

AA

"Nic Grant" <no@thanks.com> wrote in message news:47fc96e4\$1@linux...

>
 > I would try profiling the soundcard again. I don't remember exactly where
 > it is in Sonar's menu tree, but I had a similar problem and that fixed it. Hi Erlilo,

It perhaps is this, but I am clueless how to change these things and what
 should I change them to. I never encountered these issues with Paris, so
 I am a bit of a Noob.

Since the sound files work and sound clear as a bell in other programs,
 it has to be the settings, but I am not sure where and what to change. You
 get a thousand dollar program and you need an engineering degree to decipher
 their language in their 3200 page users manual... it gets so frustrating.
 And I thought this thing was suppose to be easy to use...

So can you remember where in the settings these things are located? And perhaps what I should be setting them too?

"erlilo" <erlingl@tdcadsl.dk> wrote:

>Can it be one of two things, wrong wordclocksync or too low latency for

>Sonar?

>

>Erling

>

>"Ed" <askme@email.com> skrev i en meddelelse news:47fc7d87\$1@linux...

>>

>> Folks, I know this group is for Paris, but I am working on a project and I

>> am having issues I am hoping someone can help or direct me to the right

>> place

>> for help.

>>

>> Are there any Sonar gurus out there? What's going on is... I have a few

>> wav files that I imported into tracks in Sonar 7. When I play them back,

>> I hear constant clicking, almost crackling on some of them. Especially on

>> one that is an acoustic recorded on a open mic. Almost sounds under

>> water.

>> I thought something had gone wrong with the files.

Subject: Re: Can I give a guy some "Props?"

Posted by [Neil](#) on Wed, 30 Jan 2008 02:58:51 GMT

[View Forum Message](#) <> [Reply to Message](#)

anttmann@comcast.net>

>wrote:

>

>> There have been many discussions about cheap handheld recorders here:

>>

>> <http://groups.google.com/group/rec.audio.pro/topics?lnk=oa>

>>

>> Do a search for the M-audio box and the Zoom H2/H4. There's been some pretty

>> lively (not always exactly on topic!) discussion. I have a Zoom H2 and love

>> it.

>>

>> Gantt
>>
>>
>> Jamie K <Meta@Dimensional.com> wrote:
>> >
>> > http://www.m-audio.com/products/en_us/MicroTrackII-main.html
>> >
>> >It's about \$300, street, plus CF card(s) and headset. Looks like it'll
>> >handle XLR phantom powered mics if you have adapters to 1/4" TRS.
>> >
>> >Not sure if there's an upper limit for CF size.
>> >
>> >Cheers,
>> > -Jamie
>> > www.JamieKrutz.comI'm talking about the 'wave profiler' which needs to be run to calibrate
for
your soundcard, in this case a firewire interface, but it still needs to
be profiled if you didn't do it before.<http://www.apple.com/finalcutserver/?sr=hotnews>

I have a feeling that there is going to be a new version of Logic released
soon. Maybe a new version of FCP, somethings up."James McCloskey"
<excelsm@hotmail.com> wrote:

>
><http://www.apple.com/finalcutserver/?sr=hotnews>
>
>I have a feeling that there is going to be a new version of Logic released
>soon. Maybe a new version of FCP, something's up.I sent this to the Cleartone"testamonial"
website yesterday..I will be
surprised if they actually put it up....
I tried my first set of Medium Gauge ,Phosphor Bronze Cleartone Strings last
week. I bought them at Guitar Center,for about \$17 (the price of 2 normal
sets) .When I first put them on my ' 59 Martin D-18,they sounded great ! The
only problem I had was the intonation of the Low E string at the bridge..the
core is so large that it doesn't flex on the bridge,and was causing the E
string to fret "sharp".I thought "well I can live with that, if these
strings really last 5 times longer than a normal set, as claimed".. So I
played my first gig with the strings...after about 30 minutes of Medium to
light " playing,the D string broke at the bridge...I had to just put a
Martin D sting on to replace it,since I did not have another Cleartone..The
next day,I was able to repair the ball end and put the Cleartone back on the
guitar..All seemed fine again..The next gig I played was different (
thankfully I had brought my Collings guitar as a spare) First the G string
broke ,after some light playing,..I changed it at the break..Then
finally,after a few minutes ,the A broke too...that was the end of my
"Cleartone Experiment"... So,three out of 4 of the wound strings broke
,within 2 hours of playing (I never hardly break strings).and the only
survivnig wound string the low E,had intonation problems...The un-wound B

and E seem great.....I guess I could have just happened to have gotten the "one bum set" that Cleartone made...but I suspect the extra-large, and stiff inner core as the problem..I would NOT buy another set. Zan McLeod, Washington DCHi Nic,

Is this a program with Sonar? Where do I find this? Thanks...

"Nic Grant" <no@thanks.com> wrote:

>

>I'm talking about the 'wave profiler' which needs to be run to calibrate for

>your soundcard, in this case a firewire interface, but it still needs to

>be profiled if you didn't do it before. This is a multi-part message in MIME format.

-----=_NextPart_000_00CF_01C89A38.BA624E70

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hi guys,

I have been very successful as of late using Cubase for midi.

Lately (maybe after a setting change?!?) the latency of

hearing the softsynths as I trigger them is acceptable but

the track appears almost a half measure later than the part

I just performed. I am constantly moving the notes where they should be.

I am using a Scope audio card set at 3ms/44.1 . The comp is an AMD dual core 4800+ .

What setting is fowled up that is causing this printing of midi tracks dilemma?

Thanks for your words of wisdom!

Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00CF_01C89A38.BA624E70

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!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 6.00.2900.2180" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Hi guys,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I have been very successful as of late =
using Cubase=20
for midi.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Lately (maybe after a setting =
change?!?) the=20
latency of</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>hearing the softsynths as I trigger =
them is=20
acceptable but</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>the track appears almost a half measure =
later than=20
the part</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I just performed.&nbsp; I am constantly =
moving the=20
notes where they</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>should be.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I am using a Scope audio card set at =
3ms/44.1=20
..&nbsp; The comp</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>is an AMD&nbsp;dual core 4800+ =
..</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>What setting is fowled up that is =
causing this=20
printing of</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>midi tracks dilemma?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Thanks for&nbsp;your words=20
of&nbsp;wisdom!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY></HTML>

```

-----=_NextPart_000_00CF_01C89A38.BA624E70--Hi Tom,
This should fix it.

http://knowledgebase.steinberg.de/95_1.html

Chris

Tom Bruhl wrote:

> Hi guys,
> I have been very successful as of late using Cubase for midi.
> Lately (maybe after a setting change?!?) the latency of
> hearing the softsynths as I trigger them is acceptable but
> the track appears almost a half measure later than the part
> I just performed. I am constantly moving the notes where they
> should be.
>
> I am using a Scope audio card set at 3ms/44.1 .. The comp
> is an AMD dual core 4800+ ..
>
> What setting is fowled up that is causing this printing of
> midi tracks dilemma?
>
> Thanks for your words of wisdom!
> Tom
>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer..html> <<http://www.polesoft.com/refer.html>>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi Ed,

Sonar works best when using the ASIO driver for your sound card (firewire audio device).

Chris

Ed wrote:

> Oh! I was just goggling for some help and there is something I will try when
> I get home this afternoon from work...
>
> I did notice that I have it set on WDM instead of ASIO. I wasn't sure which
> to place it on... perhaps this is what you all meant by soundcard setting.
> I'll try that and hope that fixes it...
>
> "Ed" <askme@email.com> wrote:

>> *scratching head* I don't have a soundcard. I am using a firewire device.
>>
>> I tried to make sure that the settings match my Alesis FW settings... 24bit,
>> 44,100hz, etc. Everything looks the same. Someone said timecode. I am clueless
>> to this and don't understand it. I never had to mess with it in Paris. But
>> correct me if I am wrong, doesn't the timecode have to do with sync'ing
> a
>> device to a device? All I am doing is importing perfectly clear .wav files.
>> But they are clicking and sometimes popping. But if I import them into Cooledit
>> or something else using my Alesis FW, it is as clear as a bell. So it has
>> to be one of the settings in Sonar... and I do

Subject: Re: Can I give a guy some "Props?"

Posted by [chuck duffy](#) on Wed, 30 Jan 2008 03:58:48 GMT

[View Forum Message](#) <> [Reply to Message](#)

degree to
> decipher
> their language in their 3200 page users manual... it gets so frustrating.
> And I thought this thing was suppose to be easy to use...
>
> So can you remember where in the settings these things are located? And
> perhaps what I should be setting them too?
>
>
> "erlilo" <erlingl@tdcadsl.dk> wrote:
>>Can it be one of two things, wrong wordclocksync or too low latency for
>
>>Sonar?
>>
>>Erling
>>
>>"Ed" <askme@email.com> skrev i en meddelelse news:47fc7d87\$1@linux...
>>>
>>> Folks, I know this group is for Paris, but I am working on a project and
> I
>>> am having issues I am hoping someone can help or direct me to the right
>
>>> place
>>> for help.
>>>
>>> Are there any Sonar gurus out there? What's going on is... I have a
> few
>>> wav files that I imported into tracks in Sonar 7. When I play them
>>> back,
>>> I hear constant clicking, almost crackling on some of them. Especially
> on

>>> one that is an acoustic recorded on a open mic. Almost sounds under
>>> water.
>>> I thought something had gone wrong with the files.
>>>
>>> So I imported them into Cubase (on the same notebook) and believe it or
>
>>> not,
>>> they were clear! I also pulled each file up in Cool Edit and same
>>> results...
>>> clear as a bell.
>>>
>>> I went back to Sonar and tried to debug. First, I turned off the midi
>
>>> connection
>>> (I don't use midi)... but other than that, I can't for the life of me,
>
>>> figure
>>> out what is causing this noise in my imported clear files.
>>>
>>> I haven't tried to track anything yet to see if I get the noise... but
> I
>>> am hoping someone can shed some light. I am brand new to Sonar.
>>> Anyone?
>>>
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00FB_01C89A3F.20F0FAA0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Thanks Chris ! There's all kinds of things I don't know
in that article. I'll find the answer.
Tom

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message =
news:47fceeaf\$1@linux...

Hi Tom,
This should fix it.

http://knowledgebase.steinberg.de/95_1.html

Chris

Tom Bruhl wrote:

> Hi guys,
> I have been very successful as of late using Cubase for midi.
> Lately (maybe after a setting change?!?) the latency of
> hearing the softsynths as I trigger them is acceptable but
> the track appears almost a half measure later than the part
> I just performed. I am constantly moving the notes where they
> should be.
> =20
> I am using a Scope audio card set at 3ms/44.1 .. The comp
> is an AMD dual core 4800+ ..
> =20
> What setting is fowled up that is causing this printing of
> midi tracks dilemma?
> =20
> Thanks for your words of wisdom!
> Tom
> =20
> =20
> =20
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer..html> =
<<http://www.polesoft.com/refer.html>> =20

--=20

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com

-----=_NextPart_000_00FB_01C89A3F.20F0FAA0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!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 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Thanks Chris ! There's all kinds =
of things I=20
don't know</DIV>

<DIV>in that article. I'll find the=20
 answer.</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Chris Ludwig" <<A=20
 href=3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com> =
 wrote in=20
 message <A =
 href=3D"news:47fceeaf\$1@linux">news:47fceeaf\$1@linux...</DIV>Hi=20
 Tom,
 This should fix it.

<A=20
 =
 href=3D"http://knowledgebase.steinberg.de/95_1.html">http://knowledgebase=
 ..steinberg.de/95_1.html

Chris

Tom=20
 Bruhl wrote:
> Hi guys,
> I have been very successful as =
 of late=20
 using Cubase for midi.
> Lately (maybe after a setting =
 change!?) the=20
 latency of
> hearing the softsynths as I trigger them is =
 acceptable=20
 but
> the track appears almost a half measure later than the=20
 part
> I just performed. I am constantly moving the notes =
 where=20
 they
> should be.
>
> I am using a Scope =
 audio card=20
 set at 3ms/44.1 .. The comp
> is an AMD dual core 4800+=20
 ..
>
> What setting is fowled up that is causing =
 this=20
 printing of
> midi tracks dilemma?
>
> Thanks =
 for=20
 your words of wisdom!
> Tom
>
>
> =

> I=20
 choose Polesoft Lockspam to fight spam, and you?
> <A=20
 =
 href=3D"http://www.polesoft.com/refer..html">http://www.polesoft.com/refer=
 r..html=20
 <<A=20
 =
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html> =20

--
Chris Ludwig

ADK Pro Audio
(859) =
 635-5762
<A=20
 href=3D"http://www.adkproaudio.com">www.adkproaudio.com
<A=20
 =
 href=3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com</BLOCKQ=

UOTE></BODY></HTML>

-----=_NextPart_000_00FB_01C89A3F.20F0FAA0--If you decide on nVidia, get at least a 6xxx or greater series card. Older than this won't support wide screen - 1680 x 1050 is what my 20" native resolution is. I get 16 channels, 2 aux, and master in the mixer.
Edna

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:47fc4916@linux...

> If it's not broke, don't fix it IMO. Wait for the new 'puter, and get an
> nVidia/GeForce for that machine when you build/buy it.

>

> AA

>

>

> "Sarah" <sarahjane@sarahtonin.com> wrote in message

> news:47fbe161\$1@linux...

>> Well, I've been spoiled by all the nice flat LCD monitors at the
>> hospital, so I finally got sick of the ginormous CRT in the PARIS studio
>> and with some trepidation hooked up a nice 22" LCD. Much to my relief,
>> it worked in Windows 98, and more importantly, PARIS seems to be running
>> normally.

>>

>> So I guess PARIS doesn't care what monitor is connected? What about
>> graphics cards? I notice that the one in there is a Diamond Viper 330
>> sumpnerother, which is clearly not making the best of the new monitor.
>> Anything I need to watch out for re graphics card compatibility? Or
>> should I just leave well enough alone til we build our new PARIS machine?

>>

>> Thanks,

>>

>> Sarah

>>

>

>maybe i'm missing something but it looks to me to be video oriented.

On 10 Apr 2008 01:17:58 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>

>"James McCloskey" <excelsm@hotmail.com> wrote:

>>

>><http://www.apple.com/finalcutserver/?sr=hotnews>

>>

>>I have a feeling that there is going to be a new version of Logic released

>>soon. Maybe a new version of FCP, something's up."Joe" from Cleartone Strings,wrote me back a nice perfunctory letter,stating that some "substandard product does get through our doors sometimes",and if I send my address,they will mail me another set ,free of charge...I'll let you know how those hold up....
"tonehouse" <zmcleod@comcast.net> wrote in message news:47fcdfaf@linux...
> I sent this to th

Subject: Re: Can I give a guy some "Props?"
Posted by [Aaron Allen](#) on Wed, 30 Jan 2008 07:21:44 GMT
[View Forum Message](#) <> [Reply to Message](#)

n addition to psychological predisposition would come
>close to explaining the generally accepted belief that higher res sounds
>better, to my mind at least.
>
>All I can say is that if there is any difference to humans, it seems to be
>amazingly small.

Here's a very pertinent quote from the article:

Though our tests failed to substantiate the claimed advantages of high-resolution encoding for two-channel audio, one trend became obvious very quickly and held up throughout our testing: virtually all of the SACD and

to CD quality and blind-tested for audible differences, we would have been tempted to ascribe this sonic superiority to the recording processes used to make them. Plausible reasons for the remarkable sound quality of these recordings emerged in discussions with some of the engineers currently working on such projects. This portion of the business is a niche market in which the end users are preselected, both for their aural acuity and for their willingness to buy expensive equipment, set it up correctly, and listen carefully in a low-noise environment. Partly because these recordings have not captured a large portion of the consumer market for music, engineers and producers are being given the freedom to produce recordings that sound as good as they can make them, without having to compress or equalize the signal to suit lesser systems and casual listening conditions. These recordings seem to have been made with great care and

manifest affection, by engineers trying to please themselves and their peers. They sound like it, label after label. High-resolution audio discs do not have the overwhelming majority of the program material crammed into the top 20 (or even 10) dB of the available dynamic range, as so many CDs today do.

Our test results indicate that all of these recordings could be released on conventional CDs with no audible difference. They would not, however, find such a reliable conduit to the homes of those with the systems and listening habits to appreciate them. The secret, for two-channel recordings at least, seems to lie not in the high-bit recording

Interesting huh?

DChehe. Couldn't agree more, but it's more a curiosity thing than anything.

It's also because they are quite probably amongst the MOST likely to brag about how good DVD-A sounds, hence it's handy to know whether they can actually hear any difference just in case such an argument occurs, which I'm sure it will at some point.

Cheers,
Kim.

Bill L <bill@billlorentzen.com> wrote:

>But, seriously, who cares what early teens think. They are among the
>least discriminating listeners in the marketplace as to sound quality.

>So it becomes fairly irrelevant.

>

>Kim wrote:

>> I think the coin toss stat, statistically, almost completely and absolutely
>> confirms that there was no difference. As pointed out, the very small
deviation

>> from 50% to 49.82% is irrelevant given the sample size. If you tossed
a coin

>> 550 times you would usually see the same variation. To get precisely 50%
>> is less likely than a small variation as seen.

>>

>> If there was any benefit to either sound for any reason then it's highly
>> unlikely you'd see a figure so close to 50%. Once again, the chances of
them

>> having added a piece of gear to just one signal chain which countered
the

>> advantages of higher resolutions with absolute statistical mathematical
>> precision is far far less likely than the idea that people simply couldn't

>> tell.
>>
>> It seems quite plausible to me that the main reason that higher resolutions
>> have been thought to sound better comes down to:
>>
>> (*) You SHOULD mix at higher res than the master.
>>
>> (*) Higher res (usually newer) converters are more likely to sound better
>> than lower res ones.
>>
>> (*) Newer higher res convertors are also more likely to be tested at and
>> sound better at higher resolutions because that is what they assume most
>> users will use.
>>
>> These two factors in addition to psychological predisposition would come
>> close to explaining the generally accepted belief that higher res sounds
>> better, to my mind at least.
>>
>> All I can say is that if there is any difference to humans, it seems to
be
>> amazingly small.
>>
>> I would like to see similar tests including:
>>
>> (*) Younger testers, perhaps early teens, young enough to hear better
and
>> old enough to communicate well.
>>
>> (*) WAV vs MP3's / WMA / Ogg / etc. at different sample rates, and broken
>> up into general public vs audio pros.
>>
>> We all know that low res MP3's show a lot of artifacts, but I'd be very
interested
>> to know the point where the public and also audiophiles can discern a
difference.
>>
>> Very interesting stuff.
>>
>> Cheers,
>> Kim.
>>
>> "DC" <dc@spammersinhires.com> wrote:
>>> Since they ran the "bottleneck" or 16/44 signal through active
>>> electronics for makeup gain, if anything, the lower res one
>>> should be heard and identified, even granting it equal sound
>>> quality. The fact that it came to a coin toss equality is very
>>> significant here.
>>>

>>> I am going to get up to date on my AES journals and will have
>>> the piece to quote from shortly.
>>>
>>> DC
>>>
>>> "Neil" <IOUOIU@OIU.com> wrote:
>>>> If the result is below a coin-toss, as described, then it
>>>> absolutely HAD to be biased against hi rez... even if said bias
>>>> was inadvertent. Otherwise what that would have to mean is that
>>>> audio pros actually have WORSE hearing discernment than the
>>>> average person - which is pretty unlikely, I think we can all
>>>> agree.
>>>>
>>>> 22.5k/8-bit FOREVER!!!! lol
>>>>
>>>>
>>>> Neil
>>>>
>>>>
>>>> "DC" <dc@spammersinhell.com> wrote:
>>>>> I skimmed over that article. I'll try to take a look closer in the
morning,
>>>>> but it looks really well done and should be fairly conclusive.
>>>>>
>>>>> If anything, their testing method biased things against finding no
>>>>> difference because their switcher has active electronics in the signal
>>>>> path for gain makeup. That alone can be audible. So I think the
>>>>> results are pretty significant when the percentage getting the right
>>>>> answer is below a coin toss probability.
>>>>>
>>>>> DC
>>>>>
>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>> The interesting thing is the pro audio guys guessed right only 52.7%
>> of
>>>>>> the time. Oddly, women, 10% of those tested, with their better extended
>>>>>> hearing, got just 37.5% right.
>>>>>>
>>>>>> All of the 60 people tested were either pros or audiophiles or college
>>>>>> students in a well regarded recording program and all had their hearing
>>>>>> tested before the program began. There were 554 individual tests using
>>>>>> various setups. The final score was 49.82% correct guesses - not even
>>> 50%!
>>>>>> Sarah wrote:
>>>>>>> This shouldn't come as any surprise considering most people can't
tell
>>>>>>> the
>>>>>>>> difference between iPod and CD. Not to mention, doesn't everyone

run

>>>>> their

>>>>>> digital mixes through some kind of tube thing to add distortio . "DC"

<dc@spammersinhell.com> wrote:

>Our test results indicate that all of these recordings

>could be released on conventional CDs with no audible

>difference. They would not, however, find such a reliable

>conduit to the homes of those with the systems and listening

>habits to appreciate them. The secret, for two-channel

>recordings at least, seems to lie not in the high-bit recording

>-----

>

>Interesting huh?

>

>DC

Very much so, especially considering they were using proper audiophile quality recordings which presumably would be more likely show up any issues.

Very very interesting. Amazing that these tests weren't done years ago.

Cheers,

Kim.ahhhhhh and that seems to be the problem with a lot of users. i seem to remember that same promise here...;o)

On 11 Apr 2008 02:57:50 +1000, "James McCloskey"

<excelsm@hotmail.com> wrote:

>

>He Still has Logic 8 on his company's MacBook Pro which his company supplies

>him. He basically said there is an update coming, but he didn't know when.

>

>rick <parnell68@hotmail.com> wrote:

>>if you bought his license he now will have to pay full price for a new

>>version. personally i think it's more apples lack of support along

>>with his possible knowledge that ther are no updates forthcoming in

>>the near future. remember i own both mac and logic pro.

>>

>>On 10 Apr 2008 13:45:10 +1000, "James McCloskey"

>><excelsm@hotmail.com> wrote:

>>

>>>

>>>I under stand that it doesn't interest you, however there are some people

>>>that still use Macs here that might be interested. I believe Jamie, LaMont,

>>>Tony, Gantt, Gene, Nappy, DC, and others still use Macs.

>>>

>>>Yes Final Cut server is geared towards Pro video. I also mentioned Logic.

>>> A guy I know that is a Logic certified trainer just got back from Apple

>>>and just sold me his personal copy of Logic 8 cheap, I'm thinking he knows
>>>something. Next week is NAB. I wonder if they are going to combine everything
>>>in to one package???

>>>
>>>
>>>

>>>"TCB" <nobody@ishere.com> wrote:
>>>>
>>>>James just wants to remind everyone how great Apple is. Keep moving along,
>>>>nothing to see here . . .
>>>>
>>>>TCB
>>>>
>>>>rick <parnell68@hotmail.com> wrote:
>>>>>maybe i'm missing something but it looks to me to be video oriented.
>>>>>
>>>>>
>>>>>On 10 Apr 2008 01:17:58 +1000, "James McCloskey"
>>>>><excelsm@hotmail.com> wrote:
>>>>>
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>><http://www.apple.com/finalcutserver/?sr=hotnews>
>>>>>>>
>>>>>>>I have a feeling that there is going to be a new version of Logic released
>>>>>>>soon. Maybe a new version of FCP, something's up.
>>>>>
>>>>
>>Don't give up on your project. This sounds like what would happen if a file
recorded in paf at 48KHz were converted to a wav @ 44.1

Chuck

"Ed" <askme@email.com> wrote:

>

>For those that attempted to help me, thank you. Just wanted to let you
know

>that I switched the audio from WDM to ASIO and that cleared up my click/pop/noise
>issue. Sounds clear as a bell.

>

>I do have a strange issue with my sound files though... I recorded an acoustic
>in Paris. I converted the .paf to a .wav. I imported into Sonar... now
>when I attempt to play along it is not the same tuning. It sounds like
it's

>tuned down a 1/2 note or more. Is that normal?

Subject: Re: Can I give a guy some "Props?"
Posted by [Neil](#) on Wed, 30 Jan 2008 08:17:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_003E_01C89B23.02237D20

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!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 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Jeremy,</DIV>

<DIV>Have you tried Mike Audet's New Stereo=20
Compressor?</DIV>

<DIV><A=20

href=3D"http://www.ensoniq.ca/"><http://www.ensoniq.ca/> =

Mike is=20

making things happen </DIV>

<DIV>in a big way. <FONT =
face=3DArial=20

size=3D2>It does exactly what you want AND has better </DIV>

<DIV>metering. I'd like to see what =
your settings=20

are for a </DIV>

<DIV>bus comp. Can you post =
them?</DIV>

<DIV> </DIV>

<DIV>Check <FONT face=3DArial =
size=3D2>out all his=20

plugs. They are worth the money you invest.</DIV>

<DIV>I am loving the new DP-4 Hall =
Reverb. Smooth=20

as silk.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

Check out all his plugs. They are worth the money you invest.
I am loving the new DP-4 Hall Reverb. Smooth as silk.
Tom

"jeremy luzier" <none@comcast.net> wrote in message =
news:47fe5b3c\$1@linux...
while i'm at it....

can one of you plugin gurus do this....

#1. create a blend option on the paris stereo compressor.

#2. create a stereo liink/unlink option. (more difficult i'm =
guessing).

i started using this thing again on the global master. and DAMN... =
there is=20

no other plugin bus compressor that sounds this big and none =
squashing...=20

yet rich/creamy, beautifully pumping. beats the anything by uad, =
waves (SSL=20

series, GAG), psp. the only thing that comes kinda close is the =
voxengo=20

elephant.

what were the paris creators smoking when they made this shit??=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_004C_01C89B24.673F9FD0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!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 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Jeremy,</DIV>

<DIV>It has the "Mix" control but you can't =

unlink it=20
 from stereo.</DIV>
 <DIV>You could process afterward in dual =
 mono on two=20
 channel strips though.</DIV>
 <DIV>T.</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Tom Bruhl" <<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
 in message=20
 news:47fe727c@linux...</DIV>
 <DIV>Jeremy,</DIV>
 <DIV>Have you tried Mike Audet's New =
 Stereo=20
 Compressor?</DIV>
 <DIV><A=20
 href=3D"http://www.ensoniq.ca/">http://www.ensoniq.ca/ =
 Mike is=20
 making things happen </DIV>
 <DIV>in a big way. <FONT =
 face=3DArial=20
 size=3D2>It does exactly what you want AND has better </DIV>
 <DIV>metering. I'd like to see what =
 your=20
 settings are for a </DIV>
 <DIV>bus comp. Can you post =
 them?</DIV>
 <DIV> </DIV>
 <DIV>Check <FONT face=3DArial =
 size=3D2>out all his=20
 plugs. They are worth the money you invest.</DIV>
 <DIV>I am loving the new DP-4 Hall =
 Reverb. =20
 Smooth as silk.</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"jeremy luzier" <<A=20
 href=3D"mailto:none@comcast.net">none@comcast.net> wrote in =
 message <A=20
 =
 href=3D"news:47fe5b3c\$1@linux">news:47fe5b3c\$1@linux...</DIV>while =
 i'm at=20
 it....

can one of you plugin gurus do =

this....

#1. =20
create a blend option on the paris stereo =
compressor.

#2. =20
create a stereo link/unlink option. (more difficult i'm=20
guessing).

i started using this thing again on the global=20
master. and DAMN... there is
no other plugin bus =
compressor that=20
sounds this big and none squashing...
yet rich/creamy, =
beautifully=20
pumping. beats the anything by uad, waves (SSL
series, =
GAG),=20
psp. the only thing that comes kinda close is the voxengo=20

elephant.

what were the paris creators smoking when they =
made=20
this shit??

</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_004C_01C89B24.673F9FD0--Anyone using a Mackie Control Universal Pro with Paris?"Kim" <hiddensounds@hotmail.com> wrote:

>It seems quite plausible to me that the main reason that higher resolutions
>have been thought to sound better comes down to:
>
>(*) You SHOULD mix at higher res than the master.
>
>(*) Higher res (usually newer) converters are more likely to sound better
>than lower res ones.
>
>(*) Newer higher res convertors are also more likely to be tested at and
>sound better at higher resolutions because that is what they assume most
>users will use.
>
>These two factors i

Subject: Re: Can I give a guy some "Props?"
Posted by [Rod Lincoln](#) on Wed, 30 Jan 2008 15:50:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

tY9
Usp57y2jurVknkDxmftTrtMPsf5FbbtZSfSU8W6sQn/E21TJ/6e5PQf7Vfmd8
O/24fjd8JXib4cfsI6bpTw6VDokbR/GzTX2WcM9zcRw/PbnhZr66fPXMpGcA
AdKP+CpP7TgYH/hi+24Of+Sz6T6f9etH9s4D/oJh/wCBx/zD65Q/5+L70foZ

Subject: Re: Can I give a guy some "Props?"
Posted by [IOUOI](#) on Wed, 30 Jan 2008 17:23:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

ysUm3WNWyMY/0yT/4qs37LNdxRtbx
SyAbh8qE8jnHFRGTzfOjjwXjcl6jkq2AcEdjgg49xX0RiaU/jbWo3UjWdXxx
/wAvsv8A8VTJvHGtCMbdZ1fJz/y+y+3+1WZqJMYXcGB+XrwajMmFG70P8xQI
vS+O9bwNutaz9z/n+l9R/tU2Dx5rhuZA2t6yQEH/AC/S+v8AvVklgU/4Cf8A
0KvF/wDgoF+1237Cf7JvjP4qxeHR4rPhcWK/2UdQ+wfavtN/Baf68xSbNv2j
d9w5244zmmM+gF8d64ba5Y63rOQ3H+nS8f8Aj1QWfjzXngy+uayflB5vpf7v
+9XwHJ/wUv8A2moDNFJ+xtbcsQf+Lx6Tx/5K1HF/wUu/aZiTH/DG9sflA/5L
HpPp/wBe1eas5wH/AEEw/wDA4/5nN9cw/wDz8X3o+m/jn/wUGPwO/aX+E/w4
13V7uW4+l18be7upfFCWcmjRSzRWdnK
