

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

Page 1 of 165 ---- Generated from The PARIS Forums

Subject: My evolving position on the Paris sound vs. PT.
Posted by [gene lennon](#) on Wed, 12 Apr 2006 04:42:20 GMT
[View Forum Message](#) <> [Reply to Message](#)

gCA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAXgUOWKN51CEotu0ufYxF1/3//f9t+P26OUHckHOIF
ngCAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA

cLLT/VdQ/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//39ZSJPt0owAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgC+XS+9hVv9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgBCeZ/dZXv9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAW4eezDMZImn/f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgNmqqQt1cP9/
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACArYI71mQr/3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
bfQL7wrbILdKgwCAAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
f/9//3//f/9//3//f

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

Page 4 of 165 ---- Generated from The PARIS Forums

/3//9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9/3WMC

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Neil](#) on Wed, 12 Apr 2006 13:04:12 GMT

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

/3//

f/9//3//f/9//3//f/9//38vftVcbEHGKfwUx/9Y6GnT0sepxwfTbek4B40j
rjAmJu4EUdDOiwCAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
fyRILTvmD4HmWcL1oQCAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
WKzZ5LofxWH/f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f4JjJ0gnNb4qCyWDHwoXvQdP8uvc0dHa2fXw
ixBCN6VY62I7T5Mfz912IQCAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlAAgACAAlAAgACAAlAAgACAnY873xgu/3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f6F23xl8owCA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlDqscABl2L/f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
HT6cT
HdB3iACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAPqGXxcvii/PpQDIMZ8RlaFKUV4ivDYP9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
AlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAA
gACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACAAlAAgACA

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [geo](#) on Wed, 12 Apr 2006 13:06:26 GMT

gACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgO+LaOEzTP9//3//f/9//3//f/9//3//f/9/
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9/
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9/
/3//f/9/XWjqSkMoxfwPwgCAAlAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACA
AIAAgOKqIPMPX9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//fyZmQjVnA/DQN54AgACA
AIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAAgACAAIAA
gACAAIAAgL28dgoHaP9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9/
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//
f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9/
/3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//f/9//3//

Page 7 of 165 ---- Generated from The PARIS Forums

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [dc\[3\]](#) on Wed, 12 Apr 2006 14:06:04 GMT

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

at

>>> maximum,

>>> UNDER ME there is a HOT HOT output well into severe "tube" distortion

>

>>> thing

>>> as opposed to XP which remains natural (well some distortion there too).

>>> PLease note ONLY the forst EQ slot behaves like this !!!

>>> I could not replicate this effect with other eq slots.

>>>

>>> Yes I believe the Paris drivers may make Paris act differently, maybe

> XP

>>> drivers are better ?

>>>

>>> Well I don't know what other things "sound" different beetween the two

> but

>>> I am willing to investigate.

>>>

>>> Hope this helps a little bit more.

>>> Regards,

>>> Dimitrios

>>>

>>> "Paul" <pn@nc.nospam.com> wrote:

>>>>

>>>>Opps I meant to say hotter on the ME file.

>>>>Damn I need a proffreeder. ;-}

>>>>

>>>>

>>>>"Paul" <pn@nc.nospam.com> wrote:

>>>>>

>>>>>Sound like the level is hotter on the XP file. This might be reaching

>>> a

>>>>bit,

>>>>>but have you verified that the levels (pro/semi pro) on the MEC module

>>> are

>>>>>set the same between the two. I know that they are saved with the

>>>>>project,

>>>>>but could XP somehow be loosing the setting? Have you tried toggling

> it

>>>>>back

>>>>>and forth just to see?

>>>>>

>>>>>
>>>>>
>>>>>"Dimitrios" <musurgio@otenet.gr> wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>Here is the second wave mono file for Me.
>>>>>>Please read previous post tounderstand.
>>>>>>Regards,
>>>>>>Dimitrios
>>>>>>
>>>>>>
>>>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>>>>>Me neither, I'd go as far as to say...not possible.
>>>>>>>--
>>>>>>>Martin Harrington
>>>>>>>www.lendaneer-sound.com
>>>>>>>
>>>>>>>"Neil" <OIUIOU@OIU.com> wrote in message news:44598399\$1@linux...
>>>>>>>>
>>>>>>>> I don't understand how the OS could make a difference at all
>>>>>>>> with regard to the sound an application produces.
>>>>>>>>
>>>>>>>> Not calling you a liar, but I sure would like you to elaborate
>>>>>>>> or provide some kind of basis for your statements if you can.
>>>>>>>>
>>>>>>>> Neil
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>> "Dimitrios" <musurgio@otenet.gr> wrote:
>>>>>>>>>
>>>>>>>>>Thats right !
>>>>>>>>>We are talking here about the Paris graphic eq.
>>>>>>>>>I would like anyone's input here.
>>>>>>>>>I have made the test almost ten times !
>>>>>>>>>Changing the cad disk bay from XP to Me and loading the same
>>>>>>>>>project
>>>>>>>>>on
>>>>>>>>> both...
>>>>>>>>>Regards,
>>>>>>>>>Dimitrios
>>>>>>>>>
>>>>>>>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>>>>>>>
>>>>>>>>>>Just to be clear. there is the Paris eds eq, Paris vst emulation
> of

>>>>>the
>>>>>>>>eds
>>>>>>>&

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [LaMont](#) on Fri, 14 Apr 2006 05:04:13 GMT

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

ank">animix_spam-this-ahole_@animas.net> wrote:

> >This message has shut me down on three consecutive ASUS A8V obo's. I have
> no
> >USB devices attached to the system. I have only an
> >AGP video card in the system. I have tried swapping the video card
thinking
> >that it might be defective. I have tried substuting a PCI video card
> >thinking that the AGP slot might be an issue. I have tried using a
different
> >PSU. I have cleared the CMOS and rebooted, reset the clock and then
allowed
> >the system to try to post, no luck. Could defective fans on removable
drive
> >caddies cause something like this?
> >I'm running out of suspects. What about RAM? If so, WTF would this have
> to
> >do with over current on the USB port?
> >
> >Clearing the CMOS will let me enter the BIOS. After I reset everything,
> I
> >get the over current message and after that, I am unable to enter the
BIOS
> >again without clearing the CMOS again.
> >
> >I'm getting ready to use this POS for dropkick practice.
> >
> >Deej
> >
> >
>Dave,

I'm going to try this, but reverting to an earlier BIOS version may be a
step backwards in other areas of compatibility because I'm using a dual core
CPU.

Here's what the "experts" had to say about this issue on the Experts
Exchange forum I paid \$10.00 to subscribe to:

OK here it is, I start up the computer only to have it hang with the

message " USB Device Over Current Status Detected!!", before loading Windows, everything seems fine in the POST. Now I have not seen this since Windows 95. Can't find a solution on the web so i thought I would challenge you guys (the pros).

I have cleared the CMOS and that has worked. I have unplugged all USB devices, but I can not get windows to load to take it away. I can not even get into the BIOS. The floppy is set to 1st boot and it will not boot to DOS, also have tried the Install CD, no luck.

HELP PLEASE!!!!!!! anyone out there any ideas would be helpful.

In Addition to the above I have torn down the build and rebuilt it from the ground up to see what the problem is piece by piece. Each time I think I have it it gives me the same error message before windows loads " USB Over Current Status Detected, Computer will shut down in 15 seconds". at which point it does and I have to clear the CMOS to get it to run again. One thing that is very strange and may have no bearing on this is it seems to run fine and then I close the case (ThermalTake Tai Chi, with water cooling) and the message reappears.

Again help would be appreciated.

Here are the specs:

ASUS A8N SLI Deluxe MOBO

AMD X2 4800

Corsair XMS 3500LL pro 1024 x4

PC Power and cooling 850

WD Raptor 74 x2

x-fi sound card

Help please, I am stumped as to what to do

Comment from Callandor

Date: 01/20/2006 09:38AM PST

Comment

If you cannot get into the BIOS and resetting it with the motherboard jumper doesn't change anything, I would say you have a serious problem with your motherboard. You should always be able to perform these two operations, and a defective motherboard is what would prevent it. The only other thing I can suggest is to strip it down to the minimum of motherboard, cpu, video card, and RAM, in case another component is interfering with the process. If you are using SLI, try it in single configuration and insert any placeholder cards that may be necessary for such operation.

Comment from SenseiJM

Date: 01/20/2006 10:00AM PST

Author Comment

Thanks, that is my suspicion also (bad motherboard), However, and my apologies for not being to clear on this, I can get it to work for a while. Here is the process.

Unplug computer and push and hold on/off switch for 5-6 seconds
remove battery on MOBO and clear CMOS (reverts to the most updated BIOS Asus has out for the A8N32 SLI DELUXE.

After placing Jumper back in normal position have to wait at least 5-10 minutes (if I follow Manufacturer spec and immediately replace Battery I get the Message again).

After 10 Minutes I replace battery (leave case open) and start

This seems to work every time and after resetting the clock I have no problems for a while. Then I plug something in or close the case and bam!!! I get hit with the message.

This does not seem to be in any way related to Windows XP PRO sp2 as it happens before windows loads. I have seen on the net that this "over current" situation is a protection for the circuitry. Just seems a stupid thing to do each and every time it happens to have to clear the CMOS.

Any other ideas?

Thanks in advance
cheers

Accepted Answer from Callandor

Date: 01/20/2006 10:21AM PST

Grade: A

Accepted Answer

It sounds like you are performing a CMOS reset each time. Is your power supply ok? Have you tried a different one, in case there's something wrong with it? It could also be a short of your motherboard against the case, with the motherboard being flexed when you connect something or close the case.

Comment from IanTh

Date: 01/20/2006 11:18AM PST

Comment

have you spoke to asus tech

Comment from jhance

Date: 01/20/2006 12:40PM PST

Comment

I'm assuming that the obvious issue of having a device plugged into your USB port is NOT the problem here. Right? If your system is doing with with nothing plugged into any USB port, then there is undoubtedly a fault on

your motherboard. Replace it...

Comment from SenseiJM

Date: 01/20/2006 05:44PM PST

Author Comment

Okay it looks like it was a short of some kind between the MOBO and the mounting plate that is in the case. My solution, for what it is worth. I placed 3 nylon washers between the MOBO and the plate around the each and every screw (9). Since this has been a transient issue I will not know if it worked for good for a few days (just to be safe). But I am sending this via the "Hell beast". We shall see, I did not even think of that as a possibility, Thank You.

I will keep you posted.

PS; This is the longest it has stayed up and running (with many restarts) as it has in the past.

I can assure you my issue is not between the mobo and mounting plate as the mobo is sitting on a non-conductive rubber pad.

I just pulled my keyboard and mouse off their extenders. No difference. I'm getting ready to lose the removable HD caddies and try it again. Then I'm going to start testing RAM, though I know this is a long shot, but WTF else have I got to do with my time.....right????

Well actually.....I have located and purchased a Gigabyte GA-K8NS Ultra-939 mobo. I have it on good authority that this is the only other AGP based mobo that works with multiple UAD-1 cards. Also, it looks to be about twice the mobo the ASUS A8V is in terms of onboard features. It's got a Silcon Image SATA controller instead of the Promise POS that comes with the ASUS board. I've been wanting to run a couple of 74G Raptors in RAID 0 so that feature, in itself, is worth the grief of switching over.

This ASUS mobo has been a really disappointing experience that has been problematic, on and off, since the Christmas holidays. It was hard to achieve stability with this mo

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [gene lennon](#) on Fri, 14 Apr 2006 05:53:47 GMT

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

bo and once I got a stable configuration, I got crackling in the audio so I was very limited in the use of the UAD-1 resources which is a must for the way I want to work.

I'm going to get this DAW to work somehow, or die trying. In the meantime, my old Paris rig hums along like a champ running Win ME on the old ASUS A7V8x with 2 x Matrox G450's pushing 4 x CRT's.

;o)

"EK Sound" <askme@nospam.com> wrote in message news:445bd8b7\$1@linux...

> Try re-flashing with a different Bios version.

>

> David.

>

> DJ wrote:

> > This message has shut me down on three consecutive ASUS A8V obo's. I have no

> > USB devices attached to the system. I have only an

> > AGP video card in the system. I have tried swapping the video card thinking

> > that it might be defective. I have tried substituting a PCI video card

> > thinking that the AGP slot might be an issue. I have tried using a different

> > PSU. I have cleared the CMOS and rebooted, reset the clock and then allowed

> > the system to try to post, no luck. Could defective fans on removable drive

> > caddies cause something like this?

> > I'm running out of suspects. What about RAM? If so, WTF would this have to

> > do with over current on the USB port?

> >

> > Clearing the CMOS will let me enter the BIOS. After I reset everything, I

> > get the over current message and after that, I am unable to enter the BIOS

> > again without clearing the CMOS again.

> >

> > I'm getting ready to use this POS for dropkick practice.

> >

> > DeeJ

> >

> > That's mighty friggin' annoying, but I always suspected that of that experts group thingy. Never did fork out the cash, and now I'm glad. How on earth can they claim to be justified in charging you for something like that when they have no solution?!?!

The thing is that it was so clearly your fault that the guy had, and \$10 was a small price to pay if it actually did solve it... was worth the gamble.

Cheers,
Kim.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I got curious and I figured, "ya'know, if it saves me any more grief, \$9.95
>is a small price to pay"..... so I paid for the service and logged on
to
>the solution. The solution????.....there is no solution. All indicators
>are that this mobo is a POS. I guess it was worth \$9.95 to have an *expert*
>tell me what I already suspected because he couldn't figure it out either.
>
>;o)

>"Mark McDermott" <mark@stateofwail.com> wrote in message
>news:445bbe06\$1@linux...

>>
>> Deej,
>>
>> Have a look at this:
>>
>>

> [https://secure.experts-exchange.com/register.jsp?rsid=20& ;srid=AbUt6QgJfpRxXq
> nUJRbiWA%3D%3D&redirectURL=%2FHardware%2FQ_21704279.html %3Fqid%3D21704279](https://secure.experts-exchange.com/register.jsp?rsid=20& ;srid=AbUt6QgJfpRxXq nUJRbiWA%3D%3D&redirectURL=%2FHardware%2FQ_21704279.html %3Fqid%3D21704279)
>>
>> Mark

>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >This message has shut me down on three consecutive ASUS A8V obo's. I
have
>> no
>> >USB devices attached to the system. I have only an
>> >AGP video card in the system. I have tried swapping the video card
>thinking
>> >that it might be defective. I have tried substuting a PCI video card
>> >thinking that the AGP slot might be an issue. I have tried using a
>different
>> >PSU. I have cleared the CMOS and rebooted, reset the clock and then
>allowed
>> >the system to try to post, no luck. Could defective fans on removable
>drive
>> >caddies cause something like this?
>> >I'm running out of suspects. What about RAM? If so, WTF would this have
>> to
>> >do with over current on the USB port?
>> >
>> >Clearing the CMOS will let me enter the BIOS. After I reset everything,
>> I

>> >get the over current message and after that, I am unable to enter the
>BIOS
>> >again without clearing the CMOS again.
>> >
>> >I'm getting ready to use this POS for dropkick practice.
>> >
>> >Deej
>> >
>> >
>> >
>> >
>
>If you grab one of those gigabyte boards, be careful once again with BIOS
revisions. I'm using an old BIOS flash because the newer ones offer considerably
less features in terms of setting IRQ's.

On the other hand the older BIOS version I use wont run a dual core processor.
You win some, you lose some.

Let me know how you go if you go this way. I'll be interested in what you
get running. I have only played around a little with mine. I had some issue
with the BIOS on mine not booting properly... about every third boot it
would forget where the OS HDD was, and you'd have to tell the BIOS again...

I've temporarily fixed this by running off the second BIOS using the dual
BIOS utility. When I can be both

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Dedric Terry](#) on Fri, 14 Apr 2006 06:08:44 GMT

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

ered I'll reflash the first BIOS to see if
it makes a difference, otherwise this MB will have to go back, which is annoying,
as I've already swapped it over twice. Bad luck I guess.

Cheers,
Kim.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>Dave,

>

>I'm going to try this, but reverting to an earlier BIOS version may be a
>step backwards in other areas of compatibility because I'm using a dual
core
>CPU.

>

>Here's what the "experts" had to say about this issue on the Experts
>Exchange forum I paid \$10.00 to subscribe to:

>

>OK here it is, I start up the computer only to have it hang with the
>message " USB Device Over Current Status Detected!!", before loading
>Windows, everything seems fine in the POST. Now I have not seen this since
>Windows 95. Can't find a solution on the web so i thought I would challenge
>you guys (the pros).
>
>I have cleared the CMOS and that has worked. I have unplugged all USB
>devices, but I can not get windows to load to take it away. I can not even
>get into the BIOS. The floppy is set to 1st boot and it will not boot
to
>DOS, also have tried the Install CD, no luck.
>
>HELP PLEASE!!!!!!! anyone out there any ideas would be helpful.
>
>In Addition to the above I have torn down the build and rebuilt it from
the
>ground up to see what the problem is piece by piece. Each time I think I
>have it it gives me the same error message before windows loads " USB Over
>Current Status Detected, Computer will shut down in 15 seconds". at which
>point it does and I have to clear the CMOS to get it to run again. One
>thing that is very strange and may have no bearing on this is it seems to
run
>fine and then I close the case (ThermalTake Tai Chi, with water cooling)
and
>the message reappears.
>
>Again help would be appreciated.
>
>Here are the specs:
>ASUS A8N SLI Deluxe MOBO
>AMD X2 4800
>Corsair XMS 3500LL pro 1024 x4
>PC Power and cooling 850
>WD Raptor 74 x2
>x-fi sound card
>
>Help please, I am stumped as to what to do
>
> Comment from Callandor
>Date: 01/20/2006 09:38AM PST
> Comment
>
>If you cannot get into the BIOS and resetting it with the motherboard jumper
>doesn't change anything, I would say you have a serious problem with your
>motherboard. You should always be able to perform these two operations,
and
>a defective motherboard is what would prevent it. The only other thing
I

>can suggest is to strip it down to the minimum of motherboard, cpu, video
>card, and RAM, in case another component is interfering with the process.
>If you are using SLI, try it in single configuration and insert any
>placeholder cards that may be necessary for such operation.
>
>Comment from SenseiJM
>Date: 01/20/2006 10:00AM PST
> Author Comment
>
>Thanks, that is my suspicion also (bad motherboard), However, and my
>apologies for not being to clear on this, I can get it to work for a while.
>Here is the process.
>
>Unplug computer and push and hold on/off switch for 5-6 seconds
>remove battery on MOBO and clear CMOS (reverts to the most updated BIOS
Asus
>has out for the A8N32 SLI DELUXE.
>After placing Jumper back in normal position have to wait at least 5-10
>minutes (if I follow Manufacturer spec and immediately replace Battery I
get
>the Message again).
>After 10 Minutes I replace battery (leave case open) and start
>
>This seems to work every time and after resetting the clock I have no
>problems for a while. Then I plug something in or close the case and bam!!!
>I get hit with the message.
>
>This does not seem to be in any way related to Windows XP PRO sp2 as it
>happens before windows loads. I have seen on the net that this "over
>current" situation is a protection for the circuitry. Just seems a stupid
>thing to do each and every time it happens to have to clear the CMOS.
>
>Any other ideas?
>Thanks in advance
>cheers
>
>Accepted Answer from Callandor
>Date: 01/20/2006 10:21AM PST
>Grade: A
> Accepted Answer
>It sounds like you are performing a CMOS reset each time. Is your power
>supply ok? Have you tried a different one, in case there's something wrong
>with it? It could also be a short of your motherboard against the case,
>with the motherboard being flexed when you connect something or close the
>case.
>
>Comment from IanTh
>Date: 01/20/2006 11:18AM PST

> Comment
>have you spoke to asus tech
>
>Comment from jhance
>Date: 01/20/2006 12:40PM PST
> Comment
>I'm assuming that the obvious issue of having a device plugged into your
USB
>port is NOT the problem here. Right? If your system is doing with with
>_nothing_ plugged into any USB port, then there is undoubtedly a fault on
>your motherboard. Replace it...
>
>Comment from SenseiJM
>Date: 01/20/2006 05:44PM PST
> Author Comment
>
>Okay it looks like it was a short of some kind between the MOBO and the
>mounting plate that is in the case. My solution, for what it is worth.
I
>placed 3 nylon washers between the MOBO and the plate around the each and
>every screw (9). Since this has been a transient issue I will not know
if
>it worked for good for a few days (just to be safe). But I am sending this
>via the "Hell beast". We shall see, I did not even think of that as a
>possibility, Thank You.
>
>I will keep you posted.
>
>PS; This is the longest it has stayed up and running (with many restarts)
>as it has in the past.
> _____
>
>I can assure you my issue is not between the mobo and mounting plate as
the
>mobo is sitting on a non-conductive rubber pad.
>
>I just pulled my keyboard and mouse off their extenders. No difference.
I'm
>getting ready to lose the removable HD caddies and try it again. Then I'm
>going to sta

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Kim](#) on Fri, 14 Apr 2006 06:41:21 GMT
[View Forum Message](#) <> [Reply to Message](#)

rt testing RAM, though I know this is a long shot, but WTF else
>have I got to do with my time.....right????

>

>Well actually.....I have located and purchased a Gigabyte GA-K8NS

>Ultra-939 mobo. I have it on good authority that this is the only other AGP

>based mobo that works with multiple UAD-1 cards. Also, it looks to be about

>twice the mobo the ASUS A8V is in terms of onboard features. It's got a

>Silcon Image SATA controller instead of the Promise POS that comes with the

>ASUS board. I've been wanting to run a couple of 74G Raptors in RAID 0 so

>that feature, in itself, is worth the grief of switching over.

>

>This ASUS mobo has been a really disappointing experience that has been prob

>lematic, on and off, since the Christmas holidays. It was hard to achieve

>stability with this mobo and once I got a stable configuration, I got

>crackling in the audio so I was very limited in the use of the UAD-1

>resources which is a must for the way I want to work.

>

>I'm going to get this DAW to work somehow, or die trying. In the meantime,

>my old Paris rig hums along like a champ running Win ME on the old ASUS

>A7V8x with 2 x Matrox G450's pushing 4 x CRT's.

>

>;o)

>

>"EK Sound" <askme@nospam.com> wrote in message news:445bd8b7\$1@linux...

>> Try re-flashing with a different Bios version.

>>

>> David.

>>

>> DJ wrote:

>> > This message has shut me down on three consecutive ASUS A8V obo's. I

>> have no

>> > USB devices attached to the system. I have only an

>> > AGP video card in the system. I have tried swapping the video card

>> thinking

>> > that it might be defective. I have tried substuting a PCI video card

>> > thinking that the AGP slot might be an issue. I have tried using a

>> different

>> > PSU. I have cleared the CMOS and rebooted, reset the clock and then

>> allowed

>> > the system to try to post, no luck. Could defective fans on removable

>> drive

>> > caddies cause something like this?

>> > I'm running out of suspects. What about RAM? If so, WTF would this have

>> to

>> > do with over current on the USB port?

>> >

>> > Clearing the CMOS will let me enter the BIOS. After I reset everything,

>I
>> > get the over current message and after that, I am unable to enter the
>BIOS
>> > again without clearing the CMOS again.
>> >
>> > I'm getting ready to use this POS for dropkick practice.
>> >
>> > Deej
>> >
>> >
>
>Man, that sucks... ours is working great. It must have
something to do with Bios versions. I am away from the
office for the weekend, but when I get back in on monday I
can let you know which version we are running. I know I
didn't update it at all... just ran it as-is.

David.

DJ wrote:

> Dave,
>
> I'm going to try this, but reverting to an earlier BIOS version may be a
> step backwards in other areas of compatibility because I'm using a dual core
> CPU.

> snippage.Thanks Dave,

I'm thinking of just throwing in the towel, sending Chris Ludwig all of my
stuff and getting him to build and configure this thing. I like building my
own computers because if something goes wrong, I know how to fix it, but the
dance I'm doing here with 3 x RME PCI cards, 4 x UAD-1 cards, a 13 slot
Magma, 4G of RAM just seems to be like walking the razor's edge as far as
system resource allocation and driver interaction. One glitch and the whole
house of cards comes tumbling down. I can always go back and look at the way
it was done once I have something here that works reliably. I've had a bit
of slack time over the last few weeks, but my producer/associate is
returning from Hawaii on May 26th and we've got a lot of stuff lined up. I
need to be up and running PDQ.

Deej

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:445bfefb\$1@linux...

> Man, that sucks... ours is working great. It must have
> something to do with Bios versions. I am away from the
> office for the weekend, but when I get back in on monday I
> can let you know which version we are running. I know I

> didn't update it at all... just ran it as-is.
>
> David.
>
> DJ wrote:
> > Dave,
> >
> > I'm going to try this, but reverting to an earlier BIOS version may be a
> > step backwards in other areas of compatibility because I'm using a dual
core
> > CPU.
>
> > snippet.BTW....I'm using v1017 which specifically states that one of the features is
the "Add warning for USB overcurrent situation"

The previous version, 1014 doesn't have this warning. I'm wondering what
I've got to lose by reverting to the earlier bios and just seeing if it will
work. I'm actually thinking that there is not a friggin thing wrong with my
gear, just that for some reason this is a defect in the bios.

I have DL'ed it and I may give it a try.

What do you think?

Deej

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:445c10f9@linux...

> Thanks Dave,
>
> I'm thinking of just throwing in the towel, sending Chris Ludwig all of my
> stuff and getting him to build and configure this thing. I like building
my
> own computers because if something goes wrong, I know how to fix it, but
the
> dance I'm doing here with 3 x RME PCI cards, 4 x UAD-1 cards, a 13 slot
> Magma, 4G of RAM just seems to be like walking the razor's edge as far as
> system resource allocation and driver interaction. One glitch and the
whole
> house of cards comes tumbling down. I can always go back and look at the
way
> it was done once I have something here that works reliably. I've had a bit
> of slack time over the last few weeks, but my producer/associate is
> returning from Hawaii on May 26th and we've got a lot of stuff lined up. I
> need to be up and running PDQ.
>
> Deej
>

> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
> news:445bfefb\$1@linux...
> > Man, that sucks... ours is working great. It must have
> > something to do with Bios versions. I am away from the
> > office for the weekend, but when I get back in on monday I
> > can let you know which version we are running. I know I
> > didn't update it at all... just ran it as-is.
> >
> > David.
> >
> > DJ wrote:
> > > Dave,
> > >
> > > I'm going to try this, but reverting to an earlier BIOS version may be
> a
> > > step backwards in other areas of compatibility because I'm using a
> dual
> core
> > > CPU.
> >
> > > snippage.
>
> I'd be on that bandwagon quicker than you can say "Gee, that fixed it". ;o)

Cheers,
Kim.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> BTW....I'm using v1017 which specifically states that one of the features
is
> the "Add warning for USB overcurrent situation"
>
> The previous version, 1014 doesn't have this warning. I'm wondering what
> I've got to lose by reverting to the earlier bios and just seeing if it
will
> work. I'm actually thinking that there is not a friggin thing wrong with
my
> gear, just that for some reason this is a defect in the bios.
>
> I have DL'ed it and I may give it a try.
>
> What do you think?
>
> Deej
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:445c10f9@linux...
>> Thanks Dave,

>>
>> I'm thinking of just throwing in the towel, sending Chris Ludwig all of
my
>> stuff and getting him to build and configure this thing. I like building
>my
>> own computers because if something goes wrong, I know how to fix it, but
>the
>> dance I'm doing here with 3 x RME PCI cards, 4 x UAD-1 cards, a 13 slot
>> Magma, 4G of RAM just seems to be like walking the razor's edge as far
as
>> system resource allocation and driver interaction. One glitch and the
>whole
>> house of cards comes tumbling down. I can always go back and look at the
>way
>> it was done once I have something here that works reliably. I've had a
bit
>> of slack time over the last few weeks, but my producer/associate is
>> returning from Hawaii on May 26th and we've got a lot of stuff lined up.
I
>> need to be up and running PDQ.
>>
>> Deej
>>
>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> news:445bfefb\$1@linux...
>> > Man, that sucks... ours is working great. It must have
>> > something to do with Bios versions. I am away from the
>> > office for the weekend, but when I get back in on monday I
>> > can let you know which version we are running. I know I
>> > didn't update it at all... just ran it as-is.
>> >
>> > David.
>> >
>> > DJ wrote:
>> > > Dave,
>> > >
>> > > I'm going to try this, but reverting to an earlier BIOS version may
be
>a
>> > > step backwards in other areas of compatibility because I'm using a
>dual
>> core
>> > > CPU.
>> >
>> > > snippage.
>>
>>
>

>Now there's a school of thought that says that either you've got it, or you don't.

There's this guy on the other hand who reckons it can be learned, but then he's in the business of convincing people of that:

<http://www.perfectpitch.com/>

I'm thinking of buying the course, but at \$139 I wouldn't want to shell it out for nothing. On the other hand if it works, then \$139 is the bargain of the century.

Does anybody here actually know anyone who has developed it? A person who was a muso, and didn't have it, but then somehow learned it, or developed it, later? Is it possible?

I have kinda of partial perfect pitch. I'm thinking that if anybody can develop it that I would be able to. Sometimes I hear a song and know what key it's in straight away. It can just be obvious to me. And if I start imagining chords on piano usually I can hear them, and know what pitch they are, and that they are right in my head, and know exactly what they would sound like mostly. I can tune a guitar with no strings on it and get it within about 5-10 cents of in tune every time. But I can't reliably listen to a song on the radio and just easily hear what key it's

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Martin Harrington](#) on Fri, 14 Apr 2006 06:51:14 GMT
[View Forum Message](#) <> [Reply to Message](#)

in each time, or what chord is playing, or what note the melody is on. Often I can work it out, by referring to other songs in my head, but I'm far from just recognising every note straight off.

Do you think it's something that can be learned? Has anybody done it?

I know relative pitch is just a matter of training, but my relative pitch is pretty good usually.

Any opinions?

Cheers,
Kim. The issue seems to be in the v1017 bios itself. I just rolled back to the v1014 bios and I'm up and running.

WTF is with ASUS anyway? It seems that they have added an over current warning that emulates an over current scenario and shuts their system down.....genius.....pure genius.....

Thanks for the suggestion Dave. I would have never thought to do this if you hadn't suggested it.

;oPI would seriously take a shot at it... you are demanding quite a bit from your system, but it should still at least boot! ;-)

Let us know what happens once you've "dumbed down" the bios.

David.

DJ wrote:

> BTW....I'm using v1017 which specifically states that one of the features is
> the "Add warning for USB overcurrent situation"
>
> The previous version, 1014 doesn't have this warning. I'm wondering what
> I've got to lose by reverting to the earlier bios and just seeing if it will
> work. I'm actually thinking that there is not a friggin thing wrong with my
> gear, just that for some reason this is a defect in the bios.
>
> I have DL'ed it and I may give it a try.
>
> What do you think?
>
> Deej
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:445c10f9@linux...
>
>>Thanks Dave,
>>
>>I'm thinking of just throwing in the towel, sending Chris Ludwig all of my
>>stuff and getting him to build and configure this thing. I like building
>
> my
>
>>own computers because if something goes wrong, I know how to fix it, but
>
> the
>
>>dance I'm doing here with 3 x RME PCI cards, 4 x UAD-1 cards, a 13 slot
>>Magma, 4G of RAM just seems to be like walking the razor's edge as far as
>>system resource allocation and driver interaction. One glitch and the
>
> whole
>
>>house of cards comes tumbling down. I can always go back and look at the

>
> way
>
>>it was done once I have something here that works reliably. I've had a bit
>>of slack time over the last few weeks, but my producer/associate is
>>returning from Hawaii on May 26th and we've got a lot of stuff lined up. I
>>need to be up and running PDQ.
>>
>>Deej
>>
>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>>news:445bfefb\$1@linux...
>>
>>>Man, that sucks... ours is working great. It must have
>>>something to do with Bios versions. I am away from the
>>>office for the weekend, but when I get back in on monday I
>>>can let you know which version we are running. I know I
>>>didn't update it at all... just ran it as-is.
>>>
>>>David.
>>>
>>>DJ wrote:
>>>
>>>>Dave,
>>>>
>>>>I'm going to try this, but reverting to an earlier BIOS version may be
>
> a
>
>>>>step backwards in other areas of compatibility because I'm using a
>
> dual
>
>>core
>>
>>>>CPU.
>>>
>>>>snippage.
>>
>>
>
>Kim,

I can tune a guitar (A=440hz) without any reference. I can do it consistently, from scratch.

If you hit middle C on a piano, I wouldn't have a clue what it was.

I think there may be degrees of pitch recognition....then again, I'm also colorblind in that I can see differences in the color spectrum but I can't tell you the names of the colors.....ie.....grass is red, unless there is a red reference that I can see....then I can tell it is green.....same scenario with green and grey, blue and purple, brown and green and the list goes on.

Deej

UX...

>

>

> Now there's a school of thought that says that either you've got it, or you

> don't.

>

> There's this guy on the other hand who reckons it can be learned, but then

> he's in the business of convincing people of that:

> <http://www.perfectpitch.com/>

>

> I'm thinking of buying the course, but at \$139 I wouldn't want to shell it

> out for nothing. On the other hand if it works, then \$139 is the bargain

> of the century.

>

> Does anybody here actually know anyone who has developed it? A person who

> was a muso, and didn't have it, but then somehow learned it, or developed

> it, later? Is it possible?

>

> I have kinda of partial perfect pitch. I'm thinking that if anybody can develop

> it that I would be able to. Sometimes I hear a song and know what key it's

> in straight away. It can just be obvious to me. And if I start imagining

> chords on piano usually I can hear them, and know what pitch they are, and

> that they are right in my head, and know exactly what they would sound like

> mostly. I can tune a guitar with no strings on it and get it within about

> 5-10 cents of in tune every time. But I can't reliably listen to a song on

> the radio and just easily hear what key it's in each time, or what chord

> is playing, or what note the melody is on. Often I can work it out, by referring

> to other songs in my head, but I'm far from just recognising every note straight

> off.

>

> Do you think it's something that can be learned? Has anybody done it?

>
> I know relative pitch is just a matter of training, but my relative pitch
> is pretty good usually.
>
> Any opinions?
>
> Cheers,
> Kim.This nailed it.....see new thread above.

Thanks,

Deej

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:445c1cc7\$1@linux...

> I would seriously take a shot at it... you are demanding
> quite a bit from your system, but it should still at least
> boot! ;-)
>
> Let us know what happens once you've "dumbed down" the bios.
>
> David.
>
> DJ wrote:
> > BTW....I'm using v1017 which specifically states that one of the
features is
> > the "Add warning for USB overcurrent situation"
> >
> > The previous version, 1014 doesn't have this warning. I'm wondering what
> > I've got to lose by reverting to the earlier bios and just seeing if it
will
> > work. I'm actually thinking that there is not a friggin thing wrong with
my
> > gear, just that for some reason this is a defect in the bios.
> >
> > I have DL'ed it and I may give it a try.
> >
> > What do you think?
> >
> > Deej
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:445c10f9@linux...
> >
> >>Thanks Dave,
> >>
> >>I'm thinking of just throwing in the towel, sending Chris Ludwig all of
my

> >>stuff and getting him to build and configure this thing. I like building
> >
> > my
> >
> >>own computers because if something goes wrong, I know how to fix it, but
> >
> > the
> >
> >>dance I'm doing here with 3 x RME PCI cards, 4 x UAD-1 cards, a 13 slot
> >>Magma, 4G of RAM just seems to be like walking the razor's edge as far
as
> >>system resource allocation and driver interaction. One glitch and the
> >
> > whole
> >
> >>house of cards comes tumbling down. I can always go back and look at the
> >
> > way
> >
> >>it was done once

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Kim](#) on Fri, 14 Apr 2006 06:54:43 GMT

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

I have something here that works reliably. I've had a
bit

> >>of slack time over the last few weeks, but my producer/associate is
> >>returning from Hawaii on May 26th and we've got a lot of stuff lined up.
I
> >>need to be up and running PDQ.
> >>
> >>Deej
> >>
> >>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
> >>news:445bfefb\$1@linux...
> >>
> >>>Man, that sucks... ours is working great. It must have
> >>>something to do with Bios versions. I am away from the
> >>>office for the weekend, but when I get back in on monday I
> >>>can let you know which version we are running. I know I
> >>>didn't update it at all... just ran it as-is.
> >>>
> >>>David.
> >>>
> >>>DJ wrote:
> >>>

> >>>>Dave,
> >>>>
> >>>>I'm going to try this, but reverting to an earlier BIOS version may be
> >
> > a
> >
> >>>>step backwards in other areas of compatibility because I'm using a
> >
> > dual
> >
> >>core
> >>
> >>>>CPU.
> >>>>
> >>>>snippage.
> >>
> >>
> >

> >Sounds like a con to me Kim.

If it was any good at all, I'm sure they would be charging a lot more than \$139.

Remember the old adage... "if it sounds too good to be true, it probably is".

--

Martin Harrington

www.lendaneer-sound.com

"Kim" <hidensounds@hotmail.com> wrote in message [news:445c1990\\$1@linux...](mailto:news:445c1990$1@linux...)

>

>

> Now there's a school of thought that says that either you've got it, or

> you

> don't.

>

> There's this guy on the other hand who reckons it can be learned, but then

> he's in the business of convincing people of that:

> <http://www.perfectpitch.com/>

>

> I'm thinking of buying the course, but at \$139 I wouldn't want to shell it

> out for nothing. On the other hand if it works, then \$139 is the bargain

> of the century.

>

> Does anybody here actually know anyone who has developed it? A person who

> was a muso, and didn't have it, but then somehow learned it, or developed

> it, later? Is it possible?

>

> I have kinda of partial perfect pitch. I'm thinking that if anybody can

> develop

> it that I would be able to. Sometimes I hear a song and know what key it's
> in straight away. It can just be obvious to me. And if I start imagining
> chords on piano usually I can hear them, and know what pitch they are, and
> that they are right in my head, and know exactly what they would sound
> like
> mostly. I can tune a guitar with no strings on it and get it within about
> 5-10 cents of in tune every time. But I can't reliably listen to a song on
> the radio and just easily hear what key it's in each time, or what chord
> is playing, or what note the melody is on. Often I can work it out, by
> referring
> to other songs in my head, but I'm far from just recognising every note
> straight
> off.
>
> Do you think it's something that can be learned? Has anybody done it?
>
> I know relative pitch is just a matter of training, but my relative pitch
> is pretty good usually.
>
> Any opinions?
>
> Cheers,
> Kim. This is a multi-part message in MIME format.

-----=_NextPart_000_0050_01C670A1.77A6E630
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Deej,
Glad it was as easy as that. You should have some words
with ASUS about this one.
Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:445c1c90@linux...
The issue seems to be in the v1017 bios itself. I just rolled back to =
the
v1014 bios and I'm up and running.

WTF is with ASUS anyway? It seems that they have added an over current
warning that emulates an over current scenario and shuts their system
down.....genius.....pure genius.....

Thanks for the suggestion Dave. I would have never thought to do this =
if you
hadn't suggested it.

;oP

-----=_NextPart_000_0050_01C670A1.77A6E630

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 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Deej,</DIV>

<DIV>Glad it was as easy as that. You =
should have=20

some words</DIV>

<DIV>with ASUS about this one.</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>"DJ" <<A=20

=

href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20

wrote in message <A=20

href=3D"news:445c1c90@linux">news:445c1c90@linux...</DIV>The issue =
seems to=20

be in the v1017 bios itself. I just rolled back to the
v1014 bios =
and I'm=20

up and running.

WTF is with ASUS anyway? It seems that they =
have added=20

an over current
warning that emulates an over current scenario and =
shuts=20

their system
down.....genius.....pure genius.....

Thanks =
for the=20

suggestion Dave. I would have never thought to do this if =
you
hadn't=20

suggested it.

;oP

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

-----=_NextPart_000_0050_01C670A1.77A6E630--Funny you should mention color - that is how I

hear pitches, in colorations
and degrees, and I can't believe I'm the only one it works like this with.
Kind of like when you hear an open E on a Gtr, you just know it's an open E.
It's a blessing "and" a curse. When something's off it's like swallowing
rusty roofing nails having to listen to it.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:445c1f01@linux...

> Kim,

>

> I can tune a guitar (A=440hz) without any reference. I can do it
> consistently, from scratch.

>

> If you hit middle C on a piano, I wouldn't have a clue what it was.

>

> I think there may be degrees of pitch recognition....then again, I'm also
> colorblind in that I can see differences in the color spectrum but I can't
> tell you the names of the colors.....ie.....grass is red, unless there

> is

> a red reference that I can see....then I can tell it is green.....same

> scenario with green and grey, blue and purple, brown and green and the

> list

> goes on.

>

> Deej

>

>

>

>

> ux...

>>

>>

>> Now there's a school of thought that says that either you've got it, or
> you

>> don't.

>>

>> There's this guy on the other hand who reckons it can be learned, but
>> then

>> he's in the business of convincing people of that:

>> <http://www.perfectpitch.com/>

>>

>> I'm thinking of buying the course, but at \$139 I wouldn't want to shell
>> it

>> out for nothing. On the other hand if it works, then \$139 is the bargain
>> of the century.

>>
>> Does anybody here actually know anyone who has developed it? A person who
>> was a muso, and didn't have it, but then somehow learned it, or developed
>> it, later? Is it possible?
>>
>> I have kinda of partial perfect pitch. I'm thinking that if anybody can
> develop
>> it that I would be able to. Sometimes I hear a song and know what key
>> it's
>> in straight away. It can just be obvious to me. And if I start imagining
>> chords on piano usually I can hear them, and know what pitch they are,
>> and
>> that they are right in my head, and know exactly what they would sound
> like
>> mostly. I can tune a guitar with no strings on it and get it within about
>> 5-10 cents of in tune every time. But I can't reliably listen to a song
>> on
>> the radio and just easily hear what key it's in each time, or what chord
>> is playing, or what note the melody is on. Often I can work it out, by
> referring
>> to other songs in my head, but I'm far from just recognising every note
> straight
>> off.
>>
>> Do you think it's something that can be learned? Has anybody done it?
>>
>> I know relative pitch is just a matter of training, but my relative pitch
>> is pretty good usually.
>>
>> Any opinions?
>>
>> Cheers,
>> Kim.
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> Might be right.

The other thing I'm considering is this:
<http://www.brenthugh.com/eartest/>

It's only \$12US, an amount I can put up with losing, and would possibly be more helpful, in that at least it allows you to make practice use of the skills, and tests you as you go.

My pitching ability has very slowly improved over the years... I can't help

but think that some form of training might assist.

Cheers,
Kim.

"Martin Harrington" <lendan@bigpond.net.au> wrote:

>Sounds like a con to me Kim.

>If it was any good at all, I'm sure they would be charging a lot more than

>\$139.

>Remember the old adage... "if it sounds too good to be true, it probably

>is".

>--

>Martin Harrington

>www.lendanear-sound.com

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:445c1990\$1@linux...

>>

>>

>> Now there's a school of thought that says that either you've got it, or

>> you

>> don't.

>>

>> There's this guy on the other hand who reckons it can be learned, but
then

>> he's in the business of convincing people of that:

>> <http://www.perfectpitch.com/>

>>

>> I'm thinking of buying the course, but at \$139 I wouldn't want to shell
it

>> out for nothing. On the other hand if it works, then \$139 is the bargain

>> of the century.

>>

>> Does anybody here actually know anyone who has developed it? A person
who

>> was a muso, and didn't have it, but then somehow learned it, or developed

>> it, later? Is it possible?

>>

>> I have kinda of partial perfect pitch. I'm thinking that if anybody can

>> develop

>> it that I would be able to. Sometimes I hear a song and know what key
it's

>> in straight away. It can just be obvious to me. And if I start imagining

>> chords on piano usually I can hear them, and know what pitch they are,
and

>> that they are right in my head, and know exactly what they would sound

>> like

>> mostly. I can tune a guitar with no strings on it and get it within about

>> 5-10 cents of in tune every time. But I can't reliably listen to a song
on

>> the radio and just easily hear what key it's in each time, or what chord

>> is playing, or what note the melody is on. Often I can work it out, by

>> referring

>> to other songs in my head, but I'm far from just recognising every note

>> straight

>> off.

>>

>> Do you think it's

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [dc\[4\]](#) on Fri, 14 Apr 2006 07:10:04 GMT

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

something that can be learned? Has anybody done it?

>>

>> I know relative pitch is just a matter of training, but my relative pitch

>> is pretty good usually.

>>

>> Any opinions?

>>

>> Cheers,

>> Kim.

>

>"Aaron Allen" <nospam@not_here.dude> wrote:

>Funny you should mention color - that is how I hear pitches, in colorations

>and degrees, and I can't believe I'm the only one it works like this with.

I was considering a while back maybe trying to write down the colors I felt were represented by each note. Do you actually mean that literally? That the notes are colors? Like, is there a note that's orange to you? If so, have you even compared to somebody else to see if both of you a "hearing the same colors"?

>Kind of like when you hear an open E on a Gtr, you just know it's an open E.

Yeh, there's no missing that... or a G chord is pretty obvious.

>It's a blessing "and" a curse. When something's off it's like swallowing

>rusty roofing nails having to listen to it.

I've heard this said by many with perfect pitch. I can't help but think the advantages outweigh the disadvantages. I have enough perfect pitch already that I sometimes get thrown when I'm on a flat instrument. In fact it surprises me that I evidently do use some small amount of perfect pitch in my playing...

every now and again on a flat instrument I'll do something where I play a wrong chord and then realise "Hold on,

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Deej \[1\]](#) on Fri, 14 Apr 2006 07:22:18 GMT

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

If you hit middle C on a piano, I wouldn't have a clue what it was.

>>

>> I think there may be degrees of pitch recognition....then again, I'm also

>> colorblind in that I can see differences in the color spectrum but I can't

>> tell you the names of the colors.....ie.....grass is red, unless there

>> is

>> a red reference that I can see....then I can tell it is green.....same

>> scenario with green and grey, blue and purple, brown and green and the

>> list

>> goes on.

>>

>> Deej

>>

>>

>>

>>

>> ux...

>>>

>>>

>>> Now there's a school of thought that says that either you've got it,

or

>> you

>>> don't.

>>>

>>> There's this guy on the other hand who reckons it can be learned, but

>>> then

>>> he's in the business of convincing people of that:

>>> <http://www.perfectpitch.com/>

>>>

>>> I'm thinking of buying the course, but at \$139 I wouldn't want to shell

>>> it

>>> out for nothing. On the other hand if it works, then \$139 is the bargain

>>> of the century.

>>>

>>> Does anybody here actually know anyone who has developed it? A person

who

>>> was a muso, and didn't have it, but then somehow learned it, or developed

>>> it, later? Is it possible?

>>>

>>> I have kinda of partial perfect pitch. I'm thinking that if anybody can

>> develop

>>> it that I would be able to. Sometimes I hear a song and know what key

>>> it's

>>> in straight away. It can just be obvious to me. And if I start imagining

>>> chords on piano usually I can hear them, and know what pitch they are,

>>> and

>>> that they are right in my head, and know exactly what they would sound

>> like

>>> mostly. I can tune a guitar with no strings on it and get it within about

>>> 5-10 cents of in tune every time. But I can't reliably listen to a song

>>> on

>>> the radio and just easily hear what key it's in each time, or what chord

>>> is playing, or what note the melody is on. Often I can work it out, by

>> referring

>>> to other songs in my head, but I'm far from just recognising every note

>> straight

>&g

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [cujo](#) on Fri, 14 Apr 2006 13:38:05 GMT

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

d like?

It would drive me bananas. I have really good relative pitch and it bugs me enough with the less than perfect studio clients.

Start with intervals. Move on to chords (inversions too). Be able to sing what you hear. I can use any CD for ear training. It's almost a constant in my world. Just focus on bass, vocal or whatever is somewhat deceiving to you. If you can sing it you are more than half way there.

I'm listening,

Tom

"Kim" <hiddensounds@hotmail.com> wrote in message =
news:445c1990\$1@linux...

Now there's a school of thought that says that either you've got it, =
or you
don't.

There's this guy on the other hand who reckons it can be learned, but =
then
he's in the business of convincing people of that:
<http://www.perfectpitch.com/>

I'm thinking of buying the course, but at \$139 I wouldn't want to =
shell it
out for nothing. On the other hand if it works, then \$139 is the =
bargain
of the century.

Does anybody here actually know anyone who has developed it? A person =
who
was a muso, and didn't have it, but then somehow learned it, or =
developed
it, later? Is it possible?

I have kinda of partial perfect pitch. I'm thinking that if anybody =
can develop
it that I would be able to. Sometimes I hear a song and know what key =
it's
in straight away. It can just be obvious to me. And if I start =
imagining
chords on piano usually I can hear them, and know what pitch they are, =
and
that they are right in my head, and know exactly what they would sound =
like
mostly. I can tune a guitar with no strings on it and get it within =
about
5-10 cents of in tune every time. But I can't reliably listen to a =
song on
the radio and just easily hear what key it's in each time, or what =
chord
is playing, or what note the melody is on. Often I can work it out, by =
referring
to other songs in my head, but I'm far from just recognising every =
note straight
off.

Do you think it's something that can be learned? Has anybody done it?

I know relative pitch is just a matter of training, but my relative =
pitch
is pretty good usually.

Any opinions?

Cheers,
Kim.

-----=_NextPart_000_005E_01C670A4.0F475B80

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 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Kim,</DIV>

<DIV>Have you finished your jazz=20
training?!?!</DIV>

<DIV>Wow.</DIV>

<DIV> </DIV>

<DIV>Really though,</DIV>

<DIV>What is it about perfect pitch that=20
you would like?</DIV>

<DIV>It would drive me bananas. < I have =
really good=20

relative pitch</DIV>

<DIV>and it bugs me enough with the less =
than=20

perfect</DIV>

<DIV>studio clients.</DIV>

<DIV> </DIV>

<DIV>Start with intervals. < Move on to =
chords=20

(inversions too).</DIV>

<DIV>Be able to sing what you hear. < I =
can use any=20

CD for ear</DIV>

<DIV>training. < It's almost a constant =
in my=20

world. Just focus</DIV>
<DIV>on bass, vocal or whatever is somewhat =
deceiving to=20
you.</DIV>
<DIV>If you can sing it you are more than =
half way=20
there.</DIV>
<DIV>I'm listening,</DIV>
<DIV>Tom</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Kim" <<A=20
 =
 href=3D"mailto:hiddeensounds@hotmail.com">hiddeensounds@hotmail.com>=
 wrote=20
 in message <A=20
 =
 href=3D"news:445c1990\$1@linux">news:445c1990\$1@linux...</DIV>

=
Now=20
 there's a school of thought that says that either you've got it, or=20
 you
don't.

There's this guy on the other hand who reckons it =
can be=20
 learned, but then
he's in the business of convincing people of =
that:
<A=20
 =
 href=3D"http://www.perfectpitch.com/">http://www.perfectpitch.com/
=

I'm=20
 thinking of buying the course, but at \$139 I wouldn't want to shell =
it
out=20
 for nothing. On the other hand if it works, then \$139 is the =
bargain
of the=20
 century.

Does anybody here actually know anyone who has =
developed it? A=20
 person who
was a muso, and didn't have it, but then somehow learned =
it, or=20
 developed
it, later? Is it possible?

I have kinda of partial =
perfect=20
 pitch. I'm thinking that if anybody can develop
it that I would be =
able to.=20
 Sometimes I hear a song and know what key it's
in straight away. It =
can=20
 just be obvious to me. And if I start imagining
chords on piano =
usually I=20
 can hear them, and know what pitch they are, and
that they are =
right in my=20
 head, and know exactly what they would sound like
mostly. I can

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Dedric Terry](#) on Fri, 14 Apr 2006 13:45:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

=
tune a=20
guitar with no strings on it and get it within about
5-10 cents of =
in tune=20
every time. But I can't reliably listen to a song on
the radio and =
just=20
easily hear what key it's in each time, or what chord
is playing, =
or what=20
note the melody is on. Often I can work it out, by referring
to =
other songs=20
in my head, but I'm far from just recognising every note=20
straight
off.

Do you think it's something that can be =
learned? Has=20
anybody done it?

I know relative pitch is just a matter of =
training,=20
but my relative pitch
is pretty good usually.

Any=20
opinions?

Cheers,
Kim.</BLOCKQUOTE></BODY></HTML >

-----=_NextPart_000_005E_01C670A4.0F475B80-->Have you finished your jazz training?!?!
>Wow.

Hehe, I don't muck about. ;o) Seriously though, I figure it would help a lot with jazz, due to the nature of jazz performance often involving musos making chord substitutions, and choosing their own scales. The better your ear, the better you can tell what everyone else is doing, and the better you can adapt.

>What is it about perfect pitch that you would like?

To be able to know exactly what's going on musically at any given point in time, without question... hence allowing me to focus only on playing, and never have to worry about working out what will fit.

>It would drive me bananas. I have really good relative pitch
>and it bugs me enough with the less than perfect
>studio clients.

True. I've given up recording other people though. For now anyhow. I used to find it too frustrating. I find it frustrating enough dealing with my own inadequacies, so when a client is less skilled than me... ARGHHH!!!

My relative pitch is quite good. I mean give me your average pop song, and if I am told, or able to work out, what key it's in, I can for the most part follow the whole thing all the way through in terms of what the chords are doing and the like. I get thrown a bit by odd key changes and the like however.

I'd like my perception to be bullet proof.

I learned music initially by the Suzuki method, which is by ear, so my ear is generally very good. I just think it would be nice if it was better.

Cheers,
Kim.

>Start with intervals. Move on to chords (inversions too).
>Be able to sing what you hear. I can use any CD for ear
>training. It's almost a constant in my world. Just focus
>on bass, vocal or whatever is somewhat deceiving to you.
>If you can sing it you are more than half way there.
>I'm listening,
>Tom
> "Kim" <hiddensounds@hotmail.com> wrote in message =
>news:445c1990\$1@linux...
>
>
> Now there's a school of thought that says that either you've got it, =
>or you
> don't.
>
> There's this guy on the other hand who reckons it can be learned, but
=
>then
> he's in the business of convincing people of that:
> <http://www.perfectpitch.com/>
>
> I'm thinking of buying the course, but at \$139 I wouldn't want to =
>shell it
> out for nothing. On the other hand if it works, then \$139 is the =
>bargain
> of the century.
>
> Does anybody here actually know anyone who has developed it? A person
=
>who
> was a muso, and didn't have it, but then somehow learned it, or =
>developed
> it, later? Is it possible?
>
> I have kinda of partial perfect pitch. I'm thinking that if anybody =
>can develop
> it that I would be able to. Sometimes I hear a song and know what key
=
>it's
> in straight away. It can just be obvious to me. And if I start =

>imagining
 > chords on piano usually I can hear them, and know what pitch they are,
 =
 >and
 > that they are right in my head, and know exactly what they would sound
 =
 >like
 > mostly. I can tune a guitar with no strings on it and get it within =
 >about
 > 5-10 cents of in tune every time. But I can't reliably listen to a =
 >song on
 > the radio and just easily hear what key it's in each time, or what =
 >chord
 > is playing, or what note the melody is on. Often I can work it out, by
 =
 >referring
 > to other songs in my head, but I'm far from just recognising every =
 >note straight
 > off.
 >
 > Do you think it's something that can be learned? Has anybody done it?
 >
 > I know relative pitch is just a matter of training, but my relative =
 >pitch
 > is pretty good usually.
 >
 > Any opinions?
 >
 > Cheers,
 > Kim.
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D#ffffff>
 ><DIV>Kim,</DIV>
 ><DIV>Have you finished your jazz=20
 >training?!?!</DIV>
 ><DIV>Wow.</DIV>
 ><DIV> </DIV>
 ><DIV>Really though,</DIV>
 ><DIV>What is it about perfect pitch that=20
 >you would like?</DIV>
 ><DIV>It would drive me bananas. I have =

>really good=20
>relative pitch</DIV>
><DIV>and it bugs me enough with the less =
>than=20
>perfect</DIV>
><DIV>studio clients.</DIV>
><DIV> </DIV>
><DIV>Start with intervals. Move on to =
>chords=20
>(inversions too).</DIV>
><DIV>Be able to sing what you hear. I =
>can use any=20
>CD for ear</DIV>
><DIV>training. It's almost a constant =
>in my=20
>world. Just focus</DIV>
><DIV>on bass, vocal or whatever is somewhat
>=
>deceiving to=20
>you.</DIV>
><DIV>If you can sing it you are more than =
>half way=20

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [LaMont](#) on Fri, 14 Apr 2006 16:54:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>
> Yeh, there's no missing that... or a G chord is pretty obvious.
>
>>It's a blessing "and" a curse. When something's off it's like swallowing
>
>>rusty roofing nails having to listen to it.
>
> I've heard this said by many with perfect pitch. I can't help but think
> the
> advantages outweigh the disadvantages. I have enough perfect pitch
> already
> that I sometimes get thrown when I'm on a flat instrument. In fact it
> surprises
> me that I evidently do use some small amount of perfect pitch in my
> playing...
> every now again on a flat instrument I'll do something where I play a
> wrong
> chord and then realise "Hold on, that would have been right if the

> instrument
> was the right pitch".
>
> So, do you actually think of actual colors? If so, would you mind listing
> the colors for me for each note? That might come in very handy...
>
> Cheers,
> Kim.
>
>>
>>AA
>>
>>
>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>news:445c1f01@linux...
>>> Kim,
>>>
>>> I can tune a guitar (A=440hz) without any reference. I can do it
>>> consistently, from scratch.
>>>
>>> If you hit middle C on a piano, I wouldn't have a clue what it was.
>>>
>>> I think there may be degrees of pitch recognition....then again, I'm
>>> also
>>> colorblind in that I can see differences in the color spectrum but I
>>> can't
>>> tell you the names of the colors.....ie.....grass is red, unless
>>> there
>
>>> is
>>> a red reference that I can see....then I can tell it is green.....same
>>> scenario with green and grey, blue and purple, brown and green and the
>
>>> list
>>> goes on.
>>>
>>> DeeJ
>>>
>>>
>>>
>>>
>>> ux...
>>>>
>>>>
>>>> Now there's a school of thought that says that either you've got it,
> or
>>> you
>>>> don't.

>>>>
>>>> There's this guy on the other hand who reckons it can be learned, but
>
>>>> then
>>>> he's in the business of convincing people of that:
>>>> <http://www.perfectpitch.com/>
>>>>
>>>> I'm thinking of buying the course, but at \$139 I wouldn't want to shell
>
>>>> it
>>>> out for nothing. On the other hand if it works, then \$139 is the
>>>> bargain
>>>> of the century.
>>>>
>>>> Does anybody here actually know anyone who has developed it? A person
> who
>>>> was a muso, and didn't have it, but then somehow learned it, or
>>>> developed
>>>> it, later? Is it possible?
>>>>
>>>> I have kinda of partial perfect pitch. I'm thinking that if anybody can
>>> develop
>>>> it that I would be able to. Sometimes I hear a song and know what key
>
>>>> it's
>>>> in straight away. It can just be obvious to me. And if I start
>>>> imagining
>>>> chords on piano usually I can hear them, and know what pitch they are,
>
>>>> and
>>>> that they are right in my head, and know exactly what they would sound
>>> like
>>>> mostly. I can tune a guitar with no strings on it and get it within
>>>> about
>>>> 5-10 cents of in tune every time. But I can't reliably listen to a song
>
>>>> on
>>>> the radio and just easily hear what key it's in each time, or what
>>>> chord
>>>> is playing, or what note the melody is on. Often I can work it out, by
>>> referring
>>>> to other songs in my head, but I'm far from just recognising every note
>>> straight
>>>> off.
>>>>
>>>> Do you think it's something that can be learned? Has anybody done it?
>>>>
>>>> I know relative pitch is just a matter of training, but my relative

>>>> pitch
>>>> is pretty good usually.
>>>>
>>>> Any opinions?
>>>>
>>>> Cheers,
>>>> Kim.
>>>
>>>
>>
>>
>>I choose Polesoft Lockspam to fight spam, and you?
>><http://www.polesoft.com/refer.html>
>>
>>
>Tell me, would I be kinda right in saying that, as you follow the circle of fifths, that the character of the color sort of changes slowly as you go through the fifths?

For example, I would say, as an overall statement, that keys that feature flats sound, as a rule, more mellow, where keys that feature sharps are a little more, umm, brittle kind of. An Eb, as a note, is quite mellow. It seems to me that certain characteristics of notes change as you move through the fifths. It's difficult to describe, but I think I have an understanding of the phenomena.

Does that kind of line up with what you hear?

Cheers,
Kim.

"Aaron Allen" <nospam@not_here.dude> wrote:
>More like shades of coloring.. not hard black/white colors.
>AA
>
>"Kim" <hiddensounds@hotmail.com> wrote in message news:445c2473\$1@linux...
>>
>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>Funny you should mention color - that is how I hear pitches, in
>>>colorations
>>
>>>and degrees, and I can't believe I'm the only one it works like this with.
>>
>> I was considering a while back maybe trying to write down the colors I

>> felt
>> were represented by each note. Do you actually mean that literally? That
>> the notes are colors? Like, is there a note that's orange to you? If so,

>> have you even compared to somebody else to see if both of you a "hearing
>> the same colors"?
>>
>>>Kind of like when you hear an open E on a Gtr, you just know it's an open
>> E.
>>
>> Yeh, there's no missing that... or a G chord is pretty obvious.
>>
>>>It's a blessing "and" a curse. When something's off it's like swallowing
>>
>>>rusty roofing nails having to listen to it.
>>
>> I've heard this said by many with perfect pitch. I can't help but think

>> the
>> advantages outweigh the disadvantages. I have enough perfect pitch
>> already
>> that I sometimes get thrown when I'm on a flat instrument. In fact it

>> surprises
>> me that I evidently do use some small amount of perfect pitch in my
>> playing...
>> every now and again on a flat instrument I'll do something where I play a

>> wrong
>> chord and then realise "Hold on, that would have been right if the
>> instrument
>> was the right pitch".
>>
>> So, do you actually think of actual colors? If so, would you mind listing
>> the colors for me for each note? That might come in very handy...
>>
>> Cheers,
>> Kim.
>>
>>>
>>>AA
>>>
>>>
>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Deej \[1\]](#) on Fri, 14 Apr 2006 16:58:10 GMT
[View Forum Message](#) <> [Reply to Message](#)

piano usually I can hear them, and know what pitch they are,
>>

>>>>> and
>>>>> that they are right in my head, and know exactly what they would sound
>>>> like
>>>>> mostly. I can tune a guitar with no strings on it and get it within

>>>>> about
>>>>> 5-10 cents of in tune every time. But I can't reliably listen to a
song
>>
>>>>> on
>>>>> the radio and just easily hear what key it's in each time, or what

>>>>> chord
>>>>> is playing, or what note the melody is on. Often I can work it out,
by
>>>> referring
>>>>> to other songs in my head, but I'm far from just recognising every
note
>>>> straight
>>>>> off.
>>>>>
>>>>> Do you think it's something that can be learned? Has anybody done it?
>>>>>
>>>>> I know relative pitch is just a matter of training, but my relative

>>>>> pitch
>>>>> is pretty good usually.
>>>>>
>>>>> Any opinions?
>>>>>
>>>>> Cheers,
>>>>> Kim.
>>>>
>>>>
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>>
>>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_010B_01C670AE.3853BC30
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Kim,
I'd focus on intervals for the sake of hearing lines in jazz.
Next I'd focus on harmony too. Hearing chords in all inversions.
Diatonic or not. Keys are only relative. Use your interval
training to hear the deceiving chord changes/melodies.

Go to a piano and plunk out two notes. State the interval.
Jump more than an octave or two also. When you can do that
you're in a good place. Get someone to play voicings/chord changes=20
for you. Be able to pick them out major, minor, diminished, augmented=20
with and without tensions. They shouldn't always be from the same key.=20

When you feel comfortable with this you'll be glad you don't have perfect =
pitch.
I've known two people with it and was quite distracting to them.

Site sing written melodies too. There's a lesson. Give yourself the =
starting note.
Sing the melody and see how close you are at the end. It all comes back =
to intervals.

Just a few ideas to try without spending \$\$\$.
Have fun with it,
Tom=20
"Kim" <hiddensounds@hotmail.com> wrote in message =
news:445c2796\$1@linux...

>Have you finished your jazz training?!?!
>Wow.

Hehe, I don't muck about. ;o) Seriously though, I figure it would help =
a
lot with jazz, due to the nature of jazz performance often involving =
musos
making chord substitutions, and choosing their own scales. The better =
your
ear, the better you can tell what everyone else is doing, and the =
better
you can adapt.

>What is it about perfect pitch that you would like?

To be able to know exactly what's going on musically at any given =
point in
time, without question... hence allowing me to focus only on playing, =
and
never have to worry about working out what will fit.

>It would drive me bananas. I have really good relative pitch
>and it bugs me enough with the less than perfect
>studio clients.

True. I've given up recording other people though. For now anyhow. I =
used
to find it too frustrating. I find it frustrating enough dealing with =
my
own inadequacies, so when a client is less skilled than me... =
ARGHHH!!!

My relative pitch is quite good. I mean give me your average pop song, =
and
if I am told, or able to work out, what key it's in, I can for the =
most part
follow the whole thing all the way through in terms of what the chords =
are
doing and the like. I get thrown a bit by odd key changes and the like =
however.
I'd like my perception to be bullet proof.

I learned music initially by the Suzuki method, which is by ear, so my =
ear
is generally very good. I just think it would be nice if it was =
better.

Cheers,
Kim.

>Start with intervals. Move on to chords (inversions too).
>Be able to sing what you hear. I can use any CD for ear
>training. It's almost a constant in my world. Just focus
>on bass, vocal or whatever is somewhat deceiving to you.
>If you can sing it you are more than half way there.
>I'm listening,
>Tom
> "Kim" <hiddensounds@hotmail.com> wrote in message =3D
>news:445c1990\$1@linux...
>
>
> Now there's a school of thought that says that either you've got =
it, =3D
>or you
> don't.
>
> There's this guy on the other hand who reckons it can be learned, =
but

=3D
>then
> he's in the business of convincing people of that:
> <http://www.perfectpitch.com/>
>
> I'm thinking of buying the course, but at \$139 I wouldn't want to =
=3D
>shell it
> out for nothing. On the other hand if it works, then \$139 is the =
=3D
>bargain
> of the century.
>
> Does anybody here actually know anyone who has developed it? A =
person
=3D
>who
> was a muso, and didn't have it, but then somehow learned it, or =3D
>developed
> it, later? Is it possible?
>
> I have kinda of partial perfect pitch. I'm thinking that if anybody =
=3D
>can develop
> it that I would be able to. Sometimes I hear a song and know what =
key
=3D
>it's
> in straight away. It can just be obvious to me. And if I start =3D
>imagining
> chords on piano usually I can hear them, and know what pitch they =
are,
=3D
>and
> that they are right in my head, and know exactly what they would =
sound
=3D
>like
> mostly. I can tune a guitar with no strings on it and get it within =
=3D
>about
> 5-10 cents of in tune every time. But I can't reliably listen to a =
=3D
>song on
> the radio and just easily hear what key it's in each time, or what =
=3D
>chord
> is playing, or what note the melody is on. Often I can work it out, =

by
 =3D
 >referring
 > to other songs in my head, but I'm far from just recognising every =
 =3D
 >note straight
 > off.
 >
 > Do you think it's something that can be learned? Has anybody done =
 it?
 >
 > I know relative pitch is just a matter of training, but my relative =
 =3D
 >pitch
 > is pretty good usually.
 >
 > Any opinions?
 >
 > Cheers,
 > Kim.
 >
 ><!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 6.00.2800.1400" name=3D3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D3D#ffffff>
 ><DIV>Kim,</DIV>
 ><DIV>Have you finished your jazz=3D20
 >training?!?!</DIV>
 ><DIV>Wow.</DIV>
 ><DIV> </DIV>
 ><DIV>Really though,</DIV>
 ><DIV>What is it about perfect pitch =
 that=3D20
 >you would like?</DIV>
 ><DIV>It would drive me bananas. I =
 have =3D
 >really good=3D20
 >relative pitch</DIV>
 ><DIV>and it bugs me enough with the =
 less =3D
 >than=3D20
 >perfect</DIV>
 ><DIV>studio clients.</DIV>
 ><DIV> </DIV>

><DIV>Start with intervals. Move on =
to =3D
>chords=3D20
>(inversions too).</DIV>
><DIV>Be able to sing what you hear. =
I =3D
>can use any=3D20
>CD for ear</DIV>
><DIV>training. It's almost a =
constant =3D
>in my=3D20
>world. Just focus</DIV>
><DIV>on bass, vocal or whatever is =
somewhat
=3D
>deceiving to=3D20
>you.</DIV>
><DIV>If you can sing it you are more =
than =3D
>half way=3D20
>there.</DIV>
><DIV>I'm listening,</DIV>
><DIV>Tom</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Kim" <<A=3D20
> =3D
=
>href=3D3D"mailto:hidde nsounds

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [JD](#) on Fri, 14 Apr 2006 17:29:08 GMT

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

4;hotmail.com">hidde nsounds@hotmail.com>=

=3D

> wrote=3D20

> in message <A=3D20

> =3D

=

>href=3D3D"news:445c1990\$1@linux">news:445c1990\$1@linux...</DIV>
<=

BR>=3D

>Now=3D20

> there's a school of thought that says that either you've got it, =
or=3D20

> you
don't.

There's this guy on the other hand who reckons =
 it
 =3D
 >can be=3D20
 > learned, but then
he's in the business of convincing people of =
 =3D
 >that:
<A=3D20
 > =3D
 =
 >href=3D3D"http://www.perfectpitch.com/">http://www.perfectpitch.com/=
 <BR=3D
 >>
I'm=3D20
 > thinking of buying the course, but at \$139 I wouldn't want to shell =
 =3D
 >it
out=3D20
 > for nothing. On the other hand if it works, then \$139 is the =3D
 >bargain
of the=3D20
 > century.

Does anybody here actually know anyone who has =3D
 >developed it? A=3D20
 > person who
was a muso, and didn't have it, but then somehow =
 learned
 =3D
 >it, or=3D20
 > developed
it, later? Is it possible?

I have kinda of =
 partial
 =3D
 >perfect=3D20
 > pitch. I'm thinking that if anybody can develop
it that I would =
 be
 =3D
 >able to.=3D20
 > Sometimes I hear a song and know what key it's
in straight away. =
 It
 =3D
 >can=3D20
 > just be obvious to me. And if I start imagining
chords on piano =
 =3D
 >usually I=3D20
 > can hear them, and know what pitch they are, and
that they are =
 =3D
 >right in my=3D20
 > head, and know exactly what they would sound like
mostly. I can =
 =3D
 >tune a=3D20
 > guitar with no strings on it and get it within about
5-10 cents =
 of
 =3D
 >in tune=3D20

> every time. But I can't reliably listen to a song on
the radio =
 and
 =3D
 >just=3D20
 > easily hear what key it's in each time, or what chord
is =
 playing, =3D
 >or what=3D20
 > note the melody is on. Often I can work it out, by referring
to =
 =3D
 >other songs=3D20
 > in my head, but I'm far from just recognising every note=3D20
 > straight
off.

Do you think it's something that can be =3D
 >learned? Has=3D20
 > anybody done it?

I know relative pitch is just a matter of =
 =3D
 >training,=3D20
 > but my relative pitch
is pretty good usually.

Any=3D20
 > opinions?

Cheers,
Kim.</BLOCKQUOTE></BODY></HTML >
 >
 >

-----=_NextPart_000_010B_01C670AE.3853BC30

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 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Kim,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I'd focus on intervals for the sake of =
hearing=20
lines in jazz.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Next I'd focus on harmony too.&nbsp;=
Hearing chords=20
in all inversions.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Diatonic or not.&nbsp; Keys are only=20
relative.&nbsp; Use your interval</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>training to hear the deceiving chord=20
changes/melodies.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Go to a piano and plunk out two =
notes.&nbsp; State=20
```

the interval.</DIV>

<DIV>Jump more than an octave or two = also. When=20 you can do that</DIV>

<DIV>you're in a good place. Get = someone to play=20 voicings/chord changes </DIV>

<DIV>for you. Be=20 able to pick them out major, minor, diminished,=20 augmented </DIV>

<DIV>with and without tensions. They = <FONT=20 face=3DArial size=3D2>shouldn't always be from the same = key. </DIV>

<DIV> </DIV>

<DIV>When you feel comfortable with this = you'll be glad=20 you don't have perfect pitch.</DIV>

<DIV>I've known two people with it and was = quite=20 distracting to them.</DIV>

<DIV> </DIV>

<DIV>Site sing written melodies too. = There's a=20 lesson. Give yourself the starting note.</DIV>

<DIV>Sing the melody and see how close you = are at the=20 end. It all comes back to intervals.</DIV>

<DIV> </DIV>

<DIV>Just a few ideas to try without = spending=20 \$\$\$.</DIV>

<DIV>Have fun with it,</DIV>

<DIV>Tom </DIV>

<BLOCKQUOTE=20 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; = BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Kim" <A=20 = href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com>= wrote=20 in message <A=20 = href=3D"news:445c2796\$1@linux">news:445c2796\$1@linux...</DIV>
>= Have=20 you finished your jazz training?!?!
>Wow.

Hehe, I don't =

muck=20
 about. ;o) Seriously though, I figure it would help a
lot with =
 jazz, due to=20
 the nature of jazz performance often involving musos
making chord=20
 substitutions, and choosing their own scales. The better your
ear, =
 the=20
 better you can tell what everyone else is doing, and the better
you =
 can=20
 adapt.

>What is it about perfect pitch that you would=20
 like?

To be able to know exactly what's going on musically at =
 any given=20
 point in
time, without question... hence allowing me to focus =
 only on=20
 playing, and
never have to worry about working out what will=20
 fit.

>It would drive me bananas. I have really good =
 relative=20
 pitch
>and it bugs me enough with the less than =
 perfect
>studio=20
 clients.

True. I've given up recording other people though. For =
 now=20
 anyhow. I used
to find it too frustrating. I find it frustrating =
 enough=20
 dealing with my
own inadequacies, so when a client is less skilled =
 than=20
 me... ARGHHH!!!

My relative pitch is quite good. I mean =
 give me=20
 your average pop song, and
if I am told, or able to work out, what =
 key it's=20
 in, I can for the most part
follow the whole thing all the way =
 through in=20
 terms of what the chords are
doing and the like. I get thrown a bit =
 by odd=20
 key changes and the like however.
I'd like my perception to be =
 bullet=20
 proof.

I learned music initially by the Suzuki method, which is =
 by ear,=20
 so my ear
is generally very good. I just think it would be nice if =
 it was=20
 better.

Cheers,
Kim.

>Start with intervals. =
 Move on=20
 to chords (inversions too).
>Be able to sing what you =
 hear. I can=20
 use any CD for ear
>training. It's almost a constant in my =
 world. Just focus
>on bass, vocal or whatever is somewhat=20
 deceiving to you.
>If you can sing it you are more than half way =
 there.
>I'm listening,
>Tom
> "Kim" <A=20

=
href="mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com=
wrote=
in message =
=3D
>news:445c1990\$1@linux...
>
>
> Now=
there's a school of thought that says that either you've got it, =
=3D
>or=
you
> don't.
>
> There's this guy on the =
other=
hand who reckons it can be learned, =
but
=3D
>then
> he's in=
the business of convincing people of that:
> <A=
=
href="http://www.perfectpitch.com/">http://www.perfectpitch.com/<BR=
>>
> =
I'm thinking of buying the course, but at \$139 I wouldn't want to=
=3D
>shell it
> out for nothing. On the other hand =
if it=
works, then \$139 is the =3D
>bargain
> of the=
century.
>
> Does anybody here actually know anyone =
who has=
developed it? A person
=3D
>who
>

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [JD](#) on Fri, 14 Apr 2006 17:35:37 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;developed
> it,=
later? Is it possible?
>
> I have kinda of partial =
perfect=
pitch. I'm thinking that if anybody =3D
>can =
develop
> it that=
I would be able to. Sometimes I hear a song and know what=
key
=3D
>it's
> in straight away. It can just be =
obvious to=
me. And if I start =3D
>imagining
> chords on piano =
usually I=
can hear them, and know what pitch they =
are,
=3D
>and
> =
that they are right in my head, and know exactly what they would=
sound
=3D
>like
> mostly. I can tune a guitar =
with no=
strings on it and get it within =3D
>about
> 5-10 =
cents of in=
tune every time. But I can't reliably listen to a =3D
>song=
on
> the radio and just easily hear what key it's in each =
time, or=

what =3D
>chord
> is playing, or what note the =
 melody is on.=20
 Often I can work it out, by
=3D
>referring
> to =
 other songs=20
 in my head, but I'm far from just recognising every =3D
>note=20
 straight
> off.
>
> Do you think it's =
 something=20
 that can be learned? Has anybody done it?
>
> I know =

 relative pitch is just a matter of training, but my relative=20
 =3D
>pitch
> is pretty good =
 usually.
>
> Any=20
 opinions?
>
> Cheers,
> =20
 Kim.
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
 Transitional//EN">
><HTML><HEAD>
><META=20
 http-equiv=3D3DContent-Type content=3D3D"text/html";=20
 =3D
> charset=3D3Diso-8859-1">
><META =
 content=3D3D"MSHTML=20
 6.00.2800.1400"=20
 =
 name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=
 D>
><BODY=20
 bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial=20
 size=3D3D2>Kim,</DIV& gt;
><DIV><FONT =

 face=3D3DArial size=3D3D2>Have you finished your=20
 =
 jazz=3D20
 >training?!?!</DIV>
><DIV>=
 <FONT=20
 face=3D3DArial=20
 size=3D3D2>Wow.</DIV& gt;
><DIV><FONT =

 face=3D3DArial size=3D3D2> =
 </DIV>
><DIV><FONT=20
 face=3D3DArial size=3D3D2>Really=20
 though,</DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>What is it about perfect pitch that=3D20
>you =
 would=20
 like?</DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>It would drive me bananas. I have =
 =3D
>really=20
 good=3D20
>relative=20
 pitch</DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>and it bugs me enough with the less=20
 =

=3D
>than=3D20
>perfect</DIV>
><D=
 IV><FONT=20
 face=3D3DArial size=3D3D2>studio=20
 clients.</DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2> </DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>Start with intervals. Move on to=20
 =3D
>chords=3D20
>(inversions=20
 too).</DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>Be able to sing what you hear. I =3D
>can =
 use=20
 any=3D20
>CD for =
 ear</DIV>
><DIV><FONT=20
 face=3D3DArial size=3D3D2>training. It's almost a constant =
 =3D
>in=20
 my=3D20
>world. Just=20
 focus</DIV>
><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>on bass, vocal or whatever is =
 somewhat
=3D
>deceiving=20
 =
 to=3D20
>you.</DIV>
><DIV><FONT=20
 face=3D3DArial size=3D3D2>If you can sing it you are more than =
 =3D
>half=20
 =
 way=3D20
>there.</DIV>
><DIV><FON=
 T=20
 face=3D3DArial size=3D3D2>I'm=20
 listening,</DIV>
><DIV><FONT =
 face=3D3DArial=20
 =
 size=3D3D2>Tom</DIV>
><BLOCKQUOTE=3D20
=
 ><style=3D3D"PADDING-RIGHT:=20
 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: =
 #000000 2px=20
 solid; MARGIN-RIGHT: 0px">
> <DIV>"Kim"=20
 <<A=3D20
> =3D
>href=3D3D"<A=20
 =
 href=3D'mailto:hid densounds@hotmail.com">hid densounds@hotmail.commai=
 lto:hid densounds@hotmail.com">hid densounds@hotmail.com>&g=
 t;=3D
>=20
 wrote=3D20
> in message <A=3D20
> =
 =3D
>href=3D3D"<A=20
 =
 href=3D'news:445c1990\$1@linux">news:445c1990\$1@linux...</DIV>

=
 >news:445c1990\$1@linux">news:445c1990\$1@linux>...</DIV>=

there's a school of thought that says that either you've got it, or you don't. There's this guy on the other hand who reckons it can be learned, but then he's in the business of convincing people of that. <http://www.perfectpitch.com/> I'm thinking of buying the course, but at \$139 I wouldn't want to shell out for nothing. On the other hand if it works, then \$139 is the bargain of the century. Does anybody here actually know anyone who has developed it? A person who was a muso, and didn't have it, but then somehow learned it, or developed it, later? Is it possible? I have kinda of partial perfect pitch. I'm thinking that if anybody can develop it that I would be able to. Sometimes I hear a song and know what key it's in straight away. It can be just be obvious to me. And if I start imagining chords on piano usually I can hear them, and know what pitch they are, and that they are right in my head, and know exactly what they would sound like mostly. I can tune a guitar with no strings on it and get it within about 5-10 cents of it in tune every time. But I can't reliably listen to a song on the radio and just easily hear what key it's in each time, or what chord is playing, or what note the melody is on. Often I can work it out, by referring to =

=3D
>other=20
songs=3D20
> in my head, but I'm far from just recognising =
every=20
note=3D20
> straight
>off.
>
&a mp;gt;Do =
you think=20
it's something that can be =3D
>learned? Has=3D20
> =
anybody done=20
it?
>
>I know relative pitch is just a matter of=20
=3D
>training,=3D20
> but my relative =
pitch
>is pretty=20
good usually.
>
>Any=3D20
> =20
=
opinions?
>
>Cheers,
>Kim.</BLOCKQUOTE><=
/BODY></HTML>
>
>
</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_010B_01C670AE.3853BC30--I thought it was common knowledge that
perfect pitch was being able to toss
a banjo into a dumpster, and, without hitting the sides, hit dead center
the accordi

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Dedric Terry](#) on Fri, 14 Apr 2006 17:55:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

on at the bottom.

-steve

yes, I used to play accordion with a banjo player...

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>ROTFL!!!!.....or an accordian

>

>;o)

>

>"John Macy" <spamlessjohn@johnmacy.com> wrote in message

>news:445c2939\$1@linux...

>>

>> Damn--all this time I thought perfect pitch was\

>> being able to throw a harmonica 25 feet into a toilet

>> without hitting the rim...

>>

>> :(

>>

>>

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

>> >
>> >>Have you finished your jazz training?!?!
>> >>Wow.
>> >
>> >Hehe, I don't muck about. ;o) Seriously though, I figure it would help
a
>> >lot with jazz, due to the nature of jazz performance often involving
>musos
>> >making chord substitutions, and choosing their own scales. The better
>your
>> >ear, the better you can tell what everyone else is doing, and the better
>> >you can adapt.
>> >
>> >>What is it about perfect pitch that you would like?
>> >
>> >To be able to know exactly what's going on musically at any given point
>> in
>> >time, without question... hence allowing me to focus only on playing,
>and
>> >never have to worry about working out what will fit.
>> >
>> >>It would drive me bananas. I have really good relative pitch
>> >>and it bugs me enough with the less than perfect
>> >>studio clients.
>> >
>> >True. I've given up recording other people though. For now anyhow. I
used
>> >to find it too frustrating. I find it frustrating enough dealing with
my
>> >own inadequacies, so when a client is less skilled than me... ARGHHH!!!
>> >
>> >My relative pitch is quite good. I mean give me your average pop song,
>and
>> >if I am told, or able to work out, what key it's in, I can for the most
>> part
>> >follow the whole thing all the way through in terms of what the chords
>are
>> >doing and the like. I get thrown a bit by odd key changes and the like
>however.
>> >I'd like my perception to be bullet proof.
>> >
>> >I learned music initially by the Suzuki method, which is by ear, so my
>ear
>> >is generally very good. I just think it would be nice if it was better.
>> >
>> >Cheers,
>> >Kim.
>> >

>> >> Start with intervals. Move on to chords (inversions too).
>> >> Be able to sing what you hear. I can use any CD for ear
>> >> training. It's almost a constant in my world. Just focus
>> >> on bass, vocal or whatever is somewhat deceiving to you.
>> >> If you can sing it you are more than half way there.
>> >> I'm listening,
>> >> Tom
>> >> "Kim" <hiddensounds@hotmail.com> wrote in message =
>> >> news:445c1990\$1@linux...
>> >>
>> >>
>> >> Now there's a school of thought that says that either you've got it,
>> =
>> >> or you
>> >> don't.
>> >>
>> >> There's this guy on the other hand who reckons it can be learned,
but
>> >=
>> >> then
>> >> he's in the business of convincing people of that:
>> >> <http://www.perfectpitch.com/>
>> >>
>> >> I'm thinking of buying the course, but at \$139 I wouldn't want to
=
>> >> shell it
>> >> out for nothing. On the other hand if it works, then \$139 is the =
>> >> bargain
>> >> of the century.
>> >>
>> >> Does anybody here actually know anyone who has developed it? A person
>> >=
>> >> who
>> >> was a muso, and didn't have it, but then somehow learned it, or =
>> >> developed
>> >> it, later? Is it possible?
>> >>
>> >> I have kinda of partial perfect pitch. I'm thinking that if anybody
=
>> >> can develop
>> >> it that I would be able to. Sometimes I hear a song and know what
key
>> >=
>> >> it's
>> >> in straight away. It can just be obvious to me. And if I start =
>> >> imagining
>> >> chords on piano usually I can hear them, and know what pitch they
are,

>> >=
>> >>and
>> >> that they are right in my head, and know exactly what they would sound
>> >=
>> >>like
>> >> mostly. I can tune a guitar with no strings on it and get it within
=
>> >>about
>> >> 5-10 cents of in tune every time. But I can't reliably listen to a
=
>> >>song on
>> >> the radio and just easily hear what key it's in each time, or what
=
>> >>chord
>> >> is playing, or what note the melody is on. Often I can work it out,
by
>> >=
>> >>referring
>> >> to other songs in my head, but I'm far from just recognising every
=
>> >>note straight
>> >> off.
>> >>
>> >> Do you think it's something that can be learned? Has anybody done
it?
>> >>
>> >> I know relative pitch is just a matter of training, but my relative
=
>> >>pitch
>> >> is pretty good usually.
>> >>
>> >> Any opinions?
>> >>
>> >> Cheers,
>> >> Kim.
>> >>
>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>> >><HTML><HEAD>
>> >><META http-equiv=3DContent-Type content=3D"text/html; =
>> >>charset=3Diso-8859-1">
>> >><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>> >><STYLE></STYLE>
>> >></HEAD>
>> >><BODY bgColor=3D#ffffff>
>> >><DIV>Kim,</DIV>
>> >><DIV>Have you finished your jazz=20
>> >>training?!?!</DIV>
>> >><DIV>Wow.</DIV>

>> >><DIV> </DIV>
>> >><DIV>Really though,</DIV>
>> >><DIV>What is it about perfect pitch that=20
>> >>you would like?</DIV>
>> >><DIV>It would drive me bananas. I have
=
>> >>really good=20
>> >>relative pitch</DIV>
>> >><DIV>and it bugs me enough with the less
=
>> >>than=20
>> >>perfect</DIV>
>> >><DIV>studio clients.</DIV>
>> >><DIV> </DIV>
>> >><DIV>Start with intervals. Move on to =
>> >>chords=20
>> >>(inversions too).</DIV>
>> >><DIV>Be able to sing what you hear. I =
>> >>can use any=20
>> >>CD for ear</DIV>
>> >><DIV>training. It's almost a constant =
>> >>in my=20
>> >>world. Just focus</DIV>
>> >><DIV>on bass, vocal or whatever is somewhat
>> >>=
>> >>deceiving to=20
>> >>you.</DIV>
>> >><DIV>If you can sing it you are more than
=
>> >>half way=20
>> >>there.</DIV>
>> >><DIV>I'm listening,</DIV>
>> >><DIV>Tom</DIV>
>> >><BLOCKQUOTE=20
>> >>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>> >>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> >> <DIV>"Kim" <<A=20
>> >> =
>> >>href=3D"mailto:hiddeensounds@hotmail.com">hiddeensounds@hotmail.com>=
>> >> wrote=20
>> >> in message <A=20
>> >> =
>>
>>>href=3D"news:445c1990\$1@linux">news:445c1990\$1@linux...</DIV>

=
>> >>Now=20
>> >> there's a school of thought that says that either you've got it, or=20
>> >> you
don't.

There's this guy on the other hand who reckons
it

>> >=
 >> >>can be=20
 >> >> learned, but then
he's in the business of convincing people of
 =
 >> >>that:
<A=20
 >> >> =
 >>
 >>>href=3D"http://www.perfectpitch.com/">http://www.perfectpitch.com/<BR=
 >> >>>
I'm=20
 >> >> thinking of buying the course, but at \$139 I wouldn't want to shell
 =
 >> >>it
out=20
 >> >> for nothing. On the other hand if it works, then \$139 is the =
 >> >>bargain
of the=20
 >> >> century.

Does anybody here actually know anyone who has =
 >> >>developed it? A=20
 >> >> person who
was a muso, and didn't have it, but then somehow learned
 >> >=
 >> >>it, or=20
 >> >> developed
it, later? Is it possible?

I have kinda of partial
 >> >=
 >> >>perfect=20
 >> >> pitch. I'm thinking that if anybody can develop
it that I would
 be
 >> >=
 >> >>able to.=20
 >> >> Sometimes I hear a song and know what key it's
in straight away.
 It
 >> >=
 >> >>can=20
 >> >> just be obvious to me. And if I start imagining
chords on piano
 =
 >> >>usually I=20
 >> >> can hear them, and know what pitch they are, and
that they are
 =
 >> >>right in my=20
 >> >> head, and know exactly what they would sound like
mostly. I can
 =
 >> >>tune a=20
 >> >> guitar with no strings on it and get it within about
5-10 cents
 of
 >> >=
 >> >>in tune=20
 >> >> every time. But I can't reliably listen to a song on
the radio
 and
 >> >=
 >> >>just=20
 >> >> easily hear what key it's in each time, or what chord
is playing,

>> =
>> >>or what=20
>> >> note the melody is on. Often I can work it out, by referring
to
=
>> >>other songs=20
>> >> in my head, but I'm far from just recognising every note=20
>> >> straight
off.

Do you think it's something that can be =
>> >>learned? Has=20
>> >> anybody done it?

I know relative pitch is just a matter of
=
>> >>training,=20
>> >> but my relative pitch
is pretty good usually.

Any=20
>> >> opinions?

Cheers,
Kim.</BLOCKQUOTE></BODY></HTML >
>> >>
>> >>
>> >
>>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>
.. An Eb, as a note, is quite mellow.

Kim-

I have pretty good relative pitch, but very unpredictable perfect pitch.
Sometimes I think I know a tune's key, and I nail it. Other times I'm equally
sure, and I'm off by a fifth. Or a third.

If you have good relative pitch, and can hear in your head one good, solid
note, like an open E, you should be able to use this to determine any other
note you hear, by relative pitch. I had a teacher once who could "hear" an
A in his head, and used that to tell the pitch of everything

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [EK Sound](#) on Fri, 14 Apr 2006 18:15:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

else. Sounds
goofy, but it worked.

Long ago I got one of those courses. Same guy. It was only, oh, like \$39
back then. This was long ago. Did I say that? Anyway, it as set up mostly
to use with another person, and I didn't have anyone around. But the first
lesson, sort of the demo, was to have your friend go to a piano and hit an
Eb, and then an F#. Have them hit a series of them. Listen to the difference
between them. The idea was that you wouldn't know which was which, but you'd
rapidly figure out that each note had its own qualities. Sure enough, there

was quite a difference, and not just the pitch. The Eb, as you say, was mellow, and the F# was, relatively, quite grating. Then the instructions were to go and do this on another instrument, because you'd honestly think it was some peculiarity of your particular keyboard if you didn't. And sure enough, I noticed that ALL Ebs were mellow, and all F#s were the opposite.

At this point I got distracted, and never talked anyone else into helping along. The Dave Burg course is still around somewhere. Maybe it will turn up.

-steve.....and I've found the "gotcha" with this now. The Matrox P750 may possibly require the latest ASUS bios update in order to display the bios properly at boot up.....and the latest ASUS bios is the kiss of death due to the USB over current emulation *feature* ;o(

Right now that isn't possible without removing the P750 video card and installing a G450, opening the bios, making the tweaks, then shutting down and replacing the P750. There is a Matrox utility that is supposed to remedy this issue but

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [JD](#) on Fri, 14 Apr 2006 18:43:45 GMT

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

I can't get it to work. I'm going to see what's up with that.
I can probably figure out why. I may be able to cure this by turning off the splash screen at boot up, but I'm not sure if this will fix anything because it's a resolution issue and the bios displays at the same resolution as the splash screen.

Other than that, things are going pretty well. I've updated Windows to SP2 and all the updates (necessary for the the current AMD driver, which has now also been installed. I've updated the Matrox P750 driver and updated the P750 bios. It's working well across 3 x screens (2 x 21" Trinitron CRT's and one Samsung 17" LCD) at 1280 x 960 resolution.

Cubase SX3 is loaded as are the demonfromhelldrivers for the Steinberg Houston controller.

System is very fast and feels stable (well, it should be, there is no other hardware loaded at this point.)

Tomorrow I start loading the RME and UAD-1 cards, then all of the VSTi's.....oh joy.....that's an all day sucker.

Thanks again to Dave and Chris Ludwig and everyone else for the help and suggestions..

;O)
G'nite!!!

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:445c2f2b@linux...
> pretty unbelievable.....I'll admit.
>
> "Kim" <hiddensounds@hotmail.com> wrote in message news:445c24e0\$1@linux...
> >
> >
> > That is ridiculous. How many hours did that cost you? You've got enough
to
> > deal with with your system without stupid issues like that getting in
the
> > way...
> >
> > Cheers,
> > Kim.
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > >The issue seems to be in the v1017 bios itself. I just rolled back to
the
> > >v1014 bios and I'm up and running.
> > >
> > >WTF is with ASUS anyway? It seems that they have added an over current
> > >warning that emulates an over current scenario and shuts their system
> > >down.....genius.....pure genius.....
> > >
> > >Thanks for the suggestion Dave. I would have never thought to do this
if
> > you
> > >hadn't suggested it.
> > >
> > >;oP
> > >
> > >
> >
>
>My Asus A8V DeLuxe are working like a charm here with a dual core 3800+ CPU.
But I've had problems with the digital out on an ATI graphiccard that gave a
real blackout when starting up. Couldn't get into bios at all, since the
monitor was totally black untill WinXP showed up. Then I tried the analog
out on the AGP graphiccard and it started up the normal way. Not as good to
look at but it's working.

Erling

"DJ" <animix_spam-this-ahole_@animas.net> skrev i melding
news:445bee3f@linux...

> Dave,

>

> I'm going to try this, but reverting to an earlier BIOS version may be a
> step backwards in other areas of compatibility because I'm using a dual

> core

> CPU.

>

> Here's what the "experts" had to say about this issue on the Experts

> Exchange forum I paid \$10.00 to subscribe to:

>

> OK here it is, I start up the computer only to have it hang with the

> message " USB Device Over Current Status Detected!!!", before loading

> Windows, everything seems fine in the POST. Now I have not seen this since

> Windows 95. Can't find a solution on the web so i thought I would

> challenge

> you guys (the pros).

>

> I have cleared the CMOS and that has worked. I have unplugged all USB

> devices, but I can not get windows to load to take it away. I can not

> even

> get into the BIOS. The floppy is set to 1st boot and it will not boot to

> DOS, also have tried the Install CD, no luck.

>

> HELP PLEASE!!!!!!! anyone out there any ideas would be helpful.

>

> In Addition to the above I have torn down the build and rebuilt it from

> the

> ground up to see what the problem is piece by piece. Each time I think I

> have it it gives me the same error message before windows loads " USB Over

> Current Status Detected, Computer will shut down in 15 seconds". at

> which

> point it does and I have to clear the CMOS to get it to run again. One

> thing that is very strange and may have no bearing on this is it seems to

> run

> fine and then I close the case (ThermalTake Tai Chi, with water cooling)

> and

> the message reappears.

>

> Again help would be appreciated.

>

> Here are the specs:

> ASUS A8N SLI Deluxe MOBO

> AMD X2 4800

> Corsair XMS 3500LL pro 1024 x4

> PC Power and cooling 850

> WD Raptor 74 x2
> x-fi sound card
>
> Help please, I am stumped as to what to do
>
> Comment from Callandor
> Date: 01/20/2006 09:38AM PST
> Comment
>
> If you cannot get into the BIOS and resetting it with the motherboard
> jumper
> doesn't change anything, I would say you have a serious problem with your
> motherboard. You should always be able to perform these two operations,
> and
> a defective motherboard is what would prevent it. The only other thing I
> can suggest is to strip it down to the minimum of motherboard, cpu, video
> card, and RAM, in case another component is interfering with the process.
> If you are using SLI, try it in single configuration and insert any
> placeholder cards that may be necessary for such operation.
>
> Comment from SenseiJM
> Date: 01/20/2006 10:00AM PST
> Author Comment
>
> Thanks, that is my suspicion also (bad motherboard), However, and my
> apologies for not being to clear on this, I can get it to work for a
> while.
> Here is the process.
>
> Unplug computer and push and hold on/off switch for 5-6 seconds
> remove battery on MOBO and clear CMOS (reverts to the most updated BIOS
> Asus
> has out for the A8N32 SLI DELUXE.
> After placing Jumper back in normal position have to wait at least 5-10
> minutes (if I follow Manufacturer spec and immediately replace Battery I
> get
> the Message again).
> After 10 Minutes I replace battery (leave case open) and start
>
> This seems to work every time and after resetting the clock I have no
> problems for a while. Then I plug something in or close the case and
> bam!!!
> I get hit with the message.
>
> This does not seem to be in any way related to Windows XP PRO sp2 as it
> happens before windows loads. I have seen on the net that this "over
> current" situation is a protection for the circuitry. Just seems a stupid
> thing to do each and every time it happens to have to clear the CMOS.

>
> Any other ideas?
> Thanks in advance
> cheers
>
> Accepted Answer from Callandor
> Date: 01/20/2006 10:21AM PST
> Grade: A
> Accepted Answer
> It sounds like you are performing a CMOS reset each time. Is your power
> supply ok? Have you tried a different one, in case there's something
> wrong
> with it? It could also be a short of your motherboard against the case,
> with the motherboard being flexed when you connect something or close the
> case.
>
> Comment from IanTh
> Date: 01/20/2006 11:18AM PST
> Comment
> have you spoke to asus tech
>
> Comment from jhance
> Date: 01/20/2006 12:40PM PST
> Comment
> I'm assuming that the obvious issue of having a device plugged into your
> USB
> port is NOT the problem here. Right? If your system is doing with with
> _nothing_ plugged into any USB port, then there is undoubtedly a fault on
> your motherboard. Replace it...
>
> Comment from SenseiJM
> Date: 01/20/2006 05:44PM PST
> Author Comment
>
> Okay it looks like it was a short of some kind between the MOBO and the
> mounting plate that is in the case. My solution, for what it is worth. I
> placed 3 nylon washers between the MOBO and the plate around the each and
> every screw (9). Since this has been a transient issue I will not know if
> it worked for good for a few days (just to be safe). But I am sending
> this
> via the "Hell beast". We shall see, I did not even think of that as a
> possibility, Thank You.
>
> I will keep you posted.
>
> PS; This is the longest it has stayed up and running (with many restarts)
> as it has in the past.
> _____

>
> I can assure you my issue is not between the mobo and mounting plate as
> the
> mobo is sitting on a non-conductive rubber pad.
>
> I just pulled my keyboard and mouse off their extenders. No difference.
> I'm
> getting ready to lose the removable HD caddies and try it again. Then I'm
> going to start testing RAM, though I know this is a long shot, but WTF
> else
> have I got to do with my time.....right????
>
> Well actually.....I have located and purchased a Gigabyte GA-K8NS
> Ultra-939 mobo. I have it on good authority that this is the only other
> AGP
> based mobo that works with multiple UAD-1 cards. Also, it looks to be
> about
> twice the mobo the ASUS A8V is in terms of onboard features. It's got a
> Silcon Image SATA controller instead of the Promise POS that comes with
> the
> ASUS board. I've been wanting to run a couple of 74G Raptors in RAID 0 so
> that feature, in itself, is worth the grief of switching over.
>
> This ASUS mobo has been a really disappointing experience that has been
> prob
> lematic, on and off, since the Christmas holidays. It was hard to achieve
> stability with this mobo and once I got a stable configuration, I got
> crackling in the audio so I was very limited in the use of the UAD-1
> resources which is a must for the way I want to work.
>
> I'm going to get this DAW to work somehow, or die trying. In the meantime,
> my old Paris rig hums along like a champ running Win ME on the old ASUS
> A7V8x with 2 x Matrox G450's pushing 4 x CRT's.
>
> ;o)
>
> "EK Sound" <askme@nospam.com> wrote in message news:445bd8b7\$1@linux...
>> Try re-flashing with a different Bios version.
>>
>> David.
>>
>> DJ wrote:
>> > This message has shut me down on three consecutive ASUS A8V obo's. I
> have no
>> > USB devices attached to the system. I have only an
>> > AGP video card in the system. I have tried swapping the video card
> thinking
>> > that it might be defective. I have tried substuting a PCI video card

>> > thinking that the AGP slot might be an issue. I have tried using a
> different
>> > PSU. I have cleared the CMOS and rebooted, reset the clock and then
> allowed
>> > the system to try to post, no luck. Could defective fans on removable
> drive
>> > caddies cause something like this?
>> > I'm running out of suspects. What about RAM? If so, WTF would this have
> to
>> > do with over current on the USB port?
>> >
>> > Clearing the CMOS will let me enter the BIOS. After I reset everything,
> I
>> > get the over current message and after that, I am unable to enter the
> BIOS
>> > again without clearing the CMOS again.
>> >
>> > I'm getting ready to use this POS for dropkick practice.
>> >
>> > DeeJ
>> >
>> >
>
>Don't say it too high, Steve is hearing you both. ;o)

"DJ" <animix_spam-this-ahole_@animas.net> skrev i melding
news:445c2f9b@linux...
> ROTFL!!!!.....or an accordian
>
> ;o)
>
> "John Macy" <spamlessjohn@johnmacy.com> wrote in message
> news:445c2939\$1@linux...
>>
>> Damn--all this time time I thought perfect pitch was\
>> being able to throw a harmonica 25 feet into a toilet
>> without hitting the rim...
>>
>> :(What bios are you using Erling?

;o)

"erlilo" <erlilo@nospamonline.no> wrote in message news:445c4be3@linux...
> My Asus A8V DeLuxe are working like a charm here with a dual core 3800+
CPU.
> But I've had problems with the digital out on an ATI graphiccard that gave
a

> real blackout when starting up. Couldn't get into bios at all, since the
> monitor was totally black untill WinXP showed up. Then I tried the analog
> out on the AGP graphiccard and it started up the normal way. Not as good
to
> look at but it's working.
>
> Erling
>
> "DJ" <animix_spam-this-ahole_@animas.net> skrev i melding
> news:445bee3f@linux...
> > Dave,
> >
> > I'm going to try this, but reverting to an earlier BIOS version may be a
> > step backwards in other areas of compatibility because I'm using a dual
> > core
> > CPU.
> >
> > Here's what the "experts" had to say about this issue on the Experts
> > Exchange forum I paid \$10.00 to subscribe to:
> > _____
> > OK here it is, I start up the computer only to have it hang with the
> > message " USB Device Over Current Status Detected!!", before loading
> > Windows, everything seems fine in the POST. Now I have not seen this
since
> > Windows 95. Can't find a solution on the web so i thought I would
> > challenge
> > you guys (the pros).
> >
> > I have cleared the CMOS and that has worked. I have unplugged all USB
> > devices, but I can not get windows to load to take it away. I can not
> > even
> > get into the BIOS. The floppy is set to 1st boot and it will not boot
to
> > DOS, also have tried the Install CD, no luck.
> >
> > HELP PLEASE!!!!!!! anyone out there any ideas would be helpful.
> >
> > In Addition to the above I have torn down the build and rebuilt it from
> > the
> > ground up to see what the problem is piece by piece. Each time I think I
> > have it it gives me the same error message before windows loads " USB
Over
> > Current Status Detected, Computer will shut down in 15 seconds". at
> > which
> > point it does and I have to clear the CMOS to get it to run again. One
> > thing that is very strange and may have no bearing on this is it seems to
> > run
> > fine and then I close the case (ThermalTake Tai Chi, with water cooling)

> > and
> > the message reappears.
> >
> > Again help would be appreciated.
> >
&g

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check
Posted by [Music Lab Sweden](#) on Fri, 14 Apr 2006 19:15:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

hat as a
>> > possibility, Thank You.
>> >
>> > I will keep you posted.
>> >
>> > PS; This is the longest it has stayed up and running (with many
> restarts)
>> > as it has in the past.
>> > _____
>> >
>> > I can assure you my issue is not between the mobo and mounting plate as
>> > the
>> > mobo is sitting on a non-conductive rubber pad.
>> >
>> > I just pulled my keyboard and mouse off their extenders. No difference.
>> > I'm
>> > getting ready to lose the removable HD caddies and try it again. Then
> I'm
>> > going to start testing RAM, though I know this is a long shot, but WTF
>> > else
>> > have I got to do with my time.....right????
>> >
>> > Well actually.....I have located and purchased a Gigabyte GA-K8NS
>> > Ultra-939 mobo. I have it on good authority that this is the only other
>> > AGP
>> > based mobo that works with multiple UAD-1 cards. Also, it looks to be
>> > about
>> > twice the mobo the ASUS A8V is in terms of onboard features. It's got
>> > a
>> > Silcon Image SATA controller instead of the Promise POS that comes with
>> > the
>> > ASUS board. I've been wanting to run a couple of 74G Raptors in RAID 0
> so
>> > that feature, in itself, is worth the grief of switching over.
>> >
>> > This ASUS mobo has been a really disappointing experience that has been

>> > prob
>> > lematic, on and off, since the Christmas holidays. It was hard to
> achieve
>> > stability with this mobo and once I got a stable configuration, I got
>> > crackling in the audio so I was very limited in the use of the UAD-1
>> > resources which is a must for the way I want to work.
>> >
>> > I'm going to get this DAW to work somehow, or die trying. In the
> meantime,
>> > my old Paris rig hums along like a champ running Win ME on the old ASUS
>> > A7V8x with 2 x Matrox G450's pushing 4 x CRT's.
>> >
>> > ;o)
>> >
>> > "EK Sound" <askme@nospam.com> wrote in message news:445bd8b7\$1@linux...
>> >> Try re-flashing with a different Bios version.
>> >>
>> >> David.
>> >>
>> >> DJ wrote:
>> >> > This message has shut me down on three consecutive ASUS A8V obo's. I
>> > have no
>> >> > USB devices attached to the system. I have only an
>> >> > AGP video card in the system. I have tried swapping the video card
>> > thinking
>> >> > that it might be defective. I have tried substuting a PCI video card
>> >> > thinking that the AGP slot might be an issue. I have tried using a
>> > different
>> >> > PSU. I have cleared the CMOS and rebooted, reset the clock and then
>> > allowed
>> >> > the system to try to post, no luck. Could defective fans on
>> >> > removable
>> > drive
>> >> > caddies cause something like this?
>> >> > I'm running out of suspects. What about RAM? If so, WTF would this
> have
>> > to
>> >> > do with over current on the USB port?
>> >> >
>> >> > Clearing the CMOS will let me enter the BIOS. After I reset
> everything,
>> > I
>> >> > get the over current message and after that, I am unable to enter
>> >> > the
>> > BIOS
>> >> > again without clearing the CMOS again.
>> >> >
>> >> > I'm getting ready to use this POS for dropkick practice.

>> >> >

>> >> > DeeJ

>> >> >

>> >> >

>> >

>> >

>>

>>

>

>I've run across a lot of people who have experienced this bug. For me it's happened on a dual 1GHZ G4 PowerMac, an 800MHZ Powerbook and a dual 2.5GHZ G5 PowerMac.

For folks who do mostly audio recording or external hardware synths there's no problem. For heavy users of soft synths it can happen multiple times during the day.

If it happens before a mix it can be a disaster because one or more soft synths will be missing in the mix. If it happens while a client is around it just doesn't look good to have to reload the s

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check

Posted by [Deej \[1\]](#) on Fri, 14 Apr 2006 19:52:06 GMT

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

JamieKrutz.com

Ab wrote:

> After a few years of intensively using Logic, I didn't even know what they
> were

> talking about when I saw this "softsynths dropping out" fix in 7.2.1

> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor

> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week and

> 7.2.1

> today and everything seems at least to be as healthy as before. Happy Logic

> user!

>

> Greetings

> Ab

>

> Jamie K <Meta@Dimensional.com> wrote:

>> After YEARS of specific neglect, it looks like my top Logic bug may have

>

>> finally bit the dust.

>>

>> Here's the list of fixes in Logic 7.2.1, just out:
>>
>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export, OMF
>
>> import, VSL EXS instrument compatibility
>> -Blank Sample Editor window in some circumstances
>>
>> BLINK
>> -----> -Unexpected halt of software instrument output <-----
>> BLINK
>>
>> -Compatibility with Logic 7.1 songs
>> -Direct playback of MP3 files
>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>
>>
>> I've complained here about the "software instruments dropping out at
>> random" problem. It has kept me from enthusiastically recommending Logic
>
>> even though overall the program is very good.
>>
>> I'll still have to order the \$50 update to see if it's really fixed. If
>
>> it is....WOEEEEEE! (and it's about @\$@# time...)
>>
>> Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>>
>>
>Jamie K <Meta@Dimensional.com> wrote:

>
>For folks who do mostly audio recording or external hardware synths
>there's no problem. For heavy users of soft synths it can happen
>multiple times during the day.

First Logic version I used was 4.7 on a PB 667 but only with hardware synths.
When crossgrading to version 5 I thought it would be handy to have some soft
instruments as well like evp88 and exs24. They were optional at that time.
This was just before version 6 came out where all of the instruments were
included.
Bummer!

If it happens while a client is around it just doesn't look good to have
to reload the song (which will

Which reminds me of Paris while I was trying to integrate it in our studio

in which we make our living. Soundwise it would have been worth the trouble but it was completely unusable in a commercial environment because of non-stability and anomalies.

>

>To see if your system shows the problem, record some soft synth tracks,

>put your sequence in cycle mode and let it play for a while. Randomly

>the bug causes soft synths to start dropping out. It could happen within

>a few minutes or it could happen in an hour. It seems random. I've seen

> all the soft synths stop playing eventually, and they will also stop

>playing in response to MIDI input. This happens with Logic 5, 6 and 7,

>and perhaps 4. It happens with Logic's own soft synths and with 3rd

>party soft synths.

On a regular base I use all the Logic synths and stuff like RMX, Atmosphere, EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a few tracks from Melodyne through the melodyne bridge and again I must say that I never experienced what you described on the G5 2.7. Of course on the PB it's another story. For instance, I could have 3 guitar tracks running with guitar rig

1 with

no problem. With version 2 not even one is possible without Core audio spitting at

me. This is a real CPU demanding plug in of which I can insert as many as I like

on the dual G5 (love that machine) but on the PB.... forget it. That's why I will

get a Macbook but since I've always been a "first generation" buyer (and most of the

time regretted) I will now wait till the next model comes. I only hope I won't get

impatient. Also most of the 3rd party plugins developers have not written their universal driver yet so...

>

>It was reported to be less frequent with Logic 7.2 but still there. I

>didn't originally do the "crossgrade" from 7.1 to 7.2 because it's

>mostly about running on Intel and I don't have an Intel Mac. But I've

>ordered it now because this new 7.2.1 update requires 7.2.

Exactly my thoughts though in the end there were two good reasons to do the crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use Serato LE

as soon it comes out (planned for the end of Mai I think). When I first played a song after installing 7.2 I didn't have any sound coming out of my Mobile

2882

interface, but the meters on the output were cranked up to the ceiling.

My first

reaction: WTF..... but fortunately the guys at Metric Halo have been very busy and

released already end February the Universal version of their MIO driver.

After install

smiling all over the place.

Anyway, I will try to reproduce the "dropping out" issue and if I find any,

I'll let you know. Even if from time to time small bugs come to the surface,(which app doesn't

have them) I would recommend Logic to everyone who want to take their audio and postproductions many steps forward.

Greetings,

Ab

>Cheers,

> -Jamie

> <http://www.JamieKrutz.com>

>

>

>

>Ab wrote:

>> After a few years of intensively using Logic, I didn't even know what they

>> were

>> t

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [LaMont](#) on Fri, 14 Apr 2006 20:17:09 GMT

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

alking about when I saw this "softsynths dropping out" fix in 7.2.1

>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor

>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week and

>> 7.2.1

>> today and everything seems at least to be as healthy as before. Happy Logic

>> user!

>>

>> Greetings

>> Ab

>>

>> Jamie K <Meta@Dimensional.com> wrote:
>>> After YEARS of specific neglect, it looks like my top Logic bug may have
>>
>>> finally bit the dust.
>>>
>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>
>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export, OMF
>>
>>> import, VSL EXS instrument compatibility
>>> -Blank Sample Editor window in some circumstances
>>>
>>> BLINK
>>> -----> -Unexpected halt of software instrument output <-----
>>> BLINK
>>>
>>> -Compatibility with Logic 7.1 songs
>>> -Direct playback of MP3 files
>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>
>>>
>>> I've complained here about the "software instruments dropping out at
>>> random" problem. It has kept me from enthusiastically recommending Logic
>>
>>> even though overall the program is very good.
>>>
>>> I'll still have to order the \$50 update to see if it's really fixed.
If
>>
>>> it is....WOEEEEEE! (and it's about @\$@# time...)
>>>
>>> Cheers,
>>> -Jamie
>>> <http://www.JamieKrutz.com>
>>>
>>>
>> Jamie,
When I was a heavy Logic (PC) user on version 5.3, I used to experience vsti
drops under medium to heavy usage.

BUT!! I soon discovered that unlike my Mac version of Logic, the PC version
had an advantage. AND that advantage was:

I was able to "re-initiate" the Asio drivers in the "audio hardware window".
By re-launching the the Asio audio driver, this would bring back the lost
vsti. Therefore, I no longer had to shut down Logic, or worse, reboot the
PC/Mac.

Strangely, on my G4, I was not able to relaunch the Asio audio drivers. But, the PC version was able to pull this off..

After Apple went Mac exclusivle, I did not follow. At tour commerical studio we have G5's with the latest versions of Logic, and yes, they still experience VI drop outs. Very embarrassing when the reason we purchased the Dual G5s to cure this problem.. I only hope that Apple will see that they were on to something cool with the PC version and pick up were they left off. Ohh I forgot, the intel version IS the new PC version, disguised(he he)
:)

Jamie K <Meta@Dimensional.com> wrote:

>

>I've run across a lot of people who have experienced this bug. For me
>it's happened on a dual 1GHZ G4 PowerMac, an 800MHZ Powerbook and a dual

>2.5GHZ G5 PowerMac.

>

>For folks who do mostly audio recording or external hardware synths
>there's no problem. For heavy users of soft synths it can happen
>multiple times during the day.

>

>If it happens before a mix it can be a disaster because one or more soft

>synths will be missing in the mix. If it happens while a client is
>around it just doesn't look good to have to reload the song (which will

>temporarily fix the problem), especially if there are a lot of
>sample-based instruments that take time to reload.

>

>To see if your system shows the problem, record some soft synth tracks,

>put your sequence in cycle mode and let it play for a while. Randomly
>the bug causes soft synths to start dropping out. It could happen within

>a few minutes or it could happen in an hour. It seems random. I've seen

> all the soft synths stop playing eventually, and they will also stop
>playing in response to MIDI input. This happens with Logic 5, 6 and 7,
>and perhaps 4. It happens with Logic's own soft synths and with 3rd
>party soft synths.

>

>It was reported to be less frequent with Logic 7.2 but still there. I
>didn't originally do the "crossgrade" from 7.1 to 7.2 because it's
>mostly about running on Intel and I don't have an Intel Mac. But I've
>ordered it now because this new 7.2.1 update requires 7.2.

>

>I mentioned this problem (and a couple of others) at a logic demo that
>came through town a few months ago and there were murmers of agreement
>throughout the room. I've mentioned it on OSXaudio.com and others have
>also reported the problem there.

>

>I told eMagic about it years ago when Logic was at version 4 or 5, and
>also reported it to Apple's official bug report site (after Apple bought

>out eMagic). Apple put in a cool automated bug report generator but
>since this bug doesn't crash the program, it's not caught and reported
>that way. They have fixed crashy bugs along the way, though, so that bug

>reporting system is a cool thing.

>

>Anyhoo, after the recent Logic demo the cool person doing the demoing
>gave me his email at Apple and I sent a detailed report to him that he
>passed along to the programming team. Dunno if that helped or if they
>were already, finally, onto the problem.

>

>Anyway, the new version arrives here on Wednesday. Here's hoping.

>

>Cheers,

> -Jamie

> <http://www.JamieKrutz.com>

>

>

>

>Ab wrote:

>> After a few years of intensively using Logic, I didn't even know what
they

>> were

>> talking about when I saw this "softsynths dropping out" fix in 7.2.1

>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor

>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week
and

>> 7.2.1

>> today and everything seems at least to be as healthy as before. Happy
Logic

>> user!

>>

>> Greetings

>> Ab

>>

>> Jamie K <Meta@Dimensional.com> wrote:

>>> After YEARS of specific neglect, it looks like my top Logic bug may have

>>>

>>> finally bit the dust.

>>>

```

>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>
>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export, OMF
>>
>>> import, VSL EXS instrument compatibility
>>> -Blank Sample Editor window in some circumstances
>>>
>>>          BLINK
>>> -----> -Unexpected halt of software instrument output <-----
>>>          BLINK
>>>
>>> -Compatibility with Logic 7.1 songs
>>> -Direct playback of MP3 files
>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>
>>>
>>> I've complained here about the "software instruments dropping out at
>>> random" problem. It has kept me from enthusiastically recommending Logic
>>
>>> even though overall the program is very good.
>>>
>>> I'll still have to order the $50 update to see if it's really fixed.
If
>>
>>> it is....WOOEEEE! (and it's about @$@# time...)
>>>
>>> Cheers,
>>> -Jamie
>>> http://www.JamieKrutz.com
>>>
>>>
>>To me(imho),

```

Logic Audio has lost a lot of it's "shine" over the last couple of years.
When Apple dropped PC support, the momentum it was gaining drew to astop.

Ahh, this is where companies like Digidesign, who were pretty much an Apple first company, saw an oppertunity to gain user market share, and thus grow the company.

Now, since Apple dropped PC support, DAW apps like Cubase, Nuendo, & Sonar & dare I say even Pro-Tools 7x give PC users pretty cool midi composing options as well as stellar Audio recording, miixng & VSti implementation.

But, I think Apple may be on to something with thie Dual booted Intel Macs..
Now, it makes since to plop down \$\$ for a Mac, since it's not a one trick pony. No one wants to admitt it, but those Mac users who are running Logic version 7.x, now realize that unless they are using a Dual G5(2.7) or Quads,

then using logic 7.x is not as smooth as advertised. It pains me to see friend run out and buy Powerbooks in hopes of "emulating" a Dual G5 performance, only to experience "bandwidth" chokes, or worse, stalled, slow performance.

Oh yeah, you can throw MOTU in with apple. All of the above applies to them as well.. Bottom line, these days, even with pirating, it's just not good business to not develop for the PC market. Being a long time owner/user of Logic Audio & a Licensed Owner of Digital Performer, I want to see both apps stay in the game. But, as time goes on, both apps are dwindling in their user base. Almost like we here in the Paris group.

Meanwhile, Cubase/Nuendo's ability to get the job done midi-wise and audio wise continues to grow. More and more Mac users are going in that direction, as well as Pro Tools "Improved" midi, and not to leave out Sonar. All very cool, and very very powerful with just a modest PC..But, with a fast dual core processor, these apps rule!!..

Here's to a long life for Logic Audio and Digital Performer. I hope they survive..

"Ab" <ab.vangoor@wanadoo.fr> wrote:

>

>Jamie K <Meta@Dimensional.com> wrote:

>

>>

>>For folks who do mostly audio recording or external hardware synths

>>there's no problem. For heavy users of soft synths it can happen

>>multiple times during the day.

>

>First Logic version I used was 4.7 on a PB 667 but only with hardware synths.

>When crossgrading to version 5 I thought it would be handy to have some soft

>instruments as well like evp88 and exs24. They were optional at that time.

>This was just before version 6 came out where all of the instruments were

>included.

>Bummer!

>

>If it happens while a client is around it just doesn't look good to have

>to reload the song (which will

>

>Which reminds me of Paris while I was trying to integrate it in our studio

>in which we make our living. Soundwise it would have been worth the trouble

>but it was

>completely unusable in a commercial environment because of non-stability

>and

>anomalies.

>>

>>To see if your system shows the problem, record some soft synth tracks,
>
>>put your sequence in cycle mode and let it play for a while. Randomly
>>the bug causes soft synths to start dropping out. It could happen within
>
>>a few minutes or it could happen in an hour. It seems random. I've seen
>
>> all the soft synths stop playing eventually, and they will also stop

>>playing in response to MIDI input. This happens with Logic 5, 6 and 7,

>>and perhaps 4. It happens with Logic's own soft synths and with 3rd
>>party soft synths.
>
>On a regular base I use all the Logic synths and stuff like RMX, Atmosphere,
>EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a few
tracks
>from Melodyne through the melodyne bridge and again I must say that I never
>experienced what you described on the G5 2.7. Of course on the PB it's another
>story. For instance, I could have 3 guitar tracks running with guitar rig
>1 with
>no problem. With version 2 not even one is possible without Core audio spitting
>at
>me. This is a real CPU demanding plug in of which I can insert as many as
>I like
>on the dual G5 (love that machine) but on the PB.... forget it.

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check
Posted by [JD](#) on Fri, 14 Apr 2006 20:19:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

That's why
>I will
>get a Macbook but since I've always been a "first generation" buyer (and
>most of the
>time regretted) I will now wait till the next model comes. I only hope I
>won' get
>impatient. Also most of the 3rd party plugins developpers have not written
>their universal driver yet so...
>
>>
>>It was reported to be less frequent with Logic 7.2 but still there. I
>>didn't originally do the "crossgrade" from 7.1 to 7.2 because it's
>>mostly about running on Intel and I don't have an Intel Mac. But I've
>>ordered it now because this new 7.2.1 update requires 7.2.
>
>Exactly my thoughts though in the end there were two good reasons to do

the

>crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use Serato

>LE

>as soon it comes out (planned for the end of Mai I think). When I first played

>a song after installing 7.2 I didn't have any sound coming out of my Mobile

>2882

>interface, but the meters on the output were crancked up to the ceiling.

>My first

>reaction:WTF..... but fortunately the guys at Metric Halo have been very

>busy and

>released already end February the Universal version of their MIO driver.

>After install

>smiling all over the place.

>Anyway, I will try to reproduce the "dropping out" issue and if I find any,

>I'll let you know. Even if from time to time small bugs come to the surface,(which

>app doesn't

>have them) I would recommand Logic to everyone who want to take their audio

>and postproductions many steps forward.

>

>Greetings,

>

>Ab

>

>

>>Cheers,

>> -Jamie

>> <http://www.JamieKrutz.com>

>>

>>

>>

>>Ab wrote:

>>> After a few years of intensively using Logic, I didn't even know what

>they

>>> were

>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1

>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor

>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week

>and

>>> 7.2.1

>>> today and everything seems at least to be as healthy as before. Happy

>Logic

>>> user!

>>>

>>> Greetings

>>> Ab

>>>

>>> Jamie K <Meta@Dimensional.com> wrote:

>>>> After YEARS of specific neglect, it looks like my top Logic bug may have
>>>>
>>>> finally bit the dust.
>>>>
>>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>>
>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export, OMF
>>>>
>>>> import, VSL EXS instrument compatibility
>>>> -Blank Sample Editor window in some circumstances
>>>>
>>>> BLINK
>>>> -----> -Unexpected halt of software instrument output <-----
>>>> BLINK
>>>>
>>>> -Compatibility with Logic 7.1 songs
>>>> -Direct playback of MP3 files
>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>
>>>>
>>>> I've complained here about the "software instruments dropping out at
>
>>>> random" problem. It has kept me from enthusiastically recommending Logic
>>>>
>>>> even though overall the program is very good.
>>>>
>>>> I'll still have to order the \$50 update to see if it's really fixed.
>If
>>>>
>>>> it is....WOOEEEE! (and it's about @\$@# time...)
>>>>
>>>> Cheers,
>>>> -Jamie
>>>> <http://www.JamieKrutz.com>
>>>>
>>>>
>>>>
>A mate's band uses some for backing. They do a dodgy and just play them in
Windows Media Player (through the sound card's GM set one assumes) on a Windows
XP machine.

Tonight they're all playing a tone flat.

Any clues?

Cheers,

Kim.It sounds like a sample rate issue with the media player, though how on earth this could apply to midi files, I don't have a clue.

"Kim" <hiddensounds@hotmail.com> wrote in message news:445cb203\$1@linux...

>
>
> A mate's band uses some for backing. They do a dodgy and just play them in
> Windows Media Player (through the sound card's GM set one assumes) on a
Windows
> XP machine.
>
> Tonight they're all playing a tone flat.
>
> Any clues?
>
> Cheers,
> Kim.Now that you have learned perfect pitch, you are hearing it
properly for the first time! ;-) it must have always been
flat...

David.

Kim wrote:

> A mate's band uses some for backing. They do a dodgy and just play them in
> Windows Media Player (through the sound card's GM set one assumes) on a Windows
> XP machine.
>
> Tonight they're all playing a tone flat.
>
> Any clues?
>
> Cheers,
> Kim.Hi DJ,

Glad you got it going! I am still going to check our bios on Monday and see what version it is... just out of curiosity.

David.

DJ wrote:

> The issue seems to be in the v1017 bios itself. I just rolled back to the
> v1014 bios and I'm up and running.
>
> WTF is with ASUS anyway? It seems that they have added an over current
> warning that emulates an over current scenario and shuts their system
> down.....genius.....pure genius.....
>

> Thanks for the suggestion Dave. I would have never thought to do this if you
> hadn't suggested it.
>
> ;oP
>
> Hi folks...You can "learn" relative pitch ..such as a 440 tuning fork
tone..if you hear it over and over again...now whether you can discern "339"
or "441" is very doubtful...Perfect Pitch would be someone who can name
EXACT frequencies...without hearing ANY pitch reference...I am a piano tuner
so A 440 is "Drilled" into my sub-conscious...and I can tune a guitar to 440
no probl

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Lamont\[2\]](#) on Fri, 14 Apr 2006 20:27:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

em...but that is "relative pitch"..Like someone else noted,learning
the intervals in Music, is way more important than naming a
frequency...unless you are a sound guy ,trying to find feedback from a sound
system,or EQ roll off...As far as "colors" of notes go..that is a very old
concept,dating back to the 1600's,before any "equal temperment" was set as a
"standard"...there were many different early "temperments",based on
feelings,colors,etc....cheers, Zan
"Kim" <hiddensounds@hotmail.com> wrote in message news:445c1990\$1@linux...
>
>
> Now there's a school of thought that says that either you've got it, or
you
> don't.
>
> There's this guy on the other hand who reckons it can be learned, but then
> he's in the business of convincing people of that:
> <http://www.perfectpitch.com/>
>
> I'm thinking of buying the course, but at \$139 I wouldn't want to shell it
> out for nothing. On the other hand if it works, then \$139 is the bargain
> of the century.
>
> Does anybody here actually know anyone who has developed it? A person who
> was a muso, and didn't have it, but then somehow learned it, or developed
> it, later? Is it possible?
>
> I have kinda of partial perfect pitch. I'm thinking that if anybody can
develop
> it that I would be able to. Sometimes I hear a song and know what key it's
> in straight away. It can just be obvious to me. And if I start imagining
> chords on piano usually I can hear them, and know what pitch they are, and

> that they are right in my head, and know exactly what they would sound like
> mostly. I can tune a guitar with no strings on it and get it within about
> 5-10 cents of in tune every time. But I can't reliably listen to a song on
> the radio and just easily hear what key it's in each time, or what chord
> is playing, or what note the melody is on. Often I can work it out, by referring
> to other songs in my head, but I'm far from just recognising every note straight
> off.
>
> Do you think it's something that can be learned? Has anybody done it?
>
> I know relative pitch is just a matter of training, but my relative pitch
> is pretty good usually.
>
> Any opinions?
>
> Cheers,
> Kim. There is an intermediate beta between 1014 and 1017 that is supposed to work. More research has turned up the possibility that this may be an issue with 4G of RAM.

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:445cbbd0\$1@linux...

> Hi DJ,
>
> Glad you got it going! I am still going to check our bios
> on Monday and see what version it is... just out of curiosity.
>
> David.
>
> DJ wrote:
>
> > The issue seems to be in the v1017 bios itself. I just rolled back to the
> > v1014 bios and I'm up and running.
> >
> > WTF is with ASUS anyway? It seems that they have added an over current
> > warning that emulates an over current scenario and shuts their system
> > down.....genius.....pure genius.....
> >
> > Thanks for the suggestion Dave. I would have never thought to do this if you
> > hadn't suggested it.
> >
> > ;oP
> >

> >hehehe!!!!!!.....and stuff is going to start to taste different as well.

;oP

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:445cbb55\$1@linux...

> Now that you have learned perfect pitch, you are hearing it

> properly for the first time! ;-) it must have always been

> flat...

>

> David.

>

> Kim wrote:

> > A mate's band uses some for backing. They do a dodgy and just play them
in

> > Windows Media Player (through the sound card's GM set one assumes) on a
Windows

> > XP machine.

> >

> > Tonight they're all playing a tone flat.

> >

> > Any clues?

> >

> > Cheers,

> > Kim.I have been using those eye goggles with little lcd
screens in them...The kind for video games.

Then I just have wireless mouse in my

lap and adjust everything that way.

There is no desk in front of me..nothing at all to effect the
sound from the monitors..

It rocks!!!

OK JK but this is a cool idea.
probably fatiguing on the eyes.

EK Sound <askme@nospam.com> wrote:

>Isn't that what an assistant is for??? ;-)

>

>David.

>

>Neil wrote:

>

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

>>

>>>BTW, I am thinking of losing the computer monitor too and

>>>hanging a decent data projector and a screen behind the

>>>monitors. Any of you work using a projector? Comments?

>>

>>
>> Never with a projector, but I did work with a pretty large
>> monitor up in front of the console on an SSL, where all the
>> Total Recall settings were displayed... felt awkward &
>> fatiguing to be having to look up, then down, then up, then
>> down, etc, etc while setting up the knobs on a recalled mix.
>>
>> Neill'm recording a demo for this band called Lhasa Vector, and we
started setting up & getting tones last night... kinda
interesting the way we're doing the drums, but I'll get into
that in a minute. Anyway, so we're setting up the primary
guitarist's rig, and we're trying a Marshall 4x12 cabinet, and
also a Mesa 4x12 cabinet... I have no idea of the speaker
models in each, but he says he likes certain characteristics of
both, so can we try a/b-ing them? I say sure, no prob... he has
a Mesa triple rectumfryer head that has two speaker outs, so he
can play through both cabs at the same time & we'll use the
same kind of signal chain on each one to record a couple test
files so he can hear the difference between the two cabinets.

So, we record him playing a bit, each cabinet mic'ed with an
Audix i5 going through a channel on the Focusrite Red-8... the
Mesa cab is definitely somewhat louder than the Marshall - not
by tons, but it's apparent. It's also brighter & tighter.
So, as we're playing back each track & I'm going back & forth
between them: "Here's the Mesa... here's the Marshall... here's
both... 'both' sounds pretty good.", I'm noticing that the
Marshall speaker sounds really "soft" or "loose" - not just
compared to the Mesa cab, but in it's own right. Now, he likes
the way this is sounding, and he's saying he prefers it to the
Mesa... like I said, it's a little softer in tone, a little
less tight, and definitely "fuzzier" (though not "ready to be
re-coned kinda fuzzy".

Anyway, I say: "Let's, just for grins, try something, OK?, I
want to see what another speaker in that Marshall cab sounds
like... so I take the mic off the Mesa, put it on the speaker
right next to the one we're micing in the Marshall cab, and
have him play again... lo & behold, the other speaker sounds
different... not necessarily better, but definitely somewhat
different. I asked him if he'd had to replace any of the
speakers, or had any of the speakers re-coned lately & he
said: "no, never"... bought the cabinet new, has had it for a
few years, and has never had to have it worked on.

Bottom line, the other speaker is a little bit tighter-sounding
& less "fuzzy" than the first one - there is absolutely no
perceiveable difference in volume between them, and the

waveforms are right at the same levels; and in fact, when I threw one mic out of phase for a second while he was playing, they nulled to the point where I couldn't hear it at all, but there's definitely a difference in tone.

In any event, he likes the sound of the combination of the two speakers, so that's what we're going with, but my point is: CHECK ALL THE SPEAKERS! I know there's been times when I've done this, and also times when I've mic'ed up a cab, said: "He-EEYYY that sounds pretty good right there!" and gone with it... I wonder if I had checked all the speakers in any of those events, we might have ended up saying: "DAAAAAMN, that's even BETTER!"

My only regret at this stage is that the other guitar player really liked that i5/Mucusrite Red combination he was hearing, but unfortunately, I only have two i5's, and two channels of "red". We didn't dial in his sounds last night because at first he said he wanted to do his parts as overdubs once the first guitar was laid down, but as we were wrapping up for the evening, he changed his mind & now wants to do them at the same time. I have other mics & pres, of course, but I dunno if we're gonna get something he's happy with now that he's heard that particular combination... the saving grace might be that although he's got the same kind of amp head as the first guy, he'll be using the Mesa cab, and he says his overall tone is different from the first guy's too... he's trying to fit into the frequency range between the bass & the first guitar. Since these guys de-tune a step & a half, that's gonna be a pretty low tonal range... I'm thinking maybe I wish I had another TLM-103 at this point, too LOL if he's going that low I might need something like that for his tone, just so it's not a big, muddy, mess! I guess we'll find out today (fingers crossed).

Anyway, I said I'd mention the drum thing 'cause it's kinda different... the drummer loves his Roland E-kit, which he incorporates with some live cymbals, as well. So we're using 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-kit for kick, snare, and 4 toms (one tom pad plugged into the hi-hat trigger port, with the brain reprogrammed to strike a floor tom MIDI note instead of a hi-hat MIDI note). We're micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too, but the Earthworks won out by a large margin due to being less midrangey, having a ton more "air"; and also being an omni, and as a result, picking up more room ambience). OH's are TLM-103's, and no, you can't hear the "thwack" on the pads at all once you get the audio from the e-kit going. The downside to all this is that the e-kit only has stereo outs, so we're

tracking the MIDI output as well so we can go back & re-trigger individual tracks for kick, snare, etc for mixing purposes. So, the stereo outs that are being recorded for the time being could be considered "scratch" drums, I guess. lol

Just thought I'd mention the drum thing too, because I recall a few months back someone had posted a question about had anyone done something like this & how did it work out, etc.

Neillt sounds like there's some control data going out omni - maybe pitch wheel? Or the pitched devices are getting confused over some incoming control changes, zeroing various parameters, bottlenecking and responding to note-on note-off in a non-reset state or a jammed control change state. As a friend of mine once said when he first heard of it, "Anything is possible with MIDI."

Dubya

"Kim" <hiddensounds@hotmail.com> wrote in message news:445cb203\$1@linux...

>

>

> A mate's band uses some for backing. They do a dodgy and just play them in
> Windows Media Player (through the sound card's GM set one assumes) on a
> Windows
> XP machine.

>

> Tonight they're all playing a tone flat.

>

> Any clues?

>

> Cheers,

> Kim. I've only met one person in my life with perfect pitch from no reference note...he was a voice teacher that three band members used to take lessons from...every week we'd try and stump him with some weird chord and he'd just hit the correct notes then we'd check it on the piano and sure enough he was dead on the money

Most singers and players I know have very good relevant pitch, meaning give them a reference note and they're good to go from there i.e. any interval

You can learn relevant pitch and I did when studying tympani...try retuning four tymps to a different key in the middle of a symphony...not hard once you learn the trick...requires a little practice and a little singing

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:445c1990\$1@linux...

>
>
> Now there's a school of thought that says that either you've got it, or
> you
> don't.
>
> There's this guy on the other hand who reckons it can be learned, but then
> he's in the business of convincing people of that:
> <http://www.perfectpitch.com/>
>
> I'm thinking of buying the course, but at \$139 I wouldn't want to shell it
> out for nothing. On the other hand if it works, then \$139 is the bargain
> of the century.
>
> Does anybody here actually know anyone who has developed it? A person who
> was a muso, and didn't have it, but then somehow learned it, or developed
> it, later? Is it possible?
>
> I have kinda of partial perfect pitch. I'm thinking that if anybody can
> develop
> it that I would be able to. Sometimes I hear a song and know what key it's
> in straight away. It can just be obvious to me. And if I start imagining
> chords on piano usually I can hear them, and know what pitch they are, and
> that they are right in my head, and know exactly what they would sound
> like
> mostly. I can tune a guitar with no strings on it and get it within about
> 5-10 cents of in tune every time. But I can't reliably listen to a song on
> the radio and just easily hear what key it's in each time, or what chord
> is playing, or what note the melody is on. Often I can work it out, by
> referring
> to other songs in my head, but I'm far from just recognising every note
> straight
> off.
>
> Do you think it's something that can be learned? Has anybody done it?
>
> I know relative pitch is just a matter of training, but my relative pitch
> is pretty good usually.
>
> Any opinions?
>
> Cheers,
> Kim. Hey Lamont, I don't think Apple or MOTU are in any trouble. No worries.
Both are strong companies with a variety of excellent, popular products.
Apple has been steadily upgrading Logic and this latest update is much
appreciated.

MOTU's amazing i/o boxes are multi-platform. I have been very pleased with the reliability of my 828MII and their timely driver updates along the way.

This latest update for Logic, if it fixes that pesky bug as claimed, puts Logic at or near the top of the DAW/sequencer game.

I would much rather run OSX than any flavor of MSWindows, so to me the fact that Logic and DP run on that OS is preferable. Logic is very efficient and extremely feature rich. I do occasionally run it on a G4 laptop and it runs fine there, too.

The advantage of the G5 is more plugins without freezing tracks. On my dual 2.5GHZ G5 the CPU meters have yet to get close to maxing out even with very complex Logic projects that have tons of audio tracks, FX and instrument plugins. It's a very powerful audio playground.

On the 800MHZ G4, I can also do complex productions as long as I freeze tracks with heavy plugin loads, which is workable and very portable.

Both setups, for what I do, leave PARIS in the dust (which is not saying that PARIS is at all useless, it's a strong system for what it does but it just doesn't do everything I need). From what I've seen of CUBASE and SONAR I wouldn't trade Logic for them, although I'm sure they are also improving and capable. Nuendo looks like a real contender. I'm glad Protools is still around although I don't pine for it. Really, the bottom line is everyone should use whatever makes sense for their way of working.

The current Intel duo laptops are in G5 performance territory, the comparison I've heard is aprox equal to a dual 2K G5. By the time I need a new laptop they should be at or better than my dual 2.5K G5. Sweet!

It's interesting to hear that restarting the audio driver temporarily fixed the soft synth dropout problem for you when you were running the MSWindows version of Logic. As for rebooting the machine, that has never been necessary under OSX (good thing too!), you just have to reload the project which is still an interruption, so I'm glad to see the bug finally acknowledged and addressed in Logic 7.2.1.

I ordered the required 7.2 update which arrives on Wednesday. Then I can apply the 7.2.1 download and see if the problem is truly fixed.

If so, you may want to check out Logic again, it's come a long, long way since the MSWindows version. Of course there's always room for improvement, but over the last few years they have streamlined some of the interface and added a lot of good to great plugins covering a very comprehensive range of studio tools and instruments. It's an impressive

package and (assuming this fix is successful) well worth considering.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

LaMont wrote:

> To me(imho),

>

> Logic Audio has lost a lot of it's "shine" over the last couple of years.

> When Apple dropped

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [LaMont](#) on Fri, 14 Apr 2006 20:29:23 GMT

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

PC support, the momentum it was gaining drew to a stop.

>

> Ahh, this is where companies like Digidesign, who were pretty much an Apple

> first company, saw an opportunity to gain user market share, and thus grow

> the company.

> Now, since Apple dropped PC support, DAW apps like Cubase, Nuendo, & Sonar

> & dare I say even Pro-Tools 7x give PC users pretty cool midi composing options

> as well as stellar Audio recording, mixing & VSti implementation.

>

> But, I think Apple may be on to something with their Dual booted Intel Macs..

> Now, it makes sense to plow down \$\$ for a Mac, since it's not a one trick

> pony. No one wants to admit it, but those Mac users who are running Logic

> version 7.x, now realize that unless they are using a Dual G5(2.7) or Quads,

> then using Logic 7.x is not as smooth as advertised. It pains me to see friend

> run out and buy Powerbooks in hopes of "emulating" a Dual G5 performance,

> only to experience "bandwidth" chokes, or worse, stalled, slow performance.

>

>

> Oh yeah, you can throw MOTU in with Apple. All of the above applies to them

> as well.. Bottom line, these days, even with pirating, it's just not good

> business to not develop for the PC market. Being a long time owner/user

> of Logic Audio & a Licensed Owner of Digital Performer, I want to see both

> apps stay in the game. But, as time goes on, both apps are dwindling in their

> user base. Almost like we here in the Paris group.

>

> Meanwhile, Cubase/Nuendo's ability to get the job done midi-wise and audio

> wise continues to grow. More and more Mac users are going in that direction.

> as well as Pro Tools "Improved" midi. and not to leave out Sonar. All very

> cool, and very very powerful with just a modest PC..But, with a fast dual

> core processor, these apps rule!!..

>
> Here's to a long life for Logic Audio and Digital Peformer. I hope they survive..
>

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [JD](#) on Fri, 14 Apr 2006 20:54:37 GMT

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

/>
>
> "Ab" <ab.vangoor@wanadoo.fr> wrote:
>> Jamie K <Meta@Dimensional.com> wrote:
>>
>>> For folks who do mostly audio recording or external hardware synths
>>> there's no problem. For heavy users of soft synths it can happen
>>> multiple times during the day.
>> First Logic version I used was 4.7 on a PB 667 but only with hardware synths.
>> When crossgrading to version 5 I thought it would be handy to have some
> soft
>> instruments as well like evp88 and exs24. They were optional at that time.
>> This was just before version 6 came out where all of the instruments were
>> included.
>> Bummer!
>>
>> If it happens while a client is around it just doesn't look good to have
>> to reload the song (which will
>>
>> Which reminds me of Paris while I was trying to integrate it in our studio
>> in which we make our living. Soundwise it would have been worth the trouble
>> but it was
>> completely unusable in a commercial environment because of non-stability
>> and
>> anomalies.
>>> To see if your system shows the problem, record some soft synth tracks,
>>> put your sequence in cycle mode and let it play for a while. Randomly
>>> the bug causes soft synths to start dropping out. It could happen within
>>> a few minutes or it could happen in an hour. It seems random. I've seen
>>> all the soft synths stop playing eventually, and they will also stop
>
>>> playing in response to MIDI input. This happens with Logic 5, 6 and 7,
>
>>> and perhaps 4. It happens with Logic's own soft synths and with 3rd
>>> party soft synths.
>> On a regular base I use all the Logic synths and stuff like RMX, Atmosphere,
>> EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a few
> tracks
>>from Melodyne through the melodyne bridge and again I must say that I never

>> experienced what you described on the G5 2.7. Of course on the PB it's another
>> story. For instance, I could have 3 guitar tracks running with guitar rig
>> 1 with
>> no problem. With version 2 not even one is possible without Core audio spitting
>> at
>> me. This is a real CPU demanding plug in of which I can insert as many as
>> I like
>> on the dual G5 (love that machine) but on the PB.... forget it. That's why
>> I will
>> get a Macbook but since I've always been a "first generation" buyer (and
>> most of the
>> time regretted) I will now wait till the next model comes. I only hope I
>> won' get
>> impatient. Also most of the 3rd party plugins developpers have not written
>> their universal driver yet so...
>>
>>> It was reported to be less frequent with Logic 7.2 but still there. I
>>> didn't originally do the "crossgrade" from 7.1 to 7.2 because it's
>>> mostly about running on Intel and I don't have an Intel Mac. But I've
>>> ordered it now because this new 7.2.1 update requires 7.2.
>> Exactly my thoughts though in the end there were two good reasons to do
> the
>> crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use Serato
>> LE
>> as soon it comes out (planned for the end of Mai I think). When I first
> played
>> a song after installing 7.2 I didn't have any sound coming out of my Mobile
>> 2882
>> interface, but the meters on the output were cranked up to the ceiling.
>> My first
>> reaction:WTF..... but fortunately the guys at Metric Halo have been very
>> busy and
>> released already end February the Universal version of their MIO driver.
>> After install
>> smiling all over the place.
>> Anyway, I will try to reproduce the "dropping out" issue and if I find any,
>> I'll let you know. Even if from time to time small bugs come to the surface,(which
>> app doesn't
>> have them) I would recommand Logic to everyone who want to take their audio
>> and postproductions many steps forward.
>>
>> Greetings,
>>
>> Ab
>>
>>
>>> Cheers,
>>> -Jamie

```

>>> http://www.JamieKrutz.com
>>>
>>>
>>>
>>> Ab wrote:
>>>> After a few years of intensively using Logic, I didn't even know what
>> they
>>>> were
>>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1
>>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor
>>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week
>> and
>>>> 7.2.1
>>>> today and everything seems at least to be as healthy as before. Happy
>> Logic
>>>> user!
>>>>
>>>> Greetings
>>>> Ab
>>>>
>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>> After YEARS of specific neglect, it looks like my top Logic bug may
>> have
>>>>> finally bit the dust.
>>>>>
>>>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>>>
>>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export,
>> OMF
>>>>> import, VSL EXS instrument compatibility
>>>>> -Blank Sample Editor window in some circumstances
>>>>>
>>>>>
>>>>> BLINK
>>>>> -----> -Unexpected halt of software instrument output <-----
>>>>>
>>>>> BLINK
>>>>>
>>>>> -Compatibility with Logic 7.1 songs
>>>>> -Direct playback of MP3 files
>>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>>
>>>>>
>>>>> I've complained here about the "software instruments dropping out at
>>>>> random" problem. It has kept me from enthusiastically recommending Logic
>>>>> even though overall the program is very good.
>>>>>
>>>>> I'll still have to order the $50 update to see if it's really fixed.
>> If
>>>>> it is....WOOEEEE! (and it's about @$@# time...)

```

>>>>>

>>>>> Cheers,

>>>>> -Jamie

>>>>> <http://www.JamieKrutz.com>

>>>>>

>>>>>

>One thing I've been wondering about: why are guys detuning like that? Is it for gtr tone or for the singer? I know this is common for metal these days, but i don't really get it. And do they up the string size or just let them flop around? And did you really mean 1 step and 1/2?

Hmm, Bill

"Neil" <OIUOIU@OIU.com> wrote in message news:445cd231\$1@linux...

>

> I'm recording a demo for this band called Lhasa Vector, and we
> started setting up & getting tones last night... kinda
> interesting the way we're doing the drums, but I'll get into
> that in a minute. Anyway, so we're setting up the primary
> guitarist's rig, and we're trying a Marshall 4x12 cabinet, and
> also a Mesa 4x12 cabinet... I have no idea of the speaker
> models in each, but he says he likes certain characteristics of
> both, so can we try a/b-ing them? I say sure, no prob... he has
> a Mesa triple rectumfryer head that has two speaker outs, so he
> can play through both cabs at the same time & we'll use the
> same kind of signal chain on each one to record a couple test
> files so he can hear the difference between the two cabinets.

>

> So, we record him playing a bit, each cabinet mic'ed with an
> Audix i5 going through a channel on the Focusrite Red-8... the
> Mesa cab is definitely somewhat louder than the Marshall - not
> by tons, but it's apparent. It's also brighter & tighter.
> So, as we're playing back each track & I'm going back & forth
> between them: "Here's the Mesa... here's the Marshall... here's
> both... 'both' sounds pretty good.", I'm noticing that the
> Marshall speaker sounds really "soft" or "loose" - not just
> compared to the Mesa cab, but in it's own right. Now, he likes
> the way this is sounding, and he's saying he prefers it to the
> Mesa... like I said, it's a little softer in tone, a little
> less tight, and definitely "fuzzier" (though not "ready to be
> re-coned kinda fuzzy".

>

> Anyway, I say: "Let's, just for grins, try something, OK?, I
> want to see what another speaker in that Marshall cab sounds
> like... so I take the mic off the Mesa, put it on the speaker
> right next to the one we're micing in the Marshall cab, and
> have him play again... lo & behold, the other speaker sounds

> different... not necessarily better, but definitely somewhat
> different. I asked him if he'd had to replace any of the
> speakers, or had any of the speakers re-coned lately & he
> said: "no, never"... bought the cabinet new, has had it for a
> few years, and has never had to have it worked on.
>
> Bottom line, the other speaker is a little bit tighter-sounding
> & less "fuzzy" than the first one - there is absolutely no
> perceivable difference in volume between them, and the
> waveforms are right at the same levels; and in fact, when I
> threw one mic out of phase for a second while he was playing,
> they nulled to the point where I couldn't hear it at all, but
> there's definitely a difference in tone.
>
> In any event, he likes the sound of the combination of the two
> speakers, so that's what we're going with, but my point is:
> CHECK ALL THE SPEAKERS! I know there's been times when I've
> done this, and also times when I've mic'ed up a cab, said:
> "He-EEYYY that sounds pretty good right there!" and gone with
> it... I wonder if I had checked all the speakers in any of
> those events, we might have ended up saying: "DAAAAAMN, that's
> even BETTER!"
>
> My only regret at this stage is that the other guitar player
> really liked that i5/Mucusrite Red combination he was hearing,
> but unfortunately, I only have two i5's, and two channels
> of "red". We didn't dial in his sounds last night because at
> first he said he wanted to do his parts as overdubs once the
> first guitar was laid down, but as we were wrapping up for the
> evening, he changed his mind & now wants to do them at the same
> time. I have other mics & pres, of course, but I dunno if we're
> gonna get something he's happy with now that he's heard that
> particular combination... the saving grace might be that
> although he's got the same kind of amp head as the first guy,
> he'll be using the Mesa cab, and he says his overall tone is
> different from the first guy's too... he's trying to fit into
> the frequency range between the bass & the first guitar. Since
> these guys de-tune a step & a half, that's gonna be a pretty
> low tonal range... I'm thinking maybe I wish I had another TLM-
> 103 at this point, too LOL if he's going that low I might
> need something like that for his tone, just so it's not a big,
> muddy, mess! I guess we'll find out today (fingers crossed).
>
> Anyway, I said I'd mention the drum thing 'cause it's kinda
> different... the drummer loves his Roland E-kit, which he
> incorporates with some live cymbals, as well. So we're using
> 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-
> kit for kick, snare, and 4 toms (one tom pad plugged into the

> hi-hat trigger port, with the brain reprogrammed to strike a
> floor tom MIDI note instead of a hi-hat MIDI note). We're
> micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too,
> but the Earthworks won out by a large margin due to being less
> midrangey, having a ton more "air"; and also being an omni, and
> as a result, picking up more room ambience). OH's are TLM-
> 103's, and no, you can't hear the "thwack" on the pads at all
> once you get the audio from the e-kit going. The downside to
> all this is that the e-kit only has stereo outs, so we're
> tracking the MIDI output as well so we can go back & re-trigger
> individual tracks for kick, snare, etc for mixing purposes.
> So, the stereo outs that are being recorded for the time being
> could be considered "scratch" drums, I guess. lol
>
> Just thought I'd mention the drum thing too, because I recall a
> few months back someone had posted a question about had anyone
> done something like this & how did it work out, etc.
>
> NeilHey Ab, I'm glad you haven't noticed any soft synths dropping out. Just
to be sure, I'd recommend reloading a song before final mixdown for
anyone who has a version of Logic before 7.2.1. It's a drag when it
happens.

The problem you describe with the Powerbook G4 is a different issue,
that's just lack of CPU muscle to handle those specific plugins. It may
help to increase your buffer size in Logic. The dropout problem is a bug
that is unrelated to CPU speed from my experience. It will happen when
the CPU is not at all stressed.

I'm with you on the Macbook duos. I don't need one yet and am happy to
wait for the second or third generation for even faster machines with
longer battery life. My G5 is more than fast enough for Logic and the
system is really amazing (moreso on Wednesday when the update arrives :^).

Cheers,
-Jamie
<http://www.JamieKrutz.com>

Ab wrote:

> Jamie K <Meta@Dimensional.com> wrote:

>

>> For folks who do mostly audio recording or external hardware synths
>> there's no problem. For heavy users of soft synths it can happen
>> multiple times during the day.

>

> First Logic version I used was 4.7 on a PB 667 but only with hardware synths.
> When crossgrading to version 5 I thought it would be handy to have some soft

> instruments as well like evp88 and exs24. They were optional at that time.
> This was just before version 6 came out where all of the instruments were
> included.
> Bummer!
>
> If it happens while a client is around it just doesn't look good to have
> to reload the song (which will
>
> Which reminds me of Paris while I was trying to integrate it in our studio
> in which we make our living. Soundwise it would have been worth the trouble
> but it was
> completely unusable in a commercial environment because of non-stability
> and
> anomalies.
>> To see if your system shows the problem, record some soft synth tracks,
>
>> put your sequence in cycle mode and let it play for a while. Randomly
>> the bug causes soft synths to start dropping out. It could happen within
>
>> a few minutes or it could happen in an hour. It seems random. I've seen
>
>> all the soft synths stop playing eventually, and they will also stop
>> playing in response to MIDI input. This happens with Logic 5, 6 and 7,
>> and perhaps 4. It happens with Logic's own soft synths and with 3rd
>> party soft synths.
>
> On a regular base I use all the Logic synths and stuff like RMX, Atmosphere,
> EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a few tracks
> from Melodyne through the melodyne bridge and again I must say that I never
> experienced what you described on the G5 2.7. Of course on the PB it's another
> story. For instance, I could have 3 guitar tracks running with guitar rig
> 1 with
> no problem. With version 2 not even one is possible without Core audio spitting
> at
> me. This is a real CPU demanding plug in of which I can insert as many as
> I like
> on the dual G5 (love that machine) but on the PB.... forget it. That's why
> I will
> get a Macbook but since I've always been a "first generation" buyer (and
> most of the
> time regretted) I will now wait till the next model comes. I only hope I
> won' get
> impatient. Also most of the 3rd party plugins developpers have not written
> their universal driver yet so...
>
>> It was reported to be less frequent with Logic 7.2 but still there. I
>> didn't originally do the "crossgrade" from 7.1 to 7.2 because it's
>> mostly about running on Intel and I don't have an Intel Mac. But I've

>> ordered it now because this new 7.2.1 update requires 7.2.
>
> Exactly my thoughts though in the end there were two good reasons to do the
> crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use Serato
> LE
> as soon it comes out (planned for the end of Mai I think). When I first played
> a song after installing 7.2 I didn't have any sound coming out of my Mobile
> 2882
> interface, but the meters on the output were crancked up to the ceiling.
> My first
> reaction:WTF..... but fortunately the guys at Metric Halo have been very
> busy and
> released already end February the Universal version of their MIO driver.
> After install
> smiling all over the place.
> Anyway, I will try to reproduce the "dropping out" issue and if I find any,
> I'll let you know. Even if from time to time small bugs come to the surface,(which
> app doesn't
> have them) I would recommand Logic to everyone who want to take their audio
> and postproductions many steps forward.
>
> Greetings,
>
> Ab
>
>
>> Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>>
>>
>>
>> Ab wrote:
>>> After a few years of intensively using Logic, I didn't even know what
> they
>>> were
>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1
>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor
>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week
> and
>>> 7.2.1
>>> today and everything seems at least to be as healthy as before. Happy
> Logic
>>> user!
>>>
>>> Greetings
>>> Ab
>>>

>>> Jamie K <Meta@Dimensional.com> wrote:
>>>> After YEARS of specific neglect, it looks like my top Logic bug may have
>>>> finally bit the dust.
>>>>
>>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>>
>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export, OMF
>>>> import, VSL EXS instrument compatibility
>>>> -Blank Sample Editor window in some circumstances
>>>>
>>>> BLINK
>>>> -----> -Unexpected halt of software instrument output <-----
>>>> BLINK
>>>>
>>>> -Compatibility with Logic 7.1 songs
>>>> -Direct playback of MP3 files
>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>
>>>>

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check
Posted by [Music Lab Sweden](#) on Fri, 14 Apr 2006 21:32:00 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>>> I've complained here about the "software instruments dropping out at
>
>>>> random" problem. It has kept me from enthusiastically recommending Logic
>>>> even though overall the program is very good.
>>>>
>>>> I'll still have to order the \$50 update to see if it's really fixed.
> If
>>>> it is....WOOEEEE! (and it's about @\$@# time...)
>>>>
>>>> Cheers,
>>>> -Jamie
>>>> <http://www.JamieKrutz.com>
>>>>
>>>>
>Meant to say 2GHZ and 2.5GHZ G5s below.

Cheers,
-Jamie
<http://www.JamieKrutz.com>

Jamie K wrote:
>

> Hey Lamont, I don't think Apple or MOTU are in any trouble. No worries.
> Both are strong companies with a variety of excellent, popular products.
> Apple has been steadily upgrading Logic and this latest update is much
> appreciated.
>
> MOTU's amazing i/o boxes are multi-platform. I have been very pleased
> with the reliability of my 828MII and their timely driver updates along
> the way.
>
> This latest update for Logic, if it fixes that pesky bug as claimed,
> puts Logic at or near the top of the DAW/sequencer game.
>
> I would much rather run OSX than any flavor of MSWindows, so to me the
> fact that Logic and DP run on that OS is preferable. Logic is very
> efficient and extremely feature rich. I do occasionally run it on a G4
> laptop and it runs fine there, too.
>
> The advantage of the G5 is more plugins without freezing tracks. On my
> dual 2.5GHZ G5 the CPU meters have yet to get close to maxing out even
> with very complex Logic projects that have tons of audio tracks, FX and
> instrument plugins. It's a very powerful audio playground.
>
> On the 800MHZ G4, I can also do complex productions as long as I freeze
> tracks with heavy plugin loads, which is workable and very portable.
>
> Both setups, for what I do, leave PARIS in the dust (which is not saying
> that PARIS is at all useless, it's a strong system for what it does but
> it just doesn't do everything I need). From what I've seen of CUBASE and
> SONAR I wouldn't trade Logic for them, although I'm sure they are also
> improving and capable. Nuendo looks like a real contender. I'm glad
> Protools is still around although I don't pine for it. Really, the
> bottom line is everyone should use whatever makes sense for their way of
> working.
>
> The current Intel duo laptops are in G5 performance territory, the
> comparison I've heard is aprox equal to a dual 2K G5. By the time I need
> a new laptop they should be at or better than my dual 2.5K G5. Sweet!
>
> It's interesting to hear that restarting the audio driver temporarily
> fixed the soft synth dropout problem for you when you were running the
> MSWindows version of Logic. As for rebooting the machine, that has never
> been necessary under OSX (good thing too!), you just have to reload the
> project which is still an interruption, so I'm glad to see the bug
> finally acknowledged and addressed in Logic 7.2.1.
>
> I ordered the required 7.2 update which arrives on Wednesday. Then I can
> apply the 7.2.1 download and see if the problem is truly fixed.
>

> If so, you may want to check out Logic again, it's come a long, long way
> since the MSWindows version. Of course there's always room for
> improvement, but over the last few years they have streamlined some of
> the interface and added a lot of good to great plugins covering a very
> comprehensive range of studio tools and instruments. It's an impressive
> package and (assuming this fix is successful) well worth considering.
>
> Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
>
> LaMont wrote:
>> To me(imho),
>>
>> Logic Audio has lost a lot of it's "shine" over the last couple of years.
>> When Apple dropped PC support, the momentum it was gaining drew to astop.
>>
>> Ahh, this is where companies like Digidesign, who were pretty much an
>> Apple
>> first company, saw an oppertunity to gain user market share, and thus
>> grow
>> the company.
>> Now, since Apple dropped PC support, DAW apps like Cubase, Nuendo, &
>> Sonar
>> & dare I say even Pro-Tools 7x give PC users pretty cool midi
>> composing options
>> as well as stellar Audio recording, miixng & VSti implementation.
>>
>> But, I think Apple may be on to something with thie Dual booted Intel
>> Macs..
>> Now, it makes since to plop down \$\$ for a Mac, since it's not a one trick
>> pony. No one wants to admitt it, but those Mac users who are running
>> Logic
>> version 7.x, now realize that unless they are using a Dual G5(2.7) or
>> Quads,
>> then using logic 7.x is not as smooth as advertised. It pains me to se
>> friend
>> run out and buy Powerbooks in hopes of "emualting" a Dual G5 performance,
>> only to experience "bandwidth" chokes, or worse, stalled , slow
>> performance.
>>
>>
>> Oh yeah, you can throw MOTU in with apple. All of the above applies to
>> them
>> as well.. Bottom line, these days, even with pirating, it's just not good
>> business to not develope for the PC market. Being alogn time owner/user
>> of Logic Audio & a Licensed Owner of Digital Performer, I want to see

>> both
>> apps stay in the game. But, as time goes on, both apps are dwindling
>> in it's
>> user base. Almost like we here in the Paris group.
>>
>> Meanwhile, Cuabse/Nuendo ability to get the job done midi-wise and audio
>> wise continues to grow. More and more Mac users are going in that
>> direction.
>> as well as Pro Tools "Impoved" midi. and not to leave out Sonar. All very
>> cool, and very very powerful with just a modest PC..But, with a fast dual
>> core processor, these apps rule!!..
>>
>> Here's to a long life for Logic Audio and Digital Peformer. I hope
>> they survive..
>>
>>
>> "Ab" <ab.vangoor@wanadoo.fr> wrote:
>>> Jamie K <Meta@Dimensional.com> wrote:
>>>
>>>> For folks who do mostly audio recording or external hardware synths
>>>> there's no problem. For heavy users of soft synths it can happen
>>>> multiple times during the day.
>>> First Logic version I used was 4.7 on a PB 667 but only with hardware
>>> synths.
>>> When crossgrading to version 5 I thought it would be handy to have some
>> soft
>>> instruments as well like evp88 and exs24. They were optional at that

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check
Posted by [Dedric Terry](#) on Fri, 14 Apr 2006 22:17:00 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
>>> time.
>>> This was just before version 6 came out where all of the instruments
>>> were
>>> included.
>>> Bummer!
>>>
>>> If it happens while a client is around it just doesn't look good to have
>>> to reload the song (which will
>>> Which reminds me of Paris while I was trying to integrate it in our
>>> studio
>>> in which we make our living. Soundwise it would have been worth the
>>> trouble
>>> but it was
>>> completely unusable in a commercial environment because of non-stability

>>> and
>>> anomalies.
>>>> To see if your system shows the problem, record some soft synth tracks,
>>>> put your sequence in cycle mode and let it play for a while.
>>>> Randomly the bug causes soft synths to start dropping out. It could
>>>> happen within
>>>> a few minutes or it could happen in an hour. It seems random. I've seen
>>>> all the soft synths stop playing eventually, and they will also stop
>>
>>>> playing in response to MIDI input. This happens with Logic 5, 6 and 7,
>>
&g

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Martin Harrington](#) on Fri, 14 Apr 2006 23:54:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

ar tracks running with guitar
>>> rig
>>> 1 with
>>> no problem. With version 2 not even one is possible without Core
>>> audio spitting
>>> at
>>> me. This is a real CPU demanding plug in of which I can insert as
>>> many as
>>> I like
>>> on the dual G5 (love that machine) but on the PB.... forget it.
>>> That's why
>>> I will
>>> get a Macbook but since I've always been a "first generation" buyer (and
>>> most of the
>>> time regretted) I will now wait till the next model comes. I only hope I
>>> won' get
>>> impatient. Also most of the 3rd party plugins developpers have not
>>> written
>>> their universal driver yet so...
>>>
>>>> It was reported to be less frequent with Logic 7.2 but still there.
>>>> I didn't originally do the "crossgrade" from 7.1 to 7.2 because it's
>>>> mostly about running on Intel and I don't have an Intel Mac. But
>>>> I've ordered it now because this new 7.2.1 update requires 7.2.
>>> Exactly my thoughts though in the end there were two good reasons to do
>> the
>>> crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use
>>> Serato
>>> LE
>>> as soon it comes out (planned for the end of Mai I think). When I first

>> played
>>> a song after installing 7.2 I didn't have any sound coming out of my
>>> Mobile
>>> 2882
>>> interface, but the meters on the output were cranked up to the ceiling.
>>> My first
>>> reaction:WTF..... but fortunately the guys at Metric Halo have been very
>>> busy and
>>> released already end February the Universal version of their MIO driver.
>>> After install
>>> smiling all over the place.
>>> Anyway, I will try to reproduce the "dropping out" issue and if I
>>> find any,
>>> I'll let you know. Even if from time to time small bugs come to the
>>> surface,(which
>>> app doesn't
>>> have them) I would recommend Logic to everyone who want to take their
>>> audio
>>> and postproductions many steps forward.
>>>
>>> Greetings,
>>>
>>> Ab
>>>
>>>
>>>> Cheers,
>>>> -Jamie
>>>> <http://www.JamieKruz.com>
>>>>
>>>>
>>>>
>>>> Ab wrote:
>>>>> After a few years of intensively using Logic, I didn't even know what
>>> they
>>>>> were
>>>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1
>>>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor
>>>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week
>>> and
>>>>> 7.2.1
>>>>> today and everything seems at least to be as healthy as before. Happy
>>> Logic
>>>>> user!
>>>>>
>>>>> Greetings
>>>>> Ab
>>>>>
>>>>> Jamie K <Meta@Dimensional.com> wrote:

>>>>> After YEARS of specific neglect, it looks like my top Logic bug may
>> have
>>>>> finally bit the dust.
>>>>>
>>>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>>>
>>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export,
>> OMF
>>>>> import, VSL EXS instrument compatibility
>>>>> -Blank Sample Editor window in some circumstances
>>>>>
>>>>> BLINK
>>>>> -----> -Unexpected halt of software instrument output <-----
>>>>> BLINK
>>>>>
>>>>> -Compatibility with Logic 7.1 songs
>>>>> -Direct playback of MP3 files
>>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>>
>>>>>
>>>>> I've complained here about the "software instruments dropping out at
>>>>> random" problem. It has kept me from enthusiastically recommending
>>>>> Logic
>>>>> even though overall the program is very good.
>>>>>
>>>>> I'll still have to order the \$50 update to see if it's really fixed.
>>> If
>>>>> it is....WOEEEEEE! (and it's about @\$@ time...)
>>>>>
>>>>> Cheers,
>>>>> -Jamie
>>>>> <http://www.JamieKrutz.com>
>>>>>
>>>>>
>>I think it's just to get more of that even lower-end rumble
& those groin-pounding frequencies than they could get if they
didn't detune. You get the bass player using a 5-string & the
guitars detuned to D or even C in some cases, and you just get
this massive "THUD" when they do those chunky, muted things on
the lower notes. And yeah, they use heavier strings for the
most part... the lightest I've seen guys who play this style
use are: 10 to 46 but some use hybrid sets with a 10-top/heavy
bottom, and some just simply go a bit heavier all the way
across; so it varies.

Neil

"Bill Lorentzen" <bill@lorentzen.ws> wrote:

>One thing I've been wondering about: why are guys detuning like that? Is it

>for gtr tone or for the singer? I know this is common for metal these days,

>but i don't really get it. And do they up the string size or just let them

>flop around? And did you really mean 1 step and 1/2?

>

>Hmm, Bill

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:445cd231\$1@linux...

>>

>> I'm recording a demo for this band called Lhasa Vector, and we

>> started setting up & getting tones last night... kinda

>> interesting the way we're doing the drums, but I'll get into

>> that in a minute. Anyway, so we're setting up the primary

>> guitarist's rig, and we're trying a Marshall 4x12 cabinet, and

>> also a Mesa 4x12 cabinet... I have no idea of the speaker

>> models in each, but he says he likes certain characteristics of

>> both, so can we try a/b-ing them? I say sure, no prob... he has

>> a Mesa triple rectumfryer head that has two speaker outs, so he

>> can play through both cabs at the same time & we'll use the

>> same kind of signal chain on each one to record a couple test

>> files so he can hear the difference between the two cabinets.

>>

>> So, we record him playing a bit, each cabinet mic'ed with an

>> Audix i5 going through a channel on the Focusrite Red-8... the

>> Mesa cab is definitely somewhat louder than the Marshall - not

>> by tons, but it's apparent. It's also brighter & tighter.

>> So, as we're playing back each track & I'm going back & forth

>> between them: "Here's the Mesa... here's the Marshall... here's

>> both... 'both' sounds pretty good.", I'm noticing that the

>> Marshall speaker sounds really "soft" or "loose" - not just

>> compared to the Mesa cab, but in it's own right. Now, he likes

>> the way this is sounding, and he's saying he prefers it to the

>> Mesa... like I said, it's a little softer in tone, a little

>> less tight, and definitely "fuzzier" (though not "ready to be

>> re-coned kinda fuzzy".

>>

>> Anyway, I say: "Let's, just for grins, try something, OK?, I

>> want to see what another speaker in that Marshall cab sounds

>> like... so I take the mic off the Mesa, put it on the speaker

>> right next to the one we're micing in the Marshall cab, and

>> have him play again... lo & behold, the other speaker sounds

>> different... not necessarily better, but definitely somewhat

>> different. I asked him if he'd had to replace any of the
>> speakers, or had any of the speakers re-coned lately & he
>> said: "no, never"... bought the cabinet new, has had it for a
>> few years, and has never had to have it worked on.
>>
>> Bottom line, the other speaker is a little bit tighter-sounding
>> & less "fuzzy" than the first one - there is absolutely no
>> perceivable difference in volume between them, and the
>> waveforms are right at the same levels; and in fact, when I
>> threw one mic out of phase for a second while he was playing,
>> they nulled to the point where I couldn't hear it at all, but
>> there's definitely a difference in tone.
>>
>> In any event, he likes the sound of the combination of the two
>> speakers, so that's what we're going with, but my point is:
>> CHECK ALL THE SPEAKERS! I know there's been times when I've
>> done this, and also times when I've mic'ed up a cab, said:
>> "He-EEYYY that sounds pretty good right there!" and gone with
>> it... I wonder if I had checked all the speakers in any of
>> those events, we might have ended up saying: "DAAAAAMN, that's
>> even BETTER!"
>>
>> My only regret at this stage is that the other guitar player
>> really liked that i5/Mucusrite Red combination he was hearing,
>> but unfortunately, I only have two i5's, and two channels
>> of "red". We didn't dial in his sounds last night because at
>> first he said he wanted to do his parts as overdubs once the
>> first guitar was laid down, but as we were wrapping up for the
>> evening, he changed his mind & now wants to do them at the same
>> time. I have other mics & pres, of course, but I dunno if we're
>> gonna get something he's happy with now that he's heard that
>> particular combination... the saving grace might be that
>> although he's got the same kind of amp head as the first guy,
>> he'll be using the Mesa cab, and he says his overall tone is
>> different from the first guy's too... he's trying to fit into
>> the frequency range between the bass & the first guitar. Since
>> these guys de-tune a step & a half, that's gonna be a pretty
>> low tonal range... I'm thinking maybe I wish I had another TLM-
>> 103 at this point, too LOL if he's going that low I might
>> need something like that for his tone, just so it's not a big,
>> muddy, mess! I guess we'll find out today (fingers crossed).
>>
>> Anyway, I said I'd mention the drum thing 'cause it's kinda
>> different... the drummer loves his Roland E-kit, which he
>> incorporates with some live cymbals, as well. So we're using
>> 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-
>> kit for kick, snare, and 4 toms (one tom pad plugged into the
>> hi-hat trigger port, with the brain reprogrammed to strike a

>> floor tom MIDI note instead of a hi-hat MIDI note). We're
 >> micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too,
 >> but the Earthworks won out by a large margin due to being less
 >> midrangey, having a ton more "air"; and also being an omni, and
 >> as a result, picking up more room ambience). OH's are TLM-
 >> 103's, and no, you can't hear the "thwack" on the pads at all
 >> once you get the audio from the e-kit going. The downside to
 >> all this is that the e-kit only has stereo outs, so we're
 >> tracking the MIDI output as well so we can go back & re-trigger
 >> individual tracks for kick, snare, etc for mixing purposes.
 >> So, the stereo outs that are being recorded for the time being
 >> could be considered "scratch" drums, I guess. lol
 >>
 >> Just thought I'd mention the drum thing too, because I recall a
 >> few months back someone had posted a question about had anyone
 >> done something like this & how did it work out, etc.
 >>
 >> Neil
 >
 >"Kim" <hiddensounds@hotmail.com> wrote in message news:445c331a\$1@linux...
 >
 >
 > Tell me, would I be kinda right in saying that, as you follow the circle
 > of fifths, that the character of the color sort of changes slowly as you
 > go through the fifths?

The charactor shades lighter as it moves up the scale tones. Not necessarily
 the circle of fifths, although that fits also.

>
 > For example, I would say, as an overall statement, that keys that feature
 > flats sound, as a rule, more mellow, where keys that feature sharps are a
 > little more, umm, brittle kind of.

I think this holds water on stringed/fingerboard instruments, although I
 don't hear it in things like Piano and especially sampled instruments.
 Another interesting part of that equation is when you detune a gtr (like Van
 Halen does, for example) and you hear the colors/intonations but they're
 off. More like a clouding, darkness added to each variation. Start adding in
 synths to that detuning and things get even more cloudy when mix analyzing.
 Again, like VH did

>An Eb, as a note, is quite mellow. It
 > seems to me that certain characteristics of notes change as you move
 > through
 > the fifths. It's difficult to describe, but I think I have an
 > understanding
 > of the phenomena.

>
> Does that kind of line up with what you hear?

>
Well to varying degrees. Gee, I hate sounding so vague but it's something I just kinda know, not a taught science. I have to admit to never really digging deep and analyzing it. I tend to think that this part of 'perfect pitch' cannot be taught, it's just a natural reaction to me. I do think that given hearing capable of it, one can learn to hear these tones and analyze it and conclude the same things, just in a more scientific and or mathematical way. But that's not new really... music is math and some see it as math while others just seem to know naturally.

> Cheers,
> Kim.

All that make enough sense man?
Cheers returned,
AA

>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>More like shades of coloring.. not hard black/white colors.
>>AA
>>
>>"Kim" <hiddensounds@hotmail.com> wrote in message news:445c2473\$1@linux...
>>>
>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>Funny you should mention color - that is how I hear pitches, in
>>>>colorations
>>>
>>>>and degrees, and I can't believe I'm the only one it works like this
>>>>with.
>>>
>>> I was considering a while back maybe trying to write dow

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [LaMont](#) on Sat, 15 Apr 2006 00:29:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

y a
>
>>> wrong
>>> chord and then realise "Hold on, that would have been right if the
>>> instrument
>>> was the right pitch".
>>>
>>> So, do you actually think of actual colors? If so, would you mind

>>> listing
>>> the colors for me for each note? That might come in very handy...
>>>
>>> Cheers,
>>> Kim.
>>>
>>>>
>>>>AA
>>>>
>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>news:445c1f01@linux...
>>>>> Kim,
>>>>>
>>>>> I can tune a guitar (A=440hz) without any reference. I can do it
>>>>> consistently, from scratch.
>>>>>
>>>>> If you hit middle C on a piano, I wouldn't have a clue what it was.
>>>>>
>>>>> I think there may be degrees of pitch recognition....then again, I'm
>
>>>>> also
>>>>> colorblind in that I can see differences in the color spectrum but I
>
>>>>> can't
>>>>> tell you the names of the colors.....ie.....grass is red, unless
>
>>>>> there
>>>
>>>>> is
>>>>> a red reference that I can see....then I can tell it is
>>>>> green.....same
>>>>> scenario with green and grey, blue and purple, brown and green and the
>>>
>>>>> list
>>>>> goes on.
>>>>>
>>>>> DeeJ
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> ux...
>>>>>>
>>>>>>
>>>>>> Now there's a school of thought that says that either you've got it,
>>> or
>>>>> you

>>>>> don't.
>>>>>
>>>>> There's this guy on the other hand who reckons it can be learned, but
>>>
>>>>> then
>>>>> he's in the business of convincing people of that:
>>>>> <http://www.perfectpitch.com/>
>>>>>
>>>>> I'm thinking of buying the course, but at \$139 I wouldn't want to
>>>>> shell
>>>
>>>>> it
>>>>> out for nothing. On the other hand if it works, then \$139 is the
>>>>> bargain
>>>>> of the century.
>>>>>
>>>>> Does anybody here actually know anyone who has developed it? A person
>>> who
>>>>> was a muso, and didn't have it, but then somehow learned it, or
>>>>> developed
>>>>> it, later? Is it possible?
>>>>>
>>>>> I have kinda of partial perfect pitch. I'm thinking that if anybody
> can
>>>>> develop
>>>>> it that I would be able to. Sometimes I hear a song and know what key
>>>
>>>>> it's
>>>>> in straight away. It can just be obvious to me. And if I start
>>>>> imagining
>>>>> chords on piano usually I can hear them, and know what pitch they
>>>>> are,
>>>
>>>>> and
>>>>> that they are right in my head, and know exactly what they would
>>>>> sound
>>>>> like
>>>>> mostly. I can tune a guitar with no strings on it and get it within
>
>>>>> about
>>>>> 5-10 cents of in tune every time. But I can't reliably listen to a
> song
>>>
>>>>> on
>>>>> the radio and just easily hear what key it's in each time, or what
>
>>>>> chord
>>>>> is playing, or what note the melody is on. Often I can work it out,

> by
 >>>> referring
 >>>>> to other songs in my head, but I'm far from just recognising every
 > note
 >>>> straight
 >>>>> off.
 >>>>>
 >>>>> Do you think it's something that can be learned? Has anybody done it?
 >>>>>
 >>>>> I know relative pitch is just a matter of training, but my relative
 >
 >>>>> pitch
 >>>>> is pretty good usually.
 >>>>>
 >>>>> Any opinions?
 >>>>>
 >>>>> Cheers,
 >>>>> Kim.
 >>>>
 >>>>
 >>>>
 >>>>
 >>>>I choose Polesoft Lockspam to fight spam, and you?
 >>>><http://www.polesoft.com/refer.html>
 >>>>
 >>>>
 >>>
 >>
 >>
 >I don't doubt that it is learnable. We can do lots of things we don't know
 we can do until we work at them. This guy has been selling the course for a
 long time. It probably works OK. And realistically any improvement that you
 can apply to your playing or writing would be worth \$130.

I think I will buy the course.

Bill

"Don Nafe" <dnafe@magma.ca> wrote in message [news:445cd64e\\$1@linux...](mailto:news:445cd64e$1@linux...)
 > I've only met one person in my life with perfect pitch from no reference
 > note...he was a voice teacher that three band members used to take lessons
 > from...every week we'd try and stump him with some weird chord and he'd
 > just hit the correct notes then we'd check it on the piano and sure enough
 > he was dead on the money
 >
 > Most singers and players I know have very good relevant pitch, meaning
 > give them a reference note and they're good to go from there i.e. any
 > interval

>
> You can learn relevant pitch and I did when studying tympani...try
> retuning four tymps to a different key in the middle of a symphony...not
> hard once you learn the trick...requires a little practice and a little
> singing
>
> Don
>
>
> "Kim" <hiddensounds@hotmail.com> wrote in message news:445c1990\$1@linux...
>>
>>
>> Now there's a school of thought that says that either you've got it, or
>> you
>> don't.
>>
>> There's this guy on the other hand who reckons it can be learned, but
>> then
>> he's in the business of convincing people of that:
>> <http://www.perfectpitch.com/>
>>
>> I'm thinking of buying the course, but at \$139 I wouldn't want to shell
>> it
>> out for nothing. On the other hand if it works, then \$139 is the bargain
>> of the century.
>>
>> Does anybody here actually know anyone who has developed it? A person who
>> was a muso, and didn't have it, but then somehow learned it, or developed
>> it, later? Is it possible?
>>
>> I have kinda of partial perfect pitch. I'm thinking that if anybody can
>> develop
>> it that I would be able to. Sometimes I hear a song and know what key
>> it's
>> in straight away. It can just be obvious to me. And if I start imagining
>> chords on piano usually I can hear them, and know what pitch they are,
>> and
>> that they are right in my head, and know exactly what they would sound
>> like
>> mostly. I can tune a guitar with no strings on it and get it within about
>> 5-10 cents of in tune every time. But I can't reliably listen to a song
>> on
>> the radio and just easily hear what key it's in each time, or what chord
>> is playing, or what note the melody is on. Often I can work it out, by
>> referring
>> to other songs in my head, but I'm far from just recognising every note
>> straight
>> off.

>>
>> Do you think it's something that can be learned? Has anybody done it?
>>
>> I know relative pitch is just a matter of training, but my relative pitch
>> is pretty good usually.
>>
>> Any opinions?
>>
>> Cheers,
>> Kim.
>
>Hello..A friend of mine recently got an Alesis HD-24.(not hooked into a
computer)He wants me to put them in PARIS and mix.. I have not used one of
these are they .WAV files? The drive is proprietary,so it doesn't pop into
a standard computer bay..What is the best method to transfer into PARIS ?
Since I changed to XP,my ADAT card doesn't function.. I have had to transfer
ADAT tracks by analog out/in to PARIS...sounds fine...thanks...I really thought you were going to
say the Marshall cab wasn't working and
the mic was picking up bleed from the boogie...now that would have been
funny

DOn

"Neil" <OIUOIU@OIU.com> wrote in message news:445cd231\$1@linux...
>

> I'm recording a demo for this band called Lhasa Vector, and we
> started setting up & getting tones last night... kinda
> interesting the way we're doing the drums, but I'll get into
> that in a minute. Anyway, so we're setting up the primary
> guitarist's rig, and we're trying a Marshall 4x12 cabinet, and
> also a Mesa 4x12 cabinet... I have no idea of the speaker
> models in each, but he says he likes certain characteristics of
> both, so can we try a/b-ing them? I say sure, no prob... he has
> a Mesa triple rectumfryer head that has two speaker outs, so he
> can play through both cabs at the same time & we'll use the
> same kind of signal chain on each one to record a couple test
> files so he can hear the difference between the two cabinets.
>
> So, we record him playing a bit, each cabinet mic'ed with an
> Audix i5 going through a channel on the Focusrite Red-8... the
> Mesa cab is definitely somewhat louder than the Marshall - not
> by tons, but it's apparent. It's also brighter & tighter.
> So, as we're playing back each track & I'm going back & forth
> between them: "Here's the Mesa... here's the Marshall... here's
> both... 'both' sounds pretty good.", I'm noticing that the
> Marshall speaker sounds really "soft" or "loose" - not just
> compared to the Mesa cab, but in it's own right. Now, he likes

> the way this is sounding, and he's saying he prefers it to the
> Mesa... like I said, it's a little softer in tone, a little
> less tight, and definitely "fuzzier" (though not "ready to be
> re-coned kinda fuzzy".
>
> Anyway, I say: "Let's, just for grins, try something, OK?, I
> want to see what another speaker in that Marshall cab sounds
> like... so I take the mic off the Mesa, put it on the speaker
> right next to the one we're micing in the Marshall cab, and
> have him play again... lo & behold, the other speaker sounds
> different... not necessarily better, but definitely somewhat
> different. I asked him if he'd had to replace any of the
> speakers, or had any of the speakers re-coned lately & he
> said: "no, never"... bought the cabinet new, has had it for a
> few years, and has never had to have it worked on.
>
> Bottom line, the other speaker is a little bit tighter-sounding
> & less "fuzzy" than the first one - there is absolutely no
> perceivable difference in volume between them, and the
> waveforms are right at the same levels; and in fact, when I
> threw one mic out of phase for a second while he was playing,
> they nulled to the point where I couldn't hear it at all, but
> there's definitely a difference in tone.
>
> In any event, he likes the sound of the combination of the two
> speakers, so that's what we're going with, but my point is:
> CHECK ALL THE SPEAKERS! I know there's been times when I've
> done this, and also times when I've mic'ed up a cab, said:
> "He-EEYYY that sounds pretty good right there!" and gone wi

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check
Posted by [LaMont](#) on Sat, 15 Apr 2006 00:35:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

th
> it... I wonder if I had checked all the speakers in any of
> those events, we might have ended up saying: "DAAAAAMN, that's
> even BETTER!"
>
> My only regret at this stage is that the other guitar player
> really liked that i5/Mucusrite Red combination he was hearing,
> but unfortunately, I only have two i5's, and two channels
> of "red". We didn't dial in his sounds last night because at
> first he said he wanted to do his parts as overdubs once the
> first guitar was laid down, but as we were wrapping up for the
> evening, he changed his mind & now wants to do them at the same
> time. I have other mics & pres, of course, but I dunno if we're

> gonna get something he's happy with now that he's heard that
> particular combination... the saving grace might be that
> although he's got the same kind of amp head as the first guy,
> he'll be using the Mesa cab, and he says his overall tone is
> different from the first guy's too... he's trying to fit into
> the frequency range between the bass & the first guitar. Since
> these guys de-tune a step & a half, that's gonna be a pretty
> low tonal range... I'm thinking maybe I wish I had another TLM-
> 103 at this point, too LOL if he's going that low I might
> need something like that for his tone, just so it's not a big,
> muddy, mess! I guess we'll find out today (fingers crossed).
>
> Anyway, I said I'd mention the drum thing 'cause it's kinda
> different... the drummer loves his Roland E-kit, which he
> incorporates with some live cymbals, as well. So we're using
> 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-
> kit for kick, snare, and 4 toms (one tom pad plugged into the
> hi-hat trigger port, with the brain reprogrammed to strike a
> floor tom MIDI note instead of a hi-hat MIDI note). We're
> micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too,
> but the Earthworks won out by a large margin due to being less
> midrangey, having a ton more "air"; and also being an omni, and
> as a result, picking up more room ambience). OH's are TLM-
> 103's, and no, you can't hear the "thwack" on the pads at all
> once you get the audio from the e-kit going. The downside to
> all this is that the e-kit only has stereo outs, so we're
> tracking the MIDI output as well so we can go back & re-trigger
> individual tracks for kick, snare, etc for mixing purposes.
> So, the stereo outs that are being recorded for the time being
> could be considered "scratch" drums, I guess. lol
>
> Just thought I'd mention the drum thing too, because I recall a
> few months back someone had posted a question about had anyone
> done something like this & how did it work out, etc.
>
> NeilHumidity

DOn

"Kim" <hiddenounds@hotmail.com> wrote in message news:445cb203\$1@linux...

>
>
> A mate's band uses some for backing. They do a dodgy and just play them in
> Windows Media Player (through the sound card's GM set one assumes) on a
> Windows
> XP machine.
>

> Tonight they're all playing a tone flat.
>
> Any clues?
>
> Cheers,
> Kim.I never would have thought! Cool. What kind do you have?
What do they cost?

DC

"brandon" <a@a.com> wrote:

>
>I have been using those eye goggles with little lcd
>screens in them...The kind for video games.
>Then I just have wireless mouse in my
>lap and adjust everything that way.
>There is no desk in front of me..nothing at all to effect the
>sound from the monitors..
>It rocks!!!
>
>OK JK but this is a cool idea.
>probably fatiguing on the eyes.

>
>EK Sound <askme@nospam.com> wrote:

>>Isn't that what an assistant is for??? ;-)

>>

>>David.

>>

>>Neil wrote:

>>

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

>>>

>>>>BTW, I am thinking of losing the computer monitor too and
>>>>hanging a decent data projector and a screen behind the
>>>>monitors. Any of you work using a projector? Comments?

>>>

>>>

>>> Never with a projector, but I did work with a pretty large
>>> monitor up in front of the console on an SSL, where all the
>>> Total Recall settings were displayed... felt awkward &
>>> fatiguing to be having to look up, then down, then up, then
>>> down, etc, etc while setting up the knobs on a recalled mix.

>>>

>>> Neil

><http://www.i-glassesstore.com/hmds.html>

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

>
>I never would have thought! Cool. What kind do you have?
>What do they cost?
>
>DC
>
>"brandon" <a@a.com> wrote:
>>
>>I have been using those eye goggles with little lcd
>>screens in them...The kind for video games.
>>Then I just have wireless mouse in my
>>lap and adjust everything that way.
>>There is no desk in front of me..nothing at all to effect the
>>sound from the monitors..
>>It rocks!!!
>>
>>OK JK but this is a cool idea.
>>probably fatiguing on the eyes.
>>
>>EK Sound <askme@nospam.com> wrote:
>>>Isn't that what an assistant is for??? ;-)
>>>
>>>David.
>>>
>>>Neil wrote:
>>>
>>>> "DC" <dc@spammersinhell.com> wrote:
>>>>
>>>>>BTW, I am thinking of losing the computer monitor too and
>>>>>hanging a decent data projector and a screen behind the
>>>>>monitors. Any of you work using a projector? Comments?
>>>>
>>>>
>>>> Never with a projector, but I did work with a pretty large
>>>> monitor up in front of the console on an SSL, where all the
>>>> Total Recall settings were displayed... felt awkward &
>>>> fatiguing to be having to look up, then down, then up, then
>>>> down, etc, etc while setting up the knobs on a recalled mix.
>>>>
>>>> Neil
>>
>Oh, forgot to mention another reason... if they use a drop-D
tuning, or a drop-C (tune the whole guitar down to D, except
the lowest string, which is tuned to C), then you have a power
chord fifth, just by laying one finger across the two lowest
strings... makes it easy to do those really fast power chord
riffs just on the two low strings.

Neil

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

>

>I think it's just to get more of that even lower-end rumble
>& those groin-pounding frequencies than they could get if they
>didn't detune. You get the bass player using a 5-string & the
>guitars detuned to D or even C in some cases, and you just get

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Aaron Allen](#) on Sat, 15 Apr 2006 00:56:30 GMT

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

>> My only regret at this stage is that the other guitar player
>>> really liked that i5/Mucusrite Red combination he was hearing,
>>> but unfortunately, I only have two i5's, and two channels
>>> of "red". We didn't dial in his sounds last night because at
>>> first he said he wanted to do his parts as overdubs once the
>>> first guitar was laid down, but as we were wrapping up for the
>>> evening, he changed his mind & now wants to do them at the same
>>> time. I have other mics & pres, of course, but I dunno if we're
>>> gonna get something he's happy with now that he's heard that
>>> particular combination... the saving grace might be that
>>> although he's got the same kind of amp head as the first guy,
>>> he'll be using the Mesa cab, and he says his overall tone is
>>> different from the first guy's too... he's trying to fit into
>>> the frequency range between the bass & the first guitar. Since
>>> these guys de-tune a step & a half, that's gonna be a pretty
>>> low tonal range... I'm thinking maybe I wish I had another TLM-
>>> 103 at this point, too LOL if he's going that low I might
>>> need something like that for his tone, just so it's not a big,
>>> muddy, mess! I guess we'll find out today (fingers crossed).
>>>

>>> Anyway, I said I'd mention the drum thing 'cause it's kinda
>>> different... the drummer loves his Roland E-kit, which he
>>> incorporates with some live cymbals, as well. So we're using
>>> 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-
>>> kit for kick, snare, and 4 toms (one tom pad plugged into the
>>> hi-hat trigger port, with the brain reprogrammed to strike a
>>> floor tom MIDI note instead of a hi-hat MIDI note). We're
>>> micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too,
>>> but the Earthworks won out by a large margin due to being less
>>> midrangey, having a ton more "air"; and also being an omni, and
>>> as a result, picking up more room ambience). OH's are TLM-
>>> 103's, and no, you can't hear the "thwack" on the pads at all
>>> once you get the audio from the e-kit going. The downside to

>>> all this is that the e-kit only has stereo outs, so we're
>>> tracking the MIDI output as well so we can go back & re-trigger
>>> individual tracks for kick, snare, etc for mixing purposes.
>>> So, the stereo outs that are being recorded for the time being
>>> could be considered "scratch" drums, I guess. lol
>>>
>>> Just thought I'd mention the drum thing too, because I recall a
>>> few months back someone had posted a question about had anyone
>>> done something like this & how did it work out, etc.

>>>
>>> Neil

>>
>>
>That would've been a LOT of bleed! But possible, I s'pose.

Anyway, these guys are getting ready to head over shortly, so
I'd better go get set up for some more low-end riffage. lol

Neil

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

>I really thought you were going to say the Marshall cab wasn't working and

>the mic was picking up bleed from the boogie...now that would have been

>funny

>

>DOn

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:445cd231\$1@linux...

>>

>> I'm recording a demo for this band called Lhasa Vector, and we

>> started setting up & getting tones last night... kinda

>> interesting the way we're doing the drums, but I'll get into

>> that in a minute. Anyway, so we're setting up the primary

>> guitarist's rig, and we're trying a Marshall 4x12 cabinet, and

>> also a Mesa 4x12 cabinet... I have no idea of the speaker

>> models in each, but he says he likes certain characteristics of

>> both, so can we try a/b-ing them? I say sure, no prob... he has

>> a Mesa triple rectumfryer head that has two speaker outs, so he

>> can play through both cabs at the same time & we'll use the

>> same kind of signal chain on each one to record a couple test

>> files so he can hear the difference between the two cabinets.

>>

>> So, we record him playing a bit, each cabinet mic'ed with an

>> Audix i5 going through a channel on the Focusrite Red-8... the

>> Mesa cab is definitely somewhat louder than the Marshall - not
>> by tons, but it's apparent. It's also brighter & tighter.
>> So, as we're playing back each track & I'm going back & forth
>> between them: "Here's the Mesa... here's the Marshall... here's
>> both... 'both' sounds pretty good.", I'm noticing that the
>> Marshall speaker sounds really "soft" or "loose" - not just
>> compared to the Mesa cab, but in it's own right. Now, he likes
>> the way this is sounding, and he's saying he prefers it to the
>> Mesa... like I said, it's a little softer in tone, a little
>> less tight, and definitely "fuzzier" (though not "ready to be
>> re-coned kinda fuzzy".
>>
>> Anyway, I say: "Let's, just for grins, try something, OK?, I
>> want to see what another speaker in that Marshall cab sounds
>> like... so I take the mic off the Mesa, put it on the speaker
>> right next to the one we're micing in the Marshall cab, and
>> have him play again... lo & behold, the other speaker sounds
>> different... not necessarily better, but definitely somewhat
>> different. I asked him if he'd had to replace any of the
>> speakers, or had any of the speakers re-coned lately & he
>> said: "no, never"... bought the cabinet new, has had it for a
>> few years, and has never had to have it worked on.
>>
>> Bottom line, the other speaker is a little bit tighter-sounding
>> & less "fuzzy" than the first one - there is absolutely no
>> perceivable difference in volume between them, and the
>> waveforms are right at the same levels; and in fact, when I
>> threw one mic out of phase for a second while he was playing,
>> they nulled to the point where I couldn't hear it at all, but
>> there's definitely a difference in tone.
>>
>> In any event, he likes the sound of the combination of the two
>> speakers, so that's what we're going with, but my point is:
>> CHECK ALL THE SPEAKERS! I know there's been times when I've
>> done this, and also times when I've mic'ed up a cab, said:
>> "He-EEYYY that sounds pretty good right there!" and gone with
>> it... I wonder if I had checked all the speakers in any of
>> those events, we might have ended up saying: "DAAAAAMN, that's
>> even BETTER!"
>>
>> My only regret at this stage is that the other guitar player
>> really liked that i5/Mucusrite Red combination he was hearing,
>> but unfortunately, I only have two i5's, and two channels
>> of "red". We didn't dial in his sounds last night because at
>> first he said he wanted to do his parts as overdubs once the
>> first guitar was laid down, but as we were wrapping up for the
>> evening, he changed his mind & now wants to do them at the same
>> time. I have other mics & pres, of course, but I dunno if we're

>> gonna get something he's happy with now that he's heard that
>> particular combination... the saving grace might be that
>> although he's got the same kind of amp head as the first guy,
>> he'll be using the Mesa cab, and he says his overall tone is
>> different from the first guy's too... he's trying to fit into
>> the frequency range between the bass & the first guitar. Since
>> these guys de-tune a step & a half, that's gonna be a pretty
>> low tonal range... I'm thinking maybe I wish I had another TLM-
>> 103 at this point, too LOL if he's going that low I might
>> need something like that for his tone, just so it's not a big,
>> muddy, mess! I guess we'll find out today (fingers crossed).
>>
>> Anyway, I said I'd mention the drum thing 'cause it's kinda
>> different... the drummer loves his Roland E-kit, which he
>> incorporates with some live cymbals, as well. So we're using
>> 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-
>> kit for kick, snare, and 4 toms (one tom pad plugged into the
>> hi-hat trigger port, with the brain reprogrammed to strike a
>> floor tom MIDI note instead of a hi-hat MIDI note). We're
>> micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too,
>> but the Earthworks won out by a large margin due to being less
>> midrangey, having a ton more "air"; and also being an omni, and
>> as a result, picking up more room ambience). OH's are TLM-
>> 103's, and no, you can't hear the "thwack" on the pads at all
>> once you get the audio from the e-kit going. The downside to
>> all this is that the e-kit only has stereo outs, so we're
>> tracking the MIDI output as well so we can go back & re-trigger
>> individual tracks for kick, snare, etc for mixing purposes.
>> So, the stereo outs that are being recorded for the time being
>> could be considered "scratch" drums, I guess. lol
>>
>> Just thought I'd mention the drum thing too, because I recall a
>> few months back someone had posted a question about had anyone
>> done something like this & how did it work out, etc.
>>
>> Neil
>
>Hey Jamie,

I'm gloing down to my local Comp USA to have a run on a Dual-core Imac (20inch).
Last week the sales person gave me demo of it's dual boot capabilities. Sweet..It
runs XP very very good. Very smooth..

Personlly, I wish apple/emagic would port over the gui from Soundtrac Pro
and it's fast sample accurate editing. It seems that emagic is hell bent
on staying the course of it's old look..When many many others have wished
they changed course form it's science project appearance.
So, that's the selling feature for me, dual boot capability so I can run

Logic & then boot over to run Nuendo, Samplitude.

P.S. Nuendo & SX are the same. Nuendo has more post features. SX has video & post functionality, but not as extensive as Nuendo.

Take care,
LaMont

Jamie K <Meta@Dimensional.com> wrote:

>

>Hey Lamont, I don't think Apple or MOTU are in any trouble. No worries.

>Both are strong companies with a variety of excellent, popular products.

>Apple has been steadily upgrading Logic and this latest update is much
>appreciated.

>

>MOTU's amazing i/o boxes are multi-platform. I have been very pleased
>with the reliability of my 828MII and their timely driver updates along

>the way.

>

>This latest update for Logic, if it fixes that pesky bug as claimed,
>puts Logic at or near the top of the DAW/sequencer game.

>

>I would much rather run OSX than any flavor of MSWindows, so to me the
>fact that Logic and DP run on that OS is preferable. Logic is very
>efficient and extremely feature rich. I do occasionally run it on a G4
>laptop and it runs fine there, too.

>

>The advantage of the G5 is more plugins without freezing tracks. On my
>dual 2.5GHZ G5 the CPU meters have yet to get close to maxing out even
>with very complex Logic projects that have tons of audio tracks, FX and

>instrument plugins. It's a very powerful audio playground.

>

>On the 800MHZ G4, I can also do complex productions as long as I freeze

>tracks with heavy plugin loads, which is workable and very portable.

>

>Both setups, for what I do, leave PARIS in the dust (which is not saying

>that PARIS is at all useless, it's a strong system for what it does but

>it just doesn't do everything I need). From what I've seen of CUBASE and

>SONAR I wouldn't trade Logic for them, although I'm sure they are also
>improving and capable. Nuendo looks like a real contender. I'm glad
>Protools is still around although I don't pine for it. Really, the

>bottom line is everyone should use whatever makes sense for their way of
>working.
>
>The current Intel duo laptops are in G5 performance territory, the
>comparison I've heard is aprox equal to a dual 2K G5. By the time I need

>a new laptop they should be at or better than my dual 2.5K G5. Sweet!
>
>It's interesting to hear that restarting the audio driver temporarily
>fixed the soft synth dropout problem for you when you were running the
>MSWindows version of Logic. As for rebooting the machine, that has never

>been necessary under OSX (good thing too!), you just have to reload the

>project which is still an interruption, so I'm glad to see the bug
>finally acknowledged and addressed in Logic 7.2.1.
>
>I ordered the required 7.2 update which arrives on Wednesday. Then I can

>apply the 7.2.1 download and see if the problem is truly fixed.
>
>If so, you may want to check out Logic again, it's come a long, long way

>since the MSWindows version. Of course there's always room for
>improvement, but over the last few years they have streamlined some of
>the interface and added a lot of good to great plugins covering a very
>comprehensive range of studio tools and instruments. It's an impressive

>package and (assuming this fix is successful) well worth considering.
>
>Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
>
>LaMont wrote:
>> To me(imho),
>>
>> Logic Audio has lost a lot of it's "shine" over the last couple of years.
>> When Apple dropped PC support, the momentum it was gaining drew to a stop.
>>
>> Ahh, this is where companies like Digidesign, who were pretty much an
Apple
>> first company, saw an opportunity to gain user market share, and thus
grow
>> the company.
>> Now, since Apple dropped PC support, DAW apps like Cubase, Nuendo, & Sonar

>> & dare I say even Pro-Tools 7x give PC users pretty cool midi composing options
>> as well as stellar Audio recording, miixng & VSti implementation.
>>
>> But, I think Apple may be on to something with thie Dual booted Intel Macs..
>> Now, it makes since to plop down \$\$ for a Mac, since it's not a one trick pony. No one wants to admitt it, but those Mac users who are running Logic version 7.x, now realize that unless they are using a Dual G5(2.7) or Quads,
>> then using logic 7.x is not as smooth as advertised. It pains me to se friend
>> run out and buy Powerbooks in hopes of "emualting" a Dual G5 performance,
>> only to experience "bandwidth" chokes, or worse, stalled , slow performance.
>>
>>
>> Oh yeah, you can throw MOTU in with apple. All of the above applies to them
>> as well.. Bottom line, these days, even with pirating, it's just not good business to not develope for the PC market. Being alogn time owner/user of Logic Audio & a Licensed Owner of Digital Performer, I want to see both
>> apps st

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Edna Sloan](#) on Sat, 15 Apr 2006 01:19:08 GMT

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

>>> For folks who do mostly audio recording or external hardware synths

>>>> there's no problem. For heavy users of soft synths it can happen
>>>> multiple times during the day.
>>> First Logic version I used was 4.7 on a PB 667 but only with hardware synths.
>>> When crossgrading to version 5 I thought it would be handy to have some
>> soft
>>> instruments as well like evp88 and exs24. They were optional at that time.
>>> This was just before version 6 came out where all of the instruments were
>>> included.
>>> Bummer!
>>>
>>> If it happens while a client is around it just doesn't look good to have
>>> to reload the song (which will
>>>
>>> Which reminds me of Paris while I was trying to integrate it in our studio

>>> in which we make our living. Soundwise it would have been worth the trouble
>>> but it was
>>> completely unusable in a commercial environment because of non-stability
>>> and
>>> anomalies.
>>>> To see if your system shows the problem, record some soft synth tracks,
>>>> put your sequence in cycle mode and let it play for a while. Randomly

>>>> the bug causes soft synths to start dropping out. It could happen within
>>>> a few minutes or it could happen in an hour. It seems random. I've seen
>>>> all the soft synths stop playing eventually, and they will also stop
>>
>>>> playing in response to MIDI input. This happens with Logic 5, 6 and
7,
>>
>>>> and perhaps 4. It happens with Logic's own soft synths and with 3rd

>>>> party soft synths.
>>> On a regular base I use all the Logic synths and stuff like RMX, Atmosphere,
>>> EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a few
>> tracks
>>>from Melodyne through the melodyne bridge and again I must say that I
never
>>> experienced what you described on the G5 2.7. Of course on the PB it's
another
>>> story. For instance, I could have 3 guitar tracks running with guitar
rig
>>> 1 with
>>> no problem. With version 2 not even one is possible without Core audio
spitting
>>> at
>>> me. This is a real CPU demanding plug in of which I can insert as many
as
>>> I like
>>> on the dual G5 (love that machine) but on the PB.... forget it. That's
why
>>> I will
>>> get a Macbook but since I've always been a "first generation" buyer (and
>>> most of the
>>> time regretted) I will now wait till the next model comes. I only hope
I
>>> won' get
>>> impatient. Also most of the 3rd party plugins developpers have not written
>>> their universal driver yet so...
>>>
>>>> It was reported to be less frequent with Logic 7.2 but still there.
I
>>>> didn't originally do the "crossgrade" from 7.1 to 7.2 because it's

>>>> mostly about running on Intel and I don't have an Intel Mac. But I've

>>>> ordered it now because this new 7.2.1 update requires 7.2.

>>> Exactly my thoughts though in the end there were two good reasons to do

>> the

>>> crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use Serato

>>> LE

>>> as soon it comes out (planned for the end of Mai I think). When I first

>> played

>>> a song after installing 7.2 I didn't have any sound coming out of my Mobile

>>> 2882

>>> interface, but the meters on the output were crancked up to the ceiling.

>>> My first

>>> reaction:WTF..... but fortunately the guys at Metric Halo have been very

>>> busy and

>>> released already end February the Universal version of their MIO driver.

>>> After install

>>> smiling all over the place.

>>> Anyway, I will try to reproduce the "dropping out" issue and if I find any,

>>> I'll let you know. Even if from time to time small bugs come to the surface,(which

>>> app doesn't

>>> have them) I would recommand Logic to everyone who want to take their audio

>>> and postproductions many steps forward.

>>>

>>> Greetings,

>>>

>>> Ab

>>>

>>>

>>>> Cheers,

>>>> -Jamie

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

>>>>

>>>>

>>>>

>>>> Ab wrote:

>>>>> After a few years of intensively using Logic, I didn't even know what

>>> they

>>>>> were

>>>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1

>>>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor

>>>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week

>>> and

>>>>> 7.2.1
>>>>> today and everything seems at least to be as healthy as before. Happy
>>> Logic
>>>>> user!
>>>>>
>>>>> Greetings
>>>>> Ab
>>>>>
>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>> After YEARS of specific neglect, it looks like my top Logic bug may
>> have
>>>>>> finally bit the dust.
>>>>>>
>>>>>> Here's the list of fixes in Logic 7.2.1, just out:
>>>>>>
>>>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export,
>> OMF
>>>>>> import, VSL EXS instrument compatibility
>>>>>> -Blank Sample Editor window in some circumstances
>>>>>>
>>>>>> BLINK
>>>>>> -----> -Unexpected halt of software instrument output <-----
>>>>>> BLINK
>>>>>>
>>>>>> -Compatibility with Logic 7.1 songs
>>>>>> -Direct playback of MP3 files
>>>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>>>
>>>>>>
>>>>>> I've complained here about the "software instruments dropping out
at
>>>>>> random" problem. It has kept me from enthusiastically recommending
Logic
>>>>>> even though overall the program is very good.
>>>>>>
>>>>>> I'll still have to order the \$50 update to see if it's really fixed.
>>> If
>>>>>> it is....WOOEEEEEE! (and it's about @\$@# time...)
>>>>>>
>>>>>> Cheers,
>>>>>> -Jamie
>>>>>> <http://www.JamieKrutz.com>
>>>>>>
>>>>>>
>> Have your friend purchase the Alesis fire-port. Slick as hell..takes less
than 30 seconds to tracks from the HD24 HD ports. Then you'll have to use
Wavelabe to convert the 24bit wav files to paris paf file..Boom!!! Mix away

"tonehouse" <zmcleod@comcast.net> wrote:

>Hello..A friend of mine recently got an Alesis HD-24.(not hooked into a
>computer)He wants me to put them in PARIS and mix.. I have not used one
of
>these are they .WAV files? The drive is proprietary,so it doesn't pop
into
>a standard computer bay..What is the best method to transfer into PARIS
?
>Since I changed to XP,my ADAT card doesn't function.. I have had to transfer
>ADAT tracks by analog out/in to PARIS...sounds fine...thanks...
>
>Well, thank you Paul for the announcement. :) And thanks everyone for the
congratulations. We had our "pinning" ceremony today just for the nursing
graduates, and tomorrow is the ol' cap and gown thing for the whole school.

And don't worry, I have no intention to stop making CDs. Now I'll be able
to keep my bills paid, too. And no more homework! Yaaaaaay!

Sarah

"Paul" <pn@nc.nospam.com> wrote in message news:4458da31\$1@linux...

>
> Lets all send our congrats to Sarah.
> She graduates from nursing school Today!!
>
> Sarah, I wish you much luck and happiness with your new career.
> Just don't quit making new CD's ok? ;o)
>
>Tighten down all the screws, put the cabs up on milk crates turn the amps to
11 and get the lead vocalist to tweak the mic placement...it'll be three
days before his hearing comes back and in between then and now you might
actually get some useable vocal takes

heehehehehehe

Don

"Neil" <IUOIU@OIU.com> wrote in message news:445d064c\$1@linux...

>
> That would've been a LOT of bleed! But possible, I s'pose.
>
> Anyway, these guys are getting ready to head over shortly, so
> I'd better go get set up for some more low-end riffage. lol
>
> Neil
>

>
> "Don Nafe" <dnafe@magma.ca> wrote:
>>I really thought you were going to say the Marshall cab wasn't working and
>
>>the mic was picking up bleed from the boogie...now that would have been
>
>>funny
>>
>>DOn
>>
>>
>>"Neil" <OIUOIU@OIU.com> wrote in message news:445cd231\$1@linux...
>>>
>>> I'm recording a demo for this band called Lhasa Vector, and we
>>> started setting up & getting tones last night... kinda
>>> interesting the way we're doing the drums, but I'll get into
>>> that in a minute. Anyway, so we're setting up the primary
>>> guitarist's rig, and we're trying a Marshall 4x12 cabinet, and
>>> also a Mesa 4x12 cabinet... I have no idea of the speaker
>>> models in each, but he says he likes certain characteristics of
>>> both, so can we try a/b-ing them? I say sure, no prob... he has
>>> a Mesa triple rectumfryer head that has two speaker outs, so he
>>> can play through both cabs at the same time & we'll use the
>>> same kind of signal chain on each one to record a couple test
>>> files so he can hear the difference between the two cabinets.
>>>
>>> So, we record him playing a bit, each cabinet mic'ed with an
>>> Audix i5 going through a channel on the Focusrite Red-8... the
>>> Mesa cab is definitely somewhat louder than the Marshall - not
>>> by tons, but it's apparent. It's also brighter & tighter.
>>> So, as we're playing back each track & I'm going back & forth
>>> between them: "Here's the Mesa... here's the Marshall... here's
>>> both... 'both' sounds pretty good.", I'm noticing that the
>>> Marshall speaker sounds really "soft" or "loose" - not just
>>> compared to the Mesa cab, but in it's own right. Now, he likes
>>> the way this is sounding, and he's saying he prefers it to the
>>> Mesa... like I said, it's a little softer in tone, a little
>>> less tight, and definitely "fuzzier" (though not "ready to be
>>> re-coned kinda fuzzy".
>>>
>>> Anyway, I say: "Let's, just for grins, try something, OK?, I
>>> want to see what another speaker in that Marshall cab sounds
>>> like... so I take the mic off the Mesa, put it on the speaker
>>> right next to the one we're micing in the Marshall cab, and
>>> have him play again... lo & behold, the other speaker sounds
>>> different... not necessarily better, but definitely somewhat
>>> different. I asked him if he'd had to replace any of the
>>> speakers, or had any of the speakers re-coned lately & he

>>> said: "no, never"... bought the cabinet new, has had it for a
>>> few years, and has never had to have it worked on.
>>>
>>> Bottom line, the other speaker is a little bit tighter-sounding
>>> & less "fuzzy" than the first one - there is absolutely no
>>> perceivable difference in volume between them, and the
>>> waveforms are right at the same levels; and in fact, when I
>>> threw one mic out of phase for a second while he was playing,
>>> they nulled to the point where I couldn't hear it at all, but
>>> there's definitely a difference in tone.
>>>
>>> In any event, he likes the sound of the combination of the two
>>> speakers, so that's what we're going with, but my point is:
>>> CHECK ALL THE SPEAKERS! I know there's been times when I've
>>> done this, and also times when I've mic'ed up a cab, said:
>>> "He-EEYYY that sounds pretty good right there!" and gone with
>>> it... I wonder if I had checked all the speakers in any of
>>> those events, we might have ended up saying: "DAAAAAMN, that's
>>> even BETTER!"
>>>
>>> My only regret at this stage is that the other guitar player
>>> really liked that i5/Mucusrite Red combination he was hearing,
>>> but unfortunately, I only have two i5's, and two channels
>>> of "red". We didn't dial in his sounds last night because at
>>> first he said he wanted to do his parts as overdubs once the
>>> first guitar was laid down, but as we were wrapping up for the
>>> evening, he changed his mind & now wants to do them at the same
>>> time. I have other mics & pres, of course, but I dunno if we're
>>> gonna get something he's happy with now that he's heard that
>>> particular combination... the saving grace might be that
>>> although he's got the same kind of amp head as the first guy,
>>> he'll be using the Mesa cab, and he says his overall tone is
>>> different from the first guy's too... he's trying to fit into
>>> the frequency range between the bass & the first guitar. Since
>>> these guys de-tune a step & a half, that's gonna be a pretty
>>> low tonal range... I'm thinking maybe I wish I had another TLM-
>>> 103 at this point, too LOL if he's going that low I might
>>> need something like that for his tone, just so it's not a big,
>>> muddy, mess! I guess we'll find out today (fingers crossed).
>>>
>>> Anyway, I said I'd mention the drum thing 'cause it's kinda
>>> different... the drummer loves his Roland E-kit, which he
>>> incorporates with some live cymbals, as well. So we're using
>>> 3 live cymbals, plus live hi-hats, 3 e-kit cymbals, and the e-
>>> kit for kick, snare, and 4 toms (one tom pad plugged into the
>>> hi-hat trigger port, with the brain reprogrammed to strike a
>>> floor tom MIDI note instead of a hi-hat MIDI note). We're
>>> micing the hat with an Earthworks TC-30 (tried a Rode NT-5 too,

>>> but the Earthworks won out by a large margin due to being less
>>> midrangey, having a ton more "air"; and also being an omni, and
>>> as a result, picking up more room ambience). OH's are TLM-
>>> 103's, and no, you can't hear the "thwack" on the pads at all
>>> once you get the audio from the e-kit going. The downside to
>>> all this is that the e-kit only has stereo outs, so we're
>>> tracking the MIDI output as well so we can go back & re-trigger
>>> individual tracks for kick, snare, etc for mixing purposes.
>>> So, the stereo outs that are being recorded for the time being
>>> could be considered "scratch" drums, I guess. lol
>>>
>>> Just thought I'd mention the drum thing too, because I recall a
>>> few months back someone had posted a question about had anyone
>>> done something like this & how did it work out, etc.
>>>
>>> Neil
>>
>>
>Rock on, Sarah!

Cheers,
-Jamie
<http://www.JamieKrutz.com>

Sarah wrote:

> Well, thank you Paul for the announcement. :) And thanks everyone for the
> congratulations. We had our "pinning" ceremony today just for the nursing
> graduates, and tomorrow is the ol' cap and gown thing for the whole school.
>
> And don't worry, I have no intention to stop making CDs. Now I'll be able
> to keep my bills paid, too. And no more homework! Yaaaaaay!
>
> Sarah
>
> "Paul" <pn@nc.nospam.com> wrote in message news:4458da31\$1@li

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Michele Hobbs](#) on Sat, 15 Apr 2006 01:48:30 GMT
[View Forum Message](#) <> [Reply to Message](#)

w times to
the point where it actually works. :^)

Cheers,
-Jamie
<http://www.JamieKrutz.com>

LaMont wrote:

> Hey Jamie,
>
> I'm gloing down to my local Comp Usa to have a run on a Dual-core Imac (20inch).
> Last week the sales person gave me demo of it's dual boot capabilities. Sweet..It
> runs XP very very good. Very smooth..
>
> Personlly, I wish apple/emagic would port over the gui from Soundtrac Pro
> and it's fast sample accurate editing. It seems that emagic is hell bent
> on staying the course of it's old look..When many many others have wished
> they changed course form it's science project appearance.
> So, that's the selling feature for me, dual boot capability so I can run
> Logic & then boot over to run Nuendo, Samplitude.
>
> P.S. Nuendo & SX are the same. Nuendo has more post features. SX has video
> & post functionality, but not as extensive as Neundo.
> Take care,
> LaMont
>
> Jamie K <

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [dc\[4\]](#) on Sat, 15 Apr 2006 01:58:40 GMT

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

get="_blank">Meta@Dimensional.com> wrote:

>> Hey Lamont, I don't think Apple or MOTU are in any trouble. No worries.
>
>> Both are strong companies with a variety of excellent, popular products.
>
>> Apple has been steadily upgrading Logic and this latest update is much
>> appreciated.
>>
>> MOTU's amazing i/o boxes are multi-platform. I have been very pleased
>> with the reliability of my 828MII and their timely driver updates along
>
>> the way.
>>
>> This latest update for Logic, if it fixes that pesky bug as claimed,
>> puts Logic at or near the top of the DAW/sequencer game.
>>
>> I would much rather run OSX than any flavor of MSWindows, so to me the
>> fact that Logic and DP run on that OS is preferable. Logic is very
>> efficient and extremely feature rich. I do occasionally run it on a G4
>> laptop and it runs fine there, too.
>>

>> The advantage of the G5 is more plugins without freezing tracks. On my
>> dual 2.5GHZ G5 the CPU meters have yet to get close to maxing out even
>> with very complex Logic projects that have tons of audio tracks, FX and
>
>> instrument plugins. It's a very powerful audio playground.
>>
>> On the 800MHZ G4, I can also do complex productions as long as I freeze
>
>> tracks with heavy plugin loads, which is workable and very portable.
>>
>> Both setups, for what I do, leave PARIS in the dust (which is not saying
>
>> that PARIS is at all useless, it's a strong system for what it does but
>
>> it just doesn't do everything I need). From what I've seen of CUBASE and
>
>> SONAR I wouldn't trade Logic for them, altho

Subject: Re: My evolving position on the Paris sound vs. PT.

Posted by [Deej \[1\]](#) on Sat, 15 Apr 2006 02:33:34 GMT

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

/>
>>> the company.
>>> Now, since Apple dropped PC support, DAW apps like Cubase, Nuendo, & Sonar
>>> & dare I say even Pro-Tools 7x give PC users pretty cool midi composing
> options
>>> as well as stellar Audio recording, miixng & VSti implementation.
>>>
>>> But, I think Apple may be on to something with thie Dual booted Intel
> Macs..
>>> Now, it makes since to plop down \$\$ for a Mac, since it's not a one trick
>>> pony. No one wants to admitt it, but those Mac users who are running Logic
>>> version 7.x, now realize that unless they are using a Dual G5(2.7) or
> Quads,
>>> then using logic 7.x is not as smooth as advertised. It pains me to se
> friend
>>> run out and buy Powerbooks in hopes of "emualting" a Dual G5 performance,
>>> only to experience "bandwidth" chokes, or worse, stalled , slow performance.
>>>
>>>
>>> Oh yeah, you can throw MOTU in with apple. All of the above applies to
> them
>>> as well.. Bottom line, these days, even with pirating, it's just not good
>>> business to not develope for the PC market. Being alogn time owner/user
>>> of Logic Audio & a Licensed Owner of Digital Performer, I want to see
> both

>>> apps stay in the game. But, as time goes on, both apps are dwindling in
> it's
>>> user base. Almost like we here in the Paris group.
>>>
>>> Meanwhile, Cuabse/Nuendo ability to get the job done midi-wise and audio
>>> wise continues to grow. More and more Mac users are going in that direction.
>>> as well as Pro Tools "Impoved" midi. and not to leave out Sonar. All very
>>> cool, and very very powerful with just a modest PC..But, with a fast dual
>>> core processor, these apps rule!!..
>>>
>>> Here's to a long life for Logic Audio and Digital Peformer. I hope they
> survive..
>>>
>>> "Ab" <ab.vangoor@wanadoo.fr> wrote:
>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>
>>>>> For folks who do mostly audio recording or external hardware synths
>
>>>>> there's no problem. For heavy users of soft synths it can happen
>>>>> multiple times during the day.
>>>> First Logic version I used was 4.7 on a PB 667 but only with hardware
> synths.
>>>> When crossgrading to version 5 I thought it would be handy to have some
>>> soft
>>>> instruments as well like evp88 and exs24. They were optional at that
> time.
>>>> This was just before version 6 came out where all of the instruments
> were
>>>> included.
>>>> Bummer!
>>>>
>>>> If it happens while a client is around it just doesn't look good to have
>>>> to reload the song (which will
>>>>
>>>> Which reminds me of Paris while I was trying to integrate it in our studio
>>>> in which we make our living. Soundwise it would have been worth the trouble
>>>> but it was
>>>> completely unusable in a commercial environment because of non-stability
>>>> and
>>>> anomalies.
>>>>> To see if your system shows the problem, record some soft synth tracks,
>>>>> put your sequence in cycle mode and let it play for a while. Randomly
>
>>>>> the bug causes soft synths to start dropping out. It could happen within
>>>>> a few minutes or it could happen in an hour. It seems random. I've seen
>>>>> all the soft synths stop playing eventually, and they will also stop
>>>>> playing in response to MIDI input. This happens with Logic 5, 6 and
> 7,

>>>> and perhaps 4. It happens with Logic's own soft synths and with 3rd
>
>>>> party soft synths.
>>>> On a regular base I use all the Logic synths and stuff like RMX, Atmosphere,
>>>> EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a few
>>> tracks
>>> >from Melodyne through the melodyne bridge and again I must say that I
> never
>>>> experienced what you described on the G5 2.7. Of course on the PB it's
> another
>>>> story. For instance, I could have 3 guitar tracks running with guitar
> rig
>>>> 1 with
>>>> no problem. With version 2 not even one is possible without Core audio
> spitting
>>>> at
>>>> me. This is a real CPU demanding plug in of which I can insert as many
> as
>>>> I like
>>>> on the dual G5 (love that machine) but on the PB.... forget it. That's
> why
>>>> I will
>>>> get a Macbook but since I've always been a "first generation" buyer (and
>>>> most of the
>>>> time regretted) I will now wait till the next model comes. I only hope
> I
>>>> won' get
>>>> impatient. Also most of the 3rd party plugins developpers have not written
>>>> their universal driver yet so...
>>>>
>>>>> It was reported to be less frequent with Logic 7.2 but still there.
> I
>>>>> didn't originally do the "crossgrade" from 7.1 to 7.2 because it's
>>>>> mostly about running on Intel and I don't have an Intel Mac. But I've
>
>>>>> ordered it now because this new 7.2.1 update requires 7.2.
>>>> Exactly my thoughts though in the end there were two good reasons to
> do
>>> the
>>>> crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use
> Serato
>>>> LE
>>>> as soon it comes out (planned for the end of Mai I think). When I first
>>> played
>>>> a song after installing 7.2 I didn't have any sound coming out of my
> Mobile
>>>> 2882
>>>> interface, but the meters on the output were crancked up to the ceiling.

>>>> My first
 >>>> reaction:WTF..... but fortunately the guys at Metric Halo have been very
 >>>> busy and
 >>>> released already end February the Universal version of their MIO driver.
 >>>> After install
 >>>> smiling all over the place.
 >>>> Anyway, I will try to reproduce the "dropping out" issue and if I find
 > any,
 >>>> I'll let you know. Even if from time to time small bugs come to the surface,(which
 >>>> app doesn't
 >>>> have them) I would recommend Logic to everyone who want to take their
 > audio
 >>>> and postproductions many steps forward.
 >>>>
 >>>> Greetings,
 >>>>
 >>>> Ab
 >>>>
 >>>>
 >>>>> Cheers,
 >>>>> -Jamie
 >>>>> <http://www.JamieKrutz.com>
 >>>>>
 >>>>>
 >>>>>
 >>>>> Ab wrote:
 >>>>>> After a few years of intensively using Logic, I didn't even know what
 >>>> they
 >>>>>> were
 >>>>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1
 >>>>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor
 >>>>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this week
 >>>> and
 >>>>>> 7.2.1
 >>>>>> today and everything seems at least to be as healthy as before. Happy
 >>>> Logic
 >>>>>> user!
 >>>>>>
 >>>>>> Greetings
 >>>>>> Ab
 >>>>>>
 >>>>>> Jamie K <Meta@Dimensional.com> wrote:
 >>>>>>> After YEARS of specific neglect, it looks like my top Logic bug may
 >>>> have
 >>>>>>> finally bit the dust.
 >>>>>>>
 >>>>>>> Here's the list of fixes in Logic 7.2.1, just out:
 >>>>>>>

>>>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export,
>>> OMF
>>>>>> import, VSL EXS instrument compatibility
>>>>>> -Blank Sample Editor window in some circumstances
>>>>>>
>>>>>> BLINK
>>>>>> -----> -Unexpected halt of software instrument output <-----
>>>>>> BLINK
>>>>>>
>>>>>> -Compatibility with Logic 7.1 songs
>>>>>> -Direct playback of MP3 files
>>>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>>>
>>>>>>
>>>>>> I've complained here about the "software instruments dropping out
> at
>>>>>> random" problem. It has kept me from enthusiastically recommending
> Logic
>>>>>> even though overall the program is very good.
>>>>>>
>>>>>> I'll still have to order the \$50 update to see if it's really fixed.
>>>> If
>>>>>> it is....WOEEEEEE! (and it's about @\$@# time...)
>>>>>>
>>>>>> Cheers,
>>>>>> -Jamie
>>>>>> <http://www.JamieKrutz.com>
>>>>>>
>>>>>>
>Thanks everyone, but...

Turned out to be that there was a transpose function for the GM synth on
the sound card's driver. Somehow it had been set to -2...

Who'd a thunk it?

Cheers,
Kim.

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

>
>
>A mate's band uses some for backing. They do a dodgy and just play them
in
>Windows Media Player (through the sound card's GM set one assumes) on a
Windows
>XP machine.
>

>Tonight they're all playing a tone flat.

>

>Any clues?

>

>Cheers,

>Kim.Aaron,

Thanks for your help man. I think I might be getting a little bit of a handle on where it's at. I still suspect that it's locked in me somewhere...

I've shelled out for the little \$12 program which tests you. I'll see how I go...

Cheers,
Kim.

"Aaron Allen" <nospam@not_here.dude> wrote:

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:445c331a\$1@linux...

>>

>>

>> Tell me, would I be kinda right in saying that, as you follow the circle
>> of fifths, that the character of the color sort of changes slowly as you
>> go through the fifths?

>

>The character shades lighter as it moves up the scale tones. Not necessarily

>the circle of fifths, although that fits also.

>

>>

>> For example, I would say, as an overall statement, that keys that feature
>> flats sound, as a rule, more mellow, where keys that feature sharps are
a
>> little more, umm, brittle kind of.

>

>I think this holds water on stringed/fingerboard instruments, although I

>don't hear it in things like Piano and especially sampled instruments.

>Another interesting part of that equation is when you detune a gtr (like
Van

>Halen does, for example) and you hear the colors/intonations but they're

>off. More like a clouding, darkness added to each variation. Start adding
in

>synths to that detuning and things get even more cloudy when mix analyzing.

>Again, like VH did

>

>>An Eb, as a note, is quite mellow. It
>> seems to me that certain characteristics of notes change as you move
>> through
>> the fifths. It's difficult to describe, but I think I have an
>> understanding
>> of the phenomena.
>>
>> Does that kind of line up with what you hear?
>>
>Well to varying degrees. Gee, I hate sounding so vague but it's something
I
>just kinda know, not a taught science. I have to admit to never really
>digging deep and analyzing it. I tend to think that this part of 'perfect

>pitch' cannot be taught, it's just a natural reaction to me. I do think
that
>given hearing capable of it, one can learn to hear these tones and analyze

>it and conclude the same things, just in a more scientific and or
>mathematical way. But that's not new really... music is math and some see
it
>as math while others just seem to know naturally.
>
>> Cheers,
>> Kim.
>
>All that make enough sense man?
>Cheers returned,
>AA
>
>>
>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>More like shades of coloring.. not hard black/white colors.
>>>AA
>>>
>>>"Kim" <hiddensounds@hotmail.com> wrote in message news:445c2473\$1@linux...
>>>>
>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>Funny you should mention color - that is how I hear pitches, in
>>>>>colorations
>>>>
>>>>>and degrees, and I can't believe I'm the only one it works like this

>>>>>with.
>>>>
>>>> I was considering a while back maybe trying to write down the colors
I
>>

>>>> felt
>>>> were represented by each note. Do you actually mean that literally?
That
>>>> the notes are colors? Like, is there a note that's orange to you? If
so,
>>>> have you even compared to somebody else to see if both of you a "hearing
>>>> the same colors"?
>>>>
>>>>>Kind of like when you hear an open E on a Gtr, you just know it's an

>>>>>open
>>>> E.
>>>>
>>>> Yeh, there's no missing that... or a G chord is pretty obvious.
>>>>
>>>>>It's a blessing "and" a curse. When something's off it's like swallowing
>>>>
>>>>>rusty roofing nails having to listen to it.
>>>>
>>>> I've heard this said by many with perfect pitch. I can't help but think
>>
>>>> the
>>>> advantages outweigh the disadvantages. I have enough perfect pitch
>>>> already
>>>> that I sometimes get thrown when I'm on a flat instrument. In fact it
>>
>>>> surprises
>>>> me that I evidently do use some small amount of perfect pitch in my
>>>> playing...
>>>> every now and again on a flat instrument I'll do something where I play
a
>>
>>>> wrong
>>>> chord and then realise "Hold on, that would have been right

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Jesse Skeens](#) on Sat, 15 Apr 2006 04:40:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

one wants to admitt it, but those Mac users who are running
Logic
>>> version 7.x, now realize that unless they are using a Dual G5(2.7) or
>Quads,
>>> then using logic 7.x is not as smooth as advertised. It pains me to se
>friend
>>> run out and buy Powerbooks in hopes of "emualting" a Dual G5 performance,
>>> only to experience "bandwidth" chokes, or worse, stalled , slow performance.

>>>
>>>
>>> Oh yeah, you can throw MOTU in with apple. All of the above applies to
>them
>>> as well.. Bottom line, these days, even with pirating, it's just not
good
>>> business to not develop for the PC market. Being a long time owner/user
>>> of Logic Audio & a Licensed Owner of Digital Performer, I want to see
>both
>>> apps stay in the game. But, as time goes on, both apps are dwindling
i

Subject: Re: My evolving position on the Paris sound vs. PT.-Reality check
Posted by [JD](#) on Sat, 15 Apr 2006 05:03:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

ndwise it would have been worth the
trouble
>>>> but it was
>>>> completely unusable in a commercial environment because of non-stability
>>>> and
>>>> anomalies.
>>>>> To see if your system shows the problem, record some soft synth tracks,
>>>>> put your sequence in cycle mode and let it play for a while. Randomly
>
>>>>> the bug causes soft synths to start dropping out. It could happen within
>>>>> a few minutes or it could happen in an hour. It seems random. I've
seen
>>>>> all the soft synths stop playing eventually, and they will also stop
>>>
>>>>> playing in response to MIDI input. This happens with Logic 5, 6 and
>7,
>>>
>>>>> and perhaps 4. It happens with Logic's own soft synths and with 3rd
>
>>>>> party soft synths.
>>>> On a regular base I use all the Logic synths and stuff like RMX, Atmosphere,
>>>> EW Symphonic Orchestra Platinum, guitar rig, boesendorfer etc and a
few
>>> tracks
>>>> from Melodyne through the melodyne bridge and again I must say that I
>never
>>>> experienced what you described on the G5 2.7. Of course on the PB it's
>another
>>>> story. For instance, I could have 3 guitar tracks running with guitar
>rig
>>>> 1 with

>>>> no problem. With version 2 not even one is possible without Core audio
>spitting
>>>> at
>>>> me. This is a real CPU demanding plug in of which I can insert as many
>as
>>>> I like
>>>> on the dual G5 (love that machine) but on the PB.... forget it. That's
>why
>>>> I will
>>>> get a Macbook but since I've always been a "first generation" buyer
(and
>>>> most of the
>>>> time regretted) I will now wait till the next model comes. I only hope
>I
>>>> won' get
>>>> impatient. Also most of the 3rd party plugins developpers have not written
>>>> their universal driver yet so...
>>>>
>>>>> It was reported to be less frequent with Logic 7.2 but still there.
>I
>>>>> didn't originally do the "crossgrade" from 7.1 to 7.2 because it's

>>>>> mostly about running on Intel and I don't have an Intel Mac. But I've
>
>>>>> ordered it now because this new 7.2.1 update requires 7.2.
>>>> Exactly my thoughts though in the end there were two good reasons to
>do
>>> the
>>>> crossgrade: 1. Compatability with PT 7 and 2. the possiblilty to use
>Serato
>>>> LE
>>>> as soon it comes out (planned for the end of Mai I think). When I first
>>> played
>>>> a song after installing 7.2 I didn't have any sound coming out of my
>Mobile
>>>> 2882
>>>> interface, but the meters on the output were crancked up to the ceiling.
>>>> My first
>>>> reaction:WTF..... but fortunately the guys at Metric Halo have been
very
>>>> busy and
>>>> released already end February the Universal version of their MIO driver.
>>>> After install
>>>> smiling all over the place.
>>>> Anyway, I will try to reproduce the "dropping out" issue and if I find
>any,
>>>> I'll let you know. Even if from time to time small bugs come to the
surface,(which

>>>> app doesn't
 >>>> have them) I would recommend Logic to everyone who want to take their
 >audio
 >>>> and postproductions many steps forward.
 >>>>
 >>>> Greetings,
 >>>>
 >>>> Ab
 >>>>
 >>>>
 >>>>> Cheers,
 >>>>> -Jamie
 >>>>> <http://www.JamieKrutz.com>
 >>>>>
 >>>>>
 >>>>>
 >>>>> Ab wrote:
 >>>>>> After a few years of intensively using Logic, I didn't even know what
 >>>> they
 >>>>>> were
 >>>>>> talking about when I saw this "softsynths dropping out" fix in 7.2.1
 >>>>>> It never happened to me running Logic on a dual G5 2.7 5gig Ram nor
 >>>>>> on my PB G4 1.5 2gig Ram. Still I installed 7.2 beginning of this
 week
 >>>> and
 >>>>>> 7.2.1
 >>>>>> today and everything seems at least to be as healthy as before. Happy
 >>>> Logic
 >>>>>> user!
 >>>>>>
 >>>>>> Greetings
 >>>>>> Ab
 >>>>>>
 >>>>>> Jamie K <Meta@Dimensional.com> wrote:
 >>>>>>> After YEARS of specific neglect, it looks like my top Logic bug may
 >>> have
 >>>>>>> finally bit the dust.
 >>>>>>>
 >>>>>>> Here's the list of fixes in Logic 7.2.1, just out:
 >>>>>>>
 >>>>>>> -Intel Macs: ReWire and ReCycle support, Standard MIDI file export,
 >>> OMF
 >>>>>>> import, VSL EXS instrument compatibility
 >>>>>>> -Blank Sample Editor window in some circumstances
 >>>>>>>
 >>>>>>> BLINK
 >>>>>>> -----> -Unexpected halt of software instrument output <-----
 >>>>>>> BLINK

>>>>>>
>>>>>> -Compatibility with Logic 7.1 songs
>>>>>> -Direct playback of MP3 files
>>>>>> -EuCon support for the Euphonix MC and CM408T control surfaces
>>>>>>
>>>>>>
>>>>>> I've complained here about the "software instruments dropping out
>at
>>>>>> random" problem. It has kept me from enthusiastically recommending
>Logic
>>>>>> even though overall the program is very good.
>>>>>>
>>>>>> I'll still have to order the \$50 update to see if it's really fixed.
>>>> If
>>>>>> it is....WOOEEEE! (and it's about @\$@# time...)
>>>>>>
>>>>>> Cheers,
>>>>>> -Jamie
>>>>>> <http://www.JamieKrutz.com>
>>>>>>
>>>>>>>

Subject: Re: My evolving position on the Paris sound vs. PT.
Posted by [Rod Lincoln](#) on Sun, 16 Apr 2006 15:40:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;friends
> >> >> > and
> >> >> >>> I remind her of that quite often. I knew he had been sick but

> >> >hadn't
> >> >> >> emailed
> >> >> >>> him in a few years. He also gave me advice as a writer that
> was
> >> >> >>> extremely
> >> >> >>> useful--don't keep copies of everything you write, because
most
> >> of
> >> >it
> >> >> >> isn't
> >> >> >>> that good and if you need to you can always find a copy of it
> >> >later.
> >> >> > It
> >> >> >> will
> >> >> >>> just clutter up your house.
> >> >> >>>
> >> >> >>> Sad that he is now where we all some day shall be,

> > > > >>>
> > > > >>> TCB
> > > > >>>
> > > > >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > > > >>>> I was futs forwarded an e-mail that was sent to a mutual
friend
> > > by
> > > > >> Steven's
> > > > >>> wife and forwarded to me, as follows:
> > > > >>>> _____
> > > > >>>> "Steven died in his sleep early this morning after a couple
> of
> > >truly
> > > > >>>> peaceful days. He woke once, Thursday evening, and found
> >himself
> > > > >>>> surrounded by friends and family. He talked sleepily with
all
> > > of
> > >us,
> > > > >>>> understood he was deeply loved, and told us he had been
flying
> > > in
> > >a
> > > > >>>> wonderful and amazing place without pain. He woke again
early
> > >Friday
> > > > >>>> morning and was as clear, strong, and aware as he had been
> in
> > >his
> > > > >>>> healthiest days. He told me he had been in "a place
beautiful
> > >beyond
> > > > >>>> my life," told me he wanted to die and go back there, and
fell
> > >into
> > > > >>>> a
> > > > >>>> final sleep.
> > > > >>>>
> > > > >>>> The world is a poorer place without him. Please carry him in
> >your
> > > > >>>> thoughts, hearts, and prayers.
> > > > >>>>
> > > > >>>> Thank you all for being there for him and for me."
> > > > >>>> _____
> > > > >>>>
> > > > >>>> DJ
> > > > >>>>
> > > > >>>>

> >> >> >> >>>>
> >> >> >> >>>>
> >> >> >> >>
> >> >> >>
> >> >> >
> >> >> >
> >> >> >
> >> >>
> >> >>
> >> >
> >> >
> >>
> >
> >

>Wow!!!.....be sure to tell him hi for me. I haven't seen him since around 1968 or thereabouts. We weren't real close pals, but he would probably remember me. He was in a band called The Crowd Plus One. The band I was in at the time was named the Restless Set. Great names.....eh? We were managed by the Beard Bros. management at the time and played all the "(you name it) A Go-Go" venues back in the mid 60's in north central Texas. One of the coolest gigs was back in '67 when all of the Beard Bros bands got to open for the touring acts at a big shindig in Ft. Worth at the Round Up Inn that was sponsored by KFJZ radio. Our band opened for the Doors. Other bands there were The Grass Roots, Standells.....and heck, I can't remember all of 'em.....o'yeah.....who did Hang On Sloopy???....The McCoys. That guitarist blew me away. I think it was Rick Derringer. We were all so young back then.....and I'm so old now. the Crowd Plus One and the Restless Set always opened for acts that they brought into their club in Ft. Worth called "The Box" We led off for the Music Machine (Remember Talk Talk?) , The Left Banke (Just Walk Away Renee')...etc. It was a hell of a lot of fun to be a teenager with a guitar..

;o)

"John Macy" <spamlessjohn@Johnmacy.com> wrote in message
news:44611c2d\$1@linux...

>
> DJ--
>
> I have conversing with Dean a lot over the last year
> as he has become a steel player this year (man, does
> he adapt quick--he was playing it on several tunes on
> the Crosby/Nash European tour last year after only a
> few month on the instrument). I got to spend a good
> deal of time with him in March at the Dallas Steel Guitar
> show, and he was a joy to hang with--very humble and warm
> with a lot of great stories. He is posting fairly often
> on the steel forum (www.steelguitarforum.com). I'll let him
> know you're around over here.... :)

>
> Wow, his allmusic.com credit list is absolutely astounding...
>
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Hmmm.....I don't know.....I just noticed Dean Parks on the list
> of
> >credits. Dean and I went to high school together. We played in bands that
> >were under the same management in the 60's so we were often opening shows
> >for each other's band and for other national touring acts that came
through
> >the Dallas area.
> >He was a year ahead of me in age and about a million miles ahead of me in
> >talent. I learned some of my first very chops from Dean. Amazing player.
> >
> >;o)
> >
> >
> >
> >
> >"John" <no@no.com> wrote in message news:44606b9f\$1@linux...
> >>
> >> I wonder what he did?
> >>
> >> [http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:1ejqoaua bijv~T2](http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:1ejqoaua%20bijn~T2)
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >Hi Cron,
> >> >
> >> >He might have been a session player.....I don't know. Is there
someone
> >> on
> >> >the credits named Steven Marshall by chance. That would be him.
> >> >
> >> >BTW, here's a link that references his connection to that album,
though
> >> >vaguely.
> >> >
> >> > [http://www.nytimes.com/library/magazine/home/20001203mag-hit t.html](http://www.nytimes.com/library/magazine/home/20001203mag-hit.html)
> >> >
> >> >Notice the board behind him. I asked him once what kind of board he
used
> >> and
> >> >he replied that he used a custom modded Midas. I wonder if that's the
> >> sound
> >> >we're hearing in Paris.....maybe the DSP is modelled on this
> >> >board???

> > >Deej
 > > >
 > > >"justcron" <paris@hydrorecords.com> wrote in message
 > > news:445fd151@linux...
 > > > I didn't want to disrespect the RIP thread with this question but I
 > > didn't
 > > > really get the reference.
 > > >
 > > > SSC is uncredited on Stevie Wonder's album? I guess he Executive
 > > >Produced
 > > > everything I ever recorded...
 > > >
 > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > > > news:445fc91d@linux...
 > > > >I know that Songs In The Key Of Life is part of his discography.
 > > > >
 > > > >
 > > > > "justcron" <paris@hydrorecords.com> wrote in message
 > > > > news:445fc5bd\$1@linux...
 > > > > yeah right.. so wheres our fuckin MME drivers?
 > > > >
 > > > > :)
 > > > >
 > > > > RIP
 > > > >
 > > > > "John" <no@no.com> wrote in message news:445faf4d@linux...
 > > > > > SSC was always very interesting to listen to and I really
 enjoyed
 > > his
 > > > > Mix
 > > > > > article immensely. What an amazing life really. I think Paris
 > is
 > > > more
 > > > > > important than homeland security though and wish he could have
 > > > > > recruited
 > > > > > Skunk Baxter over to Paris, It would have been a natural.
 > > > > >
 > > > > > Was it just me or did you all perceive that SSC had a huge
 > > spiritual
 > > > > > energy. He just seemed very connected somehow. Maybe it was
 > > having
 > > > > cash
 > > > > > that helped. hehe. I'm sure Edmund and others are mourning
 > the
 > > > loss
 > > > > of
 > > > > > a very close and dear friend. I'm reminded of Mr. Eddie Kramer
 > of

> > > > Hendrix
 > > > > > fame who I met and recalled that he was still mourning the loss
 > 30
 > > > > > years
 > > > > > later. Life is TOO real.
 > > > > >
 > > > > > I recall SSC saying he worked on a famous movie soundtrack
 > >(probably
 > > > > > many), so does anyone recall what music he was involved in
 > >regarding
 > > > > > mixing and such? Was he into cowbell? :-) I would be
 > >interested.
 > > > > > It's
 > > > > > a
 > > > > > shame that I didn't know while he was here.
 > > > > >
 > > > > >
 > > > > >
 > > > > > John
 > > > > >
 > > > > > DJ wrote:
 > > > > > > I shared a number of posts with him about sport cars. He had
 > a
 > >great
 > > > > > story
 > > > > > about how he won a Lamborghini Countach shooting craps in
 Monaco.
 > > > > > > Maybe
 > > > > > > that
 > > > > > > was the one he was dangling in front of your date ????
 > > > > > >
 > > > > > > ;o)
 > > > > > >
 > > > > > >
 > > > > > >
 > > > > > > "TCB" <nobody@ishere.com> wrote in message
 > >news:445f9fce\$1@linux...
 > > > > > > > This is quite sad. I'm not sure how much of what SSC said SSC
 > >did
 > > >was
 > > > > > actually
 > > > > > > done by SSC, and I'm not even sure if SSC was always clear on
 > >that,
 > > > > but
 > > > > > > if
 > > > > > > he did 15% of it he lived larger than most. My favorite SSC
 > > > > interaction
 > > > > > > by

> > > > >>> far was at the 1999 or 2000 NAMM show where he blatantly,
> > > > >>> shamelessly,
> > > > >> tauntingly,
> > > > >>> and very nearly successfully tried to hijack my date. Right
> in
> > >front
> > > > of
> > > > >> me.
> > > > >>> She resisted until she heard about the drive up highway 101
> in
> > the
> > > > >>> Italian
> > > > >>> sports car, at which point she started to waver. We're still
> > >friends
> > > > and
> > > > >>> I remind her of that quite often. I knew he had been sick but
> > >hadn't
> > > > >> emailed
> > > > >>> him in a few years. He also gave me advice as a writer that
> was
> > > > >>> extremely
> > > > >>> useful--don't keep copies of everything you write, because
most
> > of
> > >it
> > > > >> isn't
> > > > >>> that good and if you need to you can always find a copy of it
> > >later.
> > > > It
> > > > >> will
> > > > >>> just clutter up your house.
> > > > >>>
> > > > >>> Sad that he is now where we all some day shall be,
> > > > >>>
> > > > >>> TCB
> > > > >>>
> > > > >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > > > >>>> I was futs forwarded an e-mail that was sent to a mutual
friend
> > >by
> > > > >> Steven's
> > > > >>>> wife and forwarded to me, as follows:
> > > > >>>> _____
> > > > >>>> "Steven died in his sleep early this morning after a couple
> of
> > >truly
> > > > >>>> peaceful days. He woke once, Thursday evening, and found
> >himself

> >> >> >> >>>> surrounded by friends and family. He talked sleepily with
all
> >> of
> >> >us,
> >> >> >> >>>> understood he was deeply loved, and told us he had been
flying
> >> in
> >> >a
> >> >> >> >>>> wonderful and amazing place without pain. He woke again
early
> >> >Friday
> >> >> >> >>>> morning and was as clear, strong, and aware as he had been
> in
> >> his
> >> >> >> >>>> healthiest days. He told me he had been in "a place
beautiful
> >> >beyond
> >> >> >> >>>> my life," told me he wanted to die and go back there, and
fell
> >> >into
> >> >> >> >>>> a
> >> >> >> >>>> final sleep.
> >> >> >> >>>>
> >> >> >> >>>> The world is a poorer place without him. Please carry him in
> >your
> >> >> >> &g
