
Subject: Vote For Me!

Posted by [cujo](#) on Fri, 17 Mar 2006 14:58:55 GMT

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>
> > in the music side of recording that has used it creatively. There isn't
> > anything wrong with that, but recording has always
> > been at the mercy of, and influenced by the available technology. It
> > isn't a platform war, and never was -
> > just a constant attempt to improve each element of the chain within the
> > budgets we have available.
> >
> > I once tested recording a vocal with a binaural head, test measuring
> > system. It sucked for artistic and listening pleasure,
> > but was incredibly realistic. Maybe that just goes to show that what
> > entertains us artistically doesn't necessarily benefit
> > from reality. There's nothing wrong with running a mix down to a
4-track
> > cassette deck if that's what floats your
> > boat creatively.
> >
> > Regards,
> > Dedic
> >
> >
> > "JD" <no@nospam.com> wrote

Subject: Re: Vote For Me!

Posted by [rick](#) on Fri, 17 Mar 2006 16:48:13 GMT

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en to recreate
>> what we hear as accurately as possible. Yet, I think somewhere along
the
>> way when engineers
>> quickly realized that technology was a long way from being able to do
that,
>> someone decided to make it a creative venture rather than an accuracy
venture."
>>
>>
>>I did a little more research and there seems to be some problems with the FW
drivers - they don't work. Problems w/ core audio apparently on Apple's end.
I remember when i bought the AD16X Apogee told me not to use the FW I/O
because they could not get the drivers to work, and this seems to be the
same problem. Hmm. Bummer.

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:44404dbe\$1@linux...
> People are raving about its potential online, though it's not widely
> available yet. First run is already sold, with folks lining up for the
> second run.
>
> FWIW.
>
> Sounds like a ProTools killer to me. We'll see.
>
> Given the reputations of the two parties, I'd call it a no-brainer.
>
>
> "Bill Lorentzen" <bill@lorentzen.ws> wrote in message
> news:444045b2@linux...
>> My

Subject: Re: Vote For Me!
Posted by [RZ](#) on Fri, 17 Mar 2006 18:24:03 GMT
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is
> >> >as we would prefer to hear it).
> >> >
> >> >Hence now we have, for example, kicks that sound nothing like the real
> >think
> >> >- where you had a "koomphhh" or "doomphhh" to start with, the
"standard"
> >> is
> >> >to make it sound more like a "thmp" or "dhmp" (pardon my "technical"
> >> >terminology). Gating, compression, EQ, even if not necessary to fix
> >> >recording problems, have become a means to not just make the mix fit
> >> >together, but alter the sound to what has become the radio standard.
> >Much
> >> >of it sounds great for what it is, but it isn't about accurate
recording
> >> >anymore, and that makes it hyper-dependant on popular trends rather
than
> >> >audiology.
> >> >
> >> >Regards,
> >> >Dedric
> >> >
> >> >On 4/13/06 11:53 PM, in article 443f38eb\$1@linux, "gene lennon"
> >> ><glennon@NOSPmyrealbox.com> wrote:
> >> >

> >> >>
> >> >> So I recognize my own prejudices, I think I clearly see the new trends,
> >> but
> >> >> I don't prefer the new sound. I have no doubt that for many listeners
> >>>

Subject: Re: Vote For Me!
Posted by [Suad](#) on Sun, 19 Mar 2006 00:18:39 GMT
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ith a soft synth like
>
>
> Don
>
>
>
> "John" <no@no.com> wrote in message news:44422b32@linux...
>> thanks for the info. Are any of them able to expand the sound libraries?
>> Realistically I'd like about 20 drum sets stored in the box using exactly
>> the drum samples I supply. Of course it needs to allow me to easily
>> assign the samples to each pad and set pan/volume positions easily. I
>> played a roland at guitar center and thought the sounds were hip hop
>> oriented and sucked for rock/jazz.
>>
>> And do any of them have a highhat that works right?
>>
>> Thanks !!
>>
>> Jamie K wrote:
>>> For electronic drums: My DDrum 4 kit has taken a serious beating for
>>> years without complaints or failure. I have the cast precision pads which
>>> they don't make anymore but you can find that version of the kit used on
>>> ebay. I've replaced the heads with long lasting mesh heads which I prefer
>>> to the standard drum heads, but you can use either with those pads. This
>>> setup offers positional sensing.
>>>
>>> For live I use the internal sounds which are reasonably responsive and
>>> convincing. It was the most convincing electronic set at the time I chose

Subject: Re: Vote For Me!
Posted by [Neil](#) on Sun, 19 Mar 2006 03:57:19 GMT
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gt;>>

>>>> For live I use the internal sounds which are reasonably responsive and
>>>> convincing. It was the most convincing electronic set at the time I
>>>> chose it. Still one of the best. I recently got a DW/Pacific Chameleon
>>>> kit (mesh on one side, regular head on the other) to try with DDrum
>>>> triggers. Can use it as an acoustic kit or as a trigger kit.

>>>>

>>>> For recording I sometimes use DDrum samples but more often trigger
>>>> Native Instruments' Battery 2 via MIDI to control bigger sample sets
>>>> (you can also sample your own sounds for Battery 2). I also use
>>>> additional pads through an Alesis D4 so I can trigger my 6 tom, 7
>>>> cymbal, plus a few specials, mondo kit. I built my own extra pads out
>>>> of Remo practice pads, old mouse pads and piezo pickups, they've been
>>>> surprisingly long lived.

>>>>

>>>> If I were buying a new electronic kit I'd give serious thought to the
>>>> Yamaha DTXtremellS since it has more trigger inputs than the DDrum4,
>>>> plus other useful extra features, at about the same price point.
>>>> Doesn't look as well built, though.

>>>>

>>>> A DDrum5 is said to be under development but who knows if or when we'll
>>>> see it.

>>>>

>>>> The Roland TD20 is an improvement over their previous efforts but
>>>> overpriced.

>>>>

>>>> The Trap Kat always seemed like a cool unit to me. Compact. But I like
>>>> my DDrum kit's layout. I ditched the rack and have it mounted on
>>>> standard hardware, plays like a regular kit.

>>>&g

Subject: Re: Vote For Me!

Posted by [cujo](#) on Sun, 19 Mar 2006 04:02:48 GMT

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GM9Of8AJ/Co 8CQk54weCvB/

zmlByCOBggcAD8uvrWPTQ6FcmG392rH5enOeD/nNSjaUGThfx4GPeoA2ORjH 4mpExgZJB+IJ
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84V0cifQh1JPqX5Lh5CC7sxH945pnmVSM3oaPN4raCtsZSdy55vvVDUtTFIB kEGVvuA/zqO5
v

Subject: Re: Vote For Me!

Posted by [Phil Alken\[1\]](#) on Sun, 19 Mar 2006 05:02:20 GMT

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2/BAXnn5Rjv3x7etWotol7MR3qtHjjABOe657n61chB+U5+QDk5

Subject: Re: Vote For Me!

Posted by [cujo](#) on Sun, 19 Mar 2006 16:12:52 GMT

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is one thing I really wish we could get for macs.

Sounds like a nice setup.

best, DCdon't go anywhere. i'm going to get rick

Don Nafe wrote:

> Plugin porno

>

> ;-)

>

> Don

>

>
> "John" <no@no.com> wrote in message news:44427089@linux...
>> what the hell is all this about? exec summary please !
>>
>> Dimitrios wrote:
>>> I have tried that for you (and me of course)...
>>> You will need to have Chainer, the FREE spinaudio wrapper (wraps only one
>>> but is enough!), the FREE Voxengo sample latency plugin and console
>>> WRAPPER...
>>> There is a demo out there <http://www.console.jp/eng/download.html>
>>> You can try for 30 days, no saving...
>>>
>>> Now the ones that have followed some of my posts you are a little bit
>>> familiar
>>> with , so you have to...
>>>
>>> 1) Wrap Chainer from the free Spinaudio wrapper and name this as AA
>>> Chainer
>>> VST
>>> I name thus in order to have it appear first on Paris vst list...
>>>
>>> 2) After you install Console and you put ConsoleVST.dll in your VST
>>> folder
>>> you open console from inside chainer (consoleVST)
>>>
>>> You are wondering why not use straight ahead console, well do it ,but I
>>> found
>>> console extremely stable as I describe...
>>> If you don't have chainer then just wrap with free Spinaudio the console,
>>> etc...
>>>
>>> 3) Now inside console environnement you can drag and drop plugins and many
>>> many other things.
>>>
>>> In our situatio you will need the FREE with console CMX844 vst "mixer"
>>> plugin.
>>> This is a 16 channel mixer with EQ high and low and two auxes !!!
>>> This is vst !!
>>> So :
>>> You drag the mixer inside console environnement you also darg say a LA2
>>> instance
>>> and a Voxengo sample latency instance.
>>>
>>> You connect audio in port (inside console) to voxengo sample latency
>>> inputs
>>> (put a 4096 latency there) then the outputs connect to a mixer's channel
>>> (CMX844). So you will have a dry 4096 sample latent sound, say snare
>>> drum...

>>> From same Plugin input you connect to LA2 inputs and the LA2 outputs to
>>> another
>>> mixer's cahnnel.
>>> You can use only one side of stereo signal cause we are mono ,right ?
>>> Now on channel 1 of mixer you have the dry unprocessed snare track where
>>> you can put some eq if you like and MORE (that will come later) and on
>>> channel
>>> two you will have the LA2 snaretrack processed.
>>> Both channels will be time aligned !
>>> Now putb exterem LA2 setting and just raise the fader where you like it !
>>>
>>> Thats only a small

Subject: Re: Vote For Me!

Posted by [cujo](#) on Sun, 19 Mar 2006 16:17:27 GMT

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use of this new method...

>>> You have of course to align you drumtrack (snare) with rest of you
>>> tracks
>>> as you know.
>>> 100ms nudge to the left and just put on Paris VST slot2 another voxengo
>>> samplelatency
>>> instance and put 384 samples to the right.
>>>
>>> Now imagine using a vst reverb on mixer's aux !!! right inside the
>>> console
>>> environement...
>>> Also you can put another instance of dry snare drum on mixer's cahannel 3
>>> and then or before put a FREE transient changer from digitalfishphones.
>>> It is better to use all 0 latent plugins there in order not to have to
>>> always
>>> calculate the extra latency.
>>> I have sent to most of you the 0 latency dynamics plugins.
>>> Most reverbs are 0 latent too..
>>> If you will use something like waves L1 or Wavesren there will be an
>>> extra
>>> 64 samples which have to be added to all your mixer channels...
>>> But you can have templates and just save them from inside console and
>>> then
>>> you don't have to reenter all these things.
>>> The above scenario could be saved as UAD1_snare.
>>> I hoe the above will help some of you to expand your Paris usefulness.
>>> We have to keep Paris not only alive but kicking too, right ?
>>> Regards,
>>> Dimitrios
>>>

>>> ps: Happy Eastern
>
>"Babu" <musiclab@lund.bonet.se> wrote:

>Paris!!!???

Of course not. But calling your opinions a "reality check" is perhaps partly to blame here, don't you think?

best,

DC http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/4907154.stmShit now I'm in trouble!

dcn

"John" <no@no.com> wrote in message news:44427515@linux...

> don't go anywhere. i'm going to get rick

>

> Don Nafe wrote:

>> Plugin porno

>>

>> ;-)

>>

>> Don

>>

>>

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>>>> WRAPPER...

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>>>>
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>>>>
>>>> You a

Subject: Re: Vote For Me!
Posted by [Tom Bruhl](#) on Sun, 19 Mar 2006 21:02:06 GMT
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lund.bonet.se> wrote:

>
>>BTW. If you really are interested, I usually use one of the following setups
>>for recording choirs. All depending on time available for preparation etc.
>
>Of course I am interested.
>
>>Recording medium: SS32 with 896 I/O or RME Fireface800 and a laptop.
>>
>>MicPre: Millenia Media HV3
>
>I put one of the HV3's in for an orchestra with B&K 4003 mics. Nice
>mic pre indeed.

for API for pop/rock though. Lots of clean gain for quite passages. Wonderful
for strings, ac guitars as well.

>
>

>>X-Y or a Royer SF12 ribbon.

>
>How is the Royer? Not too warm? I used spaced omni's most
>of the time and told the people who care about mono to pan
>one channel center and mute the other.

Spaced omnis should be the most accurate with less phase issues, but they

to have a pair of omnis as well.

The Royers are wonderful on certain material, but you need A LOT of clean
gain to record choirs. I usually put it on a very high boom quite near the

choirs. However, the uncolored mids and the incredibly smooth highs are very
hard to achieve with conventional condensers.

>
>
>>do very slight limiting/compression with a Crane Song STC8.
>
>Wavelab is one thing I really wish we could get for macs.
>
>Sounds like a nice setup.
>
>best, DC
>

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44427c3b@linux...

>I sent my LXP-1 to Audio Upgrades last week and Jim Williams is doing the
> 480L mod right now. There is some question as to whether I will need to
> ground the shield of the 1/4" plug that is connected to the LXP-1 when
> running the cable to a 1/4" balanced PB to be interfaced with Paris
> input/output modules.

>
> I didn't notice any drop in level when interfacing this way using TRS
> plugs
> before I shipped it and Jim hasn't reported any fried opamps, but I'm just
> curious (and I prefer my componentry raw, not fried ;o). Any of you guys
> have any technical skinny on the A8iT/A8oT and Paris 20 bit I/O that would
> indicate any reason for concern about this?

>
> TIA,
>
> Deej
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>man, this is great news - you had me worried for ya. Crackling
usually ain't
a good thing. Feel the extra DSP love, it's addicting though.

AA

"db" <daniel_burne@yahoo.com> wrote in message news:44422050\$1@linux...

>
> Oops.

> Just being an idiot.
> SPDIF insert with the effect switched off was the problem.
> So looking forward to finally playing with two cards after the 1 year wait
> of trying to get this to happen and the 8 year wait to upgrade to a second
> card!
>
> Dan
>
> "db" <daniel_burneNOSPAM@yahoo.com> wrote:
>>
>>Ok, finally got a second EDS card installed properly and working. After
> about
>>1 minute of working with it, I started getting a permanent crackle in one
>>of the two card submixes. Even whilst playback was stopped. The crackle
>>shows the submix faders. Any ideas?
>>
>>I've tried reinstalling the driver (both using setup and device manager
> -
>>the latter doesn't work at all, although having searched the newsgroup
>>this
>>was a suggested crackle solution).
>>
>>I'm going to try removing effects and plugs ins to see if that makes any
>>difference. In the meantime any advice greatly appreciated.
>>
>>Could it be a bad second eds card?
>>
>>Thanks,
>>Dan
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>Hey y'all,

Here's one from the 'don't hear it too often' bin. I have a family friend with a cassette of her 18 year old self singing. She wants to hear it again. I won't go into detail but suffice it to say if you believe in god or karma or the like you might get something more than just whatever you charge me for this job. My problem is that I don't own an analog playback device of any kind (and haven't for probably ten years) and I don't know much about tape, even cassettes. So, if one of you guys would be willing to transfer the performance on this tape to any digital file format you wish I'll pay you whatever your rate. Also, I'll cover labor and time if the tape needs to be moved to a new case or breaks or whatever. You don't need to do any editing or restoration, I can do all of the digital work on my own, I just want someone who really understands tape to get as much as is possible from a thirty year old cassette.

Post here or email me at my thadbrown.com account. And thanks,

TCBMan, I can't believe nobody here has brought up Peroni yet.

AA

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>Alesis DmPro has an 8 MB expansion for your own samples.

AA

"John" <no@no.com> wrote in message news:4442332d@linux...

>I really want to use a computer for drum sounds. Doesn't anyone make drum
>module whose memory can be expanded to hold two dozen drum sets and
>configured through a nice midi graphical interface to set relative pan/volume
>positions? This is 2006 right?

>

> Don Nafe wrote:

>> I think the hihat is the weakest link in all E-kits...as for
>> playability - you can buy actual hihat pads that work with your existing
>> pedal but the sounds still suck.

>>

>> As for several kits...unless you're happy with the existing sounds in a
>> module you're gonna have to go with a soft synth like

>>

>>

>> Don

>>

>>

>>

>> "John" <no@no.com> wrote in message news:44422b32@linux...

>>> thanks for the info. Are any of them able to expand the sound
>>> libraries? Realistically I'd like about 20 drum sets stored in the box
>>> using exactly the drum samples I supply. Of course it needs to allow me
>>> to easily assign the samples to each pad and set pan/volume positions
>>> easily. I played a roland at guitar center and thought the sounds were
>>> hip hop oriented and sucked for rock/jazz.

>>>

>>> And do any of them have a highhat that works right?

>>>

>>> Thanks !!

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>>> Jamie K wrote:

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I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>Sounds like enough for one kick drum!!!!

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> Alesis DmPro has an 8 MB expansion for your own samples.
> AA
>
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>>>
>>>
>>> Don
>>>
>>>

>>>
>>> "John" <no@no.com> wrote in message news:44422b32@linux...
>>>> thanks for the info. Are any of them able to expand

Subject: Re: Vote For Me!
Posted by [Edna Sloan](#) on Sun, 19 Mar 2006 23:45:24 GMT
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>
>>>>>
>>>>> So.....
>>>>>
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>>>>> Thanks.
>>>>> John
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>No rate man. I don't have any super decks like a nakamichi or natural sound
Yammy, but I'd be happy to xfer for you. Name your file format, I'll
probably have it. (you want that in lo res MP3, right? j/k). I'll need to
know if any noise reduction was used (dolby nr a/b/c, dbx type I or II?).
Let me know how you want it done, and if nobody with a better deck pops up
in the meantime - consider it a Easter gift.

AA

"TCB" <nobody@ishere.com> wrote in message news:44429158\$1@linux...
>
> Hey y'all,
>
> Here's one from the 'don't hear it too often' bin. I have a family friend
> with a cassette of her 18 year old self singing. She wants to hear it
> again.
> I won't go into detail but suffice it to say if you believe in god or
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> editing or restoration, I can do all of the digital work on my own, I just
> want someone who really understands tape to get as much as is possible
> from
> a thirty year old cassette.
>
> Post here or email me at my thadbrown.com account. And thanks,
>
> TCB

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>You shoulda been around for the Mirage... everything on a 1.44 floppy. Boy, that was fun :P

AA

"John" <no@no.com> wrote in message news:44429562@linux...
> Sounds like enough for one kick drum!!!!
>
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Subject: Re: Vote For Me!

Posted by [Kim](#) on Mon, 20 Mar 2006 00:25:02 GMT

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Subject: Re: Vote For Me!

Posted by [cujo](#) on Mon, 20 Mar 2006 12:49:59 GMT

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>>>>>>> this be done? Easily? This is 2006 for crying out loud.

>>>>>>>

>>>>>>> Thanks.

>>>>>>> John

>>>

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

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

>

>Thanks for the info. Can Battery 2 run on my Paris rig and feed sound from the app (that it gets from midi in from drum set?) to my onboard sound card out to a Paris In on the MEC ? What could go wrong? hahahahaha

How best to set this thing up in a Paris world if I go that way?

Thanks,
John

Jamie K wrote:

>

> Battery 2 lets you build drum kits in a straight forward multi-cell interface. Each cell can contain multiple samples layered by velocity. > Each cell has its own level and pan.

>

> You can combine cells into round robin groups to, for example, alternate left and right hit sample sets as you play. You can combine cells for multi-micing, so you have a cell for top snare, one for bottom snare, one for OH snare, etc., all assigned to the same MIDI note to trigger together.

>

> You can save and load cells. You can save and load entire kits. Make as many as you want. It does take a few seconds to load a big kit off the HD.

>

> B2 can load any .wav sample, maybe some other formats. It comes with a multi-miced kit and some other kits. You can add your own samples, either purchased sample sets or drums recorded by you.

>

> It is limited only by hard drive space and some reasonable minimum amount of RAM.

>

> So yes, right now I think Battery 2 comes the closest to doing what you are asking. It's the closest I've seen to what I want in a DDrum 5. It also has some other tricks like built-in compression and EQ on a per cell basis, and the ability to modulate things (wav delay by velocity, for example, to cut off the initial attack on softer hits).

>

> HiHats are a matter of tuning a controller range to switch between sample sets for closed, half open, open. In my setup, the DDrum hat pad sends a controller signal for how "open" it is, and I've programmed Battery 2 to respond by switching sample sets appropriately. The more

> intermediate sample sets you have, the more realistic it can be. Battery
> lets you group samples so that you can cut off all high hat sustain with
> the hat foot. It works fairly well.
>
> It may be that the latest Rolands and the new Yamaha, or maybe even the
> newer Alesis boxes have a more controllable physical interface for that.
> The DDrum range jumps rather quickly so playing half open to open is a
> very narrow foot move, not quit realistic but not unusable. The DDrum
> does have positional sensing on the hat so if I were ambitious I could
> record my acoustic hihats played on edge and near the center, record
> those as multi-samples (by velocity) and assign them in B2 to different
> MIDI notes coming off the DDrum hihat controller.
>
> Hope that helps.
>
> Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
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>>>> JohnAnd it says it supports 16 outputs so what \$ound card would you have to use for that?

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