
Subject: Anyone game for some drum editing?

Posted by [Dan B](#) on Tue, 26 Sep 2006 21:16:45 GMT

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). Sound Frame and the Loop browser are just versions

>> of

>>>> Media Bay with filters for audio and loops enabled, respectively. Not

>>>> overly different, but perhaps saves a step over turning on filters in

>>

>>>> Media

>>>> Bay.

>>>>

>>>> The sequencer engine has been rewritten from what I understand. C4

>>>> feels

>>>> more tightly integrated than Nuendo 3.2. It runs really well (not

>>>> without

>>>> some bugs still, of course).

>>>>

>>>> C4 adds VST3.0 support, and new built in VST3 plugins. The new plugins

>>

>>>> with

>>>> are actually very good - new EQs, compressors, expander, gate, chorus,

>>>> delays, etc. They will operate in mono, stereo or multichannel

>>>> depending

>>

>>>> on

>>>> the channel format they are inserted on (the delays and chorus are not

>>>> multichannel unfortunately). Btw, a 5.1 instance of the multiband comp

>>

>>>> eats

>>>> up a lot of cpu power. The new VSTi's are also very good - Halion One

>> is

>>>> a

>>>> rompler based on the Motif to some degree - no editing, but has quite

>> a

>>>> few

>>>> useful presets. The other VSTi's are quite nice and creative and stand

>> up

>>>> well along side the Raptures and Absynths of the soft synth world

>>>> (albeit

>>>> not as versatile as either of these).

>>>>

>>>> C4 adds the Control Room that is already in Nuendo 3.2 - a great feature

>>

>>>> for

>>>> mixerless setups, esp. with key commands for

Subject: Re: Anyone game for some drum editing?
Posted by [Don Nafe](#) on Tue, 26 Sep 2006 22:21:54 GMT
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Ti with a track directly

>> in

>>>> the

>>>> project window (doesn't use the VSTi rack). The only downside is only

>> a

>>>> single stereo out is used. The VSTi rack still supports full

>>>> multi-output

>>>> VSTi's, but adds a dropdown list on a button next to each insert to

>>>> select

>>>> which outputs are enabled - easing the clutter of VSTi outputs in the

>>

>>>> mixer.

>>>>

>>>> That's enough for now. fwiw...

>>>>

>>>> Detric

>>>>

>>>>

>>>

>>>

>>

>

>Would you mind posting the wrappers and console configuration that you determined would provide the lowest latency for using UAD-1 plugins in Paris? IIRC, it was something along the lines of 200 "Paris" ms using a couple of other apps/wrappers to achieve this.. I had copied this but I can't seem to locate it.

Thanks,

Deej http://news.yahoo.com/s/macworld/20061009/tc_macworld/spamha us20061009_0

Brilliant. I guess spammers and email marketing companies have more rights than consumers. Yet again, individual/corporate rights supercede any sense of ethics. Interesting that the US leads the world in spam by about 3 to 1, and we have yet to see any effective legislation or real effort put into stopping it. I think there should be a bounty on these guys.

;o)

"Detric Terry" <dterry@keyofd.net> wrote in message
news:C1511866.423E%dterry@keyofd.net...

> http://news.yahoo.com/s/macworld/20061009/tc_macworld/spamha us20061009_0

>

> Brilliant. I guess spammers and email marketing companies have more

rights

> than consumers. Yet again, individual/corporate rights supercede any sense

> of ethics. Interesting that the US leads the world in spam by about 3 to > 1, and we have yet to see any effective legislation or real effort put into

> stopping it.

>True, the sounds are very good and tweakable on both, but AT2 just feels better to me.

To me it's a little like playing a pod vs. playing a tube amp.

Cheers,

Subject: Re: Anyone game for some drum editing?

Posted by [Aaron Allen](#) on Wed, 27 Sep 2006 01:20:18 GMT

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_blank">parnell68@hotmail.com> wrote in message

> news:dqoni2551u7na55n3au299t15e4tiqgum0@4ax.com...

>> for 6 years i had not received more than 3 spams on my (seldom used)

>> yahoo account...and now i get 200 a day. at least hotmail has stayed

>> the same as it was.

>>

>> On Tue, 10 Oct 2006 09:29:10 -0600, Dedric Terry <dterry@keyofd.net>

>> wrote:

>>

>>> http://news.yahoo.com/s/macworld/20061009/tc_macworld/spamha us20061009_0

>>>

>>> Brilliant. I guess spammers and email marketing companies have more

> rights

>>> than consumers. Yet again, individual/corporate rights supercede any

> sense

>>> of ethics. Interesting that the US leads the world in spam by about 3

> to

>>> 1, and we have yet to see any effective legislation or real effort put

> into

>>> stopping it.

>

>How many of you guys have large audio drives (160 gig or bigger)that partition them into, oh, say,2 80 gig partitions. The reason I ask, is, I thought the

seek times might be faster if the whole drive wasn't being scanned. Anybody?

I've got my 160 gig audio drive as 1 big partition.

Rod.....well.....yeah.....there's always that.....

damn!

:oD

"Jamie K" <Meta@Dimensional.com> wrote in message news:452bf150\$1@linux...

>
> Until the mafia becomes the entrenched political power structure...
>
> Cheers,
> -Jamie
> <http://www.JamieKruz.com>
>
>
> DJ wrote:
> >the more spam I get, the better I understand the motivations
behind
> > why the mafia became a means of achieving justice within a population
that
> > felt disenfranchised by the entrenched political power structure.
> >
> > "rick" <parnell68@hotmail.com> wrote in message
> > news:dqoni2551u7na55n3au299t15e4tiqgum0@4ax.com...
> >> for 6 years i had not received more than 3 spams on my (seldom used)
> >> yahoo account...and now i get 200 a day. at least hotmail has stayed
> >> the same as it was.
> >>
> >>

Subject: Re: Anyone game for some drum editing?
Posted by [Gantt Kushner](#) on Wed, 27 Sep 2006 02:56:57 GMT
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ews:452c19c9\$1@linux...
> nope.....I wasn't me...
>
> ;o)
>
> "Jeremy Luzier" <j.luzier@comcast.net> wrote in message
> news:452c196e@linux...
>> was anyone else under the impression the cambridge eq from uad was really
>> transparent?
>>
>>
>>
>>
>>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_001F_01C6EC9E.A8736300

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

Jeremy,
Transparent or not I like it. It's top end is much sweeter than Paris'. Fully functional in all ranges (no flabby bass) and you can store presets. I'm new to it but like it on=20 everything I've tried so far. =20

Tom

"Martin Harrington" <lendan@bigpond.net.au> wrote in message = news:452c22de\$1@linux...

Who were you then?

--=20

Martin Harrington

www.lendanear-sound.com

"DJ" <notachance@net.net> wrote in message news:452c19c9\$1@linux...

> nope.....I wasn't me...

>

> ;o)

>

> "Jeremy Luzier" <j.luzier@comcast.net> wrote in message

> news:452c196e@linux...

>> was anyone else under the impression the cambridge eq from uad was = really

>> transparent?

>>

>>

>>

>>

>>

>

>=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_001F_01C6EC9E.A8736300

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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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>Jeremy,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Transparent or not I like it.&nbsp;=
It's top end is=20
much sweeter</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>than Paris'.&nbsp; Fully functional in =
all ranges=20
(no flabby bass)</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>and you can store presets.&nbsp; I'm =
new to it but=20
like it on </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>everything I've tried so far.&nbsp; =
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Martin Harrington" &lt;<A=20
```

Subject: Re: Anyone game for some drum editing?
Posted by [Neil](#) on Wed, 27 Sep 2006 03:09:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
br />
  href=3D"mailto:lendan@bigpond.net.au">lendan@bigpond.net.au</A>&gt; =
wrote in=20
  message <A =
href=3D"news:452c22de$1 @linux">news:452c22de$1 @linux</A>...</DIV>Who=20
  were you then?<BR>-- <BR>Martin Harrington<BR><A=20
  =
href=3D"http://www.lendaneer-sound.com">www.lendaneer-sound.com</A><BR><B=
R>"DJ"=20
  &lt;<A href=3D"mailto:notachance@net.net">notachance@net.net</A>&gt; =
wrote in=20
  message <A =
href=3D"news:452c19c9$1 @linux">news:452c19c9$1 @linux</A>...<BR>&gt;=20
  nope.....I wasn't me...<BR>&gt;<BR>&gt; ;o)<BR>&gt;<BR>&gt; "Jeremy =
Luzier"=20
  &lt;<A =
href=3D"mailto:j.luzier@comcast.net">j.luzier@comcast.net</A>&gt; wrote=20
  in message<BR>&gt;<A=20
  href=3D"news:452c196e@linux">news:452c196e@linux</A>...<BR>&gt;&gt; =
was anyone=20
```


"Martin Harrington" <lendan@bigpond.net.au> wrote in message = news:452c22de\$1@linux...

Who were you then?

--=20

Martin Harrington

www.lendaneer-sound.com

"DJ" <notachance@net.net> wrote in message news:452c19c9\$1@linux...

> nope.....I wasn't me...

>

> ;o)

>

> "Jeremy Luzier" <j.luzier@comcast.net> wrote in message

> news:452c196e@linux...

>> was anyone else under the impression the cambridge eq from uad = was really

>> transparent?

>>

>>

>>

>>

>>

>

>=20

I choose Polesoft Lockspam to fight spam, and you?

Subject: Re: Anyone game for some drum editing?

Posted by [Dan B](#) on Wed, 27 Sep 2006 08:47:48 GMT

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bsp;</DIV>

<DIV>yea... he's probably = french.</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV>"Tom Bruhl" <<A=20

href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote in = message=20

news:452c2495@linux...</DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_0019_01C6ECA3.81DF7E90--This is a multi-part message in MIME format.

-----=_NextPart_000_006D_01C6ECBA.EC1FD860

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Whooooaa. . .=20

What kinda sorbet you been eatin' Jeremy?

"Jeremy Luzier" <j.luzier@comcast.net> wrote in message =
news:452c37c6@linux...

yea. what i meant was... was anyone else under the impression the =
cambridge eq from uad was SUPPOSED TO BE really transparent.

i put it on an old track and immediately noticed a change just by =
having it inserted on the channel (geez, why does everything have to be =
so sexual these days). anyway, i never noticed it having an effect that =
way. i guess its cuz i never use it on a whole mix... i only use it on =
just about everything else.

never had much sense... but what i have i give to thee.

a biblical reference to keep the lightning from striking.

what the hell is that guy talking about?

i dunno. maybe he thinks this is the christian swingers forum.

yea... he's probably french.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:452c2495@linux...

Jeremy,

Transparent or not I like it. It's top end is much sweeter
than Paris'. Fully functional in all ranges (no flabby bass)
and you can store presets. I'm new to it but like it on=20
everything I've tried so far. =20

Tom

"Martin Harrington" <lendan@bigpond.net.au> wrote in message =
news:452c22de\$1@linux...

Who were you then?

--=20
Martin Harrington
www.lendaneer-sound.com

"DJ" <

Subject: Re: Anyone game for some drum editing?
Posted by [rick](#) on Wed, 27 Sep 2006 09:00:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

get="_blank">notachance@net.net> wrote in message =
news:452c19c9\$1@linux...
> nope.....I wasn't me...
>
> ;o)
>
> "Jeremy Luzier" <j.luzier@comcast.net> wrote in message
> news:452c196e@linux...
>> was anyone else under the impression the cambridge eq from uad =
was really
>> transparent?
>>
>>
>>
>>
>>
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>
>=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_006D_01C6ECBA.EC1FD860

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

Content-Transfer-Encoding: quoted-printable

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
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charset=3Diso-8859-1">  
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>  
<STYLE></STYLE>  
</HEAD>  
<BODY bgColor=3D#ffffff>
```

<DIV>Whooooaa. . . </DIV>
<DIV> </DIV>
<DIV>What kinda sorbet you been eatin'=20
Jeremy?</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Jeremy Luzier" <<A=20
 href=3D"mailto:j.luzier@comcast.net">j.luzier@comcast.net> =
wrote in=20
 message <A =
href=3D"news:452c37c6@linux">news:452c37c6@linux...</DIV>
 <DIV>yea. what i meant was... <FONT=20
 face=3D"Times New Roman" size=3D3>was anyone else under the impression =
the=20
 cambridge eq from uad was SUPPOSED TO BE really=20
transparent.</DIV>
<DIV> </DIV>
<DIV>i put it on an old track and =
immediately noticed=20
 a change just by having it inserted on the channel (geez, why =
does=20
 everything have to be so sexual these days). anyway, i never =
noticed it=20
 having an effect tha

Subject: Re: Anyone game for some drum editing?

Posted by [Nil](#) on Wed, 27 Sep 2006 12:59:37 GMT

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>
> ;o)
>
> =
"Jeremy=20
 Luzier" <<A=20
 href=3D"mailto:j.luzier@comcast.net">j.luzier@comcast.net> =
wrote in=20
 message
> <A=20
 =
href=3D"news:452c196e@linux">news:452c196e@linux...
>> was=20
 anyone else under the impression the cambridge eq from uad was=20
 really
>>=20
 =
transparent?
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>>
>>
>>
>> <=
BR>>
>=20

</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight =
spam, and=20
 you?
<A=20

=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE ></BLOCKQUOTE></BODY>=
</HTML>

-----=_NextPart_000_006D_01C6ECBA.EC1FD860-->> Operating System (Desktop x64)
MICROSOFT WINDOWS XP HOME W/SP
> Don't know what the (desktop x64) means. If it is XP then it is 32bit.

Actually, there is a 64 bit version of WinXP. I have it, but have not yet installed it. You probably don't want it for Paris, I heard that backwards compat is a little silly and takes some performance hits doing so all the way up to BSOD trying to fly normal 32 bit apps.

AAHopefully the same I that me am now.

;o)

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:452c22de\$1@linux...
> Who were you then?
> --
> Martin Harrington
> www.lendaneer-sound.com
>
> "DJ" <notachance@net.net> wrote in message news:452c19c9\$1@linux...
> > nope.....I wasn't me...
> >
> > ;o)
> >
> > "Jeremy Luzier" <j.luzier@comcast.net> wrote in message
> > news:452c196e@linux...
> >> was anyone else under the impression the cambridge eq from uad was
really
> >> transparent?
> >>
> >>
> >>
> >>
> >>
> >>
> >
> >
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00A3_01C6ECC6.2E2452D0

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I'm hallucinatin' dinosaurs.

"DJ" <notachance@net.net> wrote in message news:452c65cd\$1@linux...
Hopefully the same I that me am now.

;o)

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:452c22de\$1@linux...

> Who were you then?

> --

> Martin Harrington

> www.lendaneer-sound.com

>

> "DJ" <notachance@net.net> wrote in message news:452c19c9\$1@linux...

> > nope.....I wasn't me...

> >

> > ;o)

> >

> > "Jeremy Luzier" <j.luzier@comcast.net> wrote in message

> > news:452c196e@linux...

> >> was anyone else under the impression the cambridge eq from uad =

was

really

> >> transparent?

> >>

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> >

>

>

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00A3_01C6ECC6.2E2452D0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I'm hallucinatin' =
dinosaurs.</FONT></DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"DJ" &lt;<A =
href=3D"mailto:notachance@net.net">notachance@net.net</A>&gt;=20
  wrote in message <A=20
  =
href=3D"news:452c65cd$1 @linux">news:452c65cd$1 @linux</A>...</DIV>Hopefull=
y the=20
  same I that me am now.<BR><BR>;o)<BR><BR><BR>"Martin Harrington" =
&lt;<A=20
  href=3D"mailto:lendan@bigpond.net.au">lendan@bigpond.net.au</A>&gt; =
wrote in=20
  message<BR><A=20
  href=3D"news:452c22de$1 @linux">news:452c22de$1 @linux</A>...<BR>&gt; =
Who were you=20
  then?<BR>&gt; --<BR>&gt; Martin Harrington<BR>&gt; <A=20
  =
href=3D"http://www.lendaneer-sound.com">www.lendaneer-sound.com</A><BR>&g=
t;<BR>&gt;=20
  "DJ" &lt;<A =
href=3D"mailto:notachance@net.net">notachance@net.net</A>&gt; wrote=20
  in message <A=20
  href=3D"news:452c19c9$1 @linux">news:452c19c9$1 @linux</A>...<BR>&gt; =
&gt;=20
  nope.....I wasn't me...<BR>&gt; &gt;<BR>&gt; &gt; ;o)<BR>&gt; =
&gt;<BR>&gt;=20
  &gt;
```

Subject: Re: Anyone game for some drum editing?
Posted by [John \[1\]](#) on Wed, 27 Sep 2006 16:38:54 GMT
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```
amp;><BR>&gt; &gt;&gt;<BR>&gt;=20
&gt;<BR>&gt; &gt;<BR>&gt;<BR>&gt;<BR><BR></BLOCKQUOTE>
```


>tracking, if need be)
>3. Price (I'm hoping not to spend \$200 a pair. I'll go as high as \$150
if
>I need to, but less than that would be even better.)
>4. Sound quality (I'm not doing mixing on these, so as long as they're

>relatively clean, that's fine.)
>
>Let me know what you might recommend. Thanks.
>
>Brian
>
><http://www.itrstudio.com/equipment.html>
ther are 10 pair of this one.It;s true More Me are enough for tracking

"zmora" <docent191@wp.pl> wrote:

>
>
><http://www.itrstudio.com/moreme.html> look at this.
>I have two par, very light, not verrry comfortable (plastic pads), sound
little
> dark but good tame every click and background music.Price - ha, ha, ha
price
>is real jok.I payed ab.10\$ for two par.
>
>
>
>"Brian Porick" <brianporick@hotmail.com> wrote:
>>Fellow PARISians,
>>
>>Do you have any recommendations for studio headphones? I'm looking at

>>buying a handful of pairs for musicians to wear while tracking.
>>
>>My priorities are:
>>1. Must be closed headphones (no leakage of click tracks)
>>2. Comfort (You've gotta be able to wear them for a couple of hours of
>
>>tracking, if need be)
>>3. Price (I'm hoping not to spend \$200 a pair. I'll go as high as \$150
>if
>>I need to, but less than that would be even better.)
>>4. Sound quality (I'm not doing mixing on these, so as long as they're
>
>>relatively clean, that's fine.)

>>
>>Let me know what you might recommend. Thanks.
>>
>>Brian
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_003F_01C6ECD7.799FD700
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

No more soup for you !
MW

"Jeremy Luzier" <j.luzier@comcast.net> wrote in message =
news:452c37c6@linux...
 yea. what i meant was... was anyone else under the impression the =
cambridge eq from uad was SUPPOSED TO BE really transparent.

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way. i guess its cuz i never use it on a whole mix... i only use it on =
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-----=_NextPart_000_003F_01C6ECD7.799FD700
Content-Type: text/html;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
<HTML><HEAD>  
<META http-equiv=3DContent-Type content=3D"text/html; =  
charset=3Diso-8859-1">  
<META content=3D"MSHTML 6.00.2900.2963" name=3DGENERATOR>  
<STYLE></STYLE>  
</HEAD>
```

<BODY bgColor=#ffffff>
<DIV>No more soup for you !</DIV>
<DIV>MW</DIV>
<DIV> </DIV>
<BLOCKQUOTE dir=ltr=20
style="PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Jeremy Luzier" <<A=20
 href="mailto:j.luzier@comcast.net">j.luzier@comcast.net> =
wrote in=20
 message <A =
href="news:452c37c6@linux">news:452c37c6@linux...</DIV>
 <DIV>yea. what i meant was... <FONT=20
 face="Times New Roman" size=3>was anyone else under the impression =
the=20
 cambridge eq from uad was SUPPOSED TO BE really=20
 transparent.</DIV>
 <DIV> </DIV>
 <DIV>i put it on an old track and =
immediately noticed=20
 a change just by having it inserted on the channel (geez, why =
does=20
 everything have to be so sexual these days). anyway, i never =
noticed it=20
 having an effect that way. i guess its cuz i never use it on a =
whole=20
 mix... i only use it on just about everything else.</DIV>
 <DIV> </DIV>
 <DIV>never had much sense... but what i =
have i give to=20
 thee.</DIV>
 <DIV> </DIV>
 <DIV>a biblical reference to keep the =
lightning from=20
 striking.</DIV>
 <DIV> </DIV>
 <DIV>what the hell is that guy talking=20
 about?</DIV>
 <DIV> </DIV>
 <DIV>i dunno. maybe he thinks this =
is the=20
 christian swingers forum.</DIV>
 <DIV> </DIV>&

Subject: Re: Anyone game for some drum editing?
Posted by [Dan B](#) on Wed, 27 Sep 2006 18:58:03 GMT

/>

>i thought this was going to be a mantra sharing thread...sigh...

On Tue, 10 Oct 2006 17:27:54 -0500, "Jeremy Luzier"
<j.luzier@comcast.net> wrote:

>was anyone else under the impression the cambridge eq from uad was really
>transparent?

>

>

>

>Well, I'm sure you guys have experienced this before. Someone says to you,
"Let's record this song". You say "Ok, whose gonna sing it". They say
"Oh, hell, I can sing it". So you start recording and they are totally off
pitch and apparently don't even know what a melody is technically. So you
do take after take and you start singing them the melody hoping they will
get it but alas "THEY DON'T" and instead they do take after take never getting
close to the melody of the vocal part and not even understanding the direction
they need to be going.

It turns out some people can't freaking sing even though they have unbending
intent.

Know what I'm saying????

Discuss !!! I think that's a well known trick. Make a tiny partition (20gb) and use that
to stream audio onto, then copy the files over to your "storage" partition
when done. Or just have a tiny hard drive for streaming onto.

John

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>How many of you guys have large audio drives (160 gig or bigger)that partition
>them into, oh, say,2 80 gig partitions. The reason I ask, is, I thought
the

>seek times might be faster if the whole drive wasn't being scanned. Anybody?

>I've got my 160 gig audio drive as 1 big partition.

>Rod....and then there are others who can sing really well, but you have to fight
tooth and nail to actually get them to perform because they're too shy.

But at least those ones don't bug you to record them... ;o)

Cheers,
Kim.

"John" <no@no.com> wrote:

>
>Well, I'm sure you guys have experienced this before. Someone says to you,
> "Let's record this song". You say "Ok, whose gonna sing it". They say
>"Oh, hell, I can sing it". So you start recording and they are totally
off
>pitch and apparently don't even know what a melody is technically. So you
>do take after take and you start singing them the melody hoping they will
>get it but alas "THEY DON'T" and instead they do take after take never getting
>close to the melody of the vocal part and not even understanding the direction
>they need to be going.
>
>It turns out some people can't freaking sing even though they have unbending
>intent.
>
>Know what I'm saying????
>
>Discuss !!Ha, that's one I missed then.....I thought I had an epiphany (or whatever).
So it works???

"John" <no@no.com> wrote:

>
>I think that's a well known trick. Make a tiny partition (20gb) and use
that
>to stream audio onto, then copy the files over to your "storage" partition
>when done. Or just have a tiny hard drive for streaming onto.

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>
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>>them into, oh, say,2 80 gig partitions. The reason I ask, is, I thought
>the
>>seek times might be faster if the whole drive wasn't being scanned. Anybody?
>>I've got my 160 gig audio drive as 1 big partition.

>>Rod

>"LaMont" <jjdpro@ameritech.net> wrote:

>
>For the money and performance, the Behringer HEADPHONES HPS5000 and HPS3000
>(\$39.00 list and 29.00) can't be beat.

But what happens when they catch fire while a client is wearing
them?

:DOr then there's the ones that start out with a less than tuneful voice,
that, over time, develop into a real soulful singer. My buddy was like

that. Couldn't really stay on key too well. With some time this improved, and as it did it was like his heart opened up too. It got to the point where he sang over 50% of the tunes each night. But I hear you John, some folks just don't get that they just (respectfully) can't get it.
Cheers, MR

"Kim" <hiddensounds@hotmail.com> wrote in message news:452cdb92\$1@linux...

>

>

> ...and then there are others who can sing really well, but you have to fight

> tooth and nail to actually get them to perform because they're too shy.

>

> But at least those ones don't bug you to record them... ;o)

>

> Cheers,

> Kim.

>

>

> "John" <no@no.com> wrote:

> >

> >Well, I'm sure you guys have experienced this before. Someone says to you,

> > "Let's record this song". You say "Ok, whose gonna sing it". They say

> > "Oh, hell, I can sing it". So you start recording and they are totally

> > off

> >pitch and apparently don't even know what a melody is technically. So you

> >do take after take and you start singing them the melody hoping they will

> >get it but alas "THEY DON'T" and instead they do take after take never getting

> >close to the melody of the vocal part and not even understanding the direction

> >they need to be going.

> >

> >It turns out some people can't freaking sing even though they have unbending

> >intent.

> >

> >Know what I'm saying????

> >

> >Discuss !!

> "Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:

> Answer: How does a Mirage compare to Boxter.

If that were posed as a question, my answer could be:

"Because since I cant afford a Boxter, I know that if I woke up & saw one in my driveway, it would have to be a mirage."

:)Unfortunately, software to do this would be prohibitively expensive for a single use application. Rectangular rooms have easy analytical (i.e. solved in equation form) solutions for mode distributions, and the early reflections are largely predictable. For non-rectangular rooms, the mode distributions get skewed, and require a kind of finite element brute force mathematical solution.

That said, keep the following things in mind. Low frequencies (sub 400hz) are dominated by room mode effects. High frequencies (above 400hz) are largely directional. If you know the dispersion of your speakers you can do a pseudo ray-tracing approach by drawing your room (to scale) on a sheet of paper, and drawing rays coming out of your proposed speaker positions. As these rays contact the sides of your room (and ceiling too, remember that your speakers have vertical dispersion too), they are reflected such that the angle of reflection equals the angle of incidence (just like a billiard ball bouncing off the side bumper). Draw the first two reflections for a variety of rays.

Consider that sound travels at approximately 1 foot per millisecond. Ideally, there should be very few reflections that come back to the mix position within the first 20 milliseconds (a good way to help ensure this is to make your rear wall at least 10 feet back from the mix position). Since your drawing is to scale you should be able to measure each ray to see what time it arrives at the mix position. Might be easiest to cut a piece of string to correspond to whatever length is 20 milliseconds. Sweep the string along the rays starting at each speaker location...if the string bounces back to the mix position, you've identified spots on the wall (and ceiling/floor) that are good candidates for absorption.

There's software out there for determining the speaker boundary interface, and that should still be fairly valid for non-rectangular rooms, as it's mainly considering adjacent walls as extensions of the speaker baffles.

For room modes, I'd say find the rectangular room that best approximates your room shape and volume, and use that...

Hope this helps.

Cheers,

Kris

"Brandon" <A@A.com> wrote:

>

>hello,

>

>Does anyone know of a software that will calculate where to put your speakers

>in a non-rectangular room?
>I have seen plenty of softwares that will do that, but not funny shaped rooms.
>Anyone? Please.
>
>Thanks You,
>Brandon"John" <no@no.com> wrote:
>It turns out some people can't freaking sing even though they have unbending intent.
>
>Know what I'm saying????
>
>Discuss !!

What I find most interesting about this kind of situation is that plenty of musicians seem to think that singing is something anyone can do, regardless of if they practice it or not. Granted, most people can carry a rudimentary tune at the very least, and some are even naturally-gifted singers (I recorded a young guy recently - he was 16 or 17, I can't remember which age his mom told me at the time - and he'd never had lessons, except for like two sessions with a vocal coach not long before he came to record... big kid, reminded me of Ruben Studdard in appearance; really good singer, natural talent, and just about perfect pitch (missed like one note in his warm-up take & zero notes in his "going for it" take of the one song he wanted to record); anyway, it amazes me that lots of musicians don't view the voice as an instrument. Just like going down to the store & buying a guitar or a violin doesn't make you a guitar player or a violinist, being born with the ability to make noises with your mouth
