
Subject: Re: Resposnse from Soundscape:
Posted by [duncan](#) on Thu, 16 Nov 2006 18:14:32 GMT
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size=3D2>I picked a great day to install the =
>Pro card . .=20
> .</DIV>

> <DIV>Hurry up and wait.</DIV>

> wait?</DIV>

>

> <DIV>NOT!</DIV>
> <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=

>
>Mike, Martin's right about the Windoze netowrking Wizard... I
did this recently between two PC's & it took mere moments to get
the software set up. Well, mere minutes, anyway.

Make sure you get the right kind of cable to run between the
two 'puters, though! It's GOT to be labeled as a "Crossover
Cable". They're generally about 30 bucks for a ten or twelve
footer. BTW, if you haven't gotten a card for the PC yet, Best
Buy has them for \$39 for the PCI cards - a little bit less than
I've seen them at other retailers.

Neil

"Mike R." <emarenot@yahoo.com> wrote:
>Thank you very very much all!!!
>Merry Christmas.
>MR
>
>

>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:458ce4ef\$1@linux...
>>
>> Hey Mike! On the Mac, go to help on the menu bar at the top and type
in
>"networking"
>> or "networking a PC and a Mac". It should all be there, just scroll down
>> for the answers.
>>
>> James
>>
>> "Mike R." <emarenot@yahoo.com> wrote:
>> >
>> >
>> >I've got a Mac G4 (OSX 10.4) and a PC running Windows 98SE and Paris.
I
>> >want to be able to move .wav files made on the G4 over to Paris, and
from
>> >Paris back over to the Mac --if I want to apply FX there that I cannot
in
>> >Paris. As I understand it, the G4 has an ethernet card built in. I
>assume
>> >that I have to get a NIC card for the PC. Do I need to get some sort
of
>> >software for each machine so that the PC will see the Mac and vice versa?
>> >This is totally new territory. I wish it was as simple as plugging in
a
>> >cable between two boxes, but I fear it is not...
>> >Thanks much,
>> >MR
>> >
>> >
>> ><!DO

Subject: Re: Resposnse from Soundscape:
Posted by [Carl Amburn](#) on Thu, 16 Nov 2006 18:18:15 GMT
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;>>>>>>>>
>>>>>>>> No? Am I wacked out of my mind?
>>>>>>>>
>>>>>>>> Neil
>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>

>>>>>

>>>>

>>>>

>>>

>>

>>

>I'm sure it's that he can't get the "allkeys" file.

Tom, did you e-mail Ali? (info@creamware.com) & give him your card's SN#?

Neil

"DJ" <nowayjose@dude.net> wrote:

>

>

>So, do you have it there and you are having problems with it?=20

>

>Deej

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =

>news:458cd310@linux...

> I got things really cooking here with my new rig except the

> Creamware folks are on vacation from today until 1/2/07.=20

> I picked a great day to install the Pro card . . .

>

> Hurry up and wait.

>

> Now, Cubase 4 ? ? ? Should I wait?

>

> Naw, well maybe . . .

>

>

> NOT!

>

>

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

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

>

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

><HTML><HEAD>

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

>charset=3Diso-8859-1">

><META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

><STYLE></STYLE>

></HEAD>

><BODY bgColor=3D#ffffff>

><DIV>So, do you have it there and you are =

>having=20
>problems with it? </DIV>

><DIV>Deej</DIV>
><BLOCKQUOTE dir=3Dltr=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Tom Bruhl" <<A=20
> href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> wrote =
>in message=20
> news:458cd310@linux...</DIV>
> <DIV>I got things really cooking here with
>=
>my new rig=20
> except the</DIV>

>from today=20
> until 1/2/07. </DIV>
> <DIV><FONT face=3DArial

Subject: Resposnse from Soundscape:
Posted by [LaMont](#) on Thu, 16 Nov 2006 18:29:50 GMT
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aligned
>>>>>> to
>>>>>>the same start point, sample
>>>>>>accurately, and both are the same set of sample words at each sample
>>>>>>point,
>>>>>>
>>>>>>bit for bit, and one is phase inverted,
>>>>>>they will cancel through all 24 bits. For two files to cancel
>>>>>>completely
>>>>>>
>>>>>>for the duration of the file, each and every bit in each word
>>>>>>must be the exact opposite of that same bit position in a word at
>the
>>>> same
>>>>>>
>>>>>>sample point. This is why zooming in on an FFT
>>>>>>of the full difference file is valuable as it can show any differences
>>>> in
>>>>>>
>>>>>>the lower order bits that wouldn't be audible. So even if
>>>>>>there is no audible difference, the visual followup will show if
>the
>>> two

>>>>>>
>>>>>>>files truly cancel even a levels below hearing, or
>>>>>>>outside of a frequency change that we will perceive.
>>>>>>>
>>>>>>>When they don't cancel, usually there will be way more than 1 bit
>>>>>>>difference - it's usually one or more bits in the words for
>>>>>>>thousands of samples. From a musical standpoint this is usually
in
>>> a
>>>>>>>frequency range (low freq, or high freq most often) - that will
>>>>>>>show up as the difference between them, and that usually happens
due
>>> to
>>>>>>> some
>>>>>>>form of processing difference between the files,
>>>>>>>such as EQ, compression, frequency dependant gain changes, etc. That
>>> is
>>>>>>> what
>>>>>>>I believe you are thinking through, but when
>>>>>>>talking about straight summing with no gain change (or known equal
>
>>>>>>>gain
>>>>>>>
>>>>>>>changes), we are only looking at linear, one for one
>>>>>>>comparisons between the two files' frequency representations.
&

Subject: Re: Resposnse from Soundscape:
Posted by [Neil](#) on Thu, 16 Nov 2006 18:46:24 GMT
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gt;>>>>>>
>>>>>>>Regards,
>>>>>>>Dedric
>>>>>>>
>>>>>>> Neil wrote:
>>>>>>>>> "Dedric Terry" <dedric@echomg.com> wrote:
>>>>>>>>> The tests I did were completely blank down to -200 dB (far below
>>> the
>>>>>>>
>>>>>>>>> last
>>>>>>>>>
>>>>>>>>> bit). It's safe to say there is no difference, even in
>>>>>>>>> quantization noise, which by technical rights, is considered
below
>>>>> the
>>>>>>>

>>>>>>>>> level
>>>>>>>>>
>>>>>>>>> of "cancellation" in such tests.
>>>>>>>>>
>>>>>>>>> I'm not necessarily talking about just the first bit or the
>>>>>>>>> last bit, but also everything in between... what happens on bit
>>>>>>>>> #12, for example? Everything on bit #12 should be audible, but
>>>>>>>>> in an a/b test what if there are differences in what bits #8
>>>>>>>>> through #12 sound like, but the amplitude is still the same on
>>>>>>>>> both files at that point, you'll get a null, right? Extrapolate
>>>>>>>>> that out somewhat & let's say there are differences in bits #8
>>>>>>>>> through #12 on sample points 3, 17, 1,000, 4,523, 7,560, etc,
>>>>>>>>> etc through 43,972... Now this is breaking things down well
>>>>>>>>> beyond what I think can be measured, if I'm not mistaken (I
>>>>>>>>> don't know of any way we could extract JUST that information
>>>>>>>>> from each file & play it back for an a/b test; but would not
>>>>>>>>> that be enough to have to "null-able" files that do actually
>>>>>>>>> sound somewhat different?
>>>>>>>>>
>>>>>>>>> I guess what I'm saying is that since each sample in a musical
>>>>>>>>> track or full song file doesn't represent a pure, simple set of
>>>>>>>>> content like a sample of a sine wave would - there's a whole
>>>>>>>>> world of harmonic structure in each sample of a song file, and
>>>>>>>>> I think (although I'll admit - I can't "prove") that there is
>>>>>>>>> plenty of room for some variables between the first bit & the
>>>>>>>>> last bit while still allowing for a null test to be successful.
>

Subject: Re: Response from Soundscape:
Posted by [rick](#) on Thu, 16 Nov 2006 19:39:17 GMT
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```
CTYPE 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 6.00.2800.1555" name=3DGENERATOR>
>> <STYLE></STYLE>
>> </HEAD>
>> <BODY bgColor=3D#ffffff>
>> <DIV><FONT face=3DArial size=3D2>I've got a Mac G4 (OSX 10.4) and a PC
=
>> >running=20
>> >Windows 98SE and Paris. I want to be able to move .wav files made =
>> >on the=20
>> >G4 over to Paris, and from Paris back over to the Mac --if I want to
=
```

>> >apply FX=20
>> >there that I cannot in Paris. As I understand it, the G4 has an =
>> >ethernet=20
>> >card built in. I assume that I have to get a NIC card for the PC. =
>> >Do I=20
>> >need to get some sort of software for each machine so that the PC will
=
>> >see the=20
>> >Mac and vice versa? This is totally new territory. I wish it =
>> >was as=20
>> >simple as plugging in a cable between two boxes, but I fear it is=20
>> >not...</DIV>
>> ><DIV>Thanks much,</DIV>
>> ><DIV>MR</DIV></BODY></HTML>
>> >
>> >
>>
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>
>that Pantera, Zakk Wylde triple rectum
>fryer sound

Triple-Plectrum-Flyer??? How the hell does one play with three
picks at once?

:)Not a member, but congrats anyway, Chris!

Neil

"Mike R." <emarenot@yahoo.com> wrote:
>Awesome Chris. Congratulatons on the nomination. Wish I was a big enough
>cat to vote.
>MR
>
>"Chris Latham" <latham_c@bellsouth.net> wrote in message
>news:458b70fc@linux...
>> For those of you who will be voting for the 49th annual Grammys, please
>give
>> a listen to, and consider Guy Clark's "Workbench Songs" for Best
>> Contemporary Folk/Americana Album (Catagory 68 in Field 14 - Folk).
>Edited
>> and mixed entirely in PARIS.
>>
>> THANK YOU,
>> Chris
>>
>>

>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0023_01C72680.DE49B3F0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Exactly. No allkeys.skf

1/2/07 unless there's an automated way to get them.

"Neil" <IOUOI@OIU.com> wrote in message news:458d4771\$1@linux...

I'm sure it's that he can't get the "allkeys" file.

Tom, did you e-mail Ali? (info@creamware.com) & give him your card's SN#?

Neil

"DJ" <nowayjose@dude.net> wrote:

>
>
>So, do you have it there and you are having problems with it?=3D20
>
