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Subject: smart keyboard - I want one  
Posted by [Nick Lurker](#) on Wed, 17 May 2006 13:43:18 GMT  
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/>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
and=20

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Subject: Re: smart keyboard - I want one  
Posted by [Aaron Allen](#) on Wed, 17 May 2006 23:13:48 GMT  
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n case mine bites the dust.

>  
> Cheers!  
> Mike  
>  
>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
> >Thanks Mike,  
> >  
> >I talked to Bob and it looks like this may happen. I've got a dead Magma  
> >cable here and I'm going to send it to him so he ach check the pinout.  
It's  
> >likely a straight through situation. He should be able to take it from  
> >there.  
> >  
> >Appreciated.  
> >  
> >Deej  
&

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Subject: Re: smart keyboard - I want one  
Posted by [Don Nafe](#) on Wed, 17 May 2006 23:41:41 GMT  
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receive a UAD\$100 voucher for the  
my.uaudio.com online store. This offer is valid for ANY current UAD PAK  
(Project, Ultra, Flexi) and the forthcoming UAD-1e PCIe Express, and

If you buy two UAD cards during the promo period, you'll get UAD\$100  
when you register the second. This offer expires 11.59 PDT August 31, 2006.

As always - trades are always welcome !

Morgan  
Eastcoast Music Mall  
800-901-2001  
morganp@ntplx.net

DJ wrote:

> In order to use these in Paris, you have to instantiate one of them on each  
> Paris track, then set them to the maximim number of UAD plugins that can be  
> used on any give channel (4 including the Delay comp itself). then you can  
> instantiate a UAD-1 plugin on a Paris channel and reduce the number of UAD-1

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Subject: Re: smart keyboard - I want one  
Posted by [Deej \[1\]](#) on Wed, 17 May 2006 23:48:12 GMT  
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; <mike@.....> wrote:

>  
>Hi Rich,  
>  
>Windows 98 doesn't support 48 bit addressing for hard drives, which means  
>you can only use drives no larger than 120 GB. Larger drives will appear  
>to work, but what happens is the data wraps around, so the 121st GB is actually  
>the first GB, and your HD gets scrambled as soon as you write to it.

>  
>There are two ways to deal with this. Rudolph Lowe wrote a custom driver  
>that has never worked properly for me. It may be possible to make it work  
>properly, but I've had problems with it.

>  
>The other way is to buy a PCI IDE controller card that comes with a 48bit  
>lba driver for windows 98. I've never tried this, but I think I'm about  
>to.

>  
>Sorry about the bad news,

>  
>Mike

>  
>  
>  
>"Rich Kelley" <rich\_and\_barbara@netzero.net> wrote:

>>  
>>Howdy,

---

---

Subject: Re: smart keyboard - I want one

Posted by [wmarkwilson](#) on Thu, 18 May 2006 03:01:14 GMT

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br />

>>

>>I have a new Seagate 400 GB HD I'm trying to set up on Win98SE with FAT >32.

>> I'm trying to make 3 133 GB partitions on the drive (to stay below the >137GB

>>limit for any one partition). System is an old MSI K7 Pro (MS-6195) w/ >a

>>900 MHz Athlon slot A. I'm able to make the three partitions using Seagate's >>partitioning program that came with the drive when I have the drive on my

>>primary master.

>>

>>However, when the drive is on the secondary IDE cable the third partition >>is messed up. In the disk partitioning program it says that the partition >>is a FAT 16 partition (it's not), and in Win98SE I can't see the third partition

>>at all. I checked the drive on another Win98SE system (also old, I will >XP333

>>with a Athlon 1800+) and couldn't see the third partition there either.

>>

>>Any ideas what's up? I should be able to see all three partitions in Win98SE, >>correct? Is it the fact that the boards are so old? Could it be a problem >>with the drive?

>>

>>Thanks for any help.

>>

>>Rich Kelley

>Yes please, mail me the patch.

Thanks Steward

Rich Kelley

[rich\\_NOand\\_SPbarbaraAM@netzero.net](mailto:rich_NOand_SPbarbaraAM@netzero.net) (remove NO SPAM)

"Sound Dog" <[dogster@tpg.com.au](mailto:dogster@tpg.com.au)> wrote:

>If you try to format a drive as FAT32 in WinXP it will limit you to 32GB.

>However, Microsoft issued a patch that you can either install onto your

>system drive or onto a W98 boot floppy disk, which allows FDSIK to format

>larger partitions as FAT32 (

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Subject: Re: smart keyboard - I want one

Posted by [Deej \[1\]](#) on Thu, 18 May 2006 03:48:40 GMT

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somebody correct me if I'm wrong).

>

>I have used it on 200GB IDE drives within the last 12 months, but they were  
>partitioned into 1 x 80GB and 1 x 120GB apiece, I haven't tried to partition  
>an entire 200GB HDD as one partition yet. I'm trying it out on some 250GB  
>SATA drives in a couple of weeks, so I hope it can be done !

>

>I can email the patch to you if you like.

>

>Cheers,  
>Stewart.

>

>

>Aaron Allen wrote in message <44901a72\$1@linux>...

>>That was an old school motherboard limit that windows got blamed for.

>>AA

>>

>>

>>"Rich Kelley" <rich\_and\_barbara@netzero.net> wrote in message  
>>news:448f4053\$1@linux...

>>>

>>> I've had no problems formatting any large (+137 GB) drive up to 137GB,  
on

>>> Win98FE or Win98SE. I never ran into a 32GB limit.

>>>

>>> However, if I paid for 200 or 300 GB, then I want to be able to use it  
>>> all.

>>>

>>> Rich

>>>

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

>>>>

>>>>I believe you can only have partition sizes of 32GB with FAT32???

>>>>

>>>>James

>>

>>

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

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

>>

>>

>

>Although PP could come in handy, say for identifying a particular key, I see  
no advantage to it over relative pitch. As far as it having negatives, such  
as knowing when something is not in tune, the same is also true of relative  
pitch. This is what bothers me when I hear something out of tune  
(relatively). I don't have to know the name of the key (which is really

arbitrary anyway). To what tolerance is PP? How many cents are we talking about. At what point centwise does something not exactly in tune bother you? I don't think this will change with practice. If it doesn't bother you now, I don't think it would with pitch practice.

I do think what is really important is ear training, especially in jazz where you have all types of subtle voicings and progressions to create a harmony behind a melody or just walls of color. All the voicings have a different "sound" and what you leave out as well as how you move between changes makes a big difference. For me this was the most important part of

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Subject: Re: smart keyboard - I want one  
Posted by [Paul Braun](#) on Thu, 18 May 2006 04:36:49 GMT  
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br />  
learning music since it gets more deeply into the artistic aspects. I do believe one with a decent ear can learn to identify these textures or "sounds." There was a good book on voicings, by Dan Haerle I believe, used at NTSU.  
MHO,  
Edna

"Kim" <[hidde@sounds.com](mailto:hidde@sounds.com)> wrote in message [news:4490ae93\\$1@linux...](mailto:news:4490ae93$1@linux...)  
>  
>  
> I'm already pretty good with all that, for the most part. I mean if a song  
> is in a normal major or minor key, for the most part I can, given the  
first  
> chord, fairly much fudge my way through it first bash, assuming

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Subject: Re: smart keyboard - I want one  
Posted by [Tom Bruhl](#) on Thu, 18 May 2006 05:14:45 GMT  
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I've heard  
> the song enough to be able to remember it. I can usually accurately guess  
> most standard chord changes, and can also deal with most of the typical  
modifications  
> to normal keys used in pop songs... say incorporating chords like G major  
> or D major into a song in E major for example. All that stuff is fairly  
second  
> nature, as I learned originally by ear using the Suzuki method. I was  
working  
> out songs off the radio at age ten, so I've pretty much got that down, but

> I do need a starting key.  
>  
> The issue is that I'm bored with it all I guess, and I want more new ground  
> to explore. Anything I already know the sound of, I know the sound of. ;o)  
> I want to do things that I don't know the sound of, that is unusual, and  
> for that I'm going to have to do a lot more ear training. I want to master  
> jazz, and I'd like to be able to just imagine a chord that I want to hear,  
> and play it... and with jazz that means not just major and minor and the  
> odd seventh or sixth, but 9ths, 11ths, 13ths, diminished, augmented, and  
> every other variation... and not necessarily chords with simple obvious  
> relationships to the current chord or key, but often parts that fit in  
very  
> odd ways. This is all stuff I'm not used to. This is all stuff which is  
hard  
> for me with just relative pitch, so I'm going to have to do some training  
> anyhow. I figure it's worth exploring perfect pitch as an option.  
>  
> The thing is, I figure, there is evidence that you can train perfect  
pitch,  
> and if you can, I want it. ;o)  
>  
> I'm thinking that, while to a degree it would be possible, to train my  
relative  
> pitch up to a standard where I can immediately recognise any chord at all  
> from a given known starting point, that it would be the long road. If  
there's  
> a chance of circumventing the process by acquiring perfect pitch, then I'm  
> willing to do that. The question is how much effort will it take to get  
the  
> skills to the point where any sound I hear in my head will be immediately  
> translated to an actual note.  
>  
> In any case, the perfect pitch training I'm doing is certainly aiding my  
> relative pitch skills also. A lot of the note guessing is done using  
relative  
> pitch, so I'm kind of killing two birds with one stone. When I'm finished,  
> my ear will have improved in both relative pitch and perfect pitch, so  
that's  
> got to be a good thing. If all I achieve is the ability to pick any  
interval,  
> first guess, every time, using relative pitch, even intervals of several  
> octaves, well, that will be a significant improvement, but if I can acquire  
> perfect pitch, all the better.  
>  
> Cheers,  
> Kim.  
>

>  
>  
> "Sarah" <sarahjane@sarahtonin.com> wrote:  
> >Kim,  
> >  
> > Personally, I don't want perfect pitch. However, the ability to  
> >identify intervals and chords by ear is something that has been very  
useful  
>  
> >to me both in learning, teaching, and performing. I don't know if you  
can  
>  
> >learn "perfect pitch" or not, but I have taught many students to identify  
>  
> >intervals and chords, so I know "relative pitch" can be learned. I tried  
> to  
> >get my students to the point where I could play and name a chord for them  
>  
> >and then have them identify the chords that followed just by listening.  
>  
> >Some got there and some didn't, but all made some progress.  
> >  
> >Good luck,  
> >  
> >Sarah  
> >[www.sarahtonin.com/wayward.htm](http://www.sarahtonin.com/wayward.htm)  
> >  
> >  
> >"Kim" <hiddensounds@hotmail.com> wrote in message  
news:448feeb1\$1@linux...  
> >>  
> >>  
> >> Well, I'm slugging away on this little app, doing maybe an hour a day  
>  
> >> spread  
> >> out, hearing notes, guessing notes, pressing notes... getting about  
95%  
> >> correct most of the time, though I'm still not using the full chromatic  
>  
> >> scale,  
> >> which brings me down to about 85%. I'm using C major, or the last  
couple  
> >> of days D major. And also using Eb minor pentatonic (ie all the black  
>  
> >> notes).  
> >> All in all though, I get these patches where it just falls into place  
> for  
> >> a bit and I get like 50 notes correct in a row, just flying through

them.

> >> Over the last week I've really tried to speed up my response time and  
> just  
> >> go with my gut feeling, and I'm finding it's working more and more. The  
>  
> >> instant  
> >> response brought my score down a lot when I started, but it's back up  
>  
> >> again,  
> >> and I'm quite happy with my progress.  
> >>  
> >> Of course, there's plenty of relative pitch in my 95% figures  
contributing  
> >> to them, and sometimes the program plays the same note twice or even  
more  
> >> in a row, or an octave, or a semitone, or some other simple interval,  
> so  
> >> on sheer "instant response pitch guessing without relative or other  
> >> assistance"  
> >> my score wouldn't be that high, but at the same time I'm confident I'm  
>  
> >> getting  
> >> the hang of it. Often my relative pitch is thrown and I don't know what  
> it  
> >> is, yet my gut feel gets it right mostly.  
> >>  
> >> I've been reading all over the net for clues as to what to look for,  
and  
> >> whether indeed it is possible to develop it. There's certainly a lot of  
>  
> >> controversy  
> >> around the topic. Many claim it can't be learned, that you must be born  
>  
> >> with  
> >> it, some of whom have tried out one course or another, but flying in  
the  
> >> face of this are a few examples of people who claim to have developed  
> it  
> >> late in life, or know people who have. I'm finding little evidence of  
>  
> >> people  
> >> who developed it from any course however, so I'm just battling through  
> with  
> >> lots of testing myself, and using my own methods to try and train my  
ear,  
> >> based on what I'm hearing is the experience of those who have the  
ability,  
> >> and I think I'm starting to hear something.

> >>  
> >> I've had a few good experiences over the past couple of days which have  
>  
> >> given  
> >> me hope. The first was that somehow Abba's Waterloo got stuck in my  
head  
> >> (no, that didn't give me hope) and upon slowing it down in my head an  
>  
> >> listening  
> >> to the notes I guessed the two notes of "Waterloo" were B and A.  
Followed  
> >> the rest of the melody "Couldn't escape if I wanted to" down past G to  
> F#  
> >> and back to G and went "Yep, that's it. That's definately it". Checked  
>  
> >> later  
> >> and sure enough I was dead on.  
> >>  
> >> I had another experience today where I heard another song in D which I  
>  
> >> also  
> >> worked out, and heard two tunes on the way back home in the car which  
> I  
> >> sensed  
> >> were in A, and could hear the notes of the riff. When I got near a  
> >> keyboard  
> >> I checked and sure enough was bang on.  
> >>  
> >> For a long while I've been able to work out keys by using other songs  
> as  
> >> reference points... imagining a known song and getting a note out of  
>  
> >> that,  
> >> and comparing. Now I'm finding however that the notes just come to  
me...  
> >> that I can hear the quality of the note, and know what note it is.  
It's  
> >> a different thing. I'm remembering the notes, and differentiating  
between  
> >> them. It's only a vague sense at this stage, but it's there, and it's  
>  
> >> enough  
> >> to give me confidence that I should continue.  
> >>  
> >> There is also a lot of controversy, as mentioned by our AA here, about  
>  
> >> whether  
> >> it's a good thing all round to even have perfect pitch at all. My

feeling

> >> on this is that, as a person who (hopefully) develops the skill at a later

> >> stage in life, long after developing my relative pitch skills, long after

> >> learning to play, and long after establishing my taste in music, that > I'm

> >> hoping that I can take all the old stuff I have learned with me also. > I'm

> >> hoping that, for example, I will be able to transpose a tune my old way.

> >> I'm thinking that those born with perfect pitch come to rely on it,

> >> whereas

> >> I am unlikely to, as I have learned to do without it already. Hence I > am

> >> picturing that I should be able to use it when appropriate, but basically

> >> turn it off when I don't need it, or at least ignore it when something > is

> >> off key and just listen "how I used to"... though time will tell if I'm

> >> right. In any case, I've heard a lot of different stories about such

> >> things,

> >> and how differently some possessors of perfect pitch respond to out of > key

> >> parts, transposition, and similar such things. Some have trouble with > some

> >> things and not others. Some seem to have the best of all worlds and simply

> >> use it when they want, and experience little in the way of negatives.

> I'm

> >> hoping, seeing as how I know how to live without it already, that I can > be

> >> one of those who doesn't experience too many negatives from it...

> >>

> >> ...assuming I acquire the skill at all.

> >>

> >> I really am starting to feel that want to acquire it just so that I can >

> >> explain

> >> to all the people I've seen post that "It can't be learned" that, in fact,

> >> it can. I'd like to sort that one out at least.

> >>

> >> The point is though, that notes and keys do sound different to me. Some >

> >> are

> >> more happy, and bright, where others are mellow and soft, and others

still

> >> are, well, kinda rounded. I'm hearing this, and I'm becoming increasingly

> >> confident that my training is increasing my perception of this.

> >>

> >> I'm going to have to do this, because I'll look like a goose if I don't.

> >> ;o)

> >>

> >> Cheers,

> >> Kim.

> >

> >

>The thing is I guess that the program I'm using will be helping my relative pitch also. Indeed Chris Latham argued that that is possibly all it is doing. I mean it just feeds me random notes, and some of the time I clearly use relative pitch to work out which note it is. How much of the time? Who knows? The first note is certainly harder than later notes.

If I can get to pretty much 100% hit rate on the program, and find I still don't have perfect pitch, at least I'll know that my relative pitch is second to none, and at least in that I will have achieved something.

Cheers,  
Kim.

"RiverLake Farms" <edna@texomaonline.com> wrote:

>Although PP could come in handy, say for identifying a particular key, I see

>no advantage to it over relative pitch. As far as it having negatives, such

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Posted by [Deej \[1\]](#) on Thu, 18 May 2006 05:38:14 GMT

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>> "Sarah" <sarahjane@sarahtonin.com> wrote:  
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>> >Good luck,  
>> >  
>> >Sarah  
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>> >  
>> >  
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>> >>  
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>> for  
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>> just  
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The  
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up  
>>  
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>> >>

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>more  
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>and  
>> >> whether indeed it is possible to develop it. There's certainly a lot  
of  
>>  
>> >> controversy  
>> >> around the topic. Many claim it can't be learned, that you must be  
born  
>>  
>> >> with  
>> >> it, some of whom have tried out one course or another, but flying in  
>the  
>> >> face of this are a few examples of people who claim to have developed  
>> it  
>> >> late in life, or know people who have. I'm finding little evidence  
of  
>>  
>> >> people  
>> >> who developed it from any course however, so I'm just battling through  
>> with  
>> >> lots of testing myself, and using my own methods to try and train my  
>ear,  
>> >> based on what I'm hearing is the experience of those who have the  
>ability,  
>> >> and I think I'm starting to hear something.  
>> >>  
>> >> I've had a few good experiences over the past couple of days which  
have  
>>  
>> >> given  
>> >> me hope. The first was that somehow Abba's Waterloo got stuck in my

>head  
>> >> (no, that didn't give me hope) and upon slowing it down in my head  
>an  
>>  
>> >> listening  
>> >> to the notes I guessed the two notes of "Waterloo" were B and A.  
>Followed  
>> >> the rest of the melody "Couldn't escape if I wanted to" down past G  
>to  
>> F#  
>> >> and back to G and went "Yep, that's it. That's definately it". Checked  
>>  
>> >> later  
>> >> and sure enough I was dead on.  
>> >>  
>> >> I had another experience today where I heard another song in D which  
>I  
>>  
>> >> also  
>> >> worked out, and heard two tunes on the way back home in the car which  
>> I  
>> >> sensed  
>> >> were in A, and could hear the notes of the riff. When I got near a  
>> >> keyboard  
>> >> I checked and sure enough was bang on.  
>> >>  
>> >> For a long while I've been able to work out keys by using other songs  
>> as  
>> >> reference points... imagining a known song and getting a note out  
>of  
>>  
>> >> that,  
>> >> and comparing. Now I'm finding however that the notes just come to  
>me...  
>> >> that I can hear the quality of the note, and know what note it is.  
>It's  
>> >> a different thing. I'm remembering the notes, and differentiating  
>between  
>> >> them. It's only a vague sense at this stage, but it's there, and it's  
>>  
>> >> enough  
>> >> to give me confidence that I should continue.  
>> >>  
>> >> There is also a lot of controversy, as mentioned by our AA here, about  
>>  
>> >> whether  
>> >> it's a good thing all round to even have perfect pitch at all. My  
>feeling

>> >> on this is that, as a person who (hopefully) develops the skill at  
>later  
>> >> stage in life, long after developing my relative pitch skills, long  
>after  
>> >> learning to play, and long after establishing my taste in music, that  
>> I'm  
>> >> hoping that I can take all the old stuff I have learned with me also.  
>> I'm  
>> >> hoping that, for example, I will be able to transpose a tune my old  
>way.  
>> >> I'm thinking that those born with perfect pitch come to rely on it,  
>> >> whereas  
>> >> I am unlikely to, as I have learned to do without it already. Hence  
I  
>> am  
>> >> picturing that I should be able to use it when appropriate, but  
>basically  
>> >> turn it off when I don't need it, or at least ignore it when something  
>> is  
>> >> off key and just listen "how I used to"... though time will tell if  
>I'm  
>> >> right. In any case, I've heard a lot of different stories about such  
>> >> things,  
>> >> and how differently some possessors of perfect pitch respond to out  
of  
>> key  
>> >> parts, transposition, and similar such things. Some have trouble with  
>> some  
>> >> things and not others. Some seem to have the best of all worlds and  
>simply  
>> >> use it when they want, and experience little in the way of negatives.  
>> I'm  
>> >> hoping, seeing as how I know how to live without it already, that I  
can  
>> be  
>> >> one of those who doesn't experience too many negatives from it...  
>> >>  
>> >> ...assuming I acquire the skill at all.  
>> >>  
>> >> I really am starting to feel that want to acquire it just so that I  
can  
>>  
>> >> explain  
>> >> to all the people I've seen post that "It can't be learned" that, in  
>fact,  
>> >> it can. I'd like to sort that one out at least.  
>> >>

>> >> The point is though, that notes and keys do sound different to me.  
Some  
>>  
>> >> are  
>> >> more happy, and bright, where others are mellow and soft, and others  
>still  
>> >> are, well, kinda rounded. I'm hearing this, and I'm becoming  
>increasingly  
>> >> confident that my training is increasing my perception of this.  
>> >>  
>> >> I'm going to have to do this, because I'll look like a goose if I  
>don't.  
>> >> ;o)  
>> >>  
>> >> Cheers,  
>> >> Kim.  
>> >  
>> >  
>>  
>  
>Hi Rich,

My understanding is that if you are using the built in windows drivers for your IDE controller under windows 9x and you are using drives (not partitions) that are larger than 137GB and you try to write to a sector above 137GB (in any partition), you will scramble your drive.

You may be using drivers provided by your MB manufacturer that support 48bit addressing. I couldn't get a straight answer out of Asus about mine.

Good luck!

Mike

---

Subject: Re: smart keyboard - I want one  
Posted by [Tom Bruhl](#) on Thu, 18 May 2006 13:55:54 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Rich Kelley" <[rich\\_and\\_barbara@netzero.net](mailto:rich_and_barbara@netzero.net)> wrote:

>  
>Hi Mike,  
>  
>Thanks for the response. So here's what I don't understand:  
>

>I have two other drives that are larger than 137GB, 200GB and 250GB. I have  
>partitioned those drives into two partitions. The partitions show up in  
>Win98SE as two separate drives with unique drive letters. I have no problem  
>seeing and writing to the partitions. When I ask for properties on the  
partitions  
>they report their size correctly.  
>  
>It's only the 400GB that is not working properly. I can only see two of  
>three partitions that I have made.  
>  
>In my admittedly limited understanding of this issue, I thought that it  
is  
>only the size of the PARTITION that must be below 137GB - I can have as  
many  
>sub 137GB partitions on a drive as I'd like and the drive can be bigger  
than  
>137GB.  
>  
>Am I mistaken? Are my 200GB and 250GB headed for data loss and I just haven't  
>experienced it yet? I seem to be getting both conflicting answers here  
and  
>conflicting results.  
>  
>Thanks for any help.  
>  
>Rich  
>  
>"Mike Audet" <mike@.....> wrote:  
>>  
>>Hi Rich,  
>>  
>>Windows 98 doesn't support 48 bit addressing for hard drives, which means  
>>you can only use drives no larger than 120 GB. Larger drives will appear  
>>to work, but what happens is the data wraps around, so the 121st GB is  
actually  
>>the first GB, and your HD gets scrambled as soon as you write to it.  
>>  
>>There are two ways to deal with this. Rudolph Lowe wrote a custom driver  
>>that has never worked properly for me. It may be possible to make it work  
>>properly, but I've had problems with it.  
>>  
>>The other way is to buy a PCI IDE controller card that comes with a 48bit  
>>lba driver for windows 98. I've never tried this, but I think I'm about  
>>to.  
>>  
>>Sorry about the bad news,  
>>

>>Mike  
>>  
>>  
>>  
>>"Rich Kelley" <rich\_and\_barbara@netzero.net> wrote:  
>>>  
>>>Howdy,  
>>>  
>>>I have a new Seagate 400 GB HD I'm trying to set up on Win98SE with FAT  
>>>32.  
>>> I'm trying to make 3 133 GB partitions on the drive (to stay below the  
>>>137GB  
>>>limit for any one partition). System is an old MSI K7 Pro (MS-6195) w/  
>>a  
>>>900 MHz Athlon slot A. I'm able to make the three partitions using Seagate's  
>>>partitioning program that came with the drive when I have the drive on  
>my  
>>>primary master.  
>>>  
>>>However, when the drive is on the secondary IDE cable the third partition  
>>>is messed up. In the disk partitioning program it says that the partition  
>>>is a FAT 16 partition (it's not), and in Win98SE I can't see the third  
>partition  
>>>at all. I checked the drive on another Win98SE system (also old, I will  
>>>XP333  
>>>with a Athlon 1800+) and couldn't see the third partition there either.  
>>>  
>>>Any ideas what's up? I should be able to see all three partitions in  
Win98SE,  
>>>correct? Is it the fact that the boards are so old? Could it be a problem  
>>>with the drive?  
>>>  
>>>Thanks for any help.  
>>>  
>>>Rich Kelley  
>>  
>Just get a screwdriver, jam it into the slot and leverage it up and down  
until therer is an area of the slot is big enough to reach in and grab the  
CD with a pair ofneedle nosed pliers.

;o)

"Don Nafe" <dnafe@magma.ca> wrote in message news:4491e4f1\$1@linux...  
> excellent suggestion Dave!  
>  
> d

>  
>  
> "EK Sound" <askme@nospam.com> wrote in message news:4491c47d\$1@linux...  
>> Drive in reverse really really fast and jam on the brakes?? ;-)  
>>  
>> David.  
>>  
>> Mike R. wrote:  
>>> Any ideas on how to eject a CD from a car stereo when the eject button  
>>> won't  
>>> do the trick? I'm ready to try out the needle nose pliers, but before  
|  
>>> get  
>>> to breakin' the CD, I thought maybe I'd see if anyone had a better  
idea.  
>>>  
>>> Thanks gents,  
>>> MR  
>>>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0035\_01C690DE.248F2C20  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

If you haven't seen the new TV ads for Mac, this won't make much sense, =  
but this is the one I'd like to see:

FADE IN:=20

=20

interior, bright, spacious room, background non-descript

=20

PC (nerdy older guy) and MAC (young cute guy) facing camera, standing =  
side by side between two computer monitors

=20

MAC

Hi, I'm a Mac.

=20

PC

Hi, I'm a PC.

=20

MAC

I'm into music, video, games, stuff like that . =

... .

=20

PC

Wow! Music, video, and games? Cooooool . . . =  
Wish I could do that . . . (winks at =  
camera)

=20

MAC

Yeah, and I'm really cute and hip-looking, too.

=20

PC

Yes, you are. Do you have the 2GHz processor, or =  
the 1.83?

=20

MAC

Um . . . processor?

=20

PC

Uh, never mind. Hey, I like games, too. I just =  
got a GeForce 7800 GTX graphics card installed.

=20

MAC

Oh. Really? But . . . you're just a PC . . . =  
What's a graphics card?

=20

PC

Mac, why don't you go play, sweetie . . . I have =  
some work to do . . . it's =  
big-people stuff.

=20

MAC

OK.

=20

-----=\_NextPart\_000\_0035\_01C690DE.248F2C20

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 6.00.2900.2912" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV><FONT face=3DArial size=3D2>If you haven't seen the new TV ads for =  
Mac, this=20

won't make much sense, but this is the one I'd like to see:</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

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

<P class=3DMsoNormal=20

style=3D"MARGIN: 0in 0in 0pt; mso-pagination: none; =

mso-layout-grid-align: none"><SPAN=20

style=3D"FONT-SIZE: 10pt; FONT-FAMILY: 'Courier New'">FADE IN: =

<?xml:namespace=20

prefix =3D o ns =3D "urn:schemas-microsoft-com:office:office"=20

/><o:p></o:p></SPAN></P>

<P class=3DMsoNormal=20

style=3D"MARGIN: 0in 0in 0pt; mso-pagination: none; =

mso-layout-grid-align: none"><SPAN=20















> I'm into music, video, games, stuff like that . . .  
>  
>  
>  
>  
>PC  
>  
> Wow! Music, video, and games? Cooooool . . . Wish I could do  
that . . . (winks at camera)  
>  
>  
>  
>MAC  
>  
> Yeah, and I'm really cute and hip-looking, too.  
>  
>  
>  
>PC  
>  
> Yes, you are. Do you have the 2GHz processor, or the 1.83?  
>  
>  
>  
>MAC  
>  
> Um . . . processor?  
>  
>  
>  
>PC  
>  
> Uh, never mind. Hey, I like games, too. I just got a GeForce 7800 GTX  
graphics card installed.  
>  
>  
>  
>M

---

Subject: Re: smart keyboard - I want one  
Posted by [rick](#) on Fri, 19 May 2006 08:55:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

> I'm  
> >>  
> >> >> getting  
> >> >> the hang of it. Often my relative pitch is thrown and I don't know  
> what

> >> it  
> >> >> is, yet my gut feel gets it right mostly.  
> >> >>  
> >> >> I've been reading all over the net for clues as to what to look for,  
> >and  
> >> >> whether indeed it is possible to develop it. There's certainly a lot  
> of  
> >>  
> >> >> controversy  
> >> >> around the topic. Many claim it can't be learned, that you must be  
> born  
> >>  
> >> >> with  
> >> >> it, some of whom have tried out one course or another, but flying in  
> >the  
> >> >> face of this are a few examples of people who claim to have  
developed  
> >> it  
> >> >> late in life, or know people who have. I'm finding little evidence  
> of  
> >>  
> >> >> people  
> >> >> who developed it from any course however, so I'm just battling  
through  
> >> with  
> >> >> lots of testing myself, and using my own methods to try and train my  
> >ear,  
> >> >> based on what I'm hearing is the experience of those who have the  
> >ability,  
> >> >> and I think I'm starting to hear something.  
> >> >>  
> >> >> I've had a few good experiences over the past couple of days which  
> have  
> >>  
> >> >> given  
> >> >> me hope. The first was that somehow Abba's Waterloo got stuck in my  
> >head  
> >> >> (no, that didn't give me hope) and upon slowing it down in my head  
> an  
> >>  
> >> >> listening  
> >> >> to the notes I guessed the two notes of "Waterloo&quo

---