
Subject: Simplified My Studio - Yay!

Posted by [Mark McDermott](#) on Mon, 27 Mar 2006 21:47:23 GMT

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```
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> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
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> 6.00.2800.1400"=20
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>D><BR>><BODY=20
> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
> =
>size=3D3D2>James,</FONT></DIV><BR>><DIV><FONT =
>
> face=3D3DArial size=3D3D2>That's outside the box for sure!=20
> =
>=3D<BR>>Good=3D20<BR>>idea.</FONT></DIV><BR>><DIV=
>><FONT=20
> face=3D3DArial size=3D3D2>It's all in the implementation...=20
> =
>=3D<BR>><BR>></FONT></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> =
></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2>All of these Paris fixes are so=20
> =
>heavily<BR>=3D<BR>><BR>>ridden</FONT></DIV><BR>><=
>DIV><FONT=20
> face=3D3DArial size=3D3D2>with work. I wonder if anyone has =
>=3D<BR>>that=20
> =
>much=3D20<BR>>time.</FONT></DIV><BR>><DIV><FON=
>T=20
> face=3D3DArial size=3D3D2>ID sure isn't giving or =
>=3D<BR>>selling=20
> anything=3D20<BR>>away. =
></FONT></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2>I'll never know=20
> why.</FONT></DIV><BR>><DIV><FONT =
>face=3D3DArial=20
> size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20
> =
></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =
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>BORDER-LEFT: #000000 =
>2px solid;=20

> =
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>m@hotmail.com">excelsm@hotmail.com</A>>=20

>=3D
>href=3D3D"<A=20
> =
>href=3D'news:4445c390\$1@linux">news:4445c390\$1@linux...</DIV>
I'>n=
>ews:4445c390\$1@linux">news:4445c390\$1@linux...</DIV>>&l=
>t;BR>I=20

>off the=20

>around. Wrap a=20

> doesn't
sound like it would =
>work.

"Aaron=20

> =
>href=3D'mailto:nospam@not_here.dude">nospam@not_here.dude>=3D20'>mail=
>to:nospam@not_here.dude">nospam@not_here.dude>=3D20<B=

> wrote:
>If the delay is not ridiculous, =
>yes.
>You do=20

> right?
>AA
>
>
>"James =
>

> =
>href=3D'mailto:excelsm@hotmail.com">excelsm@hotmail.com</A'>mailto:excels=
>m@hotmail.com">excelsm@hotmail.com</A>>=20

> =
>
>news:4445155e\$1@linux...
>>
>>=
>;=20

>VST to EDS FX=20

>think it=20

> worth?
>>
>>
>> "James =
>McCloskey"=20

> =

>href=3D'mailto:excelsm@hotmail.com">excelsm@hotmail.com>=3D20'>mailto=:excelsm@hotmail.com">excelsm@hotmail.com>=3D20
&g=

> wrote:
>>
>>>I'm kind of thinking =

>

>loud.
>>
>>>What=20

>like to see=20

> =

>=3D
>
>>>Paris?
>>>
>&g=

>t;>>
>>>Wha=3D
>t=20

>plugins?
>>>
>>>If=20

>the Ensoniq=20

> DP pro, what would
>>>you guys be willing =

>=3D
>to=20

>that?
>>>
>>>I'm=20

>what would you=20

> guys be willing
>> to
>>>pay=20

> compensation?
>>>
>>>If=20

>for Paris,=20

>What would=20

> software/service?
>>>
>>>I may =

>have=20

> =

>=3D
>interested.
>>>
>>>James&I=

>t;
>>
>
>&=3D
>gt;
>=

> =

>you?
>http://www.polesoft.com/refer.html=3D20
>
>&g=

>t;>
>
</BLOCKQUOTE></BODY></HTML>&g=

>t;
>
</BLOCKQUOTE></BODY></HTML>

>

>Sync is OK with VSTi's, it locks up pretty quick, but it takes 15-20 bars to get my Yamaha CS1X to lock up. Never had this problem with Dakota and WinME.

Bjorn R

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44459422@linux...

> That's pretty normal. There is a little pre-roll slop. This can be
somewhat
> mitigated by settings in Cubase, I think. I've never worried about it. I
> always give my projects a little slack to accommodate this. If I'm punching
> and Paris is controlling the timeline, I make sure to provide enough hang
> time to the talent so that the two apps can lock tight before the *artist*
> screws up the take again during the punch.

>

> ;o)

>

> "Ted" <sonicartproductions@hotmail.com> wrote in message
> news:44457c26@linux...

> > Hey DJ,

> > I haven't been able to get this to work perfectly either. Everything is
> > setup right, and Cubase even locks, but always shifts in the beginning

....

> > within the first 4 measures it speeds up and slows down like a pendulum
> > until it gets a good lock. After that it is very stable.

> > Any ideas?

> > J

> >

> >

> >

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

> > news:444575c0\$1@linux...

> > > If you are running a Hammerfall HDSP card, just set Cubase to sync to
> ASIO

> > > positioning protocol, attach a 9 pin serial cable from the Paris ADAT

> > > sync

> > > port out to the HDSP ADAT sync port in. In the HDSP control panel, set
> the

> > > HDSP to sync to ADAT sync.

> > >

> > > Cubase SX should now sync to the C-16.

> > >

> > > DeeJ

> > >

> > > "BR" <nospam@nospam.com> wrote in message news:444574a7\$1@linux...

> > >> I'm trying to find some instructions I think you put out a while a
go,

> > >> regarding Paris sync to Cubase SX via ADAT and RME card. I think it
was

> a

> > >> Word-document. Do you still have it? My system is a little sluggish,
I
> > >> may
> > >> have overlooked something in the set-up.
> > >>
> > >> Bjorn R
> > >>
> > >>
> > >
> > >
> >
> >
>
>...to clarify the problem, the Yamaha-synth syncs perfectly to Cubase alone,
but takes forever to get in sync when Cubase is slaved to Paris. Anyone
experienced this?

Bjorn R

"BR" <nospam@nospam.com> wrote in message news:4446d024\$1@linux...
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> > > >>
> > > >> Bjorn R
> > > >>
> > > >>
> > > >
> > > >
> > > >
> > > >
> >
```

> >

>

> So you're syncing Cubase to Paris via ADAT sync and syncing the Yamaha to what?

"BR" <nospam@nospam.com> wrote in message news:4446e335\$1@linux...

> ..to clarify the problem, the Yamaha-synth syncs perfectly to Cubase alone,

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> > >

> >

> >

>

>OK, as I said, I had written to Aleksey @ Voxengo on y'all's behalf to see if he could write said type of plugin, and unfortunately, he doesn't think he could do it.... here is his response pasted in below:

***Hello,

One person already asked me to make such plug-in. But I have declined due to possible unsolvable technical problems. I'm still not much interested in such project. I suggest you to contact other developers - especially those who already have VST plug-in host working.

Best regards,

Aleksey***

OK, so one down.. NEXT??? May I suggest contacting someone who works at Swineberg since they're the VST guru's anyway? Perhaps they could do it as a side project if they don't have a non-compete clause in their contract? Or perhaps someone who USED to work at Swineberg?

Just trying to toss out viable ideas.

NeilWithout the Paris code, I think there's about as much chance of doing this as balancing a pole on a goat.

;o)

..

"Neil" <OIUOIU@OIU.com> wrote in message news:4446f86b\$1@linux...

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>
> Neill still cant figureout whats going on with my paris setup. I posted earlier
under"Distortion" or something in the general section. Ive had paris a long
time and ive never had anything like this happen. I would really like it
if someone would respond or get ahold of me and perhaps help me troubleshoot
this as I have no clue. thankscouldn't agree more

gene lennon wrote:

>?
><http://www.irc.atr.jp/~mlyons/mouthesizer.html>
>g
>
>Repost it... it may have gotten lost in the shuffle... what kind
of distortion are you experiencing, and when does it happen?

Someone can/will help - almost guaranteed.

Neil

"Mark Fasbender" <barkingpig@networld.com> wrote:

>
>I still cant figureout whats going on with my paris setup. I posted earlier
>under"Distortion" or something in the general section. Ive had paris a long
>time and ive never had anything like this happen. I would really like it
>if someone would respond or get ahold of me and perhaps help me troubleshoot
>this as I have no clue. thanksJust a conspiracy theory I have always wondered.....has anyone
ever thought
if Digi had some sort of deal to kill PARIS.
i.e... Payoff to EMU or Int. Devices to make sure there was no compitition
for them. Ever wondered why the new EMU audio systems "have the same converters
as the Digi 192 I/O" and for some unknown reason to the rest of us that the
PARIS code is not released or still "under development". Maybe some sort
of time frame for a non-competitive agreement or such. Enough to keep PT as
the monopoly. At the time before HD was coming out it seems PARIS could
have really taken some of their market share if done right. I am sure they
have enough money from all of their "upgrades" to make someone be quiet for
a while. Just a thought.....

Matt Barber

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Without the Paris code, I think there's about as much chance of doing this
>as balancing a pole on a goat.
>
>;0)
>.
>
>
>
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>> in such project. I suggest you to contact other developers - especially
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>> compete clause in their contract? Or perhaps someone who USED
>> to work at Swineberg?
>>
>> Just trying to toss out viable ideas.
>>
>> Neil
>
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>
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>Someone can/will help - almost guaranteed.
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>Neil
>
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>>under "Distortion" or something in the general section. Ive had paris a
long
>>time and ive never had anything like this happen. I would really like it
>>if someone would respond or get ahold of me and perhaps help me troubleshoot
>>this as I have no clue. thanks
>Neil..... My original post is "Still Distorting" in the General group.
Have a look. It is actually more like clocking noise.This is a multi-part message in MIME format.

-----=_NextPart_000_0029_01C6640E.AA53DBA0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Cujo,
Macro Express is what Brian showed us all in the Paris video.
The program allows screens and mouse moves to be assigned
to key commands. I have screens assigned to the "F" keys and the
number keys for Editor/Auto Editor moves like "Break At Now Line",=20
"Go To Now Line" , etc..

It really is a huge time saver once you have it set up.
Changed my world in Paris.

Tom

"cujo" <chris@nospamapplemanstudio.com> wrote in message =
news:4446bc2f\$1@linux...

I am not familliar with this, can you tell me how it's done?
Or shall I google?

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
>
>Cujo,
>Macro Express can do that key command for you if you set it up to do =
so.
>Tom
> "cujo" <chris@nospamapplemanstudio.com> wrote in message =3D
>news:444640ec\$1@linux...
>
>
> Oh and while at it,
> Can we automate XF sends? also besides the sample accurate nudging =
can
=3D

>we
> make a key command to toggle between "During Rcird" and "Always =3D
>Monitor Input"?
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
> >
> >James,
> >That's outside the box for sure! Good idea.
> >It's all in the implementation... =3D3D20
> >
> >All of these Paris fixes are so heavily ridden
> >with work. I wonder if anyone has that much time.
> >ID sure isn't giving or selling anything away. =3D3D20
> >I'll never know why.
> >Tom
> >
> > "James McCloskey" <excelsm@hotmail.com> wrote in message =3D3D
> >news:4445c390\$1@linux...
> >
> > I was thinking out side the box and fell off the cliff; o I =
was =3D
>=3D3D
> >thinking
> > the other way around. Wrap a VST and run it on the EDS card, it =
=3D
>=3D3D
> >doesn't
> > sound like it would work.
> >
> >
> > "Aaron Allen" <nospam@not_here.dude> wrote:
> > >If the delay is not ridiculous, yes.
> > >You do mean running EDS algo's in VST, right?
> > >AA
> > >
> > >
> > >"James McCloskey" <excelsm@hotmail.com> wrote in message=3D3D20
> > >news:4445155e\$1@linux...
> > >>
> > >> would you guys be willing to pay for a VST to EDS FX wrapper? =
=3D
>What
> =3D3D
> >do
> > you
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> > >>
 > > >>
 > > >> "James McCloskey" <excelsm@hotmail.com> wrote:
 > > >>>
 > > >>>I'm kind of thinking out loud.
 > > >>>
 > > >>>What kind of native plugins would you guys like to see =
 developed
 =3D
 >=3D3D
 > >for=3D3D20
 > > >>>Paris?
 > > >>>
 > > >>>
 > > >>>What do you think you guys would be willing to pay for these =
 =3D3D
 > >plugins?
 > > >>>
 > > >>>If we could get the algorithms ported from the Ensoniq DP =
 pro, =3D
 >what
 > =3D3D
 > >would
 > > >>>you guys be willing to pay for that?
 > > >>>
 > > >>>I'm not sure that this is possible, but, what would you guys =
 be
 =3D
 >=3D3D
 > >willing
 > > >> to
 > > >>>pay for automatic plugin delay compensation?
 > > >>>
 > > >>>If you could have somebody do coding work for Paris, what =
 would
 =3D
 >you
 > =3D3D
 > >have
 > > >>>them do? What would you be willing to pay for this =3D3D
 > >software/service?
 > > >>>
 > > >>>I may have somebody interested.
 > > >>>
 > > >>>James
 > > >>
 > > >
 > > >

```

> > >I choose Polesoft Lockspam to fight spam, and you?
> > >http://www.polesoft.com/refer.html=3D3D20
> > >
> > >
> >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> ><HTML><HEAD>
> ><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D
> > charset=3D3D3Diso-8859-1">
> ><META content=3D3D3D"MSHTML 6.00.2800.1400" name=3D3D3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D3D3D#ffffff>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>James,</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>That's outside the box =
for sure!
=3D
>=3D3D
> >Good=3D3D20
> >idea.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>It's all in the =3D
>implementation... =3D3D
> >
> ></FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>All of these Paris fixes =
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=3D
>heavily
> =3D3D
> >
> >ridden</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>with work. I wonder if =
anyone =3D
>has =3D3D
> >that much=3D3D20
> >time.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>ID sure isn't giving or =
=3D3D
> >selling anything=3D3D20
> >away. </FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>I'll never know =3D
>why.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> ><DIV> </DIV>
> ><BLOCKQUOTE=3D3D20

```

```

> >style="padding-right: 0px; padding-left: 5px; margin-left: =
5px; border-left: 2px solid; margin-right: 0px">
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"James McCloskey" <<A href="mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>> =
wrote in message <A href="news:4445c390$1@linux">news:4445c390$1@linux</A>...</DIV><B=
R>I was thinking out side the box and fell off the cliff; o I was thinking<BR>the other way around. Wrap a VST and run it on the =
EDS card, it doesn't sound like it would work.<BR><BR><BR>"Aaron Allen" =
> ><<A href="mailto:nospam@not_here.dude">nospam@not_here.dude</A>> wrote:<BR>>If the delay is not ridiculous, yes.<BR>>You do mean =
> >running EDS algo's in VST, right?<BR>>AA<BR>><BR>><BR>>"James McCloskey" <<A href="mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>>
wrote in message <A href="news:4445155e$1@linux">news:4445155e$1@linux...<BR>>><BR>>> would you guys be willing to pay for a VST to EDS FX wrapper? What do<BR>you think it would be worth?<BR>>><BR>>><BR>>> "James McCloskey" <<A href="mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>> wrote:<BR>>>><BR>>>>I'm kind of thinking out loud.<BR>>>><BR>>>>What kind of native plugins would you

```


> > guys like to see developed for=3D3D20
 > > =3D3D
 > >
>>>Paris?
>>>
>>>
>>>Wha=3D3D
 > >t do=3D3D20
 > > you think you guys would be willing to pay for these=3D3D20
 > > plugins?
>>>
>>>If we could get the algorithms =3D3D
 > >ported=3D3D20
 > > from the Ensoniq DP pro, what would
>>>you guys be willing =
 =3D3D
 > >to pay=3D3D20
 > > for that?
>>>
>>>I'm not sure that this is =3D3D
 > >possible,=3D3D20
 > > but, what would you guys be willing
>>> to
>>>pay =3D3D
 > >for=3D3D20
 > > automatic plugin delay compensation?
>>>
>>>If =3D3D
 > >you=3D3D20
 > > could have somebody do coding work for Paris, what would =
 you=3D3D20
 > > have
>>>them do? What would you be willing to pay =3D3D
 > >for this=3D3D20
 > > software/service?
>>>
>>>I may have somebody=3D3D20
 > > =3D3D
 > >interested.
>>>
>>>James
>>>
>>>
>>>=3D3D
 > >gt;
>>>I=3D3D20
 > > choose Polesoft Lockspam to fight spam, and=3D3D20
 > > you?
>>><http://www.polesoft.com/refer.html>=3D3D20
 > >
>>>
>>>
>>></BLOCKQUOTE></BODY></HTML>
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 > >
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 ><DIV>Cujo,</DIV>
 ><DIV>Macro Express can do that key =
 command =3D
 >for you if=3D20
 >you set it up to do so.</DIV>
 ><DIV>Tom</DIV>
 ><BLOCKQUOTE=3D20
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 > =3D
 =
 >href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=
 dio=3D
 >.com>=3D20
 > wrote in message <A=3D20
 > =3D
 =
 >href=3D3D"news:444640ec\$1@linux">news:444640ec\$1@linux...</DIV>
<=
 BR>=3D
 >Oh and=3D20
 > while at it,
Can we automate XF sends? also besides the sample =
 =3D
 >accurate=3D20
 > nudging can we
make a key command to toggle between "During =
 Rcirc"
 =3D
 >and=3D20
 > "Always Monitor Input"?

"Tom Bruhl" <<A=3D20
 > href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=3D20
 > wrote:
>
>
>James,
>That's outside the box for =3D
 >
 > sure! Good idea.
>It's all in the implementation...=3D20
 > =3D3D20
>
>All of these Paris fixes are so heavily =3D
 >ridden
>with=3D20
 > work. I wonder if anyone has that much time.
>ID sure =3D
 >isn't giving=3D20
 > or selling anything away. =3D3D20
>I'll never know=3D20
 > why.
>Tom
>
> "James McCloskey" <<A=3D20
 > href=3D3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com> =
 wrote =3D
 >in message=3D20
 > =3D3D3D
>news:4445c390\$1@linux...
>
> I was =3D
 >thinking out=3D20
 > side the box and fell off the cliff; o I was=3D20
 > =3D3D3D
>thinking
> the other way around. Wrap a =3D
 >VST and run=3D20
 > it on the EDS card, it =3D3D3D
>doesn't
> sound like it =3D
 >would=3D20
 > work.
>
>
> "Aaron Allen" <<A=3D20
 > =
 href=3D3D"mailto:nospam@not_here.dude">nospam@not_here.dude>=3D20
 > wrote:
> >If the delay is not ridiculous, =3D
 >yes.
> =3D20
 > >You do mean running EDS algo's in VST, right?
> =3D20
 > >AA
> >
> >
> >"James=3D20
 > McCloskey" <<A=3D20

> href="mailto:excelsm@hotmail.com">excelsm@hotmail.com> =
 wrote
 >in
 > message
 > >>
> >news:4445155e\$1@linux...
> =
 >VST to
 > EDS FX wrapper? What
>do
> =
 >you
> =
 > >> think it would be worth?
> >>
> =
 >
 > >>
> >> "James McCloskey" <<A=3D20
 > href="mailto:excelsm@hotmail.com">excelsm@hotmail.com>=3D20
 > wrote:
> >>
> >>>I'm kind =3D
 >of=3D20
 > thinking out loud.
> >>>
> =3D
 >>>>What=3D20
 > kind of native plugins would you guys like to see developed=3D20
 > =3D3D
>for=3D3D20
> >>>Paris?
> =3D20
 > >>>
> >>>
> >>>What =3D
 >do you=3D20
 > think you guys would be willing to pay for these=3D20
 > =3D3D
>plugins?
> >>>
> =3D
 >>>>If we=3D20
 > could get the algorithms ported from the Ensoniq DP pro,=3D20
 > what
>=3D3D
>would
> >>>you guys be willing =3D
 >to pay=3D20
 > for that?
> >>>
> >>>I'm not =3D
 >sure=3D20
 > that this is possible, but, what would you guys be=3D20
 > =3D3D
>willing
> >> to
> =3D
 >>>>pay for=3D20
 > automatic plugin delay compensation?
> =3D
 >>>>
> =3D20
 > >>>If you could have somebody do coding work for Paris, what =3D
 >would=3D20
 > you
>=3D3D
>have
> >>>them do? What =3D
 >would you=3D20
 > be willing to pay for this =3D3D
>software/service?
> =3D20
 > >>>
> >>>I may have somebody=3D20
 > interested.
> >>>
> =3D20
 > >>>James
> >>
> =3D
 >>
> =3D20
 > >
> >I choose Polesoft Lockspam to fight spam, and=3D20
 > you?
> =3D
 >>http://www.polesoft.com/refer.html=3D3D20
> =3D20
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>
> face=3D3D3DArial size=3D3D3D2>That's outside the box for sure!=3D20
> =3D
>=3D3D<BR>>Good=3D3D20<BR>>idea.</FONT></DIV><BR>><DIV=3D
>><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>It's all in the =
implementation...=3D20
> =3D
>=3D3D<BR>><BR>></FONT></DIV><BR>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2></FONT> =3D
></DIV><BR>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>All of these Paris fixes are so=3D20
> =3D
>heavily<BR>=3D3D<BR>><BR>>ridden</FONT></DIV><BR>><=3D
>DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>with work. I wonder if anyone has =3D
>=3D3D<BR>>that=3D20
> =3D
>much=3D3D20<BR>>time.</FONT></DIV><BR>><DIV><FON=3D
>T=3D20
> face=3D3D3DArial size=3D3D3D2>ID sure isn't giving or =3D
>=3D3D<BR>>selling=3D20
> anything=3D3D20<BR>>away. =3D
></FONT></DIV><BR>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>I'll never know=3D20
> why.</FONT></DIV><BR>><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>Tom</FONT></DIV><BR>><DIV>=3D20
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```

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> =3D3D
>was=3D3D20
> thinking out side the box and fell =3D
>off the=3D20
> cliff; o I was=3D3D20
> thinking
the other way =3D
>around. Wrap a=3D20
> VST and run it on the =3D3D
>EDS card,=3D3D20
> it=3D20
> doesn't
sound like it would =3D
>work.

"Aaron=3D20
> Allen" =3D3D
><<A=3D3D20
> href=3D3D3D"<A=3D20
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=
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>R>> =3D20
> wrote:
>If the delay is not ridiculous, =3D
>yes.
>You do=3D20
> mean =3D3D
>running=3D3D20
> EDS algo's in VST,=3D20
> right?
>AA
>
&

Subject: Re: Simplified My Studio - Yay!
Posted by [Sound Dog](#) on Tue, 28 Mar 2006 15:24:08 GMT
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teveYeh, I have no doubt there's plenty I don't know, if I can find the right teacher.

Cheers,
Kim.

"Don Nafe" <dnafe@magma.ca> wrote:

>

>"Kim" <hidensounds@hotmail.com> wrote in message news:4448c433\$1@linux...

>

>> I just haven't really had a music lesson since, well, since I was in High
>> School actually. I'm kinda used to working everything out myself. Mind

>> you,
>> if I found the right person, probably 5 lessons in the right direction

>> could
>> make some pretty big strides. The thing is I would need to find the right
>> teacher.
>>
>> Cheers,
>> Kim.
>
>
>enlightening....particularly voicing of chords, basic theory (which you

>have) and learning tricks for solos i.e. scales and relative positions etc.
>
>Have fun
>
>Don
>
>"steve the artguy" <artguy@longtimenosee.net> wrote:

Thanks for the tips. Familiar with most of this, though the trick dropping
the third/seventh to create the next third/seventh is clever, and something
I hadn't noticed. One for the library for sure.

I'm becoming increasingly aware that what I'm missing most here is the hard
work. ;o)

Cheers,
Kim.

>
>

Subject: Re: Simplified My Studio - Yay!
Posted by [Mark McDermott](#) on Tue, 28 Mar 2006 16:24:52 GMT
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And harder =
>> to play.
>>> =20
>>> And for the last 20 years, when I've wanted to learn a tune, I've =
>> listened
>>> to a recorded performance of the tune, and then worked out some parts
> =
>> to

>>> imitate what I hear, but with jazz the expectation is different. For =
>> starters
>>> most recorded versions are incredibly personalised to the player. If I
> =
>> copy
>>> what I hear on a record, I'll just sound like somebody emulating that
> =
>> particular
>>> recording, where the expectation is that I should be doing my own, =
>> different,
>>> original version. I mean I'm quite capable of doing that, but I need =
>> to learn
>>> the tune somehow, and while I have some ability to read charts, I'm =
>> hardly
>>> an expert at it, as I've found that working off the actual recordings
> =
>> is
>>> generally far more effective for pop/rock music. Not so for jazz it =
>> seems.
>>> =20
>>> Anybody know of somewhere where I can download copies of jazz =
>> standards=20
>>> "as they're written"? A reference point as to how the original melody
> =
>> goes
>>> before people start "doing jazz" to it? Bet there's no such thing...
> =
>> ...would
>>> be handy, for me at least. MIDI files even might be ideal.
>>> =20
>>> And of course I don't actually know any real jazz musos. I know some =
>> people
>>> who know a bit of jazz, but nobody where I'd say there expertise is in
> =
>> jazz.
>>> =20
>>> I think I just need to bite the bullet and start putting some serious
> =
>> effort
>>> into improving my chart reading skills...
>>> =20
>>> Cheers,
>>> Kim.
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>>

Subject: Re: Simplified My Studio - Yay!

Posted by [Sound Dog](#) on Wed, 29 Mar 2006 23:41:26 GMT

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Subject: Re: Simplified My Studio - Yay!

Posted by [Mark McDermott](#) on Thu, 30 Mar 2006 00:11:47 GMT

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Subject: Re: Simplified My Studio - Yay!
Posted by [Sound Dog](#) on Fri, 31 Mar 2006 18:02:31 GMT
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>set
>>>>at 78 samples
>>>>Rod
>>>>"cujo" <chris@nospamapplemanstudio.com> wrote:
>>>>
>>>>
>>>>
>>>>>I gots me a question that probably has been answered before.
>>>>>What is the latency of the EDS gates with zero lookahead?
>>>>>I want to use them on toms on a vey 1980's track, and they really seem
>>> to
>>>>>kill the fullness of the toms when inserted, even if set not to gate,
>so

>>
>>
>>So AA, you guess around 2 samples for the waves too?
>>
>>
>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>> Would 2 samples really make a noticable audible difference in these

>>>> situations?
>>>>
>>>>Absolutely.. phase :)
>>>>
>>>>On the phasor plug, I think that to be the same thing. You can ballpark
>>>>it,
>>>>but the very nature of it being a phase plug makes it impossible to track
>>>>
>>>>exact timing, as it's being pushed/pulled.
>>>>
>>>>AA
>>>>
>>>>"Paul" <paul@nospam.com> wrote in message news:444cd609\$1@linux...
>>>>
>>>>> Would 2 samples really make a noticable audible difference in these

>>>>> situations?
>>>>>
>>>>>
>>>>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>>
>>>>>>EDS GAt=2 samples with no lookahead. To compensate, nudge back 1ms
>>>>>>and
>>>>>>insert
>>>>>>analog x sampleslide (or something like that, voxengo makes one also)
>>>>>>set
>>>>>>at 78 samples
>>>>>>Rod
>>>>>>"cujo" <chris@nospamapplemanstudio.com> wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>I gots me a question that probably has been answered before.
>>>>>>>>What is the latency of the EDS gates with zero lookahead?
>>>>>>>>I want to use them on toms on a vey 1980's track, and they really seem
>>>>>>>>to
>>>>>>>>>
