
Subject: Daw comparison test?

Posted by [Edna Sloan](#) on Fri, 19 May 2006 02:19:07 GMT

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y 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,

Subject: Re: Daw comparison test?

Posted by [Dedric Terry](#) on Fri, 19 May 2006 03:02:40 GMT

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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

Subject: Re: Daw comparison test?

Posted by [cujo](#) on Fri, 19 May 2006 03:56:51 GMT

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.

> >>

> >> 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 re

Subject: Re: Daw comparison test?

Posted by [LaMont](#) on Fri, 19 May 2006 15:51:06 GMT

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uld

make it sound like I have a clear grasp, I don't feel that I do quite yet. Well, I kind of do. I'm getting the feeling at the moment that I'm doing ok at recognising the qualities of the notes, but what I need to learn is to actually listen for these qualities. I have experienced a lifetime of listening simply for relative pitch, and in that have learned quite well to ignore the note colors. I'm fighting to break that habit. The habit of listening to the relative pitches and trying to guess from there.

But I can hear it, I'm confident of that. I'm just trying to work out how to make myself more aware of it, and more focussed on it. There are 12 notes, and there are a number of them I don't have a grasp on yet, and some I have far more of a grasp than others. There's only a few I feel I really know.

Cheers,
Kim.

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

Subject: Re: Daw comparison test?
Posted by [Dedric Terry](#) on Fri, 19 May 2006 20:27:31 GMT
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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 aquire the skill at all.
>> >> >>
>> >> >> I really am starting to feel that want to aquire 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 sor

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GeForce 7800 GTX <SPAN=20

[illegible]

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

>"Paul" <pn@nospam.com> wrote:

verb
>>>is
>>>>not going to help with this sound issue. Tuning the pitch might also help,
>>>
>>>>but I've found mostly it hurts other areas too much. You may also be able
>>>to
>>>>stack samples? Dunno, don't have a V kit here. If you do stack, make sure
>>>
>>>>that the sample 'hits' at the exact same time or risk phase holes.
>>>>
>>>>The best way to think of it is that what you start out with should be
>as
>>>
>>>>close as possible w/o any processing to what you want for an end result.
>>>>
>>>>AA
>>>>
>>>>
>>>>"John" <no@no.com> wrote in message news:44913e22\$1@linux...
>>>>>
>>>>> See, that's where your refined ear can hear that through the verbs and
>>>>
>>>>> compression.
>>>>> I'll redo them and go for a smaller kick and bigger snare. By bigger
>>>>you
>>>>> don't mean verb right? You mean the physical size.
>>>>>
>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>The tones aren't close enough for a compressor to react the same way.
>>>>The
>>>>>
>>>>>>snare is too small and the kick is too big on the low end.
>>>>>>No compressor is going to fix that.
>>>>>>
>>>>>>AA
>>>>>>
>>>>>>
>>>>>>"John" <no@no.com> wrote in message news:4490ac7d\$1@linux...
>>>>>>>
>>>>>>> Others might suggest a better kick/snare in the TD20 but this is the
>>>>
>>>>>>> Peart
>>>>>>> one for starters.

>>>>>>
>>>>>> http://tinyurl.com/gtacu
>>>>>> http://tinyurl.com/ef2fj
>>>>>>
>>>>>> Lets see if anyone can get close to the compression, air and slapback
>>>>> that
>>>>>> this has going on. Of course I don't expect miracles but have at
>it.
>>>>>>
&g

Subject: Re: Daw comparison test?
Posted by [Dedric Terry](#) on Tue, 23 May 2006 06:21:18 GMT
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