
Subject: licensing ?

Posted by [John \[1\]](#) on Thu, 29 Dec 2005 16:16:17 GMT

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ng edge for a while, though, with the transition

>>

>> >to OSX and I had to try several Firewire interfaces to find a solid >system.

>> >

>> >After a few years I upgraded to a new computer but kept the software and

>>

>> >i/o box I was already using. I sold the previous computer, so the

>> >upgrade cost was not high. I upgraded the native software and computer

>> >OS several time

Subject: Re: licensing ?

Posted by [Tony Benson](#) on Thu, 29 Dec 2005 18:31:12 GMT

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Chris,

> Great Post :).But, you have to agree that although PT HD/Mix systems are > expensive, they deliver big time, with great i/o flexibility to integrate > hardware. If you purchase or build the spec'd digi ssytem, then you are assured > maximun results. But, you'll pay for it \$\$\$\$\$:) > LaMont

>

>

>To me having to switch between apps for midi or audio is a limitation I'm trying to get away from - having both together greatly increases my productivity and creativity, so that's the draw with Nuendo, and significant negative for ProTools (never liked the editing workflow either - something about it seems archaic, a la Avid, rather than intuitive).

Spec'ing and building DAW systems is no big deal for me, as I am sure for you and most people here, so maybe we are in the minority. Sure, the time spent doing so gets to be a drag - I'm with you there, but it's worth it to me and my company. Upgrading a ProTools rig for similar functionality would cost me many times more - just doesn't make sense unless money is of little concern.

As far as managing I/O - I agree that is a limitation with native rigs due to the layer of ASIO and external I/O hardware in terms of simplicity - functionality is there. Getting around Totalmix routing, for example, on top of Nuendo routing, and still not having a simple solution for push-button rerouting can be a pain, but once a system is set, it can be workable.

Nuendo's control room in 3.2 is a big step in the right direction (sure made my life easier), and apparently that is only part of the story yet to unfold with Nuendo. Steinberg's goal, I believe, is for Nuendo to be the control center for any size studio's full routing and monitoring functionality - with or without a console (e.g. direct Euphonix and SSL integration, or standalone). For sure ProTools has a very effective routing approach, even if a bit in-elegant and tech-geekish in implementation, but you

Subject: Re: licensing ?

Posted by [Neil](#) on Thu, 29 Dec 2005 18:44:19 GMT

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me effects

>>> require it (render times not acceptable - e.g. Broadcast, networks where
>>> deadlines are very tight, large commercial production houses, etc - many
>> use
>>> high end \$100k+ systems for that, with no more effects or editing capability
>>> than Final Cut Pro, Vegas or Avid Express, but eliminating render times).
>>>
>>> However, even that market is changing, granted from the small production
>>> house up, not yet in the broadcast world. The limitations of native
there
>>> are how well a native system can support full resolution high quality
video
>>> (cpu/disk load, speed, etc), not the actual editing software's functionality
>>> or "professional" image. So in audio, if one can stream 100 tracks of
audio
>>> with full, quality processing and effects, including outboard (more than
>> I
>>> could do with my Paris rig), and it earns 100% of one's income, is that
>> not
>>> "pro"? It's more than I was doing in studios with 2" tape and only 24
>>> tracks to work with. :-)
>>>
>>> Committing to dedicated DSP is costly and very likely (these days) a
short
>>> term investment - that's why no one has jumped in to do it. Mark my
words,
>>> Digidesign is building
