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Subject: One last question for you high end folks  
Posted by [TCB](#) on Tue, 27 Mar 2007 13:12:03 GMT  
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r />  
>>  
>> 1. Autotune  
>>  
>> 2. Autotune  
>>  
>> Gantt  
>>  
>>  
>> "TCB" <nobody@ishere.com> wrote:  
>>>  
>>>1. The UAD LA-2A emulation, and all of the other various emulations of  
>>>that  
>>>emulation. Opto compressors are great when used in the right situation.  
>> And  
>>>of course they're easy to use, there's two knobs and a bypass switch. But  
>>>it's precisely the simplicity that makes people slap the damn things on  
>> everything.  
>&gt;

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Subject: Re: One last question for you high end folks  
Posted by [Deej \[4\]](#) on Tue, 27 Mar 2007 13:27:14 GMT  
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;>And opto compressors don't belong on everything, they're way too fast for  
>>>many of the places where people put them. Like electric guitars, which  
>>>shouldn't  
>>>really need compression anyway. I hear mixes from my friends and the  
>>>percussive  
>>>attack of the notes are just gone. It's mush. And nine times out of ten  
>> I  
>>>say, 'Hey, you're using an LA-2A on the guitars aren't you?' and then  
>>>they  
>>>think I'm some golden ears genius. No, your guitars sound like shit.  
>>>  
>>>2. Multiband compressors. I don't think I need to explain this.  
>>>  
>>>So, on my upcoming Monkeys mixing any time I use an LA-2A I'm going to  
>>>make  
>>>sure I justify it in my head, and try a different comp/limiter first. I  
>> solemnly  
>>>swear to the entire PARIS newsgroup.  
>>>

>>>TCB  
>>  
>  
>"DC" <dc@spammersinhell.com.> wrote:  
>  
>"Neil" <OIUOIU@OIU.com> wrote:  
>  
>>Hey, I'd have rather heard some properly-applied Autotun

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Subject: Re: One last question for you high end folks  
Posted by [Nil](#) on Tue, 27 Mar 2007 13:32:27 GMT  
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e the  
>>other day as opposed to the car-horn tritones that supposedly  
>>passed for vocal harmonies on Jan & Dean's "Surf City" when it  
>>came on the Oldies station I was listening to.  
>  
>  
>This, as I am sure you know, is a very slippery slope. After all,  
>that is how they sang it... Would you autotune Buddy Guy's  
>bent notes? I would not. OTOH, for much commercial and  
>demo work, there is no intent to sound different, there is  
>simply incompetence. In those cases, the client and the  
>end users don't want it to sound they way they actually  
>performed it, so have at it.  
>  
>I reach for those sorts of tools as a last resort only, much  
>preferring to ask them to do another take.  
>  
>DC  
>

I'm with Don on this one. In fact, frightening as they may sometimes be,  
I'll take the original vocals of those tunes over whatever autotuned monstrosities  
they'd be if they were made today. Maybe I'm a masochist.

I'm thinking in particular of an old tune I had once. "Like Maddy" or "Like  
Matty" -- the most astoundingly lame vocal I ever heard on a 45, but oddly  
charming in its innocence. Were it to be autotuned, it would be without charm  
whatsoever.

I've been doing some work with a lady's band. She can sometimes sing in tune,  
depending on how relaxed she is. We did a live gig that was not too bad.  
When I heard the CD the engineer made of it, it was astounding. It was in  
tune. All flaws had been removed. It was not her band. I feel like it's a

lie. It's like pasting my face on Superman's body.

-steveTurn mu loose.. in key. Now, there is a scary thought.

AA

"Neil" <OIUOIU@OIU.com>

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Subject: Re: One last question for you high end folks

Posted by [rick](#) on Tue, 27 Mar 2007 16:51:00 GMT

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t;>>>>

>>>>> "Jamie K" <Meta@Dimensional.com> wrote in message =  
news:46362036\$1@linux...

>>>>>> So what's the plan? Thursday? Friday? Saturday?

>>>>>>

>>>>>> My schedule is still coalescing so let me know what's under =  
consideration

>>>=20

>>>>>> and I'll make what I can. I hope to see you guys!

>>>>>>

>>>>>> Cheers,

>>>>>> -Jamie

>>>>>> www.JamieKrutz.com

>>>>>>

>>>>>> PS. DeeJ, I sent you my phone number privately, did you get it?

>>>>>>

>>>>>>

>>>>>>

>>>>>> John Macy wrote:

>>>>>>> Thursday day is pretty cool. Thursday night an old friend

>>>>>>> from Texas is playing at Swallow Hill and I must attend. But

>>>>>>> always up for late night cocktails...

>>>>>>>

>>>

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Subject: Re: One last question for you high end folks

Posted by [Paul Braun](#) on Tue, 27 Mar 2007 22:55:00 GMT

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kes or more then so be it.

TCB

"DC" <dc@spammersinhell.com> wrote:

>

>"Neil" <OIUOIU@OIU.com> wrote:

>

>>Personally, I think the line can be crossed for any type of  
>>correction... someone explain to me the difference between  
>>Autotuning something and making a singer do seventy-five takes  
>>each of the same phrase they have trouble with in every chorus?  
>>The fact that "they" actually (finally) sang it? How many takes  
>>crosses the line? Anyone ever record a sax player trying to  
>>Coltrane his way through a 16-bar solo, only to have him do  
>>about 20 punches to get it right? Where does THAT form of  
>>correction cross the line?

>

>For me, it crosses the line at 10 takes. Everything after that  
>is dookie...

>

>DC

>...

"TCB" <nobody@ishere.com> wrote in message news:463756d4\$1@linux...

>

> I guess you're of

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Subject: Re: One last question for you high end folks  
Posted by [Deej \[4\]](#) on Wed, 28 Mar 2007 13:39:21 GMT  
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ing, plus many sophisticated editing and mixing  
> tools and will be available in early 1996 at the surprising  
> list price of just \$2495. This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0114\_01C78C61.8CC14060

Content-Type: text/plain;  
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dimitrios are you serious?!?! It outputs the submix only on Cards B, C, =  
D, E ???

I will be summing my drums and guitars from now on 20bit out of the =  
phones jack to my  
outboard comps for sure!!!!!! Sweeeeeet! How come I never tried it?

I'm a dope,  
Tom

"Dimitrios" <musuNOSPAMrgio@otenet.gr> wrote in message =

news:4638281d\$1@linux...

Hi DJ,  
hehe I am already on that testing route even with the L R outputs of =  
other  
than card's a mecs...  
Regarding the headphone outs the one on mec A which is the main one =  
outputs  
all submixes, the other though ! output only the related submix out so =  
yes  
you could route it to another mec but on same mec you would get an =  
infinite  
loop of dry and compressed... because the time you will bring it back =  
on  
same mec that will be again outputed on headphones and then back =  
again...  
you get the picture ,feedback.  
Thed other mecs option though will work !!  
I don't know if you have considered the other better option !!  
The L and R outputs of each mec (except for the main one) outputs ALSO =  
the  
submix out so you can take this L and R out and send it to a pair of =  
outputs  
(digital to Pulsar ??) COMPRESS it and then send it back to another =  
submix.  
For latency well you know faderworks ?? !!  
Regards,  
Dimitrios

"DJ" <[www.aarrrrggghhh!!!.com](http://www.aarrrrggghhh!!!.com)> wrote:  
>Are you getting the same signal on all MECs or the mix signal on MEC =  
on  
card=20  
>A and just the submix of the MEC on card B and C. If you're just =  
getting  
  
>those submixes on the card B & C Mec's, you could route the headphone =  
out  
of=20  
>those MECs to a pair of input channels on another MEC (or maybe even =  
loop  
it=20  
>back to the same MEC) on a pair of record enabled channels and =  
compress  
it,=20  
>etc.....I can't believe I never tried this when I had 4 MECs =  
here..  
>

>;0)  
>  
>"Dimitrios" <musurgio@otenetNOSPAM.gr> wrote in message=20  
>news:4637946e\$1@linux...  
>>  
>> Heh...  
>> Works on a

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Subject: Re: One last question for you high end folks  
Posted by [emarenot](#) on Wed, 28 Mar 2007 17:18:19 GMT  
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ize=3D2><BR><BR>I choose Polesoft Lockspam to fight spam,  
=  
>>>>and=20  
>>>>you?<BR><A=20  
>>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>>.html</A> </FONT></DIV></BODY></HTML>  
>>>>  
>>>>  
>>>  
>>  
>  
>Hey Neil, you know I respect you a lot, but I have to disagree with you  
regarding Session 8.  
I had it on Windows, (I still have it taking up rack space in my studio, and  
I think it was originally a PC product) in 1994, (I think).  
I don't think a Mac version came out for quite some time after .

--  
Martin Harrington  
[www.lendaneer-sound.com](http://www.lendaneer-sound.com)  
"Neil" <OIUOIU@OIU.com> wrote in message news:46380e6f\$1@linux...

>  
> 1.) Steve Jobs  
>  
> 2.) Steve Jobs  
>  
> Here's why: 1.) Apple computers where the ones that a small  
> company decided were the best platform for a product called  
> Session8 - first marketed to radio stations for commercial  
> production, mainly ("Come on, you can get rid of that Otari  
> 5050!!!"), but eventually it caught on & became..... YOU GOT  
> IT! Pro-Tools! Arguably the end of music as we knew it.  
>  
> 2) The iPod/iTunes combo... arguably the end of profitable music  
> as we knew it.

>  
> Discuss.  
>  
> (anyone but McCloskey may participate in this portion of  
> thread LOL!)  
>  
> Neil  
>  
> BTW, just for laughs, here's a sales blurb from 1996:  
> Digi's new Pro Tools Project is a digital audio workstation  
> designed to provide Pro Tools functionality at a truly  
> affordable price. The Pro Tools Project Core System includes  
> Pro Tools 3.2 software bundled with the Session 8 Mac audio  
> card (now renamed the Pro Tools Project Audio Card). Your I/O  
> choices include the 882 I/O and 882 Studio I/O. Pro Tools  
> Project is a complete digital workstation that provides eight  
> tracks of record

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