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> I'm absolutely floored by this VSTi. It literally sounds like there is a
> Steinway D sitting right here in my control room. I'm not a keyboard
player,
> but this thing may inspire me to go there. I'm flabbergasted!! Another big
> surprise was that it's not a huge resource hog as I had expected. It uses
a
> lot of RAM, but they warn you about that upfront. As far as CPU usage
goes,
> it's a pussycat. I've got my RME buffers set at 64k and I'm streaming BFD
> grooves and simultaneously playing the Bosendorfer mofofromhell piano with
> the most sample layers and expression options enabled with the sustain
pedal
> working overtime and my dual core 64 4200+ CPU is hitting around 8-9%
(with
> 1.35G of RAM being utilized for both VSTi's, Cubase SX and the system.
Glad
> I've got 4G of RAM though. The 7200 RPM dedicated HD is having no problems
> with this at all. I was thinking that I might need to go to a SATA RAID
> array in order to get this app to function correctly. If you're looking
for
> a VSTi piano, this would be one to consider if you've got the rig to
operate
> it or are considering building a dedicated VSTi box.
>
> Man.....this is friggin AWESOME sounding!!!!
>
>Windows XP and Mac OSX on one machine???

<http://www.maconintel.com/news.php?article=45>Hello Dimitrios,

Finally I'm ready to support your outstanding efforts to show support for
Paris.

I want to buy the Paris Wormhole version.

How to do this?

where Is the Chainer plug to buy?

Happy New Year,

El Miguel

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43b861cb\$1@linux...

>

> I am really amazed as what Chainer can do with Paris.

> Not only it is a very very stable VST chainer that can load and save its

> own presets of your vst's on specific Paris tracks with exact vst own
presets

> on a push of a button but it can be handy for other things too.

> One great thing is to use Chainer to achieve the "New York" type of
mixing.

> Means to have the unprocessed and the processed (heavily compressed and
eq'ed)

> version of the audio tracks at the same "no latency"

> Of course for this you will be needing 0 latency VST compressors but most

> of the VST compressors available including many freeones are 0 latency.

> C1 from Waves (not Rcomp)

> Dave Brown comp

> Sonalksis

> TC works from TC electronics

> mda comp

> D_limiter

> Camelphatfree

> Classic compressor

> Neodymium

> etc

>

> You can easily check if your favoured comp is 0 latency.

> T-racks are not 0 latency (64 samples) same as Rcomp from waves.

>

> Now inside Chainer you do the following.

> Put an input module on first slot.

> Then your comp on second slot

> Your EQ on third slot

> Compress heavily and eq to taste...

> Then put AGAIN on fourth slot the input module.

> This adds again the "dry" sound along with your processed.

> You can only imagine what you can do.

> Thre-four compressors to really smash your sound then your EQ (all eq's
are

> 0 latency) you can use here the Paris VST eq if you like...

> Thus by trimming the volumes you can add more or less dry or wet sound...

> If you wanna do it on more than one drumtrack copy the chainer preset to

> have the exact processing...

> If you wanna use DX inside Chainer just use the free FFX-4 DX chainer to

> have your DX along with your vst's and save all of them under the same
Chainer

> preset.!

> Happy New Year
> Dimitrios
>Hi Good Fellas?
Happy new year!!!
Wat is a Chainer?
greetz,> > Right now his chain is a Mackie 1402 vlz into the Digi 002.
> > Any suggestions?

Is this Mackie the VLZpro series?
I don't know how the new Onyx pres compare.

He could try to audition the cheap Behringer ADA8000 with it.

<http://www.studioprojects.com/sp828.html>
This is an 8 channel mic pre about \$800, that needs to be run into an ADC.

Just ideas to keep cost in check.

Regards,

El Miguel

"Aaron Allen" <nospam@not_here.dude> wrote in message news:43bca3d6@linux...
> Yeah, avoid that LT man.. cheap hardware, inconsistent volumes across it
and
> just generally felt shoddy.
> I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a whole
lot
> less money.
> Not sure what the current recommend is though bro, I've been out of that
> market for a while now and I'd hate to mislead ya.
>
> AA
>
>
> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
news:43bc0147\$1@linux...
> >
> > I've got a friend/client who's looking for an 8 channel mic pre that has
> > lightpipe/spdif
> > outs. He's running a digi 002 rig and wants to bypass the digi A/D
stage.

> > He wants it to be good, but affordability is a concern. He was looking a
> > a presonus digimax LT, but I saw that Aaron had some experience with
those
> > and wasn't that hot on them.
> > Right now his chain is a Mackie 1402 vlz into the Digi 002.
> > Any suggestions?
> > TIA
> > Rod
>
>Even if it doesn't, RAID SATA controller cards are cheap now, and work great
if you have an open PCI slot.
AA

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:43bcb15d\$1@linux...

>
> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:
>>
>>I got Ivory going today also...and echo DJ's sentiment. Sounds
>>great...absolutly
>>great. I, unfortunately, don't have a dual core system (I think it's about
>>1.6 gig, single core amd 64)and 1 gig of ram. It's on the verge of being
>>OK, but on the higher layer patches, it causes some glitches in the
>>system.
>>I could probably live with it if it was for me, but I'm hoping to put
>>together
>>a rig that I can advetise as an alternative to studio's with a real piano,
>>and right now, I'm afraid my computer isn't quite up to that task.
>
> RAID would probably make the difference if your MB supports it.
> g"Aaron Allen" <nospam@not_here.dude> wrote:
>Even if it doesn't, RAID SATA controller cards are cheap now, and work great

>if you have an open PCI slot.
>AA
Open PCI slot- Whats that? :-)
gThanks John I think I got it.

It looks like you have to assign the track to a seperate sub mix
I hope thats it

Clifford

John <no@no.com> wrote:
>You can route to the SPDIF out and then back in on a different channel.
>
>SPDIF Rendering
>-----

>Patchbay workaround for bouncing tracks and rendering plugins
>
>Tired of zeroing/clearing a mix to bounce a track or tracks to a new
>file? Or wish you could render native plugins while listening and
>adjusting in context. No problem.
>
>Open the Patch Bay. Clear all your SPDIF I/O connections. Physically (as

>in, on the back of your Paris 442 or MEC) loop your Paris SPDIF in to
>your Paris SPDIF out with a short cable. Go back to the Patch Bay.
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>In the Patch Bay, connect the "Mixer Insert" SEND of the source channel

>for the bounce to the left SPDIF output (dL) on your 442 or MEC. Connect

>the SPDIF left input (dL) back to the same channel's "Mixer Insert"
>Return to complete the loop. Now connect the same left SPDIF output to
>the "Submixer Input" of the Destination channel you want to
>bounce/record to. Select "External" on the EDS insert on the source channel.
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>Enable Record on the Destination channel. That's it. Record away. You

>can use your mixer normally while you bounce with no ill effect. And in

>a case of good fortune, since the EDS inserts are after the native
>inserts, any active plugins will be printed while bouncing. Great for
>rendering AutoTune or various other plugin settings for different song
>sections. For the price of time and disk space, you have unlimited plugins.
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>Example. You have a track on track 10 and you want to render this to
>track 11. In the Patchbay:
> Mixer-A channel 11 connects to MEC-Master-A Digital In Left
> MEC-Master-A Digital In Left connects to Mixer-A-Insert Return10
> MEC-Master-A Digital Out Left connects to Mixer-A-Insert Send10
> Select "External" on the EDS insert on the source channel.
>
>
>Clifford Coulter wrote:
>> Hello
>>
>> I have a 2 EDS card Paris System and a Mec. with no extra cards in it
>> running on a Macintosh
>> I would like to know if it is possible to route Channel one to the Digital
>> out
>> and send it to my other computer, process it and send back to the Digital
>> in and route it back into channel one
>>
>> if not how do I get any channel routed to an external device and back

into

>> PARIS

>>

>> Thanks

>>

>> Clifford

>>> Open PCI slot- Whats that? :-)

> g

The place where one sticks that last EDS/UAD card, LOL!

On that note, behold.. feel the love on the cheap:

<http://www.newegg.com/Product/Product.asp?Item=N82E16816123104>

.... or feel it on the bleedin' edge:

<http://www.newegg.com/Product/Product.asp?Item=N82E16816118029>

I didn't even know that they 'had' RAID50... yikes!

AA

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message

news:43bcc939\$1@linux...

>

> "Aaron Allen" <nospam@not_here.dude> wrote:

>>Even if it doesn't, RAID SATA controller cards are cheap now, and work

>>great

>

>>if you have an open PCI slot.

>>AA

> Open PCI slot- Whats that? :-)

> g"Includes: EDS-1000 PCI card, MEC Interface, Control 16 mixing control surface, PARIS application for PC or Mac"

On Wed, 4 Jan 2006 21:42:30 -0600, "Edna" <edna@texomaonline.com> wrote:

>Right at a thousand for a Paris III, no mention of software though. I left

>a review.

>E

>"RK" <kent510745@hotmail.com> wrote in message news:43bc7d52@linux...

>> Can't get to the address. Maybe they sold it! How much did they want for

>> it?

>>

>> Kent

>>

>> "Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...
>> >
>> > Haven't seen one of these new in a while...
>> >
>> > <http://www.music123.com/Ensoniq-PARIS3-i228172.music>
>>
>>
>opinions???it's an internal cable problem with the 002 and a free replacement is
....or was offered. it's user fixable, just be careful.

On 5 Jan 2006 04:24:37 +1000, "LaMont" <jjdpro@ameritech.net> wrote:

>
>That's a common problem with a lot of Firewire audio units. A lot of my friend
>who have the Digi 002 units loses it's connections every now and then. very
>annoying to say the least.
>
>That's why I still prefer a PCI audio interface. Serial interfaces are finicky
>be it hard drives, mouses..
>LAD
>
>"Aaron Allen" <nospam@not_here.dude> wrote:
>>FWIW, I grabbed the PT M Powered app demo and it loses my M Audio Firewire
>
>>Audiophile rather regularly - requiring a reboot.
>>AA
>>
>>
>>"Martin Harrington" <lendan@bigpond.net.au> wrote in message
>>news:43bb0adb\$1@linux...
>>> John,Look on the B&H site,
>>>
>>> <http://www.bhphotovideo.com/bnh/controller/home?A=search&Q=&b=1315&shs=&ci=9576&ac=&Submit.x=17&Submit.y=12>
>>>
>>> They have all the cards you'll need plus all the software.
>>> Buying any M-Audio product means you can buy PT M-Powered for around \$300
>>> Martin Harrington
>>> www.lendaneer-sound.com
>>>
>>> "John" <no@no.com> wrote in message news:43babdce@linux...
>>>> But how much money is it? And can it use VSTs ?
>>>>
>>>> LaMont wrote:
>>>>> Hey John,
>>>>>
>>>>> I don't really know if LE has PDC, HD does. You can get 16 i/os in LE
>

>>>> with
 >>>> the Follwoing Products:
 >>>>
 >>>> -Digi 002(Rack)or not
 >>>> -M-Audio Project Mix I/O
 >>>> -FireWire 1814
 >>>>
 >>>> All of the above units have a additional Adat ports. That way you can
 >
 >>>> add
 >>>> 8 channels of I/O of your choice.
 >>>> LaMont
 >>>>
 >>>> John <no@no.com> wrote:
 >>>>
 >>>>>Does PT LE have autocompensation for plugs? How much can I get 16 I/Os
 >>>>
 >>>>
 >>>>>for ?
 >>>>>
 >>>>>LaMont wrote:
 >>>>>
 >>>>>>Hey guys,
 >>>>>>
 >>>>>>I know that this is an old thread, but I have to disagree with
 >>>>>>assessments
 >>>>>>on Pro Tools sound quality.
 >>>>>>
 >>>>>>First, I mix with Pro Tools HD at our Church's studio for major release
 >>>>>
 >>>>> Gospel
 >>>>>
 >>>>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and
 >>>>>
 >>>>> ITB
 >>>>>
 >>>>>>(in the Box) or summed to the SSL,
 >>>>>>
 >>>>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's
 >
 >>>>>>elequent
 >>>>>>editing and nice soft sound, it's 32 bit floating mixer in a major
 >pain
 >>>>>
 >>>>> in
 >>>>>
 >>>>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand, those
 >>>>>

>>>>> same
 >>>>>
 >>>>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after
 >30
 >>>>>
 >>>>> tracks,
 >>>>>
 >>>>>>things start's getting "smeared" and tracks levels tends to get lost
 >>>>>
 >>>>> or
 >>>>>
 >>>>>>they don't sit right.
 >>>>>>However, in PT Le, (same songs, tracks are not smeared, levels stay
 >
 >>>>>>intacked,
 >>>>>>and the overall mix sounds very professional, just like mixes in
 >>>>>>Paris..
 >>>>>>
 >>>>>>Some local Engineer friends in the area(Motown), have been in
 >>>>>>discussions
 >>>>>>about the state of current DAWs and what's working and what's not.
 >
 >>>>>>Opinions
 >>>>>>varied,but the one constant opinion that was stated was how dificult
 >it
 >>>>>
 >>>>> was
 >>>>>
 >>>>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what
 >i/o
 >>>>>
 >>>>> converters(Apogee,Lucid,Motu,
 >>>>>
 >>>>>>RME) mixing Rock , R&B, Hip-Hop is a dificult chore in
 >>>>>>SX/Nuendo..Where
 >>>>>>as mixing in Paris and Pro Tools is not.. Hey,Just one Engineer's
 >>>>>>opinon.
 >>>>>>P.S
 >>>>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit
 >>>>>
 >>>>> floating
 >>>>>
 >>>>>>point mixer..
 >>>>>>
 >>>>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:
 >>>>>>
 >>>>>>
 >>>>>>>Yukkk,

>>>>>>>Don't do it..PT I mean.

>>>>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,
>and

>>>>>

>>>>> I

>>>>>

>>>>>>>

>>>>>>>have to say...I don't like it.

>>>>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.

>>>>>>>Moves that come easily in Paris, and more easily in Nuendo, are

>>>>>>>tiresome

>>>>>>>

>>>>>>>in

>>>>>>>

>>>>>>>PT, apart from the reason tool...taht has always been good, right

>from

>>>>>

>>>>> the

>>>>>

>>>>>>>

>>>>>>>Session 8 days, but not much else.

>>>>>>>And..it only plays .MOV video files, which in my case is a no-no,

>(the

>>>>>

>>>>> full

>>>>>

>>>>>>>

>>>>>>>TDM version may play the others but I don't think so).

>>>>>>>To top it off, playing one of my projects from Nuendo, (reassembled),

>>>>>

>>>>> it

>>>>>

>>>>>>>

>>>>>>>didn't have the "life" that the original had, by a long shot.

>>>>>>>I repeat...don't go there, Jeff.....

>>>>>>>--

>>>>>>>Martin Harrington

>>>>>>>www.lendaneer-sound.com

>>>>>>>

>>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message

>>>>>>>news:436fce7a\$1@linux...

>>>>>>>

>>>>>>>

>>>>>>>>I just read the doc, thanks for posting the link. Much of it is quite

>>>>>

>>>>>

>>>>>>>>interesting and just as much is confusing.

>>>>>>>>I didn't know tdm systems sounded gnarly, never having worked with

>>>

>>

>>Hi and happy new year.

I am considering trying these roland drum triggers.

I only wonder can these trigger signals be recorded and asre these reliable enough to drive Drumagog's engine ?

Thus not to buy and trigger to midi device that makes things more complicated.

I would like to have clean (no leakage) trigger sound that could drive drumagog perfectly (if you can say that)

I am already using it with real drum sounds but sometimes leakage is an enemy to perfect sound replacement.

Any insight in this direction would be appreciatted.

Regards,

DimitriosIf these drums are strictly for triggering and not for gigging or rehearsals, fill them up with styrafoam packing peanuts to reduce the drums volume (and leakage)

As for recording the triggers that's an excellent question but I still think you'd need to convert that to an audio signal for Drumagog or a midi signal for BFD or DFH...on the otherhand it just might work.

Also check out EBAY for a Roland PM 16...there were three yesterday...great mic/trigger to midi converter interface for the \$\$\$

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43bd0295\$1@linux...

>

> Hi and happy new year.

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> reliable

> enough to drive Drumagog's engine ?

> Thus not to buy and trigger to midi device that makes things more
> complicated.

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> drumagog

> perfectly (if you can say that)

> I am already using it with real drum sounds but sometimes leakage is an
> enemy to perfect sound replacement.

> Any insight in this direction would be appreciatted.

> Regards,

> DimitriosAre you sure the change also applies to automation?

DOn

"John" <no@no.com> wrote in message news:43bc7e00@linux...

> Can anyone explain this another way? I don't get it.....

>

> If you want to edit across multiple submixes

>

> 1. Edit your first submix by cutting up all objects at the Now Line and

> deleting (or adding) them in unison until you have the right edit. Drag

> 'em around to taste, all together, until you have the best compromise

> edit.

>

> 2. Undo the Edit, returning all edited objects to their previous state,

> selected and ready to cut or add. Make sure the objects you're deleting or

> inserting are selected, and are all the same length, which they will be if

> you cut them at the Now Line.

>

> 3. Click in the Information Bar to Sel End (Selection Range) to find out

> the EXACT LENGTH of the objects you've cut/ added.

>

> 4. Go to Insert/ Delete Time and enter the exact time stated in the

> Information Bar thing that's been hidden from you lo these many years.

>

> BOOM. You're done! Just like that! All your automation, all your markers,

> all objects in all editor windows, everything has been moved exactly the

> way you wanted.<http://www.xlutop.com/html/chainer.html>

ulfiyya wrote:

> Hi Good Fellas?

> Happy new year!!!

> Wat is a Chainer?

> greets, No, you only have to assign the fader (that you routed to spdif) to

> another fader on the same submix. Not the example routes the processed

> channel 10 to 11 on the same submix.

Clifford Coulter wrote:

> Thanks John I think I got it.

>

> It looks like you have to assign the track to a seperate sub mix

> I hope thats it

>

> Clifford

>

> John <no@no.com> wrote:

>

>> You can route to the SPDIF out and then back in on a different channel.

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>> SPDIF Rendering

>>-----

>> Patchbay workaround for bouncing tracks and rendering plugins

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>>Tired of zeroing/clearing a mix to bounce a track or tracks to a new
>>file? Or wish you could render native plugins while listening and
>>adjusting in context. No problem.

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>

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>>your Paris SPDIF out with a short cable. Go back to the Patch Bay.

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>>bounce/record to. Select "External" on the EDS insert on the source channel.

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>>Enable Record on the Destination channel. That's it. Record away. You
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>>Clifford Coulter wrote:

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>>>Hello

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>>>I have a 2 EDS card Paris System and a Mec. with no extra cards in it
>>>running on a Macintosh

>>>I would like to know if it is possible to route Channel one to the Digital

>>>out

>>>and send it to my other computer, process it and send back to the Digital
>>>in and route it back into channel one
>>>
>>>if not how do I get any channel routed to an external device and back
>
> into
>
>>>PARIS
>>>
>>>Thanks
>>>
>>>Clifford
>>>
>
>I'm going through my notes of what others have posted. So now I'm trying
to actually do it and I can't make sense of this note. I wonder who
posted it. I think it's BT cuz he liked to say BOOM. hehe.

John

Don Nafe wrote:

> Are you sure the change also applies to automation?
>
> DOn
>
> "John" <no@no.com> wrote in message news:43bc7e00@linux...
>
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>>'em around to taste, all together, until you have the best compromise
>>edit.
>>
>>2. Undo the Edit, returning all edited objects to their previous state,
>>selected and ready to cut or add. Make sure the objects you're deleting or
>>inserting are selected, and are all the same length, which they will be if
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>>the EXACT LENGTH of the objects you've cut/ added.
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>>Information Bar thing that's been hidden from you lo these many years.
>>
>>BOOM. You're done! Just like that! All your automation, all your markers,

>>all objects in all editor windows, everything has been moved exactly the
>>way you wanted.
>
>
>Yup... And if your using bars and beats on a grid, you can nix out most of
the steps below as well.
Rod
"Don Nafe" <dnafe@magma.ca> wrote:
>Are you sure the change also applies to automation?
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>DOn
>
>"John" <no@no.com> wrote in message news:43bc7e00@linux...
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>> all objects in all editor windows, everything has been moved exactly the
>> way you wanted.
>
>I'm 99% sure it would work. I've never done it with drumagog, but, I was WAY
into triggering off accoustic drums in the mid 90's. I've recorded some trigger

spikes before and from what I remember it should work. You might have to play around with soldering some resistors in line to get the triggers to respond the way you want. But from what I understand....you have no problem in that area!

;-)

Rod

"Dimitrios" <musurgio@otenet.gr> wrote:

>

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Rod

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>>>I got Ivory going today also...and echo DJ's sentiment. Sounds

>>>great...absolutly

>>>great. I, unfortunately, don't have a dual core system (I think it's about

>>>1.6 gig, single core amd 64)and 1 gig of ram. It's on the verge of being

>>>OK, but on the higher layer patches, it causes some glitches in the

>>>system.

>>>I could probably live with it if it was for me, but I'm hoping to put

>>>together

>>>a rig that I can advetise as an alternative to studio's with a real piano,

>>>and right now, I'm afraid my computer isn't quite up to that task.

>>

>> RAID would probably make the difference if your MB supports it.

>> g

>

>Don't know...I just asked him what he used, and that's what he said. I didn't know there was a diff in VLZ and VLZpro.
Rod
"Miguel Vigil" <nospam@nospam.com> wrote:
>> > Right now his chain is a Mackie 1402 vlz into the Digi 002.
>> > Any suggestions?
>
>
>Is this Mackie the VLZpro series?
>I don't know how the new Onyx pres compare.
>
>He could try to audition the cheap Behringer ADA8000 with it.
>
><http://www.studioprojects.com/sp828.html>
>This is an 8 channel mic pre about \$800, that needs to be run into an ADC.
>
>Just ideas to keep cost in check.
>
>
>
>Regards,
>
>El Miguel
>
>
>
>
>"Aaron Allen" <nospam@not_here.dude> wrote in message news:43bca3d6@linux...
>> Yeah, avoid that LT man.. cheap hardware, inconsistent volumes across
it
>and
>> just generally felt shoddy.
>> I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a whole
>lot
>> less money.
>> Not sure what the current recommend is though bro, I've been out of that
>> market for a while now and I'd hate to mislead ya.
>>
>> AA
>>
>>
>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>news:43bc0147\$1@linux...
>> >
>> > I've got a friend/client who's looking for an 8 channel mic pre that
has
>> > lightpipe/spdif
>> > outs. He's running a digi 002 rig and wants to bypass the digi A/D

>stage.
>> > He wants it to be good, but affordability is a concern. He was looking
a
>> > a presonus digimax LT, but I saw that Aaron had some experience with
>those
>> > and wasn't that hot on them.
>> > Right now his chain is a Mackie 1402 vlz into the Digi 002.
>> > Any suggestions?
>> > TIA
>> > Rod
>>
>>
>
>Aaron, the comp I'm talking about has the Triton board. It's got sata already,
doesn't it? I'm sure it does.
Rod
"Aaron Allen" <nospam@not_here.dude> wrote:
>> Open PCI slot- Whats that? :-)
>> g
>
>The place where one sticks that last EDS/UAD card, LOL!
>
>On that note, behold.. feel the love on the cheap:
> http://www.newegg.com/Product/Product.asp?Item=N82E168161231_04
>
>... or feel it on the bleedin' edge:
> http://www.newegg.com/Product/Product.asp?Item=N82E168161180_29
>
>I didn't even know that they 'had' RAID50... yikes!
>
>AA
>
>"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
>news:43bcc939\$1@linux...
>>
>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>Even if it doesn't, RAID SATA controller cards are cheap now, and work
>>>great
>>
>>>if you have an open PCI slot.
>>>AA
>> Open PCI slot- Whats that? :-)
>> g
>
>Thanks for the info. Based on on what I've heard here, I'm going to tell him
about the Mackie Onyx and the Focusrite with the adat card...I think.
Rod

"Aaron Allen" <nospam@not_here.dude> wrote:

>Yeah, avoid that LT man.. cheap hardware, inconsistent volumes across it and

>just generally felt shoddy.

>I'd take a Behr ADA8000 over it 'any day' to be honest, and it's a whole lot

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>> a presonus digimax LT, but I saw that Aaron had some experience with those

>> and wasn't that hot on them.

>> Right now his chain is a Mackie 1402 vlz into the Digi 002.

>> Any suggestions?

>> TIA

>> Rod

>

>Holy crap, that Steinway sounds nice! I wish I could just buy the Steinway to save a little cash. For my style I wouldn't use the Bose or the Yammy much. My beef about most sampled pianos is that usually bright and punchy pianos are sampled. It's not to often that something warm and woody like a Steinway is done, at least from what I have casually run across. I am listening to the Traumerei file and tears are forming in my eye...

sniff.

-Chris

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

>I'm absolutely floored by this VSTi. It literally sounds like there is a

>Steinway D sitting right here in my control room. I'm not a keyboard player,

>but this thing may inspire me to go there. I'm flabbergasted!! Another big

>surprise was that it's not a huge resource hog as I had expected. It uses

a

>lot of RAM, but they warn you about that upfront. As far as CPU usage goes,

>it's a pussycat. I've got my RME buffers set at 64k and I'm streaming BFD

>grooves and simultaneously playing the Bosendorfer mofofromhell piano with
>the most sample layers and expression options enabled with the sustain pedal
>working overtime and my dual core 64 4200+ CPU is hitting around 8-9% (with
>1.35G of RAM being utilized for both VSTi's, Cubase SX and the system. Glad
>I've got 4G of RAM though. The 7200 RPM dedicated HD is having no problems
>with this at all. I was thinking that I might need to go to a SATA RAID
>array in order to get this app to function correctly. If you're looking
>for
>a VSTi piano, this would be one to consider if you've got the rig to operate
>it or are considering building a dedicated VSTi box.
>
>Man.....this is friggin AWESOME sounding!!!!
>
>Rod, can you explain the steps below another way? I dont get it.
Thanks, John

Rod Lincoln wrote:

> Yup... And if your using bars and beats on a grid, you can nix out most of
> the steps below as well.
> Rod
> "Don Nafe" <dnafe@magma.ca> wrote:
>
>>Are you sure the change also applies to automation?
>>
>>DOn
>>
>>"John" <no@no.com> wrote in message news:43bc7e00@linux...
>>
>>>Can anyone explain this another way? I don't get it.....
>>>
>>>If you want to edit across multiple submixes
>>>
>>>1. Edit your first submix by cutting up all objects at the Now Line and
>
>
>>>deleting (or adding) them in unison until you have the right edit. Drag
>
>
>>>'em around to taste, all together, until you have the best compromise
>
>
>>>edit.
>>>
>>>2. Undo the Edit, returning all edited objects to their previous state,
>
>
>>>selected and ready to cut or add. Make sure the objects you're deleting
>

> or
>
>>>inserting are selected, and are all the same length, which they will be
>
> if
>
>>>you cut them at the Now Line.
>>>
>>>3. Click in the Information Bar to Sel End (Selection Range) to find out
>
>
>>>the EXACT LENGTH of the objects you've cut/ added.
>>>
>>>4. Go to Insert/ Delete Time and enter the exact time stated in the
>>>Information Bar thing that's been hidden from you lo these many years.
>>>
>>>BOOM. You're done! Just like that! All your automation, all your markers,
>
>
>>>all objects in all editor windows, everything has been moved exactly the
>
>
>>>way you wanted.
>>
>>
>Don, that last bit about using mono was a very helpful tip. I've run across
alot of 'em, but never that one. Thanks!
MR

"Don Nafe" <dnafe@magma.ca> wrote in message news:43bc8f14\$1@linux...
> Another imprtant point is the frequencies around the vocalist...if there
are
> a couple of instruments in the same range the vocals will be fighting to
be
> heard...make sure there is somewhat of a hole around the vocals so that
they
> fill that void or hole all by themselves.
>
> A quick trick is to throw the mix in mono and see what you hear...if the
> guitar or piano is interfering, try a new level or re-EQ the offending
> instrument so it backs off enough to give the vocals their space.
>
> Doubling or tripling work (with appropriate time delay)...adding a chorus
to
> the third can help...compressing a copy of the vox track and blending to
> taste might work..and the above suggestion will work
>
> YMMV

>
> Don
>
> "RK" <kent510745@hotmail.com> wrote in message news:43bc7a43@linux...
> > Trying to get lead vocals to jump out of the mix and I remember a trick
> > listed somewhere telling you to copy a vocal track to a different track,
> > pan
> > tracks left and right, then reverse the phase on the second track and
> > slowly
> > bring the fader on the second track to meet the other track fader at 0.
> > Seemed to work, but the effects seemed to cancel each other out. Does
> > anyone use this, and if so, how do you get the FX to not whack each
other
> > out?
> >
> >
>
> Here's a Brian T post I found. Maybe this will help

1. Find the Kick on the In and Out points and drop markers both places.
2. Open the Marker window. Use Reverse Sort (make it easier to do the math in your head) and subtract to find the EXACT distance between the Markers.
3. IMPORTANT! Locate the Now Line to the earlier of the 2 Markers. That's where the cut will occur, at the Now Line.
4. Open Delete Time in any Editor and enter the correct amount of time to delete, that you found in Step 2. Hit OK and have a listen.
5. If you don't like the cut, hitting Undo in each Editor will fix it, except that the Markers after the cut will have been moved and there is no Undo for that.
6. Keep in mind that you can crossfade all tracks in an Editor at once. Using this method, Paris can make a seamless multitrack edit pretty dang quick.

Regards,
Brian T

John <no@no.com> wrote:
> Rod, can you explain the steps below another way? I don't get it.
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>>>>all objects in all editor windows, everything has been moved exactly
the
>>
>>
>>>>way you wanted.
>>>
>>>
>>What software though, doesn't say. I'll bet its not 3.0. It should be for
that price.

"rick" <parnell68@hotmail.com> wrote in message
news:jvrpr15uqk6l084lnb5irqd5dlucs6177m@4ax.com...
> "Includes: EDS-1000 PCI card, MEC Interface, Control 16 mixing control
> surface, PARIS application for PC or Mac"
>
>
>
> On Wed, 4 Jan 2006 21:42:30 -0600, "Edna" <edna@texomaonline.com>
> wrote:
>
> >Right at a thousand for a Paris III, no mention of software though. I
left
> >a review.
> >E
> >"RK" <kent510745@hotmail.com> wrote in message news:43bc7d52@linux...
> >> Can't get to the address. Maybe they sold it! How much did they want
for
> >> it?
> >>
> >> Kent
> >>
> >> "Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...
> >> >
> >> > Haven't seen one of these new in a while...
> >> >
> >> > <http://www.music123.com/Ensoniq-PARIS3-i228172.music>
> >>
> >>
> >
>> 6. Keep in mind that you can crossfade all tracks in an Editor at once.
> Using this method, Paris can make a seamless multitrack edit pretty dang

>
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; -)

And just to confirm - the automation moves along with the edits

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Yes there is a big difference. The VLZpro series is where Mackie rose high on the radar of the pro user for quality, usefullness and bang for

the buck mic pre. Of course, you gotta use the insert out via first click method and avoid the channel.

Regards,

El Miguel

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:43bd177a\$1@linux...

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> "Miguel Vigil" <nospam@nospam.com> wrote:

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> ><http://www.studioprojects.com/sp828.html>

> >This is an 8 channel mic pre about \$800, that needs to be run into an
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> >Just ideas to keep cost in check.

> >

> >

> >

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> >

> >

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> >> less money.
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> >> market for a while now and I'd hate to mislead ya.
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> >> > TIA
> >> > Rod
> >>
> >>
> >
> >
> I use triggers both in the studio and live (kick only).
I don't see how triggers could work w/o an interface between them and the software. What are you thinkin', just put them into an audio input?
I'm not familiar with drummagog but w/o the interface where will you get all the velocity etc info? Won't you have to convert the voltage from the trigger into something useful?

jef

Dimitrios wrote:

>Hi and happy new year.
>I amconsidering trying these roland drum triggers.

>I only wonder can these trigger signals be recorded and asre these reliable
>enough to drive Drumagog's engine ?
>Thus not to buy and trigger to midi device that makes things more complicated.
>I would like to have clean (no leakage) trigger sound that could drive drumagog
>perfectly (if you can say that)
>I am already using it with real drum sounds but sometimes leackage is an
>enemy to perfect sound replacement.
>Any insight in this direction would be appreciatted.
>Regards,
>Dimitrios
>
>From what I've heard, the Onyx pre's are a pretty big step up from the
VLZpro. I've had non-VLZ, VLZ, and VLZpro Mackie boards, and though the
VLZpro pre's where much better, they still had a "harshness" to them that I
didn't care for. The Onyx are supposed to be much smoother sounding. I'll
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Tony

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>> >>
>> >
>> >
>>
>

>This is a multi-part message in MIME format.

-----090906010000080003020108

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

I was kinda suspicious at the price-to-picture-on-the-website
ratio...think i'll stick with my dvx-110a's for now...lol

James McCloskey wrote:

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

>

>

>><http://www.thinksecret.com/news/finalcut6.html>

>>

>>

>

>I wanta get me a couple of these new fancy 4K cameras, they only cost 200K.

> Ya think they'll have em on sale soon at Best Buy???

>

>

-----090906010000080003020108

Content-Type: text/html; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">

<html>

<head>

<meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

</head>

<body bgcolor="#ffffff" text="#000000">

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<blockquote cite="mid43bc3506\$1@linux" type="cite">

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>>;-)
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>>And just to confirm - the automation moves along with the edits
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>>Don
>>
>>
>so what will their next pres be? Even better, and then they'll have to
come up with some adjectives to describe what is wrong with the Onyx's.
I loves audio !

Tony Benson wrote:

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> VLZpro. I've had non-VLZ, VLZ, and VLZpro Mackie boards, and though the
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>>>>>>Right now his chain is a Mackie 1402 vlz into the Digi 002.
>>>>>>Any suggestions?
>>>>>>TIA
>>>>>>Rod
>>>>>
>>>>>
>>>>>
>>
>
>it's the blue face so i would imagine it's 3.0.

On Thu, 5 Jan 2006 09:25:14 -0600, "Edna" <edna@texomaonline.com>

wrote:

>What software though, doesn't say. I'll bet its not 3.0. It should be for
>that price.

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:jvrpr15uqk6l084lnb5irqd5dlucs6177m@4ax.com...

>> "Includes: EDS-1000 PCI card, MEC Interface, Control 16 mixing control

>> surface, PARIS application for PC or Mac"

>>

>>

>>

>> On Wed, 4 Jan 2006 21:42:30 -0600, "Edna" <edna@texomaonline.com>

>> wrote:

>>

>> >Right at a thousand for a Paris III, no mention of software though. I

>left

>> >a review.

>> >E

>> >"RK" <kent510745@hotmail.com> wrote in message news:43bc7d52@linux...

>> >> Can't get to the address. Maybe they sold it! How much did they want

>for

>> >> it?

>> >>

>> >> Kent

>> >>

>> >> "Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...

>> >> >

>> >> > Haven't seen one of these new in a while...

>> >> >

>> >> > <http://www.music123.com/Ensoniq-PARIS3-i228172.music>

>> >>

>> >>

>> >

>>

>Ok,

So trigger is not an audio signal like a a cut rimshot that changes in volume
with velocity changes, right ?

IT is just voltage that needs a proper interface, right ?

In that case can you use these small gum capsules that are widely used on
darbuka's ,congas, tablas etc ?

Maybe stick one on snare's top head and get away with leakage normally associatted
with ordinary drum miking ?

Maybe put this mic capsule inside the drm snare, tom etc...

Just some thoughts here.

Thanks

Dimitrios

jef knight <thestudio@allknightmusic.com> wrote:

>I use triggers both in the studio and live (kick only).

>I don't see how triggers could work w/o an interface between them and

>the software. What are you thinkin', just put them into an audio input?

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>Dimitrios wrote:

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>>perfectly (if you can say that)

>>I am already using it with real drum sounds but sometimes leakage is an

>>enemy to perfect sound replacement.

>>Any insight in this direction would be appreciated.

>>Regards,

>>Dimitrios

>>

>>How does this work on the black C-16?

Jimmy

"John" <no@no.com> wrote in message news:43bc634c@linux...

> Is everyone clear on how easy Automation is? It's really so powerful

> you gotta get it. Here's the basics on recording automation one more
time.

>

>

>

> Automation Recording Procedure using the C16 Pro

>

> 1. Stop the Transport

>

> 2. NULL FADERS: Using their Null Arrow LEDs on the C16, synchronize the

> Faders of the Channel strips you intend to automate with their Mixer

> Window counterparts (see page 214).

>

> 3. ENABLE AUTO: Press the Auto button on the C16. The LED will begin

> flashing.

>

> 4. ARM CHANNELS: Press and hold the Select button on the desired
 > channel(s) for about one second. The RED Led will light above the
 > channel strip, indicating that Automation Edit is enabled for that track.
 >

> 5. BEGIN WRITING AUTOMATION DATA: During playback, tap the Select
 > button on the ARMED channel(s) to write fader automation. The yellow
 > LED will light indicating Automation "Write Mode". Move faders, press
 > Mute or adjust EQ to record the moves.
 >

> 6. Press the Stop button when no further volume or Mute-button changes
 > are needed and disable the Auto button.
 >

> 7. To un-arm each Channel to stop the recording of automation data,
 > press and hold the channel's Select button for one second. The RED led
 > will go out.
 >

> 8. To activate playback of each Channel's automation data, open the
 > Mixer window and turn on the "A" enable automation playback button at
 > the bottom of each fader.
 >

> To do this for Mutes and Pans, skip step 5.
 >

> PUNCH IN/OUT: You can punch in and out of Automation Write Mode by
 > tapping the Select button during playback. Well according to Rod you should be able to get
 usable audio spike from
 just the triggers which could record and use to trigger your drumagog...as
 to whether you would get usable velocity sensitivity for various volumes
 that you'd have to experiment with OR put in after the fact.

A basic piezo pick up could be used or a ddrum / roland acoustic trigger or
 probably your "gum capsules" would do the trick...wire one up, plug it into
 your MEC - 8 in and see what happens (be careful though) ...or plug the
 sucker into a DI and give it a go.

As for cymbals well they suck so I'd lean towards recording real cymbals and
 dampening the drums as much as possible.

Hope that helps

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43bd5112\$1@linux...

>

> Ok,

> So trigger is not an audio signal like a a cut rimshot that changes in
 > volume
 > with velocity changes, right ?
 > IT is just voltage that needs a proper interface, right ?
 > In that case can you use these small gum capsules that are widely used on
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 >>>I am already using it with real drum sounds but sometimes leakage is an
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 >>>Any insight in this direction would be appreciated.
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 >The voltage from the triggers will record just like audio. Basically, a
 piezo trigger acts as a contact microphone. The bandwidth is usually very
 narrow and the sensitivity is much less than a conventional microphone. You
 will need to do some tweaking to get the gain and sensitivity right, but

that shouldn't be too difficult. One thing to remember though is that triggers are sensitive to vibration from the whole drum kit. There will be a trade off between sensitivity and reducing false triggering, so that means it's difficult to get a wide range of trigger velocities without risking some double or false triggering. This is one area where an external trigger input device can help, as they can be set to ignore double triggering and usually have various settings to optimize the trigger's output. Anyway, if your doing pop, rock, or other music that doesn't necessarily require a lot of "finesse" on the drums, you should be able to make triggers and drumagog work. Don't plan on being able to do jazz or snare parts with ghost notes, etc. One thing you might also want to look into is putting mesh heads on the drums in addition to filling the shells with foam, packing peanuts, etc. That would reduce to "click" attack you'll get with regular drum heads.

Tony

"jef knight" <thestudio@allknightmusic.com> wrote in message news:43bd4794@linux...

>I use triggers both in the studio and live (kick only).

> I don't see how triggers could work w/o an interface between them and the

> software. What are you thinkin', just put them into an audio input? I'm

> not familiar with drumagog but w/o the interface where will you get all

> the velocity etc info? Won't you have to convert the voltage from the

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>>I am already using it with real drum sounds but sometimes leakage is an

>>enemy to perfect sound replacement.

>>Any insight in this direction would be appreciated.

>>Regards,

>>DimitriosI talked to Rim Buntinas not too long ago. It won't be long until Drumagog 4 has a little friend called Drumagog BFD in which you can trigger BFD

instruments with Drumagog. At this point, I think good cymbals and a *decent* kit will still be necessary because it would be hard to replace the room mics and OH's in Drumagog (but still maybe possible), but as far as kick, snare and toms go, it's going to be a whole new world, I think.. I tried using a TrapKat with BFD about a year ago and wasn't too happy with the trigger responses. I'm thinking that the ddrum redhat triggers might be a good choice if the Roland triggers don't get you there.

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43bd0295\$1@linux...

>

> Hi and happy new year.

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> enough to drive Drumagog's engine ?

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> I am already using it with real drum sounds but sometimes leakage is an

> enemy to perfect sound replacement.

> Any insight in this direction would be appreciated.

> Regards,

> DimitriosI've heard nothing but good things about the Silicon Image SATA controllers.

I have a question about this though. If I'm reading my manual correctly, the onboard VIA controller on my mobo has it's own separate bus for SATA RAID

which is independent of the PCI bus. I would think that, if this is the

case, using an onboard controller would be a better choice as long as it's

got a separate bus. The Promise controller on my A7V8X-LAN mobo has onboard

SATA but it's pinging the PCI bus a little and therefore isn't much faster

than ATA33.

"rick" <parnell68@hotmail.com> wrote in message news:s3tpr1lk8vmphfgn3jf4c7c8cdn9jt06a4@4ax.com...

> opinions???One thing you might also want to look into is putting mesh heads on the

> drums in addition to filling the shells with foam, packing peanuts, etc.

> That would reduce to "click" attack you'll get with regular drum heads.

The above is assuming you'll still be recording the cymbals live of course.

Also, as Rod said, you may have to experiment with resistors to buffer the trigger output to get optimal levels.

Tony

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43bd53ff@linux...

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> piezo trigger acts as a contact microphone. The bandwidth is usually very
> narrow and the sensitivity is much less than a conventional microphone.
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> shells with foam, packing peanuts, etc. That would reduce to "click"
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> "jef knight" <thestudio@allknightmusic.com> wrote in message
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>>>enemy to perfect sound replacement.
>>>Any insight in this direction would be appreciated.
>>>Regards,
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>
>Well, maybe OnyxVLZpro? ;>)

Tony

"John" <no@no.com> wrote in message news:43bd4a7b\$1@linux...
> so what will their next pres be? Even better, and then they'll have to
> come up with some adjectives to describe what is wrong with the Onyx's. I
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>>Listen for yourself indeed. This is always the best advice!

Tony

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>>>>>a
>>>>>
>>>>>>>a presonus digimax LT, but I saw that Aaron had some experience with
>>>>>>
>>>>>>those
>>>>>>
>>>>>>>and wasn't that hot on them.
>>>>>>>Right now his chain is a Mackie 1402 v1z into the Digi 002.
>>>>>>>Any suggestions?
>>>>>>>TIA
>>>>>>>Rod
>>>>>>>
>>>>>>>
>>>>>>
>>>>
>>>
>>>
>Miguel, I think I can give you an answer on the Chainer plug. I'm using it
daily in Paris, it's really what Dimitros says about it. So, here you go:
<http://www.xlutop.com/>

Erling

"Miguel Vigil" <nospam@nospam.com> skrev i melding news:43bcb7b2@linux...
> Hello Dimitrios,
>
> Finally I'm ready to support your outstanding efforts to show support for
> Paris.
>
> I want to buy the Paris Wormhole version.
>
> How to do this?
>
> where is the Chainer plug to buy?
>
> Happy New Year,
>
>
>
> El Miguel
>
>
>

>
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:43b861cb\$1@linux...
>>
>> I am really amazed as what Chainer can do with Paris.
>> Not only it is a very very stable VST chainer that can load and save its
>> own presets of your vst's on specific Paris tracks with exact vst own
> presets
>> on a push of a button but it can be handy for other things too.
>> One great thing is to use Chainer to achieve the "New York" type of
> mixing.
>> Means to have the unprocessed and the processed (heavily compressed and
> eq'ed)
>> version of the audio tracks at the same "no latency"
>> Of course for this you will be needing 0 latency VST compressors but most
>> of the VST compressors available including many freeones are 0 latency.
>> C1 from Waves (not Rcomp)
>> Dave Brown comp
>> Sonalksis
>> TC works from TC electronics
>> mda comp
>> D_limiter
>> Camelphatfree
>> Classic compressor
>> Neodynium
>> etc
>>
>> You can easily check if your favoured comp is 0 latency.
>> T-racks are not 0 latency (64 samples) same as Rcomp from waves.
>>
>> Now inside Chainer you do the following.
>> Put an input module on first slot.
>> Then your comp on second slot
>> Your EQ on third slot
>> Compress heavily and eq to taste...
>> Then put AGAIN on fourth slot the input module.
>> This adds again the "dry" sound along with your processed.
>> You can only imagine what you can do.
>> Thre-four compressors to really smash your sound then your EQ (all eq's
> are
>> 0 latency) you can use here the Paris VST eq if you like...
>> Thus by trimming the volumes you can add more or less dry or wet sound...
>> If you wanna do it on more than one drumtrack copy the chainer preset to
>> have the exact processing...
>> If you wanna use DX inside Chainer just use the free FFX-4 DX chainer to
>> have your DX along with your vst's and save all of them under the same
> Chainer
>> preset.!

>> Happy New Year

>> Dimitrios

>>

>

>That was what Tankersley kept on saying, but I don't think that's a fair test. It's like testing a care to see what happens when you mix 5% jet fuel in it. Car A goes really fast but Car B blows up. This shows that Car A will take more abuse not that Car B is somehow ineffective. That is, if you mix PARIS style on SX it will probably sound like crap but if you mix SX style on PARIS it probably won't sound as good as it should. I think the DAW test was very fair for what it was trying to discover. The way to test fill_in_the_blank vs. PARIS in the magic pixie dust department is to get a really smart mastering engineer to put together the best sounding chain of a couple of plug-ins on the master channel and mix to those pretty hard. Then do a comparison.

Anywho, I think the DAW test was very fair, and showed exactly what you said before. The mic pre test was surprsing in how little things changed, the DAW was surprising in how little things changed, the mic CD was like "holy shit I need to get more (not necessarily better, but more) mics."

TCB

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

>One thing that they didn't do on that DAW summing CD was to push the
>respective systems. I think a lot more would have been revealed had this
>been done and Brian could have used the various gain staging options
>available in Paris.

>

>

>"LaMont" <jjdpro@ameritech.net> wrote in message news:43bc03c4\$1@linux...

>>

>> Agreed :)

>> LaMont

>>

>> "TCB" <nobody@ishere.com> wrote:

>> >

>> >I wasn't thinking you were slamming SX or native stuff in general. In
>fact,

>> >in theory native mixes should sound better becuase of the necessary
>latencies

>> >in many hardware based computer systems. And I agree that different
>sytstems

>> >need to be worked differently to sound good--I think a lot of what makes

>> >PARIS sound good is that it takes abuse artfully, maybe even

>aesthetically.

>> >But I was shocked at how little difference there was on that DAW CD.

>> >

>> >TCB
>> >
>> >"La" <jjdpro@ameritech.net> wrote:
>> >>
>> >>Good Post Thad..
>> >>
>> >>My point was not to slam SX/Nuendo,but to say that:
>> >>
>> >>-Pro Toools Sounds good if not great.
>> >>-(To Me) I have to work harder to get good mixes out of SX/Nuendo.
The
>> >mixes
>> >>end up sound ing great, but the work involved is not as easy(To me)
get
>> >maximum
>> >>results.
>> >>Take care
>> >>
>> >>
>> >>"TCB" <nobody@ishere.com> wrote:
>> >>>
>> >>>I did the DAW summing CD thingy from what's his name in Nashville and
>> could
>> >>>find basically zero difference in anything. Maybe I'm deaf, but if
you
>> >were
>> >>>to double blind me I don't think I could pick out individual mixes
>consistently.
>> >>>Since that was (if I recall) a 24 track mix that was big and loud and
>> R&B/rock/gospel
>> >>>I would think that would argue against this idea. However, it's a
>little
>> >>>like the audiophile world sometimes where when the tests seem to
>disprove
>> >>>personal experience the test is faulted instead of the experience.
>That's
>> >>>fine, ears are very fine instruments and some are just better than
>others.
>> >>>
>> >>>
>> >>>That said, I now work a good bit of my time in the finance world where
>> >fortunes
>> >>>are made and lost according to the certitude of people in their
>experiences
>> >>>or mathmatical models. Over time this has lead me to believe more in
>emperical
>> >>>results than my experience. So if I do my own blind tests with the
>Nashville

>> >>>CD and can't generate statistically significant data that DAWs sound
>different
>> >>>then *I* will believe they sound the same. This could mean a flawed
>test
>> >>>or flawed ears but that's my belief until someone can present me with
>> more
>> >>>convincing data.
>> >>>
>> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX and
>> think
>> >>>they sound quite nice.
>> >>>
>> >>>TCB
>> >>>
>> >>>"LaMont" <jjdpro@ameritech.net> wrote:
>> >>>>
>> >>>>Hey guys,
>> >>>>
>> >>>>I know that this is an old thread, but I have to disagree with
>assessments
>> >>>>on Pro Tools sound quality.
>> >>>>
>> >>>>First, I mix with Pro Tools HD at our Church's studio for major
>release
>> >>>>Gospel
>> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts
and
>> >ITB
>> >>>>(in the Box) or summed to the SSL,
>> >>>>
>> >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's
>elequent
>> >>>>editing and nice soft sound, it's 32 bit floating mixer in a major
>pain
>> >>>in
>> >>>>!@# to mix aggressive Rock, R &B, H
