
Subject: limiters vs. compressors

Posted by [John \[1\]](#) on Fri, 30 Dec 2005 12:18:09 GMT

[View Forum Message](#) <> [Reply to Message](#)

>>>>

>>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer, a MOTU

>>>>> Firewire i/o box or two and some third party plugins...even a 24 moving

>>>>

>>>>> fader controller and you're well under 10K.

>>>>>

>>>>> It all comes down to individual needs and preferences, so I'm not really

>>>>

>>>>> saying you're wrong for what you're looking for. But for what I'm

>>>>> looking for, a native system is pretty compelling.

>>>>>

>>>>> OTOH, had PARIS

Subject: Re: limiters vs. compressors

Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 15:07:09 GMT

[View Forum Message](#) <> [Reply to Message](#)

t;>>>> an

>>>>>>

>>>>>>> PT HD system.

>>>>>>> There has to be a manufactuer that will stand up and fill in the

>> gap

>>>> between

>>>>>>> PT HD & the Naitives. Any company has the balls??

>>>>>>>

>>>>>>> Today my dream DAW would come from Mackie:

>>>>>>> -The MAckie DBX digital mixer (Dual touch screens)that also had

> the

>>>> capability

>>>>>>> to record up to 128 24/96 audio tracks. Using the same cool editing

>>>> found

>>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the

>>>>>>> capabilities

>>>>>>> to add up to 3or 4 UAD cards, as well as third party FX for the

> mixer.

>>>>>>

>>>>>> This

>>>>>>

>>>>>>> would be a ground breaking product

Subject: Re: limiters vs. compressors

Posted by [John \[1\]](#) on Fri, 30 Dec 2005 15:37:33 GMT

[View Forum Message](#) <> [Reply to Message](#)

ess again ...)

> Sorry.

>>>>>>>>

>>>>>>>> Again, calling on all new and current manufactures..You a vast market

>>>>>>>

>>>>>>> of

>>>>>>>

>>>>>>>> Pro users and studios that needs more juice and pro features than

>> your

>>>>>>>

>>>>>>> current

>>>>>>>

>>>>>>>> offereing, but we don;t want to spend 20k for it.. Soemthing along

>> say

>>>>>>>

>>>>>>> 3-15k

>>>>>>>

>>>>>>>> would do it..

>>>>>>>> Okay end of rant..LaMont

>>>>>>>>

>>>>>>>

>>>>>>>

>>>>>

>>>>

>>>>

>>>

>>Hi Steve,

I met these guys a number of years back (they're from Colorado). It works, it's cool, and it's not (last I checked) particularly cheap.

Another fun toy is the Line6 Variax, which lets you go to alternate tunings instantly using DSP transposition on each string rather than actual string detuning. I currently use the acoustic version, and it works pretty well if you don't go too far. It doesn't tune itself, though, you have to keep it in (normal) tune.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

steve the artguy wrote:

> guys-

>

> a friend sent me this

Subject: Re: limiters vs. compressors
Posted by [Mike Audet](#) on Fri, 30 Dec 2005 16:10:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

. Even though Tascam tried it,
>> their
>>>>>>
>>>>>> SX-1
>>>>>>
>>>>>>> was cool, but was too limited. Actually, the SA-1 was a Ensoniq/EMU
>>>>>>> product
>>>>>>> first, then made it's was over to Tascam..I digress..
>>>>>>> I still hoping that the Yamaha/Steinberg marriage would yield a very
>>>> cool
>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..
>>>>>>>
>>>>>>> As things stands now in our current state of Personal computers
> based
>>>>>>
>>>>>>> DAW,
>>>>>>
>>>>>>> we really have not had any ground breaking technology save for newer
>>>> faster
>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough
>>>> already..I
>>>>>>> say

Subject: Re: limiters vs. compressors
Posted by [cujo](#) on Fri, 30 Dec 2005 16:11:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

this and I work as a IT Network Consultant.. Okay :) i digress
>>>>>>> again..:)
>>>>>>>
>>>>>>>
>>>>>>> I guess this post grew out of neverending post over on
>>>>>>> www.gearslutz.com
>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k
>>>>>>> converters..
>>>>>>> I'm thinking, why do I want to keep sinking good money into "dressing
>>>>>>
>>>>>>> up
>>>>>>
>>>>>>> a native DAW to try to sound as good as Paris does for (2,700.00
>> Orginal
>>>>>>> list)??? Those guys, bless their hearts are into dreaming that if

Subject: Re: limiters vs. compressors
Posted by [cujo](#) on Fri, 30 Dec 2005 16:14:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
/>
>> they
>>>>>>
>>>>>> sink
>>>>>>
>>>>>>> another 5-10k in analoge summing gear, tey will have that magic
> ssound..
>>>>>>> So, I'm thinkink, 'Why have we gone backwards in this dAW game??
>> Is
>>>> it
>>>>>>
>>>>>> that
>>>>>>
>>>>>>> Digi has such a strangle hold on the industry,that they can dictate
>>>> jsut
>>>>>>> how much cool stuff reaches the lowered of the spectrum. What I
> mean
>>>>> is
>>>>>>
>>>>>>> ,
>>>>>>>
>>>>>>> PT LE is just enough to get frustrated to only dream and save up
>> for
>>>>> HD..
>>>>>>>>
>>>>>>>>
>>>>>>>> Now, we have this Apple fiasco..New machines, with new CPUS, little
>>>> software
>>>>>>>> support. do
```

Subject: Re: limiters vs. compressors
Posted by [Tom Bruhl](#) on Fri, 30 Dec 2005 20:05:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

stem Standby", "Turn off hard disks" and "Turn off monitor" to "Never".

Set graphic acceleration to full - You can do this by going to your desktop, right clicking and clicking on "Properties" then on "Settings", "Advanced" and the "Performance" tab. Make sure the Hardware Acceleration slider is set to "full" to reduce the load on your CPU.

Disable background applications - Background applications start up when

your computer starts up and can use up unnecessary resources. To prevent

box. Click on the "startup tab" and disable (uncheck) programs such as "taskmon", "load power profile", "real player", "office startup", "winamp agent" and so on. Keep programs like "scan registry", "system tray" and programs relating to interfacing with your audio card (such as console software to control its features).

Disable USB - If you do not have any devices actively using USB in your system (this includes dongles for your software), disable USB as it is known to sometimes cause problems in certain DAW configurations. Not only will this help to increase system performance, but it will also free up an IRQ. Right click on your "My Computer" icon on your desktop and select "Properties". Click on the "Device Manager" tab and scroll down until you see the USB section. Click on the "Properties" for the USB device and check off "Disable in this Hardware Profile". You will have to reboot for these settings to take effect.

click on the "View" tab. Under "Visual settings" check off "Show window contents while dragging. This is more of a usability tweak, as it will allow you to see the contents of windows on the screen as you drag them around (instead of them going blank).

Disable NTFS Last Access Time Logging (NTFS Only), Start > Run > regedit > HKEY_LOCAL_MACHINE > SYSTEM > CURRENTCONTROLSET > CONTROL > FILESYSTEM Add a new DWORD value - "NtfsDisableLastAccessUpdate" (without quotes) and set the value to 1. Then reboot to make changes effective

J.W. wrote:

> Hey all, having significant problems with Paris Pro 3.0 using Windows XP.
> Had it running just fine with 98se, then upgraded the pc to XP with a AMD
> Athlon X2 3800+, Abit AN8, 2GB RAM, Matrox P650 dualhead, WD 80 GB for c
> drive and 2 WD SATA2 200GB for storage etc.. The best case scenario is Paris
> will sometimes play, but will not record. Sometimes it comes up with the
> error "cant initialize the engine". Need some help from you Paris guru's.
> The pc works great with all other programs, so it is definitely Paris. There
> is no firewall, internet, antivirus running or installed. This is solely
> for audio.
>

allows you to use both mono and stereo Native Plug-Ins as Insert Effects on a single Channel or across two Channels. As a result, there are occasions

Channel(s) you want to use as the input for the audio being fed into the Plug-In, and to where you want the Plug-

in or out pop-up menu will be displayed.

The pop-ups offer you a choice of Left, Right or Sum (both Left and Right combined). The following table lists the scenarios that will cause one of the pop-ups to be displayed when assigning different types of Insert Plug-Ins to either one or two Channels

How do you get that popup to appear?The Variax does that? Can you choose different tunings or are you stuck to some presets. I'd never even considered one of those, but if it can do that I might take a serious look.

TCB

Jamie K <Meta@Dimensional.com> wrote:

>

>Hi Steve,

>

>I met these guys a number of years back (they're from Colorado). It

>works, it's cool, and it's not (last I checked) particularly cheap.

>

>Another fun toy is the Line6 Variax, which lets you go to alternate

>tunings instantly using DSP transposition on each string rather than

>actual string detuning. I currently use the acoustic version, and it

>works pretty well if you don't go too far. It doesn't tune itself,

>though, you have to keep it in (normal) tune.

>

>Cheers,

> -Jamie

> <http://www.JamieKrutz.com>

>

>

>steve the artguy wrote:

>> guys-

>>

>> a friend sent me this link. Says he just met a guy who bought a new Les Paul

>> just to have one of these. Check it out.

>>

>> [ttp://transperformance.com/index2.htm](http://transperformance.com/index2.htm)

>>

>> -steve>

> Any ideas? Maybe mix it down to stereo, import those into a couple of

> tracks, and put something on those?

>

I like this one. FWIW, you could import the tracks into eight (or more tracks) -four stereo pairs. This way you could apply several different room verbs from different plugs and see what you liked best.

MRAs some of you know, I'm a brainwashed free software zealot. Of course this is when I'm not a brainwashed Microsoft zealot, a peddler of unsubstantiated rumor and innuendo, or a slightly overdone grilled ham and cheese sandwich. But usually I'm a brainwashed free software zealot. I think.

However, it's things like this that make me so. I'm getting daily barrages from the press mailing lists I'm on about how soon various companies will be supporting the new Apple hardware. The general tenor seems to be "within 2006" and then lots of mumbo jumbo about which apps will be supported on which hardware and so on. Then, over at slasdot where we brainwashed automotans of Richard Stallman and his nefarious GPL practice our goose stepping, someone asked the Firefox development team when they would support the new stuff. Their answer, roughly, was, "Oh, that's already pretty much done. A bug here and there with some plug-ins but we're nearly all set. Yeah, and there's a solid late beta you can download and use now. Oh, and Thunderbird will be done soon too. Thanks, and if ya think of it maybe buy a T-Shirt?"

http://www.zdnet.com.au/news/software/soa/Firefox_for_Intel_Macs_planned_for_March/0,2000061733,39232952,00.htm

TCBThey plan to continue their flagship F6 and their manual focus FM10 (which is popular as a student model).

The up side is that the used film camera market is flooded with those who have switched to digital, so it won't be too hard to get a good, cheap Nikon film camera at least for the time being.

"Martin Harrington" <lendan@bigpond.net.au> wrote in message news:43c9edca\$1@linux...

>I saw a similar story, but they, (Nikon), said they were still going to
>manufacture the high end cameras.

> --

> Martin Harrington

> www.lendaneer-sound.com

>

> "cujo" <

Subject: Re: limiters vs. compressors

Posted by [Lance Reichert](#) on Fri, 30 Dec 2005 20:38:18 GMT

[View Forum Message](#) <> [Reply to Message](#)

/>

>>
>> I looked on the NPR site but could not find the story.
>>
>
>good mornign DJ!!;)

Man, i love that song.(Put your faith in Love) It touched my heart. Love those acoustic guitars and mandolin & violin..
Great job.

You are right, mixing in Nuendo/SX is a learned" skill-set :)
Especially if you trying to mix ITB with any external summing help.

Personally for me, I'll use Nuendo to create(vsti),audio tracking,editing..Then off to Paris or ProToool for mixing..

Every now and then, I'll go a mix, but after things starts getting "scewy", I 'll start the exporting..

Take care,

LaMont

"Deej" <yiruyfh@hgdgr.not> wrote:

>
>La Mont,
>
>I started noticing something sort of mushy in SX in the low end at around
>24 tracks. It could very well be that I just don't know how to mix on a
>native
>system though. Fire it over lightpipe into the Paris mixer and it gets big
>again. I'm still summing in Paris and actually setting levels and fader/FX
>automation on both DAWs. I'm getting basic fader moves done in SX and then
>tweaking them in Paris. It's pretty wild to watch a mix happen here. I'm
>using a fair amount of analog gear in my mixes. I've got 10 analog I/O in
>my Cubase DAW and I'm using them all for inserts of analog comps and EQ's.
>In Paris, I'm patching in analog qand digital reverbs and delays. For a
>while
>I was paranoid about signal degradation with this many AD/DA's. Now I don't
>even think twice.
>
>Last night Tony posted up a song that I mixed on his site.
>
> [http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo ve/](http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Love/)
>
>It's about finished, maybe a little more LF and vocal rebalancing and a
>little
>de-essing that I'm going to add. There are 30 tracks-12 drum tracks, vocal
>track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've
>got external processors all over them....10 x AD/DA's with analog processors
>in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the mix.....and
>what's most important, so is the client. It doesn't have that linearity

and
>accuracy that I hear in the new PTHD, but we were going after a retro feel
>and I think we achieved it. I think the Paris mix engine has a lot to do
>with it all hanging together. It just doesn't sound at all the same if I
>sum it in SX. Much smaller sounding. this mix has had no *mastering*, though
>NoLimit was kissing the Paris mix bus.
>
>Deej
>
>
>"LaMont" <jjdpo@ameritech.net> wrote:
>>
>>hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear the
difference
>>form version 4. Version 4 sound was very balnd , vanillia if you will.
version
>>5 mix summing sounds very wide, with more dept than version 4..So, they
>did
>>soemthing.
>>
>>Note: That's what I think Nuendos/SX weak point. in theory,their 32bit
floating
>>point mixer/summing bus was to allow for more audio options up and down
>the
>>audio bandwidth, but, things(mixes) start to fall apart at a certain point.
>>32bit float is great for plugins, limited for summming with high track
counts.
>>LaMont
>>
>>Dedric Terry <dterry@keyofd.net> wrote:
>>>ID would be cool, even if it looks like a psychedelic video switching
mixer
>>>from the 70's, but the reviews on functionality and increased productivity
>>>are rather convincing. Price is a bit steep though.
>>>
>>>One of these wouldn't be bad either:
>>>
>>> http://www.euphonix.com/post/products/system_5-mc/system_5-m c.htm
>>>
>>>Or maybe,
>>>
>>><http://www.euphonix.com/post/products/mc/mc.htm>
>>>
>>>That's Nuendo on screen in both links.
>>>
>>>This one still gets my vote for geek heaven and client wow factor:
>>>
>>><http://www.smartav.net/images/E72Splash1-1024x768.jpg>

>>>
>>>
>>>BTW - I'm guessing that if Steinberg gets the 64 bit update right with
>a
>>64
>>>bit full audio path, summing boxes could be just another color in the
tool
>>>palette, but far from necessary, and likely less spacious and clear, but
>>>that's more optimism than guarantee.
>>>
>>>I would like to hear Sonar 5 in full 64-bit glory to see if 64-bit (assuming
>>>Cakewalk isn't blowing smoke) lives up the paper specs on the concept,
>but
>>>I'm hesitant to buy into the hype until proven sonically.
>>>
>>>Regards,
>>>Dedric
>>>
>>>On 1/15/06 10:45 PM, in article 43cb24d5\$1@linux, "Deej"
>>><hdfajkl@hjkal.buzz> wrote:
>>>
>>>>
>>>> This would be my idea of an optimized productivity scenario if I was
>using
>>>> Nuendo and had the budget.
>>>>
>>>> <http://www.arbitermt.co.uk/nuendo/products/idcontroller.htm>
>>>>
>>>> A bit pricey, but definitely specific to the application and with a
moose
>>>> of a DAW running the software and DSP, a nice rack of Myteks or Lavry's
>>for
>>>> tracking and patching external processors, and a decent summing box,
>I
>>might
>>>> be convinced to jump ship.
>>>>
>>>> ;o)
>>>>
>>>>
>>>>
>>>> "LaMont " <jjdpro@ameritech.net> wrote:
>>>>>
>>>>> "Productivity is a matter of finding a system that does what you need
>>what
>>>>> I need may not be what you need and that could be the root of this
>>>>> discussion)."
>>>>>

>>>>> Agreed.. :)
 >>>>> But, the rest of your post illustrates my points. Some Producer buddies
 >>>> of
 >>>>> mine in town, were having this same discusion about amonth or so ago.
 >>They
 >>>>> are all Mac user, with a few giga machines. The consesus for us all
 >is
 >>that
 >>>>> we have grown tired of the "upgrade" syndrome that, for one forces
 the
 >>>>> non-computer
 >>>>> music guy to become so entrenched with personal computer technology,
 >>that
 >>>>> they can't focus on music..At the end of the conversation, we all agreed
 >>>>> that having a system like Pro-Tools HD would "serve" us best with out
 >>having
 >>>>> to "think" or stay on the CPU upgrade "teadmill" if you will. I've
 been
 >>>> on
 >>>>> that treadmill since 97,and as I look back on how many great working
 >>system
 >>>>> setups I've detroyed due becuase I was trying to play the CPU sped
 >game.
 >>>>> I've lost decnet paying mixng and production jobs becuase my systems
 >>were
 >>>>> not as stable as I had them before I "upgraded" to a faster cpu and
 >OS..
 >>>>> I one of our suites we still have PT Mix cube running on a G4(450)
 OS9
 >>that's
 >>>>> rock solid stable.. One of my Paris setup still has Win 98se..Stable
 >>stable
 >>>>> stable:)
 >>>>>
 >>>>> 2 staff producers went chasing the Apple speed dream , from Dual 867s
 >>to
 >>>>> Dual G5(2.5s) on OSX..Man, the agony and frustrations on their faces
 >>due
 >>>>> to the fact that they had serious deadlines. That's what spurred our
 >>>>> conversations
 >>>>> about it's either PTHD or a slotion with DM2000/02r96 with Nuendo/PT
 >>Radar
 >>>>> with the yammy difital mixer.. Each set up cost. But, we demand a solid
 >>>> working
 >>>>> system, that you do not have to make execues to yourself and the client..
 >>>>>
 >>>>> Dedric may have said it best when he stated that doing a dedicated
 dsp

>>system
>>>> maybe a daunting task\$\$ Or so they say.. Stuff coming out of China
>>(Phonic
>>>> firewire) mixers as well as microphones and other products are astounding
>>>> deals. Just maybe the solution I'm after will come from China?
>>>> LaMont
>>>>
>>>>
>>>>
>>>>
>>>> Jamie K <

Subject: Re: limiters vs. compressors
Posted by [John \[1\]](#) on Fri, 30 Dec 2005 23:09:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;>>
>>>>> fader controller and you're well under 10K.
>>>>>
>>>>> It all comes down to individual needs and preferences, so I'm not
really
>>>>>
>>>>> saying you're wrong for what you're looking for. But for what I'm
>>>>> looking for, a native system is pretty compelling.
>>>>>
>>>>> OTOH, had PARIS MIDI support been better, had they hung around long
>>>>> enough to support OSX and AU plugins, I'd still be using PARIS. Even
>>>>> with the limitation of 44.1 or 48 sampling.
>>>>>
>>>>> Cheers,
>>>>> -Jamie
>>>>> <http://www.JamieKrutz.com>
>>>>>
>>>>>
>>>>>
>>>>>> Take care,
>>>>>> Lamont
>>>>>> take care
>>>>>>
>>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>>
>>>>>>> I dunno. Why lock into developing a new DSP system when native CPUs
>>are
>>>>>>>
>>>>>>>
>>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just getting

>>>>>
 >>>>>>> faster?
 >>>>>>>
 >>>>>>> The folks on gearslutz will always be chasing ways to spend more
 >money
 >>>>>
 >>>>>>> on their systems (no matter what systems they have, native or DSP).
 >>>>>>> There's no real cure for that. :^)
 >>>>>>>
 >>>>>>> It's true the Mac Intel transition will take time. It's not a five
 >>year
 >>>>>>>
 >>>>>>>
 >>>>>>> wait, though. Over the next six months there will likely be software
 >>>>>
 >>>>>>> choices for audio production that run on both Intel and PPC, probably
 >>>>>
 >>>>>>> starting with Logic around March/April as a \$50 upgrade, so they
 >say.
 >>>>>>>
 >>>>>>> Over the next year the Mac Intel hardware choices will expand into
 >>more
 >>>>>>>
 >>>>>>>
 >>>>>>> laptop and desktop choices as Intel's series of chips hit the market.
 >>>>>
 >>>>>>> The roadmap is pretty much known at this point. If you want to go
 >>with
 >>>>>
 >>>>>>> Intel, pick your best time for the transition.
 >>>>>>>
 >>>>>>> If you want to make music using OSX right away there are plenty
 of
 >>PPC
 >>>>>
 >>>>>>> choices that work today, all the way up to the quad PowerMac which
 >>has
 >>>>>
 >>>>>>> more muscle than you probably need. Available now and they'll continue
 >>>>>
 >>>>>>> to work after the Intel transition.
 >>>>>>>
 >>>>>>> Cheers,
 >>>>>>> -Jamie
 >>>>>>> <http://www.JamieKrutz.com>
 >>>>>>>
 >>>>>>>
 >>>>>>> LaMont wrote:

>>>>>>>

>>>>>>> Hi Guys, Some thoughts:

>>&

Subject: Re: limiters vs. compressors

Posted by [Kim](#) on Fri, 30 Dec 2005 23:20:10 GMT

[View Forum Message](#) <> [Reply to Message](#)

rget="_blank">Meta@Dimensional.com> wrote:

>>>>>>

>>>>>> Lamont wrote:

>>>>>>> Hey Jaimie,

>>>>>>>

>>>>>>> Although native cpus are fast, don't think that you are getting off
>>cheap.

>>>>>>> Playing the speed keep up game every 2 years is 1) not productive..2)

>>>>> very

>>>>>>> expensive.. think about it..??

>>>>>>>

>>>>>>> Both native and DSP-based can be expensive. Native can be much less

>>>>>>> expensive though, if budget is limited. For example, on the low end

>>a

>>>>>>> Mac Mini comes with Garage Band and you can do a lot with that and

>an

>>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than
\$1000.

>>>>>>>

>>>>>>> Productivity is a matter of finding a system that does what you need

>>>>>>> (what I need may not be what you need and that could be the root of

>>this

>>>>>>>

>>>>>>> discussion).

>>>>>>>

>>>>>>> There are DSP-based systems out there that come with their own

>>>>>>> mixer/burner/software in a table-top format without requiring a

>>>>>>> computer. They cost as much or more as a native system with a fast

>>>>>>> computer. If you want to get off of the computer upgrade cycle, they're

>>>>>>>

>>>>>>> available and they do what they do pretty well. But they aren't

>>>>>>> particularly upgradable and upgradability is a big draw for

>>>>>>> computer-based systems.

>>>>>>>

>>>>>>> Computer-based systems that include separate DSP cards have some of

>>the

>>>>>>>

>>>>>>> advantages and upgrade costs of native systems and some of the

>>>>>>> disadvantages and limitations of dedicated, non-computer-based systems.

>>>>>
>>>>> PARIS illustrates the disadvantages very well.
>>>>>
>>>>> I bought an Intel computer for PARIS and bought an OS upgrade along
>>the
>>>>>
>>>>> way. A few years later I bought a faster G4 computer for PARIS and
>it
>>>>> was a noticable improvement. I also bought an upgrade for the PARIS
>>>>> software which added useful new features and some unfinished, broken
>>>>> features. It was nice to be able to upgrade but it did cost money
just
>>>>
>>>>> as a native system would have. I was limited to the PARIS hardware
>>>>> running on OS9, and the developers dropped support.
>>>>>
>>>>> PARIS would never get faster better, it was what it was. For me, the
>>>>> freeze point in development stopped just short of what I needed. Close,
>>>>>
>>>>> but forever short. So I sold it.
>>>>>
>>>>> Meanwhile CPUs had gotten much, much faster and having separate DSP
>>for
>>>>>
>>>>> the DAW had lost much of its advantage. I switched to a native system
>>>>> running on the same G4 computer I had purchased for PARIS, but using
>>>>> native software along with a new i/o box and a better operating system.
>>>>>
>>>>> The transition did not cost a lot overall and the sale of PARIS pretty
>>>>
>>>>> much covered it.
>>>>>
>>>>> I did live on the bleeding 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 times and the increase in capability was worth the upgrade
>>>>> costs, just as it would have been with a DSP based system.
>>>>>
>>>>> If I had to buy from scratch today, I'd either pick up a Quad PowerMac
>>>>

>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra RAM
>and
>>>>>
>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and some
>third
>>>>>
>>>>> party plugins. That system would probably last for the next ten years.
>>>>>
>>>>> Even if I added a 24 moving fader controller it would be well under
>>10K.
>>>>>
>>>>> Again, what I do and what you do may be different so your mileage
may
>>vary.
>>>>>
>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the need
>>to
>>>>>
>>>>> upgrade it for audio production. It could go for the next decade with
>>>>> slowing me down.
>>>>>
>>>>> However if I decide to upgrade it at some point for animation or video
>>>>>
>>>>> production, the audio side will come along for the ride at no extra
>>cost.
>>>>>
>>>>>
>>>>>> At least with a DSP based sytem, you know what you have, and the
native
>>>>> cpu
>>>>>> is a secondary issue.
>>>>>
>>>>> With the speed of CPUs today, why tie yourself to a hardware-limited
>>DSP
>>>>>
>>>>> system. If the company you buy it from is in business in five years,
>>the
>>>>>
>>>>> cost to upgrade a system like that could be much higher than just
buying
>>>>>
>>>>> a newer, faster computer.
>>>>>
>>>>> And when you buy a newer, faster computer you are upgrading everything
>>>>>
>>>>> that runs on it, all your plugins, virtual instruments, even other
>>>>> software (graphics, animation, video editing, software development,
>>>>> whatever else you do), in one shot.

>>>>>
 >>>>>
 >>>>> Plus, low latency, better i/o integration in a pro
 >>>>>> enviornment..
 >>>>>
 >>>>> This is your best argument. But latency is not an issue in my current
 >>>>> setup. My i/o box has direct monitoring. Even if I monitor through
 >Logic
 >>>>>
 >>>>> the latency is low enough that it hasn't been a problem.
 >>>>>
 >>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog
 >>>>> outputs plus stereo digital i/o directly patchable through my DAW
 >>>>> software and also routable from the i/o box's monitoring software.
 >If
 >>I
 >>>>>
 >>>>> need more i/o I can plug in another Firewire i/o box.
 >>>>>
 >>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I can
 >get
 >>>>>
 >>>>> moving fader controllers from at least four different manufacturers
 >>>>> which is tempting, but since I only really used the jog/shuttle part
 >>of
 >>>>>
 >>>>> the PARIS controller I haven't needed that. Plus I've grown used to
 >>the
 >>>>>
 >>>>> precision and (believe it or not) speed of mixing with the mouse.
 >>>>>
 >>>>>
 >>>>> The sad truth with moast if not all native solutios is that
 >>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native
 >>users
 >>>>>> are going back to purchase , talk back units, better than average
 >>>>>> converters..All
 >>>>>> to chase the dsp systems way of working..in the end, the native person
 >>>>> does
 >>>>>> not realize that they have spent just as much, if not more than they
 >>>>> could've
 >>>>>> gotten with a dsp based DAW.
 >>>>>
 >>>>> A native system will be more flexible, you'll have more developers
 >to
 >>>>> choose from to enhance your system, and if one of the developers goes
 >>>>> under, your system will not hit a dead end.
 >>>>>

>>>>> Over the last decade I've spent way less than, for example, a ProTools
>>>>
>>>>> system would have cost and am getting, I think, comparable results.
>>>>>
>>>>>
>>>>>> Having used nuendo since it's inception (2000,),logic audio, I can
>with
>>>>> hesitation,
>>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs, and
>>truth
>>>>>> be known, steinbergs way of integrating hardware leaves a lot to
be

Subject: Re: limiters vs. compressors
Posted by [Martin Harrington](#) on Fri, 30 Dec 2005 23:26:14 GMT
[View Forum Message](#) <> [Reply to Message](#)

on Paris! Yes, I did not forget about
>>>>>>> Soundscape..
>>>>>>>
>>>>>>> My Point in this post is to bring to ligh that Paris was a product
>>that
>>>>>>>
>>>>>>> served
>>>>>>>
>>>>>>>> the "Middle ground" studio. Now, looking back, it's price point
>was
>>>> revolutionary.
>>>>>>>> AND That's the point..
>>>>>>>>
>>>>>>>> Today, if you're shelling out at least 10k for a PT HD system,
your
>>>> only
>>>>>>>> other alternative is do a naitive system..Again, I'm not saying
>that
>>>>> naitive's
>>>>>>>> are bad, but we all know that there's nothing like a cool DSP DAW..Even
>>>>>>>
>>>>>>>> more,
>>>>>>>>
>>>>>>>>> it's a knwon fact that, if you wew to build your naitive system
>up
>>to
>>>>>>>
>>>>>>>> Pro
>>>>>>>>
>>>>>>>>> standards (AD/DA converters,mixer,DSP FX cards) you'd actually

come
 >>>> to
 >>>>>>>
 >>>>>>> an
 >>>>>>>
 >>>>>>>> PT HD system.
 >>>>>>>> There has to be a manufacturer that will stand up and fill in the
 >>gap
 >>>>> between
 >>>>>>>> PT HD & the Naitives. Any company has the balls??
 >>>>>>>>
 >>>>>>>> Today my dream DAW would come from Mackie:
 >>>>>>>> -The MACKie DBX digital mixer (Dual touch screens)that also had
 >the
 >>>> capability
 >>>>>>>> to record up to 128 24/96 audio tracks. Using the same cool editing
 >>>> found
 >>>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the capabilities
 >>>>>>>> to add up to 3or 4 UAD cards, as well as third party FX for the
 >mixer.
 >>>>>>>
 >>>>>>> This
 >>>>>>>
 >>>>>>>> would be a ground breaking product. Even though Tascam tried it,
 >>their
 >>>>>>>
 >>>>>>> SX-1
 >>>>>>>
 >>>>>>>> was cool, but was too limited. Actualy, the SA-1 was a Ensoniq/EMU
 >>>>>>>> product
 >>>>>>>> first, then made it's was over to Tascam..I digress..
 >>>>>>>> I still hoping that the Yamaha/Steinberg marriage would yield a
 very
 >>>> cool
 >>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..
 >>>>>>>>
 >>>>>>>> As things stands now in our current state of Personal computers
 >based
 >>>>>>>
 >>>>>>> DAW,
 >>>>>>>
 >>>>>>>> we really have not had any ground breaking technology save for
 newer
 >>>>> faster
 >>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough
 >>>>> already..I
 >>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i digress
 >>>>>>>> again...:)

>>>>>>>>
 >>>>>>>>
 >>>>>>>> I guess this post grew out of neverending post over on www.gearslutz.com
 >>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k converters..
 >>>>>>>> I'm thinking, why do I want to keep sinking good money into "dressing
 >>>>>>>>
 >>>>>>>> up
 >>>>>>>>
 >>>>>>>> a native DAW to try to sound as good as Paris does for (2,700.00
 >>Orginal
 >>>>>>>> list)??? Those guys, bless their hearts are into dreaming that
 if
 >>they
 >>>>>>>>
 >>>>>>>> sink
 >>>>>>>>
 >>>>>>>> another 5-10k in analoge summing gear, tey will have that magic
 >>ssound..
 >>>>>>>> So, I'm thinkink, 'Why have we gone backwards in this dAW game??
 >>Is
 >>>> it
 >>>>>>>>
 >>>>>>>> that
 >>>>>>>>
 >>>>>>>> Digi has such a strangle hold on the industry,that they can dictate
 >>>> jsut
 >>>>>>>> how much cool stuff reaches the lowered of the spectrum. What I
 >mean
 >>>>> is
 >>>>>>>>
 >>>>>>>> ,
 >>>>>>>>
 >>>>>>>> PT LE is just enough to get frustrated to only dream and save up
 >>for
 >>>>> HD..
 >>>>>>>>
 >>>>>>>>
 >>>>>>>> Now, we have this Apple fiasco..New machines, with new CPUS, little
 >>>> software
 >>>>>>>> support. do they really think that thisi was good move now?? I'm
 >>not
 >>>>> even
 >>>>>>>> a current Mac owner and I agonise for MAc lovers and users. If
 I
 >>were
 >>>>>>>>
 >>>>>>>> them,
 >>>>>>>>

>I got a voiceover from a top post house in my area to use to create and
ad
>for a client. I don't know what they use, but PT would be the obvious
>guess.
>
>The voiceover was just 30 minutes of Q&A with an expert, logged for later
>use - the raw files from the studio were preprocessed - heavily over
>compressed with no apparent attempt to address heavy sibilance before
>compressing the crap out of it. Their goal is probably to produce quick
and
>low cost, so they have a "preset" chain for audio, and charge \$200/hr for
it
>- no customization, just track it, burn it and send you on your way. Their
>rates are high, but project costs are low - you do the math, it's the
>Walmart approach to production.
>
>There was little I could do to remove the sibilance without audibly
>degrading the mids balance, and reaching diminishing returns very quickly,
>but I did make it sound better. Every voice over I've worked on, and heard
>from them sounds the same - sibilant, even in my car, from CD or on-air.
>
>The moral of the story - a lot of people call themselves pro, have pro gear,
>and hold a lion's share of their market to back it up, but that doesn't
mean
>the product is any better for it.
>
>I would rather be good using less than perfect gear to create a superior
>product than have the best, most recent and advanced gear money can buy
and
>not know what the heck I'm doing. Gear lust and aspiring for sonic nirvana
>is all well and good, but I had to put a limit on it and make it work for
>me, rather than against me. Now I'm just trying to make a living creating
a
>great product with what I have rather than worrying about how spending
>\$30,000 more would make my audio sound 1% wider, or the top end 2% silkier
>when the client is going to cram it down an FM band with 10:1 or higher
>compression, or rip it to a 128k or lower mp3, cutting off every sonic
>nicety I slaved over and invested thousands of \$\$ to get.
>
>I'm off. Later.
>
>Dedric
>
>On 1/16/06 12:10 AM, in article 43cb38ba\$1@linux, "Deej" <yiruyfh@hgdgr.net>
>wrote:
>
>>
>> La Mont,

>>
>> I started noticing something sort of mushy in SX in the low end at around
>> 24 tracks. It could very well be that I just don't know how to mix on
a native
>> system though. Fire it over lightpipe into the Paris mixer and it gets
big
>> again. I'm still summing in Paris and actually setting levels and fader/FX
>> automation on both DAWs. I'm getting basic fader moves done in SX and
then
>> tweaking them in Paris. It's pretty wild to watch a mix happen here. I'm
>> using a fair amount of analog gear in my mixes. I've got 10 analog I/O
in
>> my Cubase DAW and I'm using them all for inserts of analog comps and EQ's.
>> In Paris, I'm patching in analog qand digital reverbs and delays. For
a while
>> I was paranoid about signal degradation with this many AD/DA's. Now I
don't
>> even think twice.
>>
>> Last night Tony posted up a song that I mixed on his site.
>>
>> [http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo ve/](http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Love/)
>>
>> It's about finished, maybe a little more LF and vocal rebalancing and
a little
>> de-essing that I'm going to add. There are 30 tracks-12 drum tracks, vocal
>> track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've
>> got external processors all over them....10 x AD/DA's with analog processors
>> in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the
>> mix.....and
>> what

Subject: Re: limiters vs. compressors

Posted by [Deej \[1\]](#) on Sat, 31 Dec 2005 00:58:54 GMT

[View Forum Message](#) <> [Reply to Message](#)

>
>>>>>> mixer/burner/software in a table-top format without requiring a
>>>>>> computer. They cost as much or more as a native system with a fast
>>>>>> computer. If you want to get off of the computer upgrade cycle, they're
>>>>>>
>>>>>> available and they do what they do pretty well. But they aren't
>>>>>> particularly upgradable and upgradability is a big draw for
>>>>>> computer-based systems.
>>>>>>
>>>>>> Computer-based systems that include separate DSP cards have some
of

>>> the
>>>>>
>>>>>> advantages and upgrade costs of native systems and some of the
>>>>>> disadvantages and limitations of dedicated, non-computer-based systems.
>>>>>
>>>>>> PARIS illustrates the disadvantages very well.
>>>>>>
>>>>>> I bought an Intel computer for PARIS and bought an OS upgrade along
>>> the
>>>>>>
>>>>>> way. A few years later I bought a faster G4 computer for PARIS and
>> it
>>>>>> was a noticable improvement. I also bought an upgrade for the PARIS
>>>>>> software which added useful new features and some unfinished, broken
>>>>>> features. It was nice to be able to upgrade but it did cost money
just
>>>>>
>>>>>> as a native system would have. I was limited to the PARIS hardware
>>>>>> running on OS9, and the developers dropped support.
>>>>>>
>>>>>> PARIS would never get faster better, it was what it was. For me,
the
>>>>>> freeze point in development stopped just short of what I needed.
Close,
>>>>>>
>>>>>> but forever short. So I sold it.
>>>>>>
>>>>>> Meanwhile CPUs had gotten much, much faster and having separate DSP
>>> for
>>>>>>
>>>>>> the DAW had lost much of its advantage. I switched to a native system
>>>>>> running on the same G4 computer I had purchased for PARIS, but using
>>>>>> native software along with a new i/o box and a better operating system.
>>>>>>
>>>>>> The transition did not cost a lot overall and the sale of PARIS pretty
>>>>>>
>>>>>> much covered it.
>>>>>>
>>>>>> I did live on the bleeding 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 times and the increase in capability was worth the upgrade
>>>>>> costs, just as it would have been with a DSP based system.
>>>>>>
>>>>>> If I had to buy from scratch today, I'd either pick up a Quad PowerMac
>>>>>>
>>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra RAM
>> and
>>>>>
>>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and some
>> third
>>>>>>
>>>>>> party plugins. That system would probably last for the next ten years.
>>>>>>
>>>>>> Even if I added a 24 moving fader controller it would be well under
>>> 10K.
>>>>>>
>>>>>> Again, what I do and what you do may be different so your mileage
may
>>> vary.
>>>>>>
>>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the need
>>> to
>>>>>>
>>>>>> upgrade it for audio production. It could go for the next decade
with
>>>>>> slowing me down.
>>>>>>
>>>>>> However if I decide to upgrade it at some point for animation or
video
>>>>>>
>>>>>> production, the audio side will come along for the ride at no extra
>>> cost.
>>>>>>
>>>>>>
>>>>>>> At least with a DSP based sytem, you know what you have, and the
native
>>>>>> cpu
>>>>>>> is a secondary issue.
>>>>>>
>>>>>>> With the speed of CPUs today, why tie yourself to a hardware-limited
>>> DSP
>>>>>>
>>>>>>> system. If the company you buy it from is in business in five years,
>>> the
>>>>>>
>>>>>>> cost to upgrade a system like that could be much higher than just
buying

>>>>>>
 >>>>>> a newer, faster computer.
 >>>>>>
 >>>>>> And when you buy a newer, faster computer you are upgrading everything
 >>>>>>
 >>>>>> that runs on it, all your plugins, virtual instruments, even other
 >>>>>> software (graphics, animation, video editing, software development,
 >>>>>> whatever else you do), in one shot.
 >>>>>>
 >>>>>>
 >>>>>> Plus, low latency, better i/o integration in a pro
 >>>>>> enviornment..
 >>>>>>
 >>>>>> This is your best argument. But latency is not an issue in my current
 >>>>>> setup. My i/o box has direct monitoring. Even if I monitor through
 >> Logic
 >>>>>>
 >>>>>> the latency is low enough that it hasn't been a problem.
 >>>>>>
 >>>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog
 >>>>>> outputs plus stereo digital i/o directly patchable through my DAW
 >>>>>> software and also routable from the i/o box's monitoring software.
 >> If
 >>> I
 >>>>>>
 >>>>>> need more i/o I can plug in another Firewire i/o box.
 >>>>>>
 >>>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I can
 >> get
 >>>>>>
 >>>>>> moving fader controllers from at least four different manufacturers
 >>>>>> which is tempting, but since I only really used the jog/shuttle part
 >>> of
 >>>>>>
 >>>>>> the PARIS controller I haven't needed that. Plus I've grown used
 to
 >>> the
 >>>>>>
 >>>>>> precision and (believe it or not) speed of mixing with the mouse.
 >>>>>>
 >>>>>>
 >>>>>> The sad truth with moast if not all native solutios is that
 >>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native
 >>> users
 >>>>>> are going back to purchase , talk back units, better than average
 >>>>>> converters..All
 >>>>>> to chase the dsp systems way of working..in the end, the native
 person

>>>>>> does
>>>>>>> not realize that they have spent just as much, if not more than
they
>>>>> could've
>>>>>>> gotten with a dsp based DAW.
>>>>>>>
>>>>>>> A native system will be more flexible, you'll have more developers
>> to
>>>>>>> choose from to enhance your system, and if one of the developers
goes
>>>>>>> under, your system will not hit a dead end.
>>>>>>>
>>>>>>> Over the last decade I've spent way less than, for example, a ProTools
>>>>>>>
>>>>>>> system would have cost and am getting, I think, comparable results.
>>>>>>>
>>>>>>>
>>>>>>>> Having used nuendo since it's inception (2000,),logic audio, I can
>> with
>>>>>>> hesitation,
>>>>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs,
and
>>> truth
>>>>>>>> be known, steinbergs way of integrating hardware leaves a lot to
be
>>>>>>>> desired..
>>>>>>>
>>>>>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer, a
MOTU
>>>>>>>> Firewire i/o box or two and some third party plugins...even a 24
moving
>>>>>>>
>>>>>>>> fader controller and you're well under 10K.
>>>>>>>>
>>>>>>>> It all comes down to individual needs and preferences, so I'm not
really
>>>>>>>
>>>>>>>> saying you're wrong for what you're looking for. But for what I'm
>>>>>>>> looking for, a native system is pretty compelling.
>>>>>>>>
>>>>>>>> OTOH, had PARIS MIDI support been better, had they hung around long
>>>>>>>> enough to support OSX and AU plugins, I'd still be using PARIS. Even
>>>>>>>> with the limitation of 44.1 or 48 sampling.
>>>>>>>>
>>>>>>>> Cheers,
>>>>>>>> -Jamie
>>>>>>>> <http://www.JamieKrutz.com>
>>>>>>>>

>>>>>>
 >>>>>>
 >>>>>>
 >>>>>>> Take care,
 >>>>>>> Lamont
 >>>>>>> take care
 >>>>>>>
 >>>>>>> Jamie K <Meta@Dimensional.com> wrote:
 >>>>>>>
 >>>>>>>> I dunno. Why lock into developing a new DSP system when native
 CPUs
 >>> are
 >>>>>>>
 >>>>>>>
 >>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just getting
 >>>>>>>
 >>>>>>>> faster?
 >>>>>>>>
 >>>>>>>> The folks on gearslutz will always be chasing ways to spend more
 >> money
 >>>>>>>
 >>>>>>>> on their systems (no matter what systems they have, native or DSP).
 >>>>>>>> There's no real cure for that. :^)
 >>>>>>>>
 >>>>>>>> It's true the Mac Intel transition will take time. It's not a five
 >>> year
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>> wait, though. Over the next six months there will likely be software
 >>>>>>>>
 >>>>>>>>> choices for audio production that run on both Intel and PPC, probably
 >>>>>>>>
 >>>>>>>>> starting with Logic around March/April as a \$50 upgrade, so they
 >> say.
 >>>>>>>>>
 >>>>>>>>>> Over the next year the Mac Intel hardware choices will expand into
 >>> more
 >>>>>>>>>
 >>>>>>>>>
 >>>>>>>>>> laptop and desktop choices as Intel's series of chips hit the market.
 >>>>>>>>>
 >>>>>>>>>> The roadmap is pretty much known at this point. If you want to
 go
 >>> with
 >>>>>>>>>
 >>>>>>>>>> Intel, pick your best time for the transition.
 >>>>>>>>>>
 >>>>>>>>>>> If you want to make music using OSX right away there are plenty

of
>>> PPC
>>>>>
>>>>>>> choices that work today, all the way up to the quad PowerMac which
>>> has
>>>>>
>>>>>>> more muscle than you probably need. Available now and they'll continue
>>>>>
>>>>>>> to work after the Intel transition.
>>>>>>>

Subject: Re: limiters vs. compressors
Posted by [Martin Harrington](#) on Sat, 31 Dec 2005 02:02:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>>>>>> Cheers,
>>>>>>> -Jamie
>>>>>>> <http://www.JamieKrutz.com>
>>>>>>>
>>>>>>>
>>>>>>> LaMont wrote:
>>>>>>>
>>>>>>> Hi Guys, Some thoughts:
>>>>>>>
>>>>>>> Has anyone noticed that since our beloved Paris DAW(\$2700list)there
>>>> has
>>>>>>>
>>>>>>> no
>>>>>>>
>>>>>>> pro DAW for under 10k??? Why??
>>>>>>>
>>>>>>> I know we have the Cubases (\$499) Nuendo's (\$1,500), Logic(1k),
>> DP(699)
>>>>>>>
>>>>>>> &
>>>>>>>
>>>>>>> Sonar(\$400). There are all very good native systems that will
yield
>>>>> pro
>>>>>>>> results. However, I can't believe thatthere is not one manufacture
>>> other
>>>>>>>
>>>>>>> than
>>>>>>>
>>>>>>>> Digidesign that want's to producer a DSP based DAW?? It's almost
>>> 6 years

>>>>>>>> since the plug was pulled on Paris! Yes, I did not forget about
>>>>>>>> Soundscape..
>>>>>>>>
>>>>>>>> My Point in this post is to bring to ligh that Paris was a product
>>> that
>>>>>>>>
>>>>>>>> served
>>>>>>>>
>>>>>>>> the "Middle ground" studio. Now, looking back, it's price point
>> was
>>>>> revolutionary.
>>>>>>>> AND That's the point..
>>>>>>>>
>>>>>>>> Today, if you're shelling out at least 10k for a PT HD system,
your
>>>>> only
>>>>>>>> other alternative is do a naitive system..Again, I'm not saying
>> that
>>>>> naitive's
>>>>>>>> are bad, but we all know that there's nothing like a cool DSP
>>>>>>>> DAW..Even
>>>>>>>>
>>>>>>>> more,
>>>>>>>>
>>>>>>>> it's a knwon fact that, if you wew to build your naitive system
>> up
>>> to
>>>>>>>>
>>>>>>>> Pro
>>>>>>>>
>>>>>>>> standards (AD/DA converters,mixer,DSP FX cards) you'd actually
come
>>>>> to
>>>>>>>>
>>>>>>>> an
>>>>>>>>
>>>>>>>> PT HD system.
>>>>>>>> There has to be a manufactuer that will stand up and fill in the
>>> gap
>>>>> between
>>>>>>>> PT HD & the Naitives. Any company has the balls??
>>>>>>>>
>>>>>>>> Today my dream DAW would come from Mackie:
>>>>>>>> -The MAckie DBX digital mixer (Dual touch screens)that also had
>> the
>>>>> capability
>>>>>>>> to record up to 128 24/96 audio tracks. Using the same cool editing
>>>>> found

>>>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the
>>>>>>>> capabilities
>>>>>>>> to add up to 3or 4 UAD cards, as well as third party FX for the
>> mixer.
>>>>>>>>
>>>>>>>> This
>>>>>>>>
>>>>>>>> would be a ground breaking product. Even though Tascam tried it,
>>> their
>>>>>>>>
>>>>>>>> SX-1
>>>>>>>>
>>>>>>>> was cool, but was too limited. Actualy, the SA-1 was a Ensoniq/EMU
>>>>>>>> product
>>>>>>>> first, then made it's was over to Tascam..I digress..
>>>>>>>> I still hoping that the Yamaha/Steinberg marrige would yield a
very
>>>>> cool
>>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..
>>>>>>>>
>>>>>>>> As things stands now in our current state of Personal computers
>> based
>>>>>>>>
>>>>>>>> DAW,
>>>>>>>>
>>>>>>>> we really have not had any ground breaking technology save for
newer
>>>>>> faster
>>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough
>>>>>> already..I
>>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i digress
>>>>>>>> again..:)
>>>>>>>>
>>>>>>>>
>>>>>>>> I guess this post grew out of neverending post over on
>>>>>>>> www.gearslutz.com
>>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k
>>>>>>>> converters..
>>>>>>>> I'm thinking, why do I want to keep sinking good money into "dressing
>>>>>>>>
>>>>>>>> up
>>>>>>>>
>>>>>>>> a naitive DAW to try to sound as good as Paris does for (2,700.00
>>> Orginal
>>>>>>>> list)??? Those guys, bless their hearts are into dreaming that
if
>>> they
>>>>>>>>

```

>>>>>>> sink
>>>>>>>
>>>>>>>> another 5-10k in analoge summing gear, tey will have that magic
>> ssound..
>>>>>>>> So, I'm thinkink, 'Why have we gone backwards in this dAW game??
>>> Is
>>>>> it
>>>>>>>
>>>>>>> that
>>>>>>>
>>>>>>>> Digi has such a strangle hold on the industry,that they can dictate
>>>>> jsut
>>>>>>>> how much cool stuff reaches the lowered of the spectrum. What
I
>> mean
>>>>>> is
>>>>>>>>
>>>>>>>> ,
>>>>>>>>
>>>>>>>>> PT LE is just enough to get frustrated to only dream and save
up
>>> for
>>>>>>> HD..
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> Now, we have this Apple fiasco..New machines, with new CPUS, little
>>>>>> software
>>>>>>>>> support. do they really think that thisi was good move now?? I'm
>>> not
>>>>>> even
>>>>>>>>> a current Mac owner and I agonise for MAc lovers and users. If
I
>>> were
>>>>>>>>
>>>>>>>> them,
>>>>>>>>
>>>>>>>>> I would not upgrade for at least 3-4 years. I digress again ..:)
>> Sorry.
>>>>>>>>>
>>>>>>>>> Again, calling on all new and current manufactures..You a vast
market
>>>>>>>>>
>>>>>>>>> of
>>>>>>>>>
>>>>>>>>>> Pro users and studios that needs more juice and pro features than
>>> your
>>>>>>>>>
>>>>>>>>>> current

```


>>>>>>>>
>>>>>>>>> offereing, but we don;t want to spend 20k for it.. Soemthing along
>>> say
>>>>>>>>
>>>>>>>> 3-15k
>>>>>>>>
>>>>>>>>> would do it..
>>>>>>>>> Okay end of rant..LaMont
>>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>
>Hey Babu,
I really did not knwo how Soundscape was doing these day. Since most US distributors
stoped running adds for the system. I'm glad they have made a or kept a steady
surgence in the market. At our studio we have the Alesis HD24xr(s) dedicated
24 track units, and they are rock solid and sound great.

"Music Lab Sweden" <musiclab@lund.bonet.se> wrote:
>

very
>much alive and kicking and the feature set is simply incredible.
>
>Regards
>Babu
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Hi Guys, Some thoughts:
>>
>>Has anyone noticed that since our beloved Paris DAW(\$2700list)there has
>no
>> pro DAW for under 10k??? Why??
>>
>>I know we have the Cubases (\$499) Nuendo's (\$1,500), Logic(1k), DP(699)
>&
>>Sonar(\$400). There are all very good naitive systems that will yield pro
>>results. However, I can't belive thatthere is not one manufacture other
>than
>>Digidesign that want's to producer a DSP based DAW?? It's almost 6 years
>>since the plug was pulled on Paris! Yes, I did not forget about Soundscape..
>>

>>My Point in this post is to bring to light that Paris was a product that
>served
>>the "Middle ground" studio. Now, looking back, it's price point was revolutionary.
>> AND That's the point..
>>
>>Today, if you're shelling out at least 10k for a PT HD system, your only
>>other alternative is do a native system..Again, I'm not saying that native's
>>are bad, but we all know that there's nothing like a cool DSP DAW..Even
>more,
>>it's a known fact that, if you were to build your native system up to Pro
>>standards (AD/DA converters,mixer,DSP FX cards) you'd actually come to
an
>>PT HD system.
>>There has to be a manufacturer that will stand up and fill in the gap between
>>PT HD & the Natives. Any company has the balls??
>>
>>Today my dream DAW would come from Mackie:
>>-The Mackie DBX digital mixer (Dual touch screens)that also had the capability
>>to record up to 128 24/96 audio tracks. Using the same cool editing found
>>in their earlier Hard disk recorder MDR2496. The mix has the capabilities
>>to add up to 3or 4 UAD cards, as well as third party FX for the mixer.

>This
>>would be a ground breaking product. Even though Tascam tried it, their
SX-1
>>was cool, but was too limited. Actually, the SA-1 was a Ensoniq/EMU product
>>first, then made it's was over to Tascam..I digress..
>>I still hoping that the Yamaha/Steinberg marriage would yield a very cool
>>DM2000 meets Nuendo or 02R-96 meets Cubase sx . All in one units..
>>
>>As things stands now in our current state of Personal computers based DAW,
>>we really have not had any ground breaking technology save for newer faster
>>Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough already..
>>say this and I work as a IT Network Consultant.. Okay :) i digress again..:)
>>
>>
>>I guess this post grew out of neverending post over on www.gearslutz.com
>>about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k converters..
>>I'm thinking, why do I want to keep sinking good money into "dressing up
>>a native DAW to try to sound as good as Paris does for (2,700.00 Original
>>list)??? Those guys, bless their hearts are into dreaming that if they
sink
>>another 5-10k in analoge summing gear, they will have that magic sound..
>>So, I'm thinkink, 'Why have we gone backwards in this dAW game?? Is it
that
>>Digi has such a strangle hold on the industry,that they can dictate just
>>how much cool stuff reaches the lower end of the spectrum. What I mean is
>,

>>PT LE is just enough to get frustrated to only dream and save up for HD..
>>
>>
>>Now, we have this Apple fiasco..New machines, with new CPUS, little software
>>support. do they really think that this was good move now?? I'm not even
>>a current Mac owner and I agonise for MAc lovers and users. If I were them,
>>I would not upgrade for at least 3-4 years. I digress again ..:) Sorry.
>>
>>Again, calling on all new and current manufactures..You a vast market of
>>Pro users and studios that needs more juice and pro features than your
current
>>offering, but we don;t want to spend 20k for it.. Soemthing along say
3-15k
>>would do it..
>>Okay end of rant..LaMont
>>
>Thanks Steve!

I didn't even know I needed one of these until now. So, maybe that Unico
acoustic amp that I've been lusting after is going to have to wait!

Mark

"steve the artguy" <artguy@svnartichokespittle.net> wrote:

>
>guys-
>
>a friend sent me this link. Says he just met a guy who bought a new Les
Paul
>just to have one of these. Check it out.
>
><http://transperformance.com/index2.htm>
>
>-steveThe only problem I saw with the acoustic version is that you "hear" the guitar
acoustically in standard tuning. Not so much of a problem with the electric
Variax's but definitely something that could take time to get used to with
the acoustic version. Headphones might help a lot.

Have a grea

Subject: Re: limiters vs. compressors
Posted by [Deej \[1\]](#) on Sat, 31 Dec 2005 05:14:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;>>> that
>>>>>> they can't focus on music..At the end of the conversation, we all
> agreed

>>>>>> that having a system like Pro-Tools HD would "serve" us best with
 > out
 >>>> having
 >>>>>> to "think" or stay on the CPU upgrade "treadmill" if you will. I've
 > been
 >>>>>> on
 >>>>>> that treadmill since 97, and as I look back on how many great working
 >>>> system
 >>>>>> setups I've destroyed due because I was trying to play the CPU speed
 >>> game.
 >>>>>> I've lost decent paying mixing and production jobs because my systems
 >>>> were
 >>>>>> not as stable as I had them before I "upgraded" to a faster CPU and
 >>> OS..
 >>>>>> I one of our suites we still have PT Mix cube running on a G4(450)
 > OS9
 >>>> that's
 >>>>>> rock solid stable.. One of my Paris setup still has Win 98se..Stable
 >>>> stable
 >>>>>> stable:)
 >>>>>>
 >>>>>> 2 staff producers went chasing the Apple speed dream , from Dual 867s
 >>>> to
 >>>>>> Dual G5(2.5s) on OSX..Man, the agony and frustrations on their faces
 >>>> due
 >>>>>> to the fact that they had serious deadlines. That's what spurred our
 >>>>>> conversations
 >>>>>> about it's either PTHD or a solution with DM2000/02r96 with Nuendo/PT
 >>>> Radar
 >>>>>> with the yammy digital mixer.. Each set up cost. But, we demand a
 > solid
 >>>>>> working
 >>>>>> system, that you do not have to make excuses to yourself and the
 >>>>>> client..
 >>>>>>
 >>>>>> Dedric may have said it best when he stated that doing a dedicated
 > DSP
 >>>> system
 >>>>>> maybe a daunting task\$\$ Or so they say.. Stuff coming out of China
 >>>> (Phonic
 >>>>>> firewire) mixers as well as microphones and other products are
 >>>>>> astounding
 >>>>>> deals. Just maybe the solution I'm after will come from China?
 >>>>>> LaMont
 >>>>>>
 >>>>>>
 >>>>>>
 >>>>>>

>>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>>
>>>>>> Lamont wrote:
>>>>>> Hey Jaimie,
>>>>>>
>>>>>> Although native cpus are fast, don't think that you are getting off
>>> cheap.
>>>>>> Playing the speed keep up game every 2 years is 1) not productive..2)
>>>>>> very
>>>>>> expensive.. think about it..??
>>>>>>
>>>>>> Both native and DSP-based can be expensive. Native can be much less
>>>>>> expensive though, if budget is limited. For example, on the low end
>>>> a
>>>>>> Mac Mini comes with Garage Band and you can do a lot with that and
>>> an
>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than
> \$1000.
>>>>>>
>>>>>> Productivity is a matter of finding a system that does what you need
>>>>>> (what I need may not be what you need and that could be the root
> of
>>>> this
>>>>>>
>>>>>> discussion).
>>>>>>
>>>>>> There are DSP-based systems out there that come with their own
>>>>>> mixer/burner/software in a table-top format without requiring a
>>>>>> computer. They cost as much or more as a native system with a fast
>>>>>> computer. If you want to get off of the computer upgrade cycle, they're
>>>>>>
>>>>>> available and they do what they do pretty well. But they aren't
>>>>>> particularly upgradable and upgradability is a big draw for
>>>>>> computer-based systems.
>>>>>>
>>>>>> Computer-based systems that include separate DSP cards have some
> of
>>>> the
>>>>>>
>>>>>> advantages and upgrade costs of native systems and some of the
>>>>>> disadvantages and limitations of dedicated, non-computer-based systems.
>>>>>>
>>>>>> PARIS illustrates the disadvantages very well.
>>>>>>
>>>>>> I bought an Intel computer for PARIS and bought an OS upgrade along
>>>> the
>>>>>>
>>>>>> way. A few years later I bought a faster G4 computer for PARIS and

>>> it
>>>>>>> was a noticable improvement. I also bought an upgrade for the PARIS
>>>>>>> software which added useful new features and some unfinished, broken
>>>>>>> features. It was nice to be able to upgrade but it did cost money
> just
>>>>>>>
>>>>>>> as a native system would have. I was limited to the PARIS hardware
>>>>>>> running on OS9, and the developers dropped support.
>>>>>>>
>>>>>>> PARIS would never get faster better, it was what it was. For me,
> the
>>>>>>> freeze point in development stopped just short of what I needed.
> Close,
>>>>>>>
>>>>>>> but forever short. So I sold it.
>>>>>>>
>>>>>>> Meanwhile CPUs had gotten much, much faster and having separate DSP
>>>> for
>>>>>>>
>>>>>>> the DAW had lost much of its advantage. I switched to a native system
>>>>>>> running on the same G4 computer I had purchased for PARIS, but using
>>>>>>> native software along with a new i/o box and a better operating system.
>>>>>>>
>>>>>>> The transition did not cost a lot overall and the sale of PARIS pretty
>>>>>>>
>>>>>>> much covered it.
>>>>>>>
>>>>>>> I did live on the bleeding 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 times and the increase in capability was worth the upgrade
>>>>>>> costs, just as it would have been with a DSP based system.
>>>>>>>
>>>>>>> If I had to buy from scratch today, I'd either pick up a Quad PowerMac
>>>>>>>
>>>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra RAM
>>> and
>>>>>>>
>>>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and some

>>> third
>>>>>>
>>>>>>> party plugins. That system would probably last for the next ten years.
>>>>>>
>>>>>>> Even if I added a 24 moving fader controller it would be well under
>>>> 10K.
>>>>>>>
>>>>>>> Again, what I do and what you do may be different so your mileage
> may
>>>> vary.
>>>>>>>
>>>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the need
>>>> to
>>>>>>>
>>>>>>> upgrade it for audio production. It could go for the next decade
> with
>>>>>>> slowing me down.
>>>>>>>
>>>>>>> However if I decide to upgrade it at some point for animation or
> video
>>>>>>>
>>>>>>> production, the audio side will come along for the ride at no extra
>>>> cost.
>>>>>>>
>>>>>>>
>>>>>>>> At least with a DSP based sytem, you know what you have, and the
> native
>>>>>>> cpu
>>>>>>>> is a secondary issue.
>>>>>>>
>>>>>>>> With the speed of CPUs today, why tie yourself to a hardware-limited
>>>> DSP
>>>>>>>
>>>>>>>> system. If the company you buy it from is in business in five years,
>>>> the
>>>>>>>>
>>>>>>>> cost to upgrade a system like that could be much higher than just
> buying
>>>>>>>
>>>>>>>> a newer, faster computer.
>>>>>>>
>>>>>>>> And when you buy a newer, faster computer you are upgrading everything
>>>>>>>
>>>>>>>> that runs on it, all your plugins, virtual instruments, even other
>>>>>>>> software (graphics, animation, video editing, software development,
>>>>>>>> whatever else you do), in one shot.
>>>>>>>>
>>>>>>>>

>>>>>>> Plus, low latency, better i/o integration in a pro
>>>>>>> enviornment..
>>>>>>>
>>>>>>> This is your best argument. But latency is not an issue in my current
>>>>>>> setup. My i/o box has direct monitoring. Even if I monitor through
>>> Logic
>>>>>>>
>>>>>>> the latency is low enough that it hasn't been a problem.
>>>>>>>
>>>>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog
>>>>>>> outputs plus stereo digital i/o directly patchable through my DAW
>>>>>>> software and also routable from the i/o box's monitoring software.
>>> If
>>>> I
>>>>>>>
>>>>>>> need more i/o I can plug in another Firewire i/o box.
>>>>>>>
>>>>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I can
>>> get
>>>>>>>
>>>>>>> moving fader controllers from at least four different manufacturers
>>>>>>> which is tempting, but since I only really used the jog/shuttle part
>>>> of
>>>>>>>
>>>>>>> the PARIS controller I haven't needed that. Plus I've grown used
> to
>>>> the
>>>>>>>
>>>>>>> precision and (believe it or not) speed of mixing with the mouse.
>>>>>>>
>>>>>>>
>>>>>>> The sad truth with moast if not all native solutios is that
>>>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native
>>>> users
>>>>>>> are going back to purchase , talk back units, better than average
>>>>>>> converters..All
>>>>>>> to chase the dsp systems way of working..in the end, the native
> person
>>>>>>> does
>>>>>>> not realize that they have spent just as much, if not more than
> they
>>>>>>> could've
>>>>>>> gotten with a dsp based DAW.
>>>>>>>
>>>>>>> A native system will be more flexible, you'll have more developers
>>> to
>>>>>>> choose from to enhance your system, and if one of the developers
> goes

>>>>>>> under, your system will not hit a dead end.
>>>>>>>
>>>>>>> Over the last decade I've spent way less than, for example, a ProTools
>>>>>>>
>>>>>>> system would have cost and am getting, I think, comparable results.
>>>>>>>
>>>>>>>
>>>>>>>> Having used nuendo since it's inception (2000,), logic audio, I can
>>> with
>>>>>>> hesitation,
>>>>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs,
> and
>>>> truth
>>>>>>>> be known, steinbergs way of integrating hardware leaves a lot to
> be
>>>>>>>> desired..
>>>>>>>>
>>>>>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer, a
> MOTU
>>>>>>>> Firewire i/o box or two and some third party plugins...even a 24
> moving
>>>>>>>>
>>>>>>>> fader controller and you're well under 10K.
>>>>>>>>
>>>>>>>> It all comes down to individual needs and preferences, so I'm not
> really
>>>>>>>>
>>>>>>>> saying you're wrong for what you're looking for. But for what I'm
>>>>>>>> looking for, a native system is pretty compelling.
>>>>>>>>
>>>>>>>> OTOH, had PARIS MIDI support been better, had they hung around long
>>>>>>>> enough to support OSX and AU plugins, I'd still be using PARIS. Even
>>>>>>>> with the limitation of 44.1 or 48 sampling.
>>>>>>>>
>>>>>>>> Cheers,
>>>>>>>> -Jamie
>>>>>>>> <http://www.JamieKrutz.com>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>> Take care,
>>>>>>>>> Lamont
>>>>>>>>> take care
>>>>>>>>>
>>>>>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>>>>>
>>>>>>>>>> I dunno. Why lock into developing a new DSP system when native

> CPUs
>>>> are
>>>>>>>>
>>>>>>>>
>>>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just getting
>>>>>>>>
>>>>>>>>> faster?
>>>>>>>>>
>>>>>>>>> The folks on gearslutz will always be chasing ways to spend more
>>> money
>>>>>>>>
>>>>>>>>> on their systems (no matter what systems they have, native or DSP).
>>>>>>>>> There's no real cure for that. :^)
>>>>>>>>>&g

Subject: Re: limiters vs. compressors

Posted by [Lance Reichert](#) on Sat, 31 Dec 2005 19:49:30 GMT

[View Forum Message](#) <> [Reply to Message](#)

= "_blank">tony@standinghampton.com> wrote:

>Is it me, or am I catching a hint of that sarcasm again? ;>)

>

>Tony

>

>

>"TCB" <nobody@ishere.com> wrote in message news:43cbab42\$1@linux...

>>

>> As some of you know, I'm a brainwashed free software zealot. Of course

>> this

>> is when I'm not a brainwashed Microsoft zealot, a peddler of

>> unsubstantiated

>> rumor and innuendo, or a slightly overdone grilled ham and cheese

>> sandwich.

>> But usually I'm a brainwashed free software zealot. I think.

>>

>> However, it's things like this that make me so. I'm getting daily barrages

>> from the press mailing lists I'm on about how soon various companies will

>> be supporting the new Apple hardware. The general tenor seems to be

>> "within

>> 2006" and then lots of mumbo jumbo about which apps will be supported

>> on

>> which hardware and so on. Then, over at slasdot where we brainwashed

>> automotans

>> of Richard Stallman and his nefarious GPL practice our goose stepping,

>> someone

>> asked the Firefox development team when they would support the new stuff.
>> Their answer, roughly, was, "Oh, that's already pretty much done. A bug

>> here

>> and there with some plug-ins but we're nearly all set. Yeah, and there's
>> a solid late beta you can download and use now. Oh, and Thunderbird will
>> be done soon too. Thanks, and if ya think of it maybe buy a T-Shirt?"

>>

>> http://www.zdnet.com.au/news/software/soa/Firefox_for_Intel_Macs_planned_for_March/0,2000061733,39232952,00.htm

>>

>> TCB

>

>Hmmmmmmm, I use a LOT of alternate tunings when I track (and capos) guitar parts and usually just give up on them live. This might be a necessary purchase now that I'm once again a middle class man of means.

TCB

"Tony Benson" <tony@standinghampton.com> wrote:

>I'm pretty sure you can store your own tunings with the PC software program

>for the Variax. The editing software also lets you do all sorts of weird

>stuff, like put four single coil pickups on an ES-335 and rotate two of them

>and put one on the fretboard, etc. Basically you can build Frankenguitars

>with weird combos and placement of parts. The keyboard/rhythm guitar player

>in my band just bought one, and I have to say it's much cooler than I

>thought it'd be.

>

>Tony

>

>

>"TCB" <nobody@ishere.com> wrote in message news:43cba60a\$1@linux...

>>

>> The Variax does that? Can you choose different tunings or are you stuck

>> to

>> some presets. I'd never even considered one of those, but if it can do

>> that

>> I might take a serious look.

>>

>> TCB

>>

>> Jamie K <Meta@Dimensional.com> wrote:
>>>
>>>Hi Steve,
>>>
>>>I met these guys a number of years back (they're from Colorado). It
>>>works, it's cool, and it's not (last I checked) particularly cheap.
>>>
>>>Another fun toy is the Line6 Variax, which lets you go to alternate
>>>tunings instantly using DSP transposition on each string rather than
>>>actual string detuning. I currently use the acoustic version, and it
>>>works pretty well if you don't go too far. It doesn't tune itself,
>>>though, you have to keep it in (normal) tune.
>>>
>>>Cheers,
>>> -Jamie
>>> <http://www.JamieKrutz.com>
>>>
>>>
>>>steve the artguy wrote:
>>>> guys-
>>>>
>>>> a friend sent me this link. Says he just met a guy who bought a new
Les
>> Paul
>>>> just to have one of these. Check it out.
>>>>
>>>> [ttp://transperformance.com/index2.htm](http://transperformance.com/index2.htm)
>>>>
>>>> -steve
>>
>
>Oh you big slightly overdone grilled ham and cheese sandwich! ;>)

Tony

"TCB" <nobody@ishere.com> wrote in message news:43cbd499\$1@linux...
>
> Me? Sarcastic? I can't imagine why you might say such a thing.
>
> "Tony Benson" <tony@standinghampton.com> wrote:
>>Is it me, or am I catching a hint of that sarcasm again? ;>)
>>
>>Tony
>>
>>
>>"TCB" <nobody@ishere.com> wrote in message news:43cbab42\$1@linux...
>>>
>>> As some of you know, I'm a brainwashed free software zealot. Of course

>
 >>> this
 >>> is when I'm not a brainwashed Microsoft zealot, a peddler of
 >>> unsubstantiated
 >>> rumor and innuendo, or a slightly overdone grilled ham and cheese
 >>> sandwich.
 >>> But usually I'm a brainwashed free software zealot. I think.
 >>>
 >>> However, it's things like this that make me so. I'm getting daily
 >>> barrages
 >>> from the press mailing lists I'm on about how soon various companies
 >>> will
 >>> be supporting the new Apple hardware. The general tenor seems to be
 >>> "within
 >>> 2006" and then lots of mumbo jumbo about which apps will be supported
 > on
 >>> which hardware and so on. Then, over at slasdot where we brainwashed
 >>> automotans
 >>> of Richard Stallman and his nefarious GPL practice our goose stepping,
 >
 >>> someone
 >>> asked the Firefox development team when they would support the new
 >>> stuff.
 >>> Their answer, roughly, was, "Oh, that's already pretty much done. A bug
 >
 >>> here
 >>> and there with some plug-ins but we're nearly all set. Yeah, and there's
 >>> a solid late beta you can download and use now. Oh, and Thunderbird will
 >>> be done soon too. Thanks, and if ya think of it maybe buy a T-Shirt?"
 >>>
 >>> http://www.zdnet.com.au/news/software/soa/Firefox_for_Intel_Macs_planned_for_March/0,2000061733,39232952,00.htm
 >>>
 >>> TCB
 >>
 >>
 >The other day I was trying to send an MP3 to Tony Benson. I screwed up and
 attached a .wav file instead. Instead of letting it upload until it crapped
 out, I cancelled the send in Outlook express. Afterwards my comp locked up
 so I did a hard reboot.
 Then things went really wierd. For a while I couldn't open my Sent Messages
 folder. I got that working buty now, when I try to send a message to the
 NG or anywhere else, I get the following message:

Folder could not be displayed
 Outlook Express could not open this folder.

Possible causes are:

Low disk space.

Low memory.

Outlook Express

I'm running 512MB of RAM and I've got plenty of disk space. I've also got other E-Mail identities in OE that are working properly. It's just this one that is messed up.

Any of you IT guys have a clue what is wrong here? I sure don't.

Thanks,

DeejThad,

Here's my bandmate Doug Dixon's email:

doug at mindsearstudio dot com

I'm sure he'd be glad to answer any questions you have about the variac. He's still learning, but at least he could give you an idea of what he thinks about the features, etc.

Tony

"TCB" <nobody@ishere.com> wrote in message news:43cbd514\$1@linux...

>

> Hmmmmmmm, I use a LOT of alternate tunings when I track (and capos) guitar

> parts and usually just give up on them live. This might be a necessary

> purchase

> now that I'm once again a middle class man of means.

>

> TCB

>

> "Tony Benson" <tony@standinghampton.com> wrote:

>>I'm pretty sure you can store your own tunings with the PC software

>>program

>

>>for the Variac. The editing software also lets you do all sorts of weird

>

>>stuff, like put four single coil pickups on an ES-335 and rotate two of

> them

>>and put one on the fretboard, etc. Basically you can build Frankenguitars

>
 >>with weird combos and placement of parts. The keyboard/rhythm guitar
 >>player
 >
 >>in my band just bought one, and I have to say it's much cooler than I
 >>thought it'd be.
 >>
 >>Tony
 >>
 >>
 >>"TCB" <nobody@ishere.com> wrote in message news:43cba60a\$1@linux...
 >>>
 >>> The Variax does that? Can you choose different tunings or are you stuck
 >
 >>> to
 >>> some presets. I'd never even considered one of those, but if it can do
 >
 >>> that
 >>> I might take a serious look.
 >>>
 >>> TCB
 >>>
 >>> Jamie K <Meta@Dimensional.com> wrote:
 >>>>
 >>>>Hi Steve,
 >>>>
 >>>>I met these guys a number of years back (they're from Colorado). It
 >>>>works, it's cool, and it's not (last I checked) particularly cheap.
 >>>>
 >>>>Another fun toy is the Line6 Variax, which lets you go to alternate
 >>>>tunings instantly using DSP transposition on each string rather than
 >>>>actual string detuning. I currently use the acoustic version, and it
 >>>>works pretty well if you don't go too far. It doesn't tune itself,
 >>>>though, you have to keep it in (normal) tune.
 >>>>
 >>>>Cheers,
 >>>> -Jamie
 >>>> <http://www.JamieKruz.com>
 >>>>
 >>>>
 >>>>steve the artguy wrote:
 >>>>> guys-
 >>>>>
 >>>>> a friend sent me this link. Says he just met a guy who bought a new
 > Les
 >> Paul
 >>>>> just to have one of these. Check it out.
 >>>>>

>>>> ttp://transperformance.com/index2.htm
>>>>
>>>> -steve
>>>
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_01AE_01C61A9C.6C058800
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

J.W.
Do you have more than one ADAT card? =20
Not easy to use with XP. I have to, use one
in each MEC. 2 ADATs in one MEC won't allow=20
Paris to boot up. 18/12 error happens.
Tom

"John" <no@no.com> wrote in message news:43cb853c@linux...
Make sure you run the setup app to install the scherzo drivers, =
reboot,=20
then install Paris, reboot, then the effects subsystem, then reboot. =
I=20
tried a bunch of optimizations listed below but for me I can track =
fine=20
but dx and vst plugins suck and crash with assertion errors and if I=20
don't reboot a bsod follows. Guess we're back to win98se.

John

musicxp.com tips

Processor Scheduling for Background Services
Visual Effects for best performance
Switch Off Desktop Background Image
Disable Screen Saver
Disable Fast User Switching
Switch Off Power Schemes
Switch Off Hibernation
Disable System Sounds
Do Not Map Through Soundcard
Disable System Restore
Disable Automatic Updates
Startup and Recovery Options

Disable Error Reporting
Disable Remote Assistance
Fixed Swap File (Virtual Memory)
Speed up Menus
Disable Offline Files
Disable Remote Desktop
Disable Internet Synchronise Time
Disable Hide Inactive Icons
Disable Automatic Desktop Cleanup Wizard
Disable NTFS Last Access Time Logging (NTFS Only)
Disable Notification Area Balloon Tips
Disable CDROM Autoplay
Di

Subject: Re: limiters vs. compressors
Posted by [gene lennon](#) on Sat, 31 Dec 2005 21:25:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

2 audio Partitions
Use NTFS drives with 64k clusters
In BIOS disable USB, LPT1, Serial port
Remove Messenger
Classic Mode
Classic Start Menu
Power Schemes: you can have the monitor turn off but set Turn Hard=20
Drives off to NEVER
Disable the Computer Browser in Services to improve mapped drive =
browsing.
Disable your network card by right clicking on the nic icon
Defrag regularly
Keep your desktop clean
No wallpapers
Set video to highest color depth
Increase your IRQ priority
Disable Power Management
Set graphic acceleration to full
Disable background applications
Disable USB
Graphical window settings
Disable NTFS Last Access Time Logging (NTFS Only)
Make sure DMA mode is enabled on drives

Restart your machine at this point in time. When you come back the =
first=20
thing you should do is defrag the main drive even if it doesn't say it =

needs it. This way the swap file has been truly set and you're ready =
to=20
continue.

=

-----=

Processor scheduling should be set to background services and not =
Programs.

Start > Settings > Control Panel > System > Advanced > Performance=20
Settings > Advanced Tab > Background Services

Advanced tab: Press Settings tab under Performance Visual Effects tab: =

Subject: Re: limiters vs. compressors

Posted by [Lance Reichert](#) on Sat, 31 Dec 2005 22:07:07 GMT

[View Forum Message](#) <> [Reply to Message](#)

nce isn't so critical.

Messenger starts up at the windows load up but we can get rid of that =
in=20

no time at all..

Start Menu>Run

Type this in exactly as it is here:

RunDll32 advpack.dll,LaunchINFSection =
%windir%\INF\msmsgs.inf,BLC.Remove

Hit Enter...you will see a DOS-like shell appear and disappear very=20
quickly and then it will ask you to restart.

Right-click on your desktop, and then click Properties.

Click on Themes tab

Set Themes to Windows Classic

Also do this for the Start Menu:

Right-click the Start button, and then click Properties.

Click Classic Start menu.

Click the Customize button to select items to display on the Start =
menu.

By default, selecting the Classic Start menu also adds the My =
Documents,=20

My Computer, My Network Places, and Internet Explorer icons to your=20
desktop.

Increase your IRQ priority - You can increase the IRQ priority of the=20 real-time CMOS clock to gain some system performance by doing the = following:

- 1.) First create a text file with the extension .reg
- 2.) Paste the following into the file:

```
REGEDIT4
[HKEY_LOCAL_MACHINE\System\CurrentControlSet\Control\PriorityControl]
"IRQ8Priority"=3Ddword:00000001
```

- 3.) Double-click on the file to enter the tweak into your registry.

This can be un-installed should you need to by repeating the three = steps=20

above with a new file, except this time use the following in your .reg = file:

```
[HKEY_LOCAL_MACHINE\System\CurrentControlSet\Control\PriorityControl]
"IRQ8Priority"=3Ddword:00000000
```

Disable Power Management - Power management can be disabled by going=20

Start=BB Settings =BB Control Panel =BB Power Management. Set the = Power Scheme=20

to "Always On" and set "System Standby", "Turn off hard disks" and = "Turn=20 off

Subject: Re: limiters vs. compressors

Posted by [audioguy_editout_](#) on Sun, 01 Jan 2006 10:51:20 GMT

[View Forum Message](#) <> [Reply to Message](#)

et/images/E72Splash1-1024x768.jpg"

target="_blank"><http://www.smartav.net/images/E72Splash1-1024x768.jpg>

>>>>>

>>>>>

>>>>> BTW - I'm guessing that if Steinberg gets the 64 bit update right with

>>>> a

>>>>> 64

>>>>> bit full audio path, summing boxes could be just another color in the

>> tool

>>>>> palette, but far from necessary, and likely less spacious and clear,

>> but

>>>>> that's more optimism than guarantee.

>>>>>

>>>>> I would like to hear Sonar 5 in full 64-bit glory to see if 64-bit
>>>>> (assuming
>>>>> Cakewalk isn't blowing smoke) lives up the paper specs on the concept,
>>>> but
>>>>> I'm hesitant to buy into the hype until proven sonically.
>>>>>
>>>>> Regards,
>>>>> Dedric
>>>>>
>>>>> On 1/15/06 10:45 PM, in article 43cb24d5\$1@linux, "Deej"
>>>>> <hdfajkl@hjkal.buzzz> wrote:
>>>>>
>>>>>>
>>>>>> This would be my idea of an optimized productivity scenario if I
was
>>>> using
>>>>>> Nuendo and had the budget.
>>>>>>
>>>>>> http://www.arbitermt.co.uk/nuendo/products/idcontroller.htm
>>>>>>
>>>>>> A bit pricey, but definitely specific to the application and with
a
>> moose
>>>>>> of a DAW running the software and DSP, a nice rack of Myteks or Lavry's
>>>>> for
>> >

Subject: Re: limiters vs. compressors
Posted by [gene lennon](#) on Sun, 01 Jan 2006 17:38:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

r, your system will not hit a dead end.
>>>>>>>>
>>>>>>>> Over the last decade I've spent way less than, for example, a ProTools
>>>>>>>>
>>>>>>>> system would have cost and am getting, I think, comparable results.
>>>>>>>>
>>>>>>>>
>>>>>>>> Having used nuendo since it's inception (2000,), logic audio, I can
>>>> with
>>>>>>>> hesitation,
>>>>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs,
>> and
>>>>> truth
>>>>>>>> be known, steinbergs way of integrating hardware leaves a lot
to
>> be

>>>>>>>> desired..
>>>>>>>>
>>>>>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer,
a
>> MOTU
>>>>>>>> Firewire i/o box or two and some third party plugins...even a 24
>> moving
>>>>>>>>
>>>>>>>> fader controller and you're well under 10K.
>>>>>>>>
>>>>>>>> It all comes down to individual needs and preferences, so I'm not
>> really
>>>>>>>>
>>>>>>>> saying you're wrong for what you're looking for. But for what I'm
>>>>>>>> looking for, a native system is pretty compelling.
>>>>>>>>
>>>>>>>> OTOH, had PARIS MIDI support been better, had they hung around
long
>>>>>>>> enough to support OSX and AU plugins, I'd still be using PARIS.
Even
>>>>>>>> with the limitation of 44.1 or 48 sampling.
>>>>>>>>
>>>>>>>> Cheers,
>>>>>>>> -Jamie
>>>>>>>>
