
Subject: Re: Company Car Fiascos...

Posted by [Aaron Allen](#) on Fri, 17 Mar 2006 07:01:49 GMT

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albox.com> wrote:

>

>

>I sold my PT rig when I switched to Paris. I did it at the time primarily
>for the sound of the Paris mix bus. This was before HD.

>

>When HD was released, the distinction was far less obvious. HD still sounds
>different from Paris but not awful anymore, just different. Paris still
has

>more of an analog/tape sound plus the added benefit of sounding more aggressive
>when you push the gain stages.

>

>So now the big question! Do I prefer the sound of Paris over other DAWS
because

>its actually makes better sounding recordings, or is it because it is closer
>to the sound I associate with my favorite albums from the last 30 years?

>

>

>I think the truth is closer to the second, and I think this is largely a
>learned behavior, empirical rather than based on any truth.

>

>In a recent session at another producer's studio (who will remain unnamed),
>I listened to some pop-rock mixes done on a Paris rig. The sound was big
>and clear and sounded very tape-like. Overall it sounded quite good and
not

>at all wimpy. The artist however hated the sound. He played us a number
of

>recent albums known to have been recorded in PT or similar sounding DAWS
>as examples of what he wanted. This is the sound he knows and more important
>it is the sound he likes! Yikes!! Compressed to a dynamic range of about
>10db and very little sense of depth, space or stereo width.

>

>Music may be universal but we all know it comes with cultural bias. How
many

>American teens would choose to listen to a steady diet of microtonal music?
>Might as well serve up a big plate of Haggis... And it not just teens. Labels
>work the exact same way. If someone has a hit record that sounds crappy,
>all the labels want the same crappy sound.

>

>Suddenly I am feeling very old. Fashions change taste changes but I thought
>good sound was forever. Perhaps not so. As a producer who still has at least
>one toe in the current market, I need to have some awareness of the realities
>of the market and the "new sound" is the new sound.

>

>My personal taste has not changed. For most projects that I foresee myself
>working on, I will continue to use Paris, but just as I have made decisions
>in the past to use SSL consoles rather than Neves to achieve a more trendy
>"Pop" mix, I am now experimenting with ways to capture the "elusive PT sound".
>(Insert appropriate emoticon).
>
>Luckily it was reasonably easy to achieve. I recently purchased the Waves
>SSL bundle and running that in Logic can get me very c

Subject: OT: Company Car Fiascos...
Posted by [Kim](#) on Fri, 17 Mar 2006 07:17:23 GMT
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ys
with the birth of the "Vinatage Plug ins). Their purpose was(is) to make
your mixes"duller"=warmer, more professional(sit right, al in all..Make the
mixes sound like 1975!!!

Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro Tools
HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail " RECORD-SOUND...
With Garage bands, rap artist, Rock bands, Soul singers of today having NO
prior knowledge,nor the Formal training to 'get he 1975" sound, we have the
High-Fedility DAW sound in all it'sglory!! ..Yipee!!

Still, the old guard continues to hold it's thumb on the DAW market and keep
driving manufactures to making more and more vintage plugins. But, every
now and then a product like Ozone's Izotope comes along (and others) that
challeng the old "muddy up the mix crowd).

Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect to hear
that sound. they have no idea on how to get a 1975 sound..

So, I've said all the above to say: Let's move on!!Yes , the Brian Tankersly(I
adore), Nuendo endorsers,vinatge engineers) will continue to push to have
all of their 1960,79, & 80 hardware as a plugin and continue to fight DAW
companies to to fix summing buses or event new a new summing buss market
segment to ensure they et the 1975 sound with todays DAW.

For me,they can have the 1975 sound. I'm moving onward with the cureent state
of very high fiffdelity thats afforded me in PT HD And Nuendo..yes, Paris
is still in my rig, but I will no longer
fight mixes to get the 1975 sound..If the mixes are nice and Brightosund
with bottom..So beit..I love the way PT HD sounds with the 192 converters.
Very nice full-spectrum sound ,with a nice top end. I love Nuendo's nice
wide -spacious,clear open , heavy bottom sound with my EMu converters. Let's
evolve past 1975..Pleaseeeeeeeeeee!!!!

"gene lennon" <glennon@NOSPmyre

Subject: Re: OT: Company Car Fiascos...
Posted by [rick](#) on Fri, 17 Mar 2006 09:45:10 GMT
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but
>>> when it comes to classical music, Paris simply has much left so desire.
>> It
>>> nowhere as clean and accurate as the newer modern systems, be it PT,
>>> Soundscape,
>>> Nuendo, Samplitude etc.
>>
>>
>> Then you don't know how to use Paris, and I have the tracks to prove it.
>>
>> Samplitude is competitive with Paris on orchestras, Nuendo is not.
>>
>>
>> DC
>The fact that this (PT/Paris debate, ad naseum) is actually even still a
discussion after Paris being "dead" for this long says a whhhooole lot about
Paris, dunnit?
What a waste, thanks Creative, for your lack of vision :(

AA

"Dedric Terry" <dedric@echomg.com> wrote in message news:443fe185@linux...
>I think you've misinterpreted that anyone is saying that one approach is
>better than another.
> On the contrary, this is just an observation in how we choose our
> preferences, and the fact that
> currently available technology significantly exceeds what was available
> 40, 30, 20 and even 10 years ago.
> Recording is about capturing audio - period. It's production, mixing, and
> the concept of creating listener appeal
> in the music side of recording that has used it creatively. There isn't
> anything wrong with that, but recording has always
> been at the mercy of, and influenced by the available technology. It
> isn't a platform war, and never was -
> just a constant attempt to improve each element of the chain within the
> budgets we have available.

>
> I once tested recording a vocal with a binaural head, test measuring
> system. It sucked for artistic and listening pleasure,
> but was incredibly realistic. Maybe that just goes to show that what
> entertains us artistically doesn't necessarily benefit
> from reality. There's nothing wrong with running a mix down to a 4-track
> cassette deck if that's what floats your
> boat creatively.
>
> Regards,
> Dedric
>
>
> "JD" <no@nospam.com> wro

Subject: Re: Company Car Fiascos...
Posted by [Kim](#) on Sat, 18 Mar 2006 04:05:01 GMT
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conductors that spurs
the techies on to ever-more sophisticated tests. And all of us have
heard really technical people do totally crap audio work. I have
personally seen genius acousticians design total POS sound
systems using every prediction and mapping tool and app in the
world. As retarded as it is to insist that we can hear something
that we can't hear when in a double-blind test, it is even more
retarded to insist that something is not there because some test
didn't show it. Sooner or later a test finds the anomaly and all
the techies stop smirking and go back to playing with hard drives
and the the audio engineers get some work done.

>From what I've heard even on the Nuendo forum, the show demos seem

Subject: Re: Company Car Fiascos...
Posted by [John \[1\]](#) on Sat, 18 Mar 2006 14:02:42 GMT
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session for the live record tomorrow. Wish me well!"Martin Harrington" <lendan@bigpond.net.au>
wrote:
>Everyone is making good points in this discussion, but remember, unless
we
>are producing film soundtracks, (or similar), our sounds, be it music, voice

>or fx, are mostly going to be heard on an MP3 device of some sort, (player
>or radio), at least until the new generation of HiDef players are released,
>and then we are going to have the format wars starting all over again.
>No matter what equipment we use, the end result, in real terms, is MP3,
(or
>MP4).

It's all relative though. A great analog mix converted to mp3 is going to
sound a lot better still than a crappy digital one. Although you do lose
quality going to mp3, the essence of the original recording will still be
t

Subject: Re: Company Car Fiascos...
Posted by [Kim](#) on Sun, 19 Mar 2006 22:58:59 GMT
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it needs to allow me
>>>> to easily assign the samples to each pad and set pan/volume positions
>>>> easily. I played a roland at guitar center and thought the sounds were
>>>> hip hop oriented and sucked for rock/jazz.
>>>>
>>>> And do any of them have a highhat that works right?
>>>>
>>>> Thanks !!
>>>>
>>>> Jamie K wrote:
>>>>> For electronic drums: My DDrum 4 kit has taken a serious beating for
>>>>> years without complaints or failure. I have the cast precision pads
>>>>> which they don't make anymore but you can find that version of the kit
>>>>> used on ebay. I've replaced the heads with long lasting mesh heads
>>>>> which I prefer to the standard drum heads, but you can use either with
>>>>> those pads. This setup offers positional sensing.
>>>>>
>>>>> For live I use the internal sounds which are reasonably responsive and
>>>>> convincing. It was the most convincing electronic set at the time I
>>>>> chose it. Still one of the best. I recently got a DW/Pacific Chameleon
>>>>> kit (mesh on one side, regular head on the other) to try with DDrum
>>>>> triggers. Can use it as an acoustic kit or as a trigger kit.
>>>>>
>>>>> For recording I sometimes use DDrum samples but more often trigger
>>>>> Native Instruments' Battery 2 via MIDI to control bigger sample sets
>>>>> (you can also sample your own sounds for Battery 2). I also use
>>>>> additional pads through an Alesis D4 so I can trigger my 6 tom, 7
>>>>> cymbal, plus a few specials, mondo kit. I built my own extra pads out

>>>>> of Remo practice pads, old mouse pads and piezo pickups, they've been
>>>>> surprisingly long lived.
>>>>>
>>>>> If I were buying a new electronic kit I'd give serious thought to the
>>>>> Yamaha DTXtremeIIIS since it has more trigger inputs than the DDrum4,
>>>>> pl
