
Subject: "Skunk" Baxter, missile defense expert?

Posted by [Tony Benson](#) on Mon, 19 Dec 2005 18:00:51 GMT

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ently running DAW with audio/midi and was thinking of getting
>>into the SX thing.

>> I haven't gotten into the soft synth thing at all so I'm a

>>little hesitant having to go the new dedicated comp,software,vsti

>>route compared to a hardware synth I can turn on and make noise

>

Subject: Re: "Skunk" Baxter, missile defense expert?

Posted by [Deej \[1\]](#) on Mon, 19 Dec 2005 18:04:07 GMT

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.Track

>balancing becomes off kilter.. YOu speed so much time just trying to put

>out fires that you lose focus on the mix.. Then all of a sudden, here comes

>that Nuendoi smearing sound,..Nice and smooth..But, you're trying mix agresiive

>!@@@ARGG.... So, then you start making trade offs on masert fader levels

>(-5bd).. And so on and so it goes.. TOOO Much work ..In _Paris and PT ,

>could've been done in jiffy..

>

>

>Dedric Terry <dterry@keyofd.net> wrote:

>>FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting

>>it to sound really good. I see your point, and maybe there is a magic

wall

>>at 30-40 simultaneous tracks in 32-bit float, but I just don't see many

>>p

Subject: Re: "Skunk" Baxter, missile defense expert?

Posted by [Tony Benson](#) on Mon, 19 Dec 2005 20:56:50 GMT

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ZbVrPTkuZgunQyfZDqGi7WKbx4hUYkZKr FtFvE0jTVxQ3

R2F0x3biOBzatprg4VC5O82+WwPjRHDkru27sJeycHcluGJuN3QoUccgkFQp FVCEIQCEIQCE

IQCEIQCEIQCyt43E2kfhxYzPwYOXSrl7eMsojNjkmhzPJcrLei0rd3HauZO4zkPq CDa22/t2MEId

R471cyea1mvDhULyuWV8rzK81c41KvWm9XVqcHahycoz9UesPSM1HJC14o4V

WBY+Z4ZqNI7B

6VvRXDJRVhBCT6rGUdGdcbLFJUtFCsi52yWI4Ds9C62tUhaCtY5TjssxGX3O CfAa4iika+jd

PArrrjb4psxise42dzKlmlXojy4zpm5T45jXGVG2uxZNc+JmqVwoK5NV213p 7AGziteIWZJE

+M9oEKtJKAacVJ8eO8Tozyy2nd093vltbx6w4OccmcVxl7uM98/XM7Ad1nAJ LlGpBAxVWi4e

ztXctarovLm6+C/5eU9l3dK5tPYSCCMwomUdt3qgKWlc1j+X9wN5BR/eYdJ6 VtKLE3Fm6aZI

BqnJrhxVUqExkgcnoGipJqIDQMQEowSoBCRCATXBOQRVQRpCEpFEKKyd2sBc

xlw7wXFTRFho

V6Selcvm3aT4rBgkNbw5iiQiqeW1KnhtXymjGkqzLKq1injifM4MaCSVu2f luWTGTshdJZb
ZDZjsDHmVLvYruzjt2MwY8aXGU+xWN63dlhHpBrK7BrRn1qPdt/isaxR9ubg 0cOtcXLJJPIZ
ZjqkdmVYxrdLdZZXbJmggq29geMVxcFw+3dqblxC6az3FkwzxUmOyRIMaSq3 23asWrCmtiw0
IXbVDwqk9iyUYjFSJp00lxboVYghbltW42l7cW4qjHE6B1DgV38cxMuWcTEI /l8cCnvtZGCr
cTTMKZrTqxVt7uC9MYRLhObf2zdLPwmQiQamtAldhj6VrtCHCoNQuCexr+8B 6kR+Jb1MMjmd
RXPLw9jHyTs79C4qHzPcwmj9MjfyHlakHmq2f/Wa6PpOI9i4cXbn3iYdChVbe /t7kVika7qKl
mmbCwyPNGhSmomJ2ch5hf83PpBwjFB6c1z5bJbnUwkLp5lrS7Je2Qaj00Koz 7Y8VoahLmPRZ
jHLTSVe13xzTpm9a24byOUVaQuZlsHjGirNE1uatqF1x8v7nny8HXB2E0DJ2 0IRaSGP9J/o6
li2e8EnTLgVqPc2ZtWnHgV0mlyhzhxmcZrLdoOGgEtUjHags22vj3X5rQjLSO yvLMVpL1xN6m
yW4fiMCRFIM5n6b81Xe8xkVyKla4ONSpSzN7tROATYqFoOakQCEIVAhCEAuf 8yuOhgpxzW+q
G4W4uoy31JdNYbrpYcmGFpzASCZpyKeJApUM2iNrGfdCabKPkRgtLqCUtyqf lxpPkGK5qCXU
EotS+QbzR8gOau1CKpRai/b2vFCUxu2NZkStGqKpRan8l0pfxzVtKlFqotQ l+WAVICUWriC
ielyFKkRDNB5pDax3eFetSVRVUNEbRkAnUSFwCaZmNzIHpUos9Kqj9wt4+9l 0elVZd/s4831
6hVaqWeUNVC56TzXbN7jXu9FFS183v8A7cP5nJRy7W65luIPmW/INGBjB6Sn xXI3cBwlmcDT
DwxRNO5c9nZI4biTRVZdztYe/KwfiC84knll/qSPd1uKraQmifVPZ6DL5nsG YB+r7oJVKtzh
CO5G93XguRaaBGaXHZanu6GbzlMcI4gPvOVcxZnfy5ODfutVBrWUxzSigyCW cY6llv7ubCSV
59Ks2e+XdlQV8Rnww+tQve6ShPKiRzS7MJOU6xERS6q081W01Gy1jd9rL1rd iuGTCrHBwPlr
zQwApI/EhNYnuYfsmig9OfGx/eAKrv2+B4oWii4ilfdwg9/UPtiqts82XLe/ G09RIU4wvKYd
ldjtT7gThs1uPdWA3zgfehPocnf7gP8ACfzBOK859XQDabce4FMyyhZiGgLI X+cH+7D63KrJ
5qvH4Ma1vtTjCc8vV3ILG4BQT7hBbisj2t6yuAm3W+n78hofh7KqVLjqeKnM TVWoZ+qfR2F3
5ojaKQNLzzyCwL7dLu5OL6MPutwVKOTV2SIOHurfZOPfVC2OmKWtE8FKKHNR
tFqRgcDkpHRp
hjlQXbPdruywhf2fgf2h9YU0e9zNuTdPaxznANo6tG9Sy6Elqs8Yux3G376b xzo9LdbeT6V6
qq62/bKwlzR1a152RkcipYp5ov6cj7fpW2a13nzUQjfK5pDWCPNarldwv3b g8hIRAMq5nrV
V91cXDfDleSziAKV66JkkgAo1EqZ3l+TSNIUm32jr6RrG5E4qoWuetCxf2w /wC3lxbqW1UI
0jTV3VnZR2bAyMelWlxBud1dnMR1NaFYiO8ZsmLugtaUql6s3lM//LsELj7n ct3th+ppA+LQ
qf8Asl+PeYfwKmvZ3iFwo8zX44xn8JURPnd43vsjcOgkJSX6OzdiCvLxk0dH 8SupZ5tBwfA4
fdcCuWDdNAeAQib1vIU9mUfaH0LpVy/ITKTpl+hdOsw6ZBUr+zbcRlpV1FE Zcxsty6xnNhM
ey4kxE/+VdQsLetv8ZutmD29pp6Ve2q++dgEhweOy8cnBIVdyKVBfUBVAua3 6w0P

Subject: Re: "Skunk" Baxter, missile defense expert?
Posted by [Tony Benson](#) on Mon, 19 Dec 2005 20:59:20 GMT
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E7MAcT0O

GPtXSrF8yz+HbBnF72t/ipMXBdar9jcC5gZKPeaCoN4t/HtXgd5o1N6wqPlq asT4D/bdh1Ox
W6RUUK8daV2bnSXnHacAeaka0jNWLmHwJHx/C4j0cFWL16sZuLZOommSnSk0
ucntjAzWg5kg
KmbQqlua1VZLoA0bmiOp8vu8OR8fBw1BdluC2i+dHcRueKCuk9RXeJCqNxZR 3DiXDFYsm1xm
QNaElqCulODgeeCjIga/tEdocVzm4lbUN1Oq3e1vEU9C4e6j/UoOIXo8tu2Z hYelos4w2NmK
yFoP2l01Y0jWZcXHaSkF2k0AKs2+yXM7Q9rQA4AhdBcb9Y6TGyrqgt7LeazL TzEbe3jhEdSx
ukkupkrUnLHpqpXVo+z0RSd46z7FkvzWxfXzrtZnDT2HCmfFYzsShdlacQE rSmpWcUU4pjk
8hNcgPFdzSeK7mmINQpM2YhXibuMHthZyVB08Vzayto5orzCedsilxhIJ5VX LtcWnAq3Devj
4olz7tOSylgPdUrL4M7MkYI6E233t2UnaHJyvCWzuu92HIX8ENbSc56T0psm 2k4xmo6FJLs2
oaoiHDoVMxT2xwJCLr7oJbeaM4KA3EsfebVaQ3F+UrdSk1W83QUtt2Zl3AjM UUgvmnNXJNsD
xVtCqE22ubki0sNnjcnFsT1mxxOY8B2SuTxBrQ5hKGpZrSNwwUDrDkqwuXtU rb88US5K60eB

REYczsvbWnFTsvwc1M24jdmi2hFqyUYZII6xkZg3FWtMTsilAe01a4oWzZLZ 5cA4AKYWzWDO
qszMfl2hOKgY18TdAApzKihsQ4JzLYNNSSU9s4jbSmPUonXR5IWmMMYB1Yqq 0PtXB9q8tdyG
SXW94NTRRhykxEnu3bLzW6OjLxn42fUujtNwt7xuqF4d0cfUuAbSV2noUs1i +2DZo3FjjkW4
LIOHb5FdneT2UU47bR1rPuNkgc2mmqy9u3y8jYHXDDLgffZmuitNwguxWJ2P FpzC51x9FvuW
WS3W2O4yRculW5Z7nBeNq1wrxBU8sDZBiFiXuzlp8WDsvHFq6RnW6cf2/Jqv jdbnxIsW+8z6
ILG9sgEkZqFkRbpLZta27aSO++FN47f/AJFqatPeYulp/m0jUcKhZ11AxlZI jocOHAq/b3DZ
m62HrCsUDhjiEpb9Du8UxEUp0v4Dh61rxBr2toa8wmXO1W9wKPaFRft89p2 oHFzPh4+hVNf
cu5bJDeEStzGarRWEMOAatS0vmSgMd2XDmpZrYOxGapE9nPXtlHMKkY81gTN
eQWv7QHErsJ4
HNwIWFcx6SQeKpLn3NAOCcHuZk4jqcldGVEWILSoWv3G5j7kz/Wpmb/fM/u1 6ws7SUIFblOM
dnTm/u7iz8eRzCw59nHBYpJdjxWhTBNxaTWvEHUPSS57ZIH6XghRYW4tT20a BTmVUIZpNFZi
e7ujii4hpgDWqKz52OaG6hQHEKBbV00XFmyUZswd6FioFC6TylHqvHO+GP6S ubC7DybF/Wk6
Wt/ipl6t2LgPSnJrcST6Er3BjS45BBISO8a8J92JtPSVzHmGY3E9GnCPD0lb MI4LS3fcPzeS
4dNclyga+R1HGr5D7SnqNXYbc0dM73jpb1cV0gNclTtIRCwMGQFFbaFIU9CQ hMJVRQ3SGJsL
pnYEZdaxAHDtNOPQr29XEb5GWr3aQBrfXnwCxnztidSN+oc1Tdu2e8PicBNi Oa6OKQTt1Rmo
K4eK4ZLg7A81Zgmns31hcQOXArO6axtq6mF5hm8B2GrFquOkrUBc0y/+beZZ XBJ2jBaENy8j
xA4PB5KTosS1liHN7Wayt5Y+N8ctvhJiPQrzLiOQY4FP/SwJI9KWvuo7XNcu BFwKnmFpOBcO
1gEgkGTBVlaNGp5UNjm44NwCHSNjwGJVKK+bdvLInANGbvqVtkYhxGNeJVN2 BuV1c3DjExuh
vEuXMy64ZKg9oFehT2zZxXis92xwONXCpKt0VEs7a97rRkpo7LrXUQztIHSu avNgbQuhFCFU
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9V3M/D9akzQgnE+7P8eMfpM/pB3H7S

Subject: Re: "Skunk" Baxter, missile defense expert?
Posted by [Rod Lincoln](#) on Mon, 19 Dec 2005 21:17:17 GMT
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t;
> > > > > > Jeremy
> > > > > >
> > > > > >
> > > > > >
> > > > > >
> > > > > >
> > > > > > Sounds like directory deletion.
> > > > > > Try:
> > > > > > <http://www.stellarinfo.com/disk-recovery.htm>
> > > > > > or
> > > > > > <http://www.ontrack.com/>
> > > > > >
> > > > > >
> > > > > > And next time call the track "Lucky Indie"
> > > > > > g
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>

>Thad, you are of course right.

I can't get used to the concept of "cheap laptops." Odd, since I'm quite conversant with the concept of "cheap everything else."

the equipment I used on my new year's gig cost me... hmm... about \$250...with cables, let's say \$300...

-steve

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

>

>A valid point, the playing live part, but if someone spills beer on your \$3k

>Motif you're out more than if the same guy spills beer in your \$600 Dell laptop. I DJ with a laptop fairly often and it's worth less than all but two of my guitars, all of my amps. Actually, my Moog delay and Fulltone wah

>have a significantly higher replacement cost than my laptop.

>

>TCB

>

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

>>

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

>>>

>>>At this point I'm waiting for someone to give me even one solid reason

>to

>>>use hardware synths other than familiarity.

>>>

>>>TCB

>>

>>

>>ok, Thad, here's one.,

>>

>>I have yet to take anything small to a gig (mixer, rompler module, etc)

>which

>>I put carefully on top of my keyboard thingies, which hasn't gotten knocked off and onto the ground. Whether it's the drunks in the audience or careless band members or my own stupid self, it seems to happen to every one of them.

>>I'd hate to have that happen with a laptop. Crunch!

>>

>>That, and I'm the only one in the known universe at this point without

a
 >>laptop...or a cell phone...or a pda... or a gps... or...an automated loom....
 >>
 >>
 >>-steve the luddite
 >>
 >>-steve
 >>>
 >>>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:
 >>>>
 >>>> So I'm looking to get a new synth in here.Pretty slim synth
 >>>>collection-Kurz PC2X and 2500 rack,D50.I'm looking at the Yamaha
 >>>>motifs,but a buddy was telling me I should go soft synth.I'm not
 >>>>currently running DAW with audio/midi and was thinking of getting
 >>>>into the SX thing.
 >>>> I haven't gotten into the soft synth thing at all so I'm a
 >>>>little hesitant having to go the new dedicated comp,software,vsti
 >>>>route compared to a hardware synth I can turn on and make noise
 >>>>with.
 >>>> However,I can see the benefit of going that route with software
 >>>>that will continually be updated as opposed to a hard synth that
 >>>>will be worth whatever in a couple of years.
 >>>>
 >>>>Any advice appreciated,
 >>>>Pete
 >>>
 >>
 >>>At this point I'm waiting for someone to give me even one solid reason
 to
 >>use hardware synths other than familiarity.
 >>
 >>TCB

I'll give you another, but probabably not one that applies to you. I've been tossing around the idea of getting a nice synth workstation. I'm not really a keyboardist and don't do much electronic music. I have a few soft synths, some freebies/built-ins and some that I bought. I also have Emulator-X and an Oasys card. It's all quite a pain in the ass to manage when I need to put a keyboard part down. I'm not intimate with all these synths, so I waste a lot of time hunting around for what I want, often not finding it. Having a workstation with a large soundbank would allow me to just scroll through sounds until something sparked my creative funny bone. My Oasys is the antithesis of this approach. You really need to know what you are looking for. Hardware synths also give the ability to just turn on a synth in less than a second and just start playing. Sometimes this is very valuable too. And finally, when I need to upgrade my computer to run "Hungry Reverb 4.0 (tm)", I don't need to rebuild my arsenal of synths, and a trusty old Kurzweil 2500 doesn't care when you migrate to a new OS on your computer.

Hardware synths, good for idiots ;-)

-ChrisTony, It sounds like you are actually describing a pad. Piezos have very high output impedances and need a buffer amp as an input when passing audio, like the on board preamps used on an acoustic guitar. The purpose of this buffer amp is to raise the input impedance that the transducer sees. This prevents the transducer from being unduly loaded by the input amplifier and keeps the frequency response even and allows for maximum signal transfer between pickup and amplifier. Plugging a piezo into a normal 10Kohm line input actually would drop the signal down versus the same piezo through a proper buffer amp at unity gain feeding the same pre. Since the audio quality isn't a concern with the trigger signal, pretty much any method of getting the right signal voltage would be fine. I've triggered drumagog with a radioshack piezo taped to a wooden board. I ran this into a little mackie and then into my recording software. I can't recall if I needed to use a mic or line input though, but whatever gets the required gain should be fine.

-Chris

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

>Yes, the voltage output of a piezo drum trigger is proportional to how much

>it vibrates. They work just a piezo bridge on a guitar. The problem is that

>they don't always operate at an impedance consistent with audio gear. This

>is why it might be necessary to experiment with "buffer" resistors between

>the hot and ground connection of the triggers. One way to do this would be

>to run the trigger into the line in of a mixer channel and use the gain

>control to adjust the level of the direct output back into your recording

>gear. If the output is too hot even at the lowest gain setting, it's time to

>get the solder iron out. I remember some triggers I used to use back in the

>late 80's had resistors soldered between the hot and ground lugs of the 1/4

>plugs. And that was to buffer the output down to work with regular trigger

>inputs. You'd have to experiment to get it right for audio inputs. It should

>actually work very well with Drumagog.

>

>Tony

>

>
>"jef knight" <thestudio@allknightmusic.com> wrote in message
>news:43bedeb9@linux...
>> could you still get velocity info this way, or would it be edit-city?
>>
>> Tony Benson wrote:
>>
>>>Jef,
>>>
>>>Since Dimitrios wants to use Drumagog as his sound source, an external

>>>trigger to midi device really wouldn't be necessary and might actually

>>>introduce some extra latency from the midi conversion. I think a recorded

>>>trigger pulse would actually be the best way to "trigger" Drumagog as

>>>there would be much less crosstalk and the threshold on Drumagog could
be
>>>lowered quite a bit. I may actually experiment with this scenario a
>>>little. I don't think I'll quit recording my "real" drums, but now I'm

>>>intrigued.
>>>
>>>Tony
>>>
>>>
>>>"jef knight" <thestudio@allknightmusic.com> wrote in message
>>>news:43be6f5c@linux...
>>>
>>>>now *that's* a good trick!
>>>>
>>>>still suspicious of the other use though. for the 199 you can pick up
a
>>>>dm-5 for it doesn't seem, to me anyway, worth the exp hassles.
>>>>
>>>>just my 2cents
>>>>
>>>>
>>>>Aaron Allen wrote:
>>>>
>>>>
>>>>>Another sweet trick is to put triggers on a conventional kit and use

>>>>>them to
>>>>>open the gates :)
>>>>>AA
>>>>>

>>>>>
>>>>>"Tony Benson" <tony@standinghampton.com> wrote in message
>>>>>news:43bd53ff@linux...
>>>>>
>>>>>
>>>>>
>>>>>>The voltage from the triggers will record just like audio. Basically,
a
>>>>>>piezo trigger acts as a contact microphone. The bandwidth is usually

>>>>>>very
>>>>>>narrow and the sensitivity is much less than a conventional microphone.
>>>>>>You will need to do some tweaking to get the gain and sensitivity
>>>>>>right,
>>>>>>but that shouldn't be too difficult. One thing to remember though is

>>>>>>that
>>>>>>triggers are sensitive to vibration from the whole drum kit. There
will
>>>>>>be
>>>>>>a trade off between sensitivity and reducing false triggering, so that
>>>>>>means it's difficult to get a wide range of trigger velocities without
>>>>>>risking some double or false triggering. This is one area where an
>>>>>>external trigger input device can help, as they can be set to ignore
>>>>>>double triggering and usually have various settings to optimize the
>>>>>>trigger's output. Anyway, if your doing pop, rock, or other music that
>>>>>>doesn't necessarily require a lot of "finesse" on the drums, you should

>>>>>>be
>>>>>>able to make triggers and drumagog work. Don't plan on being able to
do
>>>>>>jazz or snare parts with ghost notes, etc. One thing you might also

>>>>>>want
>>>>>>to look into is putting mesh heads on the drums in addition to filling

>>>>>>the
>>>>>>shells with foam, packing peanuts, etc. That would reduce to "click"
>>>>>>attack you'll get with regular drum heads.
>>>>>>
>>>>>>Tony
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message
>>>>>>news:43bd4794@linux...
>>>>>>

>>>>>

>>>

>>>

>>>

>

>"Just the two of us" is Grover Washington Jr.
Sounds alot like Lou though.

"Miguel Vigil" <nospam@nospam.com> wrote in message news:43bef51a\$1@linux...

> RIP, Lou

>

> El Miguel "just the two of us"

>

>

>

>

> "Lance Reichert" <lance.rocks@nospam.verizon.net> wrote in message
> news:43be9a36\$1@linux...

> > What a voice - thanks Lou!

> >

> > <http://www.msnbc.msn.com/id/10737897/>

> >

> > Singer Lou Rawls dies of cancer at 72

> > Grammy winner began as choir boy, sold 40 million albums

> >

> >

>

>Using it here with Nuendo via rewire - works great. There are other synths
and effects that sound better than comparable components in Reason, but for
putting together electronica, dance, and even pop or rap rhythm tracks it's
a cool app. It's also a great app to use for some composing work on the
road on a laptop as it's cpu friendly - you can get a lot of tracks/sounds
going pretty easily for sketching out ideas.

Combinator patches are a bit more applicable for standalone synth use since
you can layer/combine synths and effects to create broader and more dynamic
sounds.

For the money, it's a lot of fun, and can be quite useful. I believe the
track for the show Alias was composed on a laptop with Reason, FWIW.

I'm doing some tracks in it, but remixing in Nuendo for better reverbs, EQ,
etc.

Dedric

On 1/6/06 10:44 AM, in article 43be9e63\$1@linux, "Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>
> So is anybody using this? Seems like it could be useful or is it
> just popular with the electronica/dance crowd? Obviously the
> orchestral type sounds don't compare to other libraries, but it
> seems like you get a lot for the money.
> Or is that the selling point; a lot of good but not great sounds
> for the money.
>
> Pete Exactly Chris. You obviously have a much better technical understanding of
it than I do, but that's what I was trying to say. As long as you can get
the trigger signal recorded with a decent amount of dynamic range, you
should be able to get great results with Drumagog.

Tony

On 1/7/06 12:04 AM, in article 43bf4bec\$1@linux, "Chris Wargo" <na@na.na> wrote:

>
> Tony, It sounds like you are actually describing a pad. Piezos have very
> high output impedances and need a buffer amp as an input when passing audio,
> like the on board preamps used on an acoustic guitar. The purpose of this
> buffer amp is to raise the input impedance that the transducer sees. This
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> software. I can't recall if I needed to use a mic or line input though,
> but whatever gets the required gain should be fine.
>
> -Chris
>
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>> get the solder iron out. I remember some triggers I used to use back in
> the
>> late 80's had resistors soldered between the hot and ground lugs of the
> 1/4
>> plugs. And that was to buffer the output down to work with regular trigger
>
>> inputs. You'd have to experiment to get it right for audio inputs. It should
>
>> actually work very well with Drumagog.
>>
>> Tony
>>
>>
>> "jef knight" <thestudio@allknightmusic.com> wrote in message
>> news:43bedeb9@linux...
>>> could you still get velocity info this way, or would it be edit-city?
>>>
>>> Tony Benson wrote:
>>>
>>>> Jef,
>>>>
>>>> Since Dimitrios wants to use Drumagog as his sound source, an external
>
>>>> trigger to midi device really wouldn't be necessary and might actually
>
>>>> introduce some extra latency from the midi conversion. I think a recorded
>
>>>> trigger pulse would actually be the best way to "trigger" Drumagog as
>
>>>> there would be much less crosstalk and the threshold on Drumagog could
> be
>>>> lowered quite a bit. I may actually experiment with this scenario a
>>>> little. I don't think I'll quit recording my "real" drums, but now I'm
>
>>>> intrigued.
>>>>
>>>> Tony

>>>>
>>>>
>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message
>>>> news:43be6f5c@linux...
>>>>
>>>>> now *that's* a good trick!
>>>>>
>>>>> still suspicious of the other use though. for the 199 you can pick up
> a
>>>>> dm-5 for it doesn't seem, to me anyway, worth the exp hassles.
>>>>>
>>>>> just my 2cents
>>>>>
>>>>>
>>>>> Aaron Allen wrote:
>>>>>
>>>>>
>>>>>> Another sweet trick is to put triggers on a conventional kit and use
>
>>>>>> them to
>>>>>> open the gates :)
>>>>>> AA
>>>>>>
>>>>>>
>>>>>> "Tony Benson" <tony@standinghampton.com> wrote in message
>>>>>> news:43bd53ff@linux...
>>>>>>
>>>>>>
>>>>>>
>>>>>>> The voltage from the triggers will record just like audio. Basically,
> a
>>>>>>> piezo trigger acts as a contact microphone. The bandwidth is usually
>
>>>>>>> very
>>>>>>> narrow and the sensitivity is much less than a conventional microphone.
>>>>>>> You will need to do some tweaking to get the gain and sensitivity
>>>>>>> right,
>>>>>>> but that shouldn't be too difficult. One thing to remember though is
>
>>>>>>> that
>>>>>>> triggers are sensitive to vibration from the whole drum kit. There
> will
>>>>>>> be
>>>>>>> a trade off between sensitivity and reducing false triggering, so that
>>>>>>> means it's difficult to get a wide range of trigger velocities without
>>>>>>> risking some double or false triggering. This is one area where an
>>>>>>> external trigger input device can help, as they can be set to ignore
>>>>>>> double triggering and usually have various settings to optimize the

>>>>>> trigger's output. Anyway, if your doing pop, rock, or other music that
>>>>>> doesn't necessarily require a lot of "finesse" on the drums, you should
>
>>>>>> be
>>>>>> able to make triggers and drumagog work. Don't plan on being able to
> do
>>>>>> jazz or snare parts with ghost notes, etc. One thing you might also
>
>>>>>> want
>>>>>> to look into is putting mesh heads on the drums in addition to filling
>
>>>>>> the
>>>>>> shells with foam, packing peanuts, etc. That would reduce to "click"
>>>>>> attack you'll get with regular drum heads.
>>>>>>
>>>>>> Tony
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message
>>>>>> news:43bd4794@linux...
>>>>>>
>>>>>>
>>>>>>
>>>>>>> I use triggers both in the studio and live (kick only).
>>>>>>> I don't see how triggers could work w/o an interface between them
> and
>>>>>>> the
>>>>>>> software. What are you thinkin', just put them into an audio input?
>
>>>>>>> I'm
>>>>>>> not familliar with drummagog but w/o the interface where will you
> get
>>>>>>> all
>>>>>>> the velocity etc info? Won't you have to convert the voltage from
> the
>>>>>>> trigger into something useful?
>>>>>>>
>>>>>>> jef
>>>>>>>
>>>>>>> Dimitrios wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>> Hi and happy new year.
>>>>>>>> I amconsidering trying these roland drum triggers.

>

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

-----=_NextPart_000_0521_01C6133E.C4E1CBB0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Just The Two Of Us

Grover with Bill Withers.

Very Lou-ish.

"Lance Reichert" <lance.rocks@nospam.verizon.net> wrote in message =
news:43bf4c4f@linux...

"Just the two of us" is Grover Washington Jr.
Sounds alot like Lou though.

"Miguel Vigil" <nospam@nospam.com> wrote in message =
news:43bef51a\$1@linux...

> RIP, Lou

>

> El Miguel "just the two of us"

>

>

>

>

>

> "Lance Reichert" <lance.rocks@nospam.verizon.net> wrote in message
> news:43be9a36\$1@linux...

> > What a voice - thanks Lou!

> >

> > <http://www.msnbc.msn.com/id/10737897/>

> >

> > Singer Lou Rawls dies of cancer at 72

> > Grammy winner began as choir boy, sold 40 million albums

> >

> >

>

>

-----=_NextPart_000_0521_01C6133E.C4E1CBB0

Content-Type: text/html;

charset="iso-8859-1"

>
>
>

</BLOCKQUOTE> </BODY></HTML>

-----=_NextPart_000_0521_01C6133E.C4E1CBB0--Hi All

So say I was to use drum trigger system (via midi) to trigger the sounds in something like BFD or DFH in my computer...any idea what kind of latency I'd be looking at in a live situation

Thanks

DonOh no! I thought you were talking about dithering... lol.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43beaa24\$1@linux...

> Sooooo.....do you video tape it too?

>

> "Ed" <askme@email.com> wrote in message news:43be6faa\$1@linux...

> > I like to watch mine dither.... tho... :)

> >

> >

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

> > news:43bdf55a@linux...

> > > Ain't that *special file* thing cool? I love being able to just skip
the

> > > whole dither step.

> > >

> > > ;o)

> > >

> > > "Lance Reichert" <lance.rocks@nospam.verizon.net> wrote in message

> > > news:43bded96@linux...

> > > > You can import a 24 bit stereo wav and export the file as an mp3

> > > > without mixing down to 16 bit. Since I post online roughs for
clients

> as

> > > > mp3s,

> > > > that's pretty darn handy.

> > > >

> > > >

> > >

> > >

> >

> >

>

>I agree, very cool, thanks for the tip.

Kent (RK)

"Mike R." <emarenot@yahoo.com> wrote in message news:43bd28c8@linux...
> Don, that last bit about using mono was a very helpful tip. I've run
across
> alot of 'em, but never that one. Thanks!
> MR
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:43bc8f14\$1@linux...
> > Another imprtant point is the frequencies around the vocalist...if there
> are
> > a couple of instruments in the same range the vocals will be fighting to
> be
> > heard...make sure there is somewhat of a hole around the vocals so that
> they
> > fill that void or hole all by themselves.
> >
> > A quick trick is to throw the mix in mono and see what you hear...if the
> > guitar or piano is interfering, try a new level or re-EQ the offending
> > instrument so it backs off enough to give the vocals their space.
> >
> > Doubling or tripling work (with appropriate time delay)...adding a
chorus
> to
> > the third can help...compressing a copy of the vox track and blending to
> > taste might work..and the above suggestion will work
> >
> > YMMV
> >
> > Don
> >
> > "RK" <kent510745@hotmail.com> wrote in message news:43bc7a43@linux...
> > > Trying to get lead vocals to jump out of the mix and I remember a
trick
> > > listed somewhere telling you to copy a vocal track to a different
track,
> > > pan
> > > tracks left and right, then reverse the phase on the second track and
> > > slowly
> > > bring the fader on the second track to meet the other track fader at
0.
> > > Seemed to work, but the effects seemed to cancel each other out. Does
> > > anyone use this, and if so, how do you get the FX to not whack each
> other
> > > out?
> > >
> > >
> >
> >
>

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

-----=_NextPart_000_003E_01C61364.50277BA0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Mline locks too. I was a bit frustrated also, but then realized it was a =
small price to pay. Definitely curious if anyone else was having that =
problem.

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43be1bac@linux...

Do you guys have any problem when going from chapter to chapter?
My DVD player jams up and goes to the table of contents after every =
section.

It drives me nuts because I feel like I'm always missing information?

I've tried two different disks but they're both the same so it's =
either

the DVD production or my lame ass DVD player.

Anybody else?

By the way I still watch it no matter how painful...
Tom

-----=_NextPart_000_003E_01C61364.50277BA0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1528" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Mline locks too. I was a bit =
frustrated also,=20

but then realized it was a small price to pay. Definitely curious =
if=20

anyone else was having that problem.</DIV>

<DIV> </DIV>

<DIV>Kent</DIV>

```
<BLOCKQUOTE dir=3Dltr=20
style=3DPADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" &lt;<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
<A href=3D"news:43be1bac@linux">news:43be1bac@linux</A>...</DIV>
<DIV><FONT face=3DArial size=3D2>Do you guys have any problem when =
going from=20
chapter to chapter?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>My DVD player jams up and goes to the =
table of=20
contents after every section.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>It drives me nuts because I feel like =
I'm always=20
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<DIV><FONT face=3DArial size=3D2>I've tried two different disks but =
they're both=20
the same so it's either</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>the DVD production or my lame ass DVD =
player.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Anybody else?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>By the way I&nbsp;&nbsp;&nbsp;&still watch it no =
matter how=20
painful...</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV>&nbsp;</DIV>
<DIV><FONT face=3DArial =
size=3D2></FONT>&nbsp;</DIV></BLOCKQUOTE></BODY></HTML >
```

-----=_NextPart_000_003E_01C61364.50277BA0--Check out Bill L's compresor to match the UAD 1176LN. He starts with the gentle crush and then:

-67.4db 1.25:1

0.0030 0.0076

0.007 8.7

Sounds good, too. Up to 14 dB of reduction. Let me know if you want me to post his article.

Kent

"John" <no@no.com> wrote in message news:43bdaeca@linux...
> ratio 1.10:1 ? That's not a compressor !!! WTF ?
>
> Lance Reichert wrote:
> >
> > Dimitrios posted this a while back.
> >
> >
> >
> >
> >
> >This is a multi-part message in MIME format.

-----=_NextPart_000_0053_01C61366.E37E3950
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

How high did you take the ratio? Did you adjust the lookahead as well?

Have you tried Bill L's UAD 1176LN gentle crush comp? If so, what did =
you think of that?

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43be1c6b\$1@linux...
It wasn't as soft sounding as the UAD La2a.
I think increasing the ratio a little bit helped. Not a bad
starting point though. Give it a try if you haven't.

Thanks Dimitrios.
T.

-----=_NextPart_000_0053_01C61366.E37E3950
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1528" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>How high did you take the ratio?&nbsp; =
Did you=20
adjust the lookahead as well?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
```

<DIV>Have you tried Bill L's UAD 1176LN =
gentle crush=20
comp? If so, what did you think of that?</DIV>
<DIV> </DIV>
<DIV>Kent</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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 <DIV> </DIV>
 <DIV>Thanks Dimitrios.</DIV>
 <DIV><FONT face=3DArial =
size=3D2>T.</DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0053_01C61366.E37E3950--I'm sure v.5 is great stuff -- but it's not cheap, and it brings a whole lot of surround and video feautres into Wavelab that I'll never use... I'd stay with 3.1 for mastering and cd output, but I need to move that work onto a newer XP setup -- which isn't supported in v.3... I'm sure you'll like working with Wavelab -- in any version...

chas

On Fri, 6 Jan 2006 18:30:16 -0600, "Edna" <edna@texomaonline.com> wrote:

```
>Is there some problem with version 5 - hope not since I have it ordered :(
>
>"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
>news:govtr1hoat4gtdbl3qg6dsqbqlf00ped1@4ax.com...
>>
>> Yeah, I see "Essentials" for $99 at audiomidi.com right now. Might be
>> enough for my needs, but I'd rather dig up a legitimate copy of 4.0
>> on somebody's dusty shelf somewhere... Might be e-bay time...
>> chas.
```


>>
>>
>> On 7 Jan 2006 10:27:13 +1000, "cujo" <chris@nospamapplemanstudio.com>
>> wrote:
>>
>> >
>> >
>> >
>> >
>> >I keep meaning to get Wavelab essentails wich was 99 bucks at MF a few
>months
>> >back
>> >
>> >Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:
>> >>Want to buy, acquire, own a copy of Wavelab 4.1... Have 3.1 here and
>> >>would be glad to keep on using it, but I'm needing to move it to an XP
>> >>box, and 3.1 doesn't do XP. Not really interested in the surround
>> >>features and all the other complications of 5.0, and would like to
>> >>avoid spending money on features I don't need or want -- just need to
>> >>be doing that work under XP -- hence the search for 4.0...
>> >>
>> >>Any ideas? thanks -- Chas.
>>
>Wow.

I try not to be a hater. I really do. It just seems too easy, ya know? Too negative.

But I was doing my weekly skim through the various online forums, and ran across a thread on Steve Albini's PSW forum, started by Steve himself, concerning who was more important, Wang Chung or Minutemen.

It immediately degenerates a pathetic display of all the most heinous, cliched, eye-roll-inducing indie-rock crap you'll ever read. And the thread just goes on and on for pages and pages, with the god-like Albini baiting them with little Zen koan-type comments appropos of nothing but his own ego and silly puckishness.

I found myself thinking: "Damn, what a bunch of fucking losers."

I cannot believe anyone takes this "punk/indie" stuff seriously anymore. If the music's great, then great. But the whole "punk/indie" lifestyle choice...it seems even more trite than other lifestyle choices because of its incessant insistence that it isn't a lifestyle choice at all but a position of moral/aesthetic/fashion authority. Meanwhile an entire generation of spoiled, oblivious white kids have co-opted the sound and the style and made it into the candy-coated, mass-marketed cartoon of an empty fashion it always wanted to be anyway.

Sorry for the rant.

JimmyThanks guys for the info. Glad to hear 5 ok. Ver 4 is still for sale at 8th st music, but not cheap @490, ebay has academic version of 5 at 389 BInow.

Edna

"Edna" <edna@texomaonline.com> wrote in message news:43bf0c20@linux...

> Is there some problem with version 5 - hope not since I have it ordered :(

>

> "Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message

> news:govtr1hoat4gtdbl3qg6dsqbf00ped1@4ax.com...

>>

>> Yeah, I see "Essentials" for \$99 at audiomidi.com right now. Might be

>> enough for my needs, but I'd rather dig up a legitimate copy of 4.0

>> on somebody's dusty shelf somewhere... Might be e-bay time...

>> chas.

>>

>>

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>>>> avoid spending money on features I don't need or want -- just need to

>>>> be doing that work under XP -- hence the search for 4.0...

>>>>

>>>> Any ideas? thanks -- Chas.

>>

>

> Fast computers aren't the silver bullet for ever bugaboo relating to native systems, I'm finding, but they certainly do get you down the road a bit quicker. Even with almost 5GHz of processing power and 4G RAM, there are buffer issues. They are a different kind of buffer issue though. After a while, working at small buffer settings (64-128k), I will start getting some cracking in the audio. The fix is to toggle the buffer setting to another setting, then back again. This clears it up until it starts happening again a few hours later. The good news is that you can actually toggle the buffer settings without having to wait a while for it to happen and while waiting, wonder if you are going to have to reboot your machine because it won't

quite be able to pull off the buffer setting switch while the audio app is running.

I'm waiting for one last VSTi to show up here before I get into the whole in-depgh Windows optimization thing. I was mixing project last in SX with 58 tracks, (bussing 12 drum tracks to a stereo pair in Paris-that is sooo cool) and streaming the other 46 tracks over lightpipe. My buffers in Sx were set to 128k. I was able to get pretty surgical with my fader moves at this low latency and after about an hour and a half, when the crackling would start up, I'd just toggle to 256, let the project reset to these buffers, then toggle back to 128. Took less than 30 seconds and I was good again.. This is with just the very basic system tweaking done. there are still a lot of background services running. I think that after I finish the final tweaks to this system, it's going to be a monster box. Right now I can load the most CPU/memory intensive patch into Ivory and then trigger 10 notes with the sustain pedal depressed and it will decay to silence over about 15 seconds with no dropouts at 64k buffer settings.

;o)

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:43be83d6\$1@linux...

>

> "Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:

> >

> >This is an interesting concept, but does it work? And does it work in PARIS?

> >

> >Thanks

>

>

> I tried the demo, but not in Paris. I had a very similar experience to Jesse.

> The Q-cloned eq was almost indistinguishable from the originals I tried.

> The only reason I did not purchase it (aside for not liking Waves update

> policies) was that I don't mind rendering with the real eq in the loop, which

> I call "Q-Clone-Real" ;-)

> Q-Clone however does allow people to share impulses of good sounding gear.

> I found that aspect more intriguing. Many people have complained that the

> process of hunting around through impulses with one db variations is painfully

> time-consuming, but I found a simple technique that is quick.

> Pick an impulse that is close to what you are looking for (like a Neve with

> 3db boost at 10K) and then use a high quality plugin eq like the Sony Oxford

> to do the fine-tuning. This works quickly and still gives the flava' of

the

> cloned eq. I use a similar technique with TriTones ColorTone.

>

> Overall, the sound is quite impressive, and CPU/Load issues will soon go
> away when we all build computers like DJ's :-)

>

> One site sharing high-end Q-Clone impulses:

> <http://www.buenosairesbreaks.com/q-clone/>

>

>

> Gene

>

>For some time I've used an old MIDI program and interface (Vision/Studio64X) to create drum loops. Lately, I want to incorporate those loops into Paris projects. I've figured out how to import them onto the Paris playing field at track 19 and I've got Paris triggering the MIDI from there, but what's the best way to convert the MIDI track to an audio track? Would just "Bouncing to disk" do the trick, or is there another way?

Many thanks!

RichardI'm trying to think of any pop, R & B or *rock* music I've really liked enough to spend money for in the last 15 years. I could probably count the bands on the fingers of one hand.....and there would perhaps only be one, maybe two songs on the CD that were worth a shit, IMO. They just sort of morph into this sonic morass of over compressed, boring crap.

OTOH, some of the absolute best music I've ever heard in the last 5 years happens at a little event here in Durango called the Durango Songwriters Expo.

www.durangosong.com

It's limited to around 150 people who pay around \$200.00 plus airfare to get here in order to hobnob with industry bigwigs who purportedly come here to listen to and critique their music and give them pointers on how to be successful in the industry, but everyone knows that everyone really just come here to chill at a luxury resort in the mountains in the most beautiful time of year here (early October) and play golf between meals and party like a bunch of heathens for 3 nights..

A lot of the participants have home studios, are excellent producers/writers/musicians and their music kicks ass. We'll never get a chance to hear it on the radio, but there's a lot of it out there and it's great stuff. I do sound for this event and look forward to it every year because I get to hear some incredible music.

One CD that I need to buy is Thad's. For some reason, I just haven't gotten around to it, but I did listen to some of the song clips and it's something

I think I would actually enjoy sitting down and spending some quality time with.....and I just don't have a lot of that to spare these days.

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:43bffcdc@linux...

> Wow.

>

> I try not to be a hater. I really do. It just seems too easy, ya know? Too
> negative.

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> But I was doing my weekly skim through the various online forums, and ran
> across a thread on Steve Albini's PSW forum, started by Steve himself,
> concerning who was more important, Wang Chung or Minutemen.

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> generation of spoiled, oblivious white kids have co-opted the sound and
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> Sorry for the rant.

> Jimmy

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>Post it!

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>> >
>> >
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>
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That's probably true of any genre unless you are in tune with what's down
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It was painful to see them getting dropped 2 weeks after delivering the
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Then there is always the distinct possibility that my tastes are out of tune
with what is actually happening in country. :-)

On the original topic, my friend is mixing a recording tomorrow that Albini
did. I'm curious to hear the raw tracks.

-ChrisHey Deeji! You were just talking about the Tascam US-2400, you probably already
know this, there has been a price drop. Last time I checked prices they
wanted about \$1100.00. Check it out.

http://www.musiciansfriend.com/srs7/g=home/search/detail/bas e_pid/706947/

JamesThis is a multi-part message in MIME format.

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"...nevermind"

El Idioso

"Tom Bruhl" <arpegio@comcast.net> wrote in message =
news:43bf8362@linux...

Just The Two Of Us

Grover with Bill Withers.

Very Lou-ish.

"Lance Reichert" <lance.rocks@nospam.verizon.net> wrote in message =
news:43bf4c4f@linux...

"Just the two of us" is Grover Washington Jr.

Sounds alot like Lou though.

"Miguel Vigil" <nospam@nospam.com> wrote in message =
news:43bef51a\$1@linux...

> RIP, Lou

>

> El Miguel "just the two of us"

>

>

>

>

> "Lance Reichert" <lance.rocks@nospam.verizon.net> wrote in message

> news:43be9a36\$1@linux...

> > What a voice - thanks Lou!

> >

> > <http://www.msnbc.msn.com/id/10737897/>

> >
> > Singer Lou Rawls dies of cancer at 72
> > Grammy winner began as choir boy, sold 40 million albums
> >
> >
>
>

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in message=20

news:43bf8362@linux...</DIV>

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<DIV>Grover with Bill =

Withers.</DIV>

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 Grammy=20
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-----=_NextPart_000_0013_01C61391.C6C32020--"uptown jimmy" <johnson314@bellsouth.net>
 wrote in message
 news:43bffcdc@linux...
 > Wow.
 >
 > I try not to be a hater. I really do. It just seems too easy, ya know? Too
 > negative.
 >
 > But I was doing my weekly skim through the various online forums, and ran
 > across a thread on Steve Albini's PSW forum, started by Steve himself,
 > concerning who was more important, Wang Chung or Minutemen.
 >
 > It immediately degenerates a pathetic display of all the most heinous,
 > cliched, eye-roll-inducing indie-rock crap you'll ever read. And the
 > thread

> just goes on and on for pages and pages, with the god-like Albini baiting
> them with little Zen koan-type comments appropos of nothing but his own
> ego
> and silly puckishness.
>
> I found myself thinking: "Damn, what a bunch of fucking losers."
>
> I cannot believe anyone takes this "punk/indie" stuff seriously anymore.
> If
> the music's great, then great. But the whole "punk/indie" lifestyle
> choice...it seems even more trite than other lifestyle choices because of
> its incessant insistence that it isn't a lifestyle choice at all but a
> position of moral/aesthetic/fashion authority. Meanwhile an entire
> generation of spoiled, oblivious white kids have co-opted the sound and
> the
> style and made it into the candy-coated, mass-marketed cartoon of an empty
> fashion it always wanted to be anyway.
>
> Sorry for the rant.
> Jimmy
>

Being a semi regular at PSW I was embarassed at the childishness that was displayed on that thread...unfortunately it prompted another series of threads which also degenerated into name calling wankfests that had me shaking my head in disbelief

Don't's my understanding that Paris' midi functions are as useless as tits on a bull...I would suggest finding another means like a second computer linked in any fashion to get your midi converted to audio tracks into Paris

Don

"Richard Faylor" <RichardFaylor@yahoo.com> wrote in message
news:43c00c68\$1@linux...

>
> For some time I've used an old MIDI program and interface
> (Vision/Studio64X)
> to create drum loops. Lately, I want to incorpoate those loops into Paris
> projects. I've figured out how to import them onto the Paris playing field
> at track 19 and I've got Paris triggering the MIDI from there, but what's
> the best way to convert the MIDI track to an audio track? Would just
> "Bouncing
> to disk" do the trick, or is there another way?
>
> Many thanks!
> RichardWell, only a fool would insist that things haven't gotten very, very dire in

the world of popular music in the last 15 years, no doubt about it. I have theories about it, but I don't want to waste anybody's time with my idle musings and windy wordiness.

As for songs/albums, i-Tunes is really cool for bypassing the 1 good song/the rest is filler syndrome. FWIW.

But I do think that Steve Albini has gotten WAAAAAY too much attention in the last 20 years. Displays a kind of stealth arrogance that seems out of proportion with his accomplishments. Take that with 2 grains of salt, of course, coming as it is from a gentleman loser such as myself.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:43c00f45\$1@linux...

> I'm trying to think of any pop, R & B or *rock* music I've really liked
> enough to spend money for in the last 15 years. I could probably count the
> bands on the fingers of one hand.....and there would perhaps only be one,
> maybe two songs on the CD that were worth a shit, IMO. They just sort of
> morph into this sonic morass of over compressed, boring crap.
> Man. I have tried so hard to understand the Wilco thing. I just do not get it. Oh well, to each his/her own.

I do think that part of what happened to rock was that it stopped being somewhat playful/light-hearted and got way too self-serious. That's not meant as a put-down on Wilco, just an honest opinion.

Radiohead being a wonderful example of a band who came on so strong and then immediately sank beneath a morass of self-importance and meaningless doodling. But at least the guy could fucking sing. I have a lot more tolerance for (true not fake) indie bands with singers who can actually sing better than my neighbor.

Jimmy

"Chris Wargo" <na@na.na> wrote in message news:43c0240c\$1@linux...

>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
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> Then there is always the distinct possibility that my tastes are out of tune
> with what is actually happening in country. :-)
>
> On the original topic, my friend is mixing a recording tomorrow that Albini
> did. I'm curious to hear the raw tracks.
>
> -Chris I suppose part of that is simply human nature rearing its ugly head online. Everybody has an opinion, and, like assholes, most opinions stink. And most folk that spend a lot of time in online forums seem...well....terminally geeky in a semi-hostile/overly-touchy kind of way...

Jimmy

"Don Nafe" <dnafe@magma.ca> wrote

> Being a semi regular at PSW I was embarrassed at the childishness that was
> displayed on that thread...unfortunately it prompted another series of
> threads which also degenerated into name calling wankfests that had me
> shaking my head in disbelief
>
> Don
>
>
> Hey Chris - How are ya?

Have you checked out Nickel Creek's first two albums?
That's some of my favorite chill-out music and the only thing I've been moved by in a while.
That, and the first Narada "Guitar works" compilation.

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

Page 36 of 155 ---- Generated from The PARIS Forums

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EHfE2lmoqzNQ2AGICRmQpRYqOWNJCIAXUHx/I/39TBH/9k=

---=_linux43c0416a--Lance, long time no speak...doing good. Yourself? Maybe we can grab
Gene
and get some lunch again. I'll check out Narada too.

Holy cow, I forgot all about Nickel Creek. I've been meaning to pick some
up for a long time now. I'm picking up some asap.

Talk to you soon,
Chris

"Lance Reichert" <lance.rock@nosspam.verizon.net> wrote:

>Hey Chris - How are ya?

>

>Have you checked out Nickel Creek's first two albums?

>That's some of my favorite chill-out music and the only thing I've been
>moved by in a while.

>That, and the first Narada "Guitar works" compilation.

>

>Lance

>

>The way I see it 'our' generation and many others learned and copied the
greats that came before us. The current generation has no talent and
doesn't try to even learn who the greats are. Any of them ever listen
to Django or BB King? They thumb their noses at the greats and don't
know any music theory and live in a bubble. But hey, today I bought
another Earl Klugh, 2 Outfields and 2 Wilson Phillips. I love pop rock,
jazz, hard rock, blues, r&b and a bunch of other eclectic styles that
these kids will never hear. Luckily my 10 year old neighbor is into
Rush, Kiss and AC/DC and got a drum set for christmas and his 7 year old
brother got a baby strat and a peavey amp so there's still hope. Truly
though this music today won't stand up 20 years from now. That outfield
album "Play Deep" still stands up totally today. Amazing really. hehe

John

uptown jimmy wrote:

> Wow.

>

> I try not to be a hater. I really do. It just seems too easy, ya know? Too
> negative.

>

> But I was doing my weekly skim through the various online forums, and ran
> across a thread on Steve Albini's PSW forum, started by Steve himself,

> concerning who was more important, Wang Chung or Minutemen.
>
> It immediately degenerates a pathetic display of all the most heinous,
> cliched, eye-roll-inducing indie-rock crap you'll ever read. And the thread
> just goes on and on for pages and pages, with the god-like Albinus baiting
> them with little Zen koan-type comments appropos of nothing but his own ego
> and silly puckishness.
>
> I found myself thinking: "Damn, what a bunch of fucking losers."
>
> I cannot believe anyone takes this "punk/indie" stuff seriously anymore. If
> the music's great, then great. But the whole "punk/indie" lifestyle
> choice...it seems even more trite than other lifestyle choices because of
> its incessant insistence that it isn't a lifestyle choice at all but a
> position of moral/aesthetic/fashion authority. Meanwhile an entire
> generation of spoiled, oblivious white kids have co-opted the sound and the
> style and made it into the candy-coated, mass-marketed cartoon of an empty
> fashion it always wanted to be anyway.
>
> Sorry for the rant.
> Jimmy
>
> I hear you about rock losing its playfulness. Everyone needs to be a tortured
artist these days. But heavy moody rock has been around from before my
time. For example, I don't think Hendrix was playful, ever. Beautiful,
transcendental, hopeful, romantic, yes. Playful or lighthearted, no. Hendrix
was a somber guy with a gift. I don't think his music could have been anything
else. The problem comes when frat-rockers wake up and want to be artists
because that's in fashion at the moment.

Regarding Wilco, I wouldn't really call them rock. It's more like folk music,
which has always tended towards somber and introspective. I think it's
really well done, and really honest. But of course you need to relate to
that sentiment as a listener in the first place.

When asked about Red Barchetta, Alex Lifeson once said something to the effect
of "all songs shouldn't be about girls, fun, and fast cars, but some should".
I like that quote.

-Chris

"uptown jimmy" <johnson314@bellsouth.net> wrote:

> Man. I have tried so hard to understand the Wilco thing. I just do not get
> it. Oh well, to each his/her own.
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> I do think that part of what happened to rock was that it stopped being
> somewhat playful/light-hearted and got way too self-serious. That's not
> meant as a put-down on Wilco, just an honest opinion.

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>Radiohead being a wonderful example of a band who came on so strong and then
>immediately sank beneath a morass of self-importance and meaningless
>doodling. But at least the guy could fucking sing. I have a lot more
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>"Chris Wargo" <na@na.na> wrote in message news:43c0240c\$1@linux...
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >I'm trying to think of any pop, R & B or *rock* music I've really liked
>> >enough to spend money for in the last 15 years. I could probably count
>the
>> >bands on the fingers of one hand.....
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>> That's probably true of any genre unless you are in tune with what's down
>> below the surface. The stuff that gets marketed from any genre is usually
>> crap. I just watched the Wilco documentary "I am trying to break your
>heart".
>> It was painful to see them getting dropped 2 weeks after delivering the
>> album to Reprise, an album many (myself included) now consider to be a
>masterpiece.
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>> I pretty much hate modern country music, but I suspect that's mostly
>because
>> I don't know where to look. I don't have any friends in tune with what's
>> good, and I am certainly not going to find it on the radio. So I find
>myself
>> listening to the Carter family and Johnny Cash instead.
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>> Then there is always the distinct possibility that my tastes are out of
>tune
>> with what is actually happening in country. :-)
>>
>> On the original topic, my friend is mixing a recording tomorrow that
>Albini
>> did. I'm curious to hear the raw tracks.
>>
>> -Chris
>
>Hendrix was only playful on stage live. I remember a couple of shots on
my videos where he smiles like a 10 year old when he pulled off a killer
solo and he looked like he had totally surprised himself. Smile like

"wow can you believe it"? hehe

Chris Wargo wrote:

> I hear you about rock losing its playfulness. Everyone needs to be a tortured
> artist these days. But heavy moody rock has been around from before my
> time. For example, I don't think Hendrix was playful, ever. Beautiful,
> transcendental, hopeful, romantic, yes. Playful or lighthearted, no. Hendrix
> was a somber guy with a gift. I don't think his music could have been anything
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>>

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>Holy cow, I forgot all about Nickel Creek. I've been meaning to pick some
>up for a long time now. I'm picking up some asap.
>
>Talk to you soon,
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GeneWow. With all due respect, I think I understand your point, but I don't know if I'd call setting your guitar on fire somber or introspective. Playful, yes, putting it nicely. But not somber. Vaudeville, even, but not somber.

Good point about folk, though. Never could stand any of it after 1960 except for Dylan and sweet Joni Mitchell. Well-played.

But I mother-mm-mm luuuv me some Rush from that very periodyou named. "Moving Pictures" is a masterpiece, and I like "Permanent Waves" as well.

Jimmy

"Chris Wargo" <na@na.na> wrote in message news:43c05029\$1@linux...
>
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 > >Albini
 > >> did. I'm curious to hear the raw tracks.
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 > >
 > >
 >First off, Happy New Year to all! Now, down to business ;-))I am looking for
 a new PC for the studio. It will primarily handle e-mail, internet access
 and Photoshop duties. I usually build my own systems, but there seems to be
 great "bang for the buck" these days right off of the shelf (Best Buy, Circuit
 City, etc.)I'm am curious to know if any of you have found any amazing deals
 on PC's that I might have missed.

Thanks

TyroneHey Neil,long time !!:)

Well, lets get answering some your questions:

- mixing 24bit files/44.1
- no verbs or any timebased fx as inserts.
- Vst metering= 65-70 percent
- track were streaming from a firewire drive

I think that you are on to something with consolidating tracks.

I still the problem lies with the type of music R&B/Hip Hop, with 32 tracks
 of just backing vocals:) add on 12 tracks of MPC hard hitting beats, thunderous
 sytnth bass..Mannnnn!!:)

I Load those same tracks into Paris &ProTools, boom. Big, solid, round sound,
 with a wide summing stage.

In Nuendo(2.3), the mix is fine, but is was a choooooore, to get the mix
 like it should. Where as, in the two forementioned DAWs, a peice of cake.

note: The producer used Cubase SX 3.x to cut tracks. He was not satisfied
 with his premix results, that's why he called me to mix the prject in Paris..
 Well, me thinking he did not know what he was doing, arrangantly, I started
 mixing in Nuendo,foregoing his directive.

Well, after a good 6 hours of struggling to get that Radio R&B sound which is either all PT, PT/SSI or 2inch/PT/SSL..boywa I in trouble..There was no way I was going to get those results with Nuendo..Also, version 3 of both SX/Nuendo sounds different than version 1 or 2. Version 1 & 2 has more crunch sound..Version 3 has a nice smooth sound thats's not for aggressive type of music per say. ... Not saying you can;t get the sound using Nuendo/SX(ITB) inthe box, but it's a chore..

Well, I hope that explains some things..Take care.

-
-

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

>

>Lamont, I have to disagree with you to a certain extent... I'm
>using CubaseSX (version 1.06, which I've heard, alternately from
>different sources, that it does have the same sound engine as
>Nuendo, and that it also does not, but in any case, if it does
>not, then I'm sure the one in Nuendo is better), and I don't get
>this smearing you're talking about - even at track counts in the
>36-40+ range (IIRC, 42 tracks is the highest I've needed thus
>far). The only thing I've noticed about it is that when you do
>get into those higher track counts, the soundstage does have a
>tendency to collapse a tiny bit... a few percentage points at
>most, though, and that can be remedied by exporting four or five
>stereo stems.

>

>

>A few questions:

>What resolution are you recording at where you're hearing this
>smearing? I use 24-bit/88.2k, and I've got 2 or 3 songs with
>track counts in the high 30's with probably 20 or so plug-in's
>going, and I'm not hearing anything like this. Do you think it
>could be your PC on the verge of bogging down at those levels of
>demand? What's your VST Performance Meter look like in those
>cases? Around 90% or higher? Also are you using time-based
>plugin's like reverbs & delays as insert plugin's on individual
>channels, or are you using them across group channels in a
>send/return fashion?

>
>Inquiring minds want to know.
>
>Neil
>
>
>
>
>"Iamont" jjdpro#amerietch.net wrote:
>>
>>Hey Dedric,
>>they way I had other cut and mix R & B/Gospel backing vocals is have at
>least
>>4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks
>>of black vocals..Not including the MPC drums tracks=12-16 tracks..Lead
Vocals..=2
>>, Keys 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....
>>
>>Now mix this many tracks in Nuendo fine, until you start add plugins..That's
>>when things start getting crazy.. Levels not matching, distortion from
tracks..Track
>>balancing becomes off kilter.. You spend so much time just trying to put
>>out fires that you lose focus on the mix.. Then all of a sudden, here comes
>>that Nuendo smear sound,..Nice and smooth..But, you're trying mix
aggressive
>>!@@@ARGG.... So, then you start making trade offs on master fader levels
>>(-5db).. And so on and so it goes.. TOOO Much work ..In _PARIS and PT
',
>>could've been done in jiffy..
>>
>>
>>Dedric Terry <dterry@keyofd.net> wrote:
>>>FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting
>>>it to sound really good. I see your point, and maybe there is a magic
>wall
>>>at 30-40 simultaneous tracks in 32-bit float, but I just don't see many
>>>projects needing that many tracks simultaneously - I can't recall what
>we
>>>had on the last song - it was stacked with doubled vocals, backgrounds
>>>doubled on the chorus, accents, individual instrument tracks, etc.
>>>
>>>A little well-placed subtractive EQ and a few other minor considerations
>>>usually keep things from getting out of hand.
>>>
>>>Can't speak for PTHD - haven't mixed on it yet.
>>>
>>>Regards,
>>>Dedric


```

>>>
>>>On 1/3/06 10:55 AM, in article 43baac8e$1@linux, "LaMont"
>>><jjdpro@ameritech.net> wrote:
>>>
>>>> about the state of current DAWs and what's working and what's not. Opinions
>>>> varied,but the one constant opinion that was stated was how difficult
>it
>>was
>>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what
i/o
>>>> converters(Apogee,Lucid,Motu,
>>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where
>>>> as mixing in Paris and Pro Tools is not..
>>>> Hey,Just one Engineer's opinon.
>>>>
>>>> P.S
>>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit
>>>> floating
>>>> point mixer..
>>>>
>>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>>> Yukkk,
>>>>> Don't do it..PT I mean.
>>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010,
and
>>I
>>>>
>>>>> have to say...I don't like it.
>>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.
>>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome
>>>> in
>>>>> PT, apart from the reagon tool...taht has always been good, right from
>>the
>>>>
>>>>> Session 8 days, but not much else.
>>>>> And..it only plays .MOV video files, which in my case is a no-no, (the
>>full
>>>>
>>>>> TDM version may play the others but I don't think so).
>>>>> To top it off, playing one of my projects from Nuendo, (reassembled),
>>it
>>>>
>>>>> didn't have the "life" that the original had, by a long shot.
>>>>> I repeat...don't go there, Jeff.....
>>>>> --
>>>>> Martin Harrington
>>>>> www.lendanear-sound.com
>>>>>

```

>>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message
>>>>> news:436fce7a\$1@linux...
>>>>>> I just read the doc, thanks for posting the link. Much of it is quite
>>>>>> interesting and just as much is confusing.
>>>>>> I didn't know tdm systems sounded gnarly, never having worked with
>one.
>>>>> At
>>>>>> what track count would they sonically crap out?
>>>>>>
>>>>>> If I can't get some of my tedious little troubles with paris resolved
>>>>> I'm
>>>>>> considering switching to protools.
>>>>>>
>>>>>> jef
>>>>>>
>>>>>> DJ wrote:
>>>>>>
>>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMix_er.pdf
>>>>>>>
>>>>>>>> Any comments? It appears to me that the signals are recorded at 24
>>>>>>>> bit, then processed at whatever bit rate the plugin on the channel
>>has,
>>>>>>>> including dither, or not, then reprocessed to 24 bit, then these
>>channels
>>>>>>>> are summed. I'm no guru when it comes to this stuff, but I get this
>>>>>>>> feeling
>>>>>>>> that this reprocessing *per channel* is the reason the TDM systems
>>seem
>>>>> to
>>>>>>> start sounding gnarly as more and more tracks are summed.
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>
>>>>>
>>>>
>>>
>>
>check out www.salescircular.com, pricewatch.com and froogle on google
>for sure.

Tyrone Corbett wrote:

> First off, Happy New Year to all! Now, down to business ;-)
> I am looking for
> a new PC for the studio. It will primarily handle e-mail, internet access
> and Photoshop duties. I usually build my own systems, but there seems to be
> great "bang for the buck" these days right off of the shelf (Best Buy, Circuit
> City, etc.) I'm am curious to know if any of you have found any amazing deals
> on PC's that I might have missed.

>
> Thanks
>
> Tyronecounterpoints is a monster rush cd too

uptown jimmy wrote:

> Wow. With all due respect, I think I understand your point, but I don't know
> if I'd call setting your guitar on fire somber or introspective. Playful,
> yes, putting it nicely. But not somber. Vaudeville, even, but not somber.
>
> Good point about folk, though. Never could stand any of it after 1960 except
> for Dylan and sweet Joni Mitchell. Well-played.

>
> But I mother-mm-mm luuuuv me some Rush from that very period you named.
> "Moving Pictures" is a masterpiece, and I like "Permanent Waves" as well.

>
> Jimmy
>
>
> "Chris Wargo" <na@na.na> wrote in message news:43c05029\$1@linux...

>
>>I hear you about rock loosing it's playfullness. Everyone needs to be a

>
> tortured

>
>>arteest these days. But heavy moody rock has been around from before my
>>time. For example, I don't think Hendrix was playful, ever. Beautiful,
>>transcendental, hopeful, romantic, yes. Playful or lighthearted, no.

>
> Hendrix

>
>>was a somber guy with a gift. I don't think his music could have been

>
> anything

>
>>else. The problem comes when frat-rockers wake up and want to be artists
>>because that's in fashion at the moment.

>>
>>Regarding Wilco, I wouldn't really call them rock. It's more like folk

>
> music,

>
>>which has always tended towards somber and introspective. I think it's
>>really well done, and really honest. But of course you need to relate to
>>that sentiment as a listener in the first place.

>>
>>When asked about Red Barcheta, Alex Lifeson once said something to the
>

> effect
>
>>of "all songs shouldn't be about girls, fun, and fast cars, but some
>
> should".
>
>>I like that quote.
>>
>>-Chris
>>
>>"uptown jimmy" <johnson314@bellsouth.net> wrote:
>>
>>>Man. I have tried so hard to understand the Wilco thing. I just do not
>
> get
>
>>>it. Oh well, to each his/her own.
>>>
>>>I do think that part of what happened to rock was that it stopped being
>>>somewhat playful/light-hearted and got way too self-serious. That's not
>>>meant as a put-down on Wilco, just an honest opinion.
>>>
>>>Radiohead being a wonderful example of a band who came on so strong and
>>
>>then
>>
>>>immdeiatly sank beneath a morass of self-importance and meaningless
>>>doodling. But at least the guy could fucking sing. I have a lot more
>>>tolerance for (true not fake) indie bands with singers who can actually
>>
>>sing
>>
>>>better than my neighbor.
>>>
>>>Jimmy
>>>
>>>
>>>"Chris Wargo" <na@na.na> wrote in message news:43c0240c\$1@linux...
>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>
>>>>>I'm trying to think of any pop, R & B or *rock* music I've really
>
> liked
>
>>>>>enough to spend money for in the last 15 years. I could probably count
>>>
>>>the

>>>
>>>>bands on the fingers of one hand.....
>>>>
>>>>That's probably true of any genre unless you are in tune with what's
>
> down
>
>>>>below the surface. The stuff that gets marketed from any genre is
>
> usually
>
>>>>crap. I just watched the Wilco documentary "I am trying to break your
>>>
>>>heart".
>>>
>>>> It was painful to see them getting dropped 2 weeks after delivering
>
> the
>
>>>>album to Reprise, an album many (myself included) now consider to be a
>>>
>>>masterpiece.
>>>
>>>>I pretty much hate modern country music, but I suspect that's mostly
>>>
>>>because
>>>
>>>>I don't know where to look. I don't have any friends in tune with
>
> what's
>
>>>>good, and I am certainly not going to find it on the radio. So I find
>>>
>>>myself
>>>
>>>>listening to the Carter family and Johnny Cash instead.
>>>>
>>>>Then there is always the distinct possibility that my tastes are out of
>>>
>>>tune
>>>
>>>>with what is actually happening in country. :-)
>>>>
>>>>On the original topic, my friend is mixing a recording tomorrow that
>>>
>>>Albini
>>>
>>>>did. I'm curious to hear the raw tracks.

>>>>

>>>>-Chris

>>>

>>>

>

>how do you measure/find out the latency of vst and dx plugs?Hey Chris, glad to hear you're doing good.

Other than beating down the flu, I'm good too.

I'm almost over it though!

Thanks for the lunch invite. I have allot of time flexibility during the day and can work around you guys. Let me know if you guys want to set that up "off the board".

Is your "gasworks" email address still good?

The first two Nickel Creek albums:Nickel Creek and This Side, are fantastic. They were produced by Allison Krauss. You wont be disappointed.

Lancel'm looking forward to it Gene.

Lance

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:43c069aa\$1@linux...

>

> "Chris Wargo" <na@na.na> wrote:

> >

> >Lance, long time no speak...doing good. Yourself? Maybe we can grab Gene

> >and get some lunch again. I'll check out Narada too.

> >

> >Holy cow, I forgot all about Nickel Creek. I've been meaning to pick some

> >up for a long time now. I'm picking up some asap.

> >

> >Talk to you soon,

> >Chris

> >

> I'm up for that. We are overdue.

> Gene

>Take a look at www.techbargains.com and see what's on special. There was a nicely tricked out HP Athlon 64 based system for just a shade over \$500 a few days ago.

TCB

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>First off, Happy New Year to all! Now, down to business ;-)I am looking

for
>a new PC for the studio. It will primarily handle e-mail, internet access
>and Photoshop duties. I usually build my own systems, but there seems to
be
>great "bang for the buck" these days right off of the shelf (Best Buy, Circuit
>City, etc.)I'm am curious to know if any of you have found any amazing deals
>on PC's that I might have missed.
>
>Thanks
>
>Tyrone"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>I'm trying to think of any pop, R & B or *rock* music I've really liked
>enough to spend money for in the last 15 years. I could probably count the
>bands on the fingers of one hand.....and there would perhaps only be one,
>maybe two songs on the CD that were worth a shit, IMO. They just sort of
>morph into this sonic morass of over compressed, boring crap.
>
>OTOH, some of the absolute best music I've ever heard in the last 5 years
>happens at a little event here in Durango called the Durango Songwriters
>Expo.
>
>www.durangosong.com
>
>It's limited to around 150 people who pay around \$200.00 plus airfare to
get
>here in order to hobnob with industry bigwigs who purportedly come here
to
>listen to and critique their music and give them pointers on how to be
>successful in the industry, but everyone knows that everyone really just
>come here to chill at a luxury resort in the mountains in the most beautiful
>time of year here (early Ocotber) and play golf between meals and party
like
>a bunch of heathens for 3 nights..
>
>A lot of the participants have home studios, are excellent
>producers/writers/musicians and their music kicks ass. We'll never get a
>chance to hear it on the radio, but there's a lot of it out there and it's
>great stuff. I do sound for this event and look forward to it every year
>because I get to hear some incredible music.
>
>One CD that I need to buy is Thad's. For some reason, I just haven't gotten
>around to it, but I did listen to some of the song clips and it's something
>I think I would actually enjoy sitting down and spending some quality time
>with.....and I just don't have a lot of that to spare these days.

As shucks, DeeJ, I'm blushing. Send me your address again and I'll mail you one. Also, it's not *my* CD, I didn't write any of the songs on this one and was brought in pretty late in the writing/recording process. I might

wind up with a track or two on the next one (thus making me the Ron Wood/George Harrison of this band which suits me just fine) but it's really the product of two supremely gifted songwriters who are nice enough to let me tag along for the ride.

I have to say, it's funny at this late date to be in the best band I've ever been in with a couple of guys who have kids. Our third gig is coming up this Thursday and I'm really psyched to get the tunes out in front of people again. The working title for the next CD is Stotes Afire! (we have animal themes for most stuff, and a stote is the british word for a weasel like creature usually called an ermine) and I'm hoping to make it sound a lot thicker. I think the first one is a little short on low end (being Mr. dub that isn't surprising) and we might do the drums in a much nicer room. Actually, this band would sound great mixed on a PARIS rig. Too bad I don't have one anymore ;-)

TCB

>"uptown jimmy" <johnson314@bellsouth.net> wrote in message
>news:43bffcddc@linux...

>> Wow.

>>

>> I try not to be a hater. I really do. It just seems too easy, ya know?

Too

>> negative.

>>

>> But I was doing my weekly skim through the various online forums, and ran

>> across a thread on Steve Albini's PSW forum, started by Steve himself,

>> concerning who was more important, Wang Chung or Minutemen.

>>

>> It immediately degenerates a pathetic display of all the most heinous,

>> cliched, eye-roll-inducing indie-rock crap you'll ever read. And the

>thread

>> just goes on and on for pages and pages, with the god-like Albini baiting

>> them with little Zen koan-type comments apropos of nothing but his own

>ego

>> and silly puckishness.

>>

>> I found myself thinking: "Damn, what a bunch of fucking losers."

>>

>> I cannot believe anyone takes this "punk/indie" stuff seriously anymore.

>If

>> the music's great, then great. But the whole "punk/indie" lifestyle

>> choice...it seems even more trite than other lifestyle choices because

of

>> its incessant insistence that it isn't a lifestyle choice at all but a

>> position of moral/aesthetic/fashion authority. Meanwhile an entire

>> generation of spoiled, oblivious white kids have co-opted the sound and
>the
>> style and made it into the candy-coated, mass-marketed cartoon of an empty
>> fashion it always wanted to be anyway.
>>
>> Sorry for the rant.
>> Jimmy
>>
>>
>
>Also there is pricegrabber.com

James

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>First off, Happy New Year to all! Now, down to business ;-)I am looking
for
>a new PC for the studio. It will primarily handle e-mail, internet access
>and Photoshop duties. I usually build my own systems, but there seems to
be
>great "bang for the buck" these days right off of the shelf (Best Buy, Circuit
>City, etc.)I'm am curious to know if any of you have found any amazing deals
>on PC's that I might have missed.
>
>Thanks
>
>TyroneSeems to me that those who write and create music have a very
open-hearted approach to other writers and other styles, while
fans always fight over what has "street cred" or what is hip, or
other such nonsense.

Very unprofessional. IM-ever-so-HO

DC

"uptown jimmy" <johnson314@bellsouth.net> wrote:

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>
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>negative.
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>generation of spoiled, oblivious white kids have co-opted the sound and
the
>style and made it into the candy-coated, mass-marketed cartoon of an empty
>fashion it always wanted to be anyway.
>
>Sorry for the rant.
>Jimmy
>
>First rock concert I saw was Rush - Exit Stage Left tour I believe. What a
concert... I've never picked up CD versions of my old album/cassette
collection - I just might have to do that now.

Dedric

On 1/7/06 6:46 PM, in article 43c06f7e@linux, "uptown jimmy"
<johnson314@bellsouth.net> wrote:

> Wow. With all due respect, I think I understand your point, but I don't know
> if I'd call setting your guitar on fire somber or introspective. Playful,
> yes, putting it nicely. But not somber. Vaudeville, even, but not somber.
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> for Dylan and sweet Joni Mitchell. Well-played.
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> "Moving Pictures" is a masterpiece, and I like "Permanent Waves" as well.
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> tortured
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>> time. For example, I don't think Hendrix was playful, ever. Beautiful,
>> transcendental, hopeful, romantic, yes. Playful or lighthearted, no.
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>> was a somber guy with a gift. I don't think his music could have been
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>> because that's in fashion at the moment.
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> music,
>> which has always tended towards somber and introspective. I think it's
>> really well done, and really honest. But of course you need to relate to
>> that sentiment as a listener in the first place.
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>> When asked about Red Barcheta, Alex Lifeson once said something to the
> effect
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>> -Chris
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>>> somewhat playful/light-hearted and got way too self-serious. That's not
>>> meant as a put-down on Wilco, just an honest opinion.
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>>> Radiohead being a wonderful example of a band who came on so strong and
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>>> immediately sank beneath a morass of self-importance and meaningless
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> the
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>>>>
>>>> On the original topic, my friend is mixing a recording tomorrow that
>>> Albini
>>>> did. I'm curious to hear the raw tracks.
>>>>
>>>> -Chris
>>>
>>>
>>
>
>Don,

I don't know about BFD, but Toontracks has some DFH Superior demo videos on their web site with a drummer playing a Roland TD-20 kit with some extra eCymbals and the latency is very low. The performances are killer! I think they have pretty detailed instructions on how to set it up also. Here's a link:

www.toontrack.com

I have DFH and love the sounds. I've just been programming it from a

keyboard so far.

Tony

On 1/7/06 8:03 AM, in article 43bfcac8@linux, "Don Nafe" <dnafe@magma.ca> wrote:

> Hi All

>

> So say I was to use drum trigger system (via midi) to trigger the sounds in
> something like BFD or DFH in my computer...any idea what kind of latency I'd
> be looking at in a live situation

>

> Thanks

>

> Don

>

>Hey Lamont - interesting. I have a similar setup with the tracks we are doing (not quite as many BGVs, but close) - depends on the sound I'm going for - choir/ensemble, more layers - pop, less. Rhythm tracks rarely benefit more from layering than from sound design, so that's can become a toss up depending on preference and workflow/approach.

Sounds to me like it could be a matter of pushing the headroom differently across the spectrum. Nuendo and PT aren't that much different in terms of dynamic headroom where we really hear it, even with the 48-bit vs. 32-float comparison, but that has been a never ending debate.

If I had a PT HD rig and a Neve handy, I would do some direct A/B mixes to see where the differences lie, and whether mix approach or the format makes the biggest difference. I don't assume Nuendo is delivering everything I would want from it when mixing, but I make it work.

I do have to wonder though (in general, not your specific example) - the "wall of sound" approach has been demonstrated to reach a point of diminishing returns, regardless of the platform (Asia / Geoff Downes anyone?:). Most layers are only adding harmonic variation (hence spread and dimension where 1 part would sound flat), but the frequency range is still the same whether two or twenty parts are used on that note - just added levels at different points than the original (a bit oversimplified). What has to be kept under control is the gain across the spectrum (e.g. Soloist vs. a choir on a note - very different sound, but not necessarily "more" sound for the mix platform to handle, given a single pan setting).

How that could break down in one platform, but not another is a mystery to me. I think it may be more complicated than 32-bit float vs. 48 fixed etc.

To me, Nuendo is more transparent than Paris was, but less forgiving on pushing gain, and still plenty of headroom and punch when backing off a bit to leave me room to work. That's where I ran into problems when first working with it, but if I backed off the master and added a brick wall limiter to prevent clipping, it has been working very nicely.

It might be interesting to compare our mix approaches on a test song sometime. Perhaps when/if 128-bit/384k or DSD derived systems are our mainstay, we'll discover that all of the above, including consoles that we assumed were a proper reference point were in fact skewed and deficient much more than we even feared.

Regards,
Dedric

On 1/6/06 12:50 AM, in article 43be132a\$1@linux, "lamont"
<jjdpro#ameritech.net> wrote:

>
> Hey Dedric,
> they way I had other cut and mix R & B/Gospel backing vocals is have at least
> 4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks
> of black vocals..Not including the MPC drums tracks=12-16 tracks..Lead
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>>> converters (Apogee, Lucid, Motu,
>>> RME) mixing Rock, R&B, Hip-Hop is a difficult chore in SX/Nuendo. Where
>>> as mixing in Paris and Pro Tools is not..
>>> Hey, Just one Engineer's opinion.
>>>
>>> P.S
>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit
>>> floating
>>> point mixer..
>>>
>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>> Yukkk,
>>>> Don't do it..PT I mean.
>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and
> I
>>>
>>>> have to say...I don't like it.
>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.
>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome
>>> in
>>>> PT, apart from the reagon tool...taht has always been good, right from
> the
>>>
>>>> Session 8 days, but not much else.
>>>> And..it only plays .MOV video files, which in my case is a no-no, (the
> full
>>>
>>>> TDM version may play the others but I don't think so).
>>>> To top it off, playing one of my projects from Nuendo, (reassembled),
> it
>>>
>>>> didn't have the "life" that the original had, by a long shot.
>>>> I repeat...don't go there, Jeff.....
>>>> --
>>>> Martin Harrington


```

>>>> www.lendaneer-sound.com
>>>>
>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message
>>>> news:436fce7a$1@linux...
>>>>> I just read the doc, thanks for posting the link. Much of it is quite
>>>>> interesting and just as much is confusing.
>>>>> I didn't know tdm systems sounded gnarly, never having worked with one.
>>> At
>>>>> what track count would they sonically crap out?
>>>>>
>>>>> If I can't get some of my tedious little troubles with paris resolved
>>> I'm
>>>>> considering switching to protocols.
>>>>>
>>>>> jef
>>>>>
>>>>> DJ wrote:
>>>>>
>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMix er.pdf
>>>>>>
>>>>>> Any comments? It appears to me that the signals are recorded at 24
>>>>>> bit, then processed at whatever bit rate the plugin on the channel
> has,
>>>>>> including dither, or not, then reprocessed to 24 bit, then these channels
>>>>>> are summed. I'm no guru when it comes to this stuff, but I get this
>>>>>> feeling
>>>>>> that this reprocessing *per channel* is the reason the TDM systems
> seem
>>> to
>>>>>> start sounding gnarly as more and more tracks are summed.
>>>>>>
>>>>>>
>>>>>>
>>>>
>>>>
>>>
>>
>"LaMont" <jjdpro@ameritech.net> wrote:
>
>
>Hey Neil,long time !!:)
>
>Well, lets get answering some your questions:
>
>-mixing 24bit files/44.1

```

OK, do you think some of the difference between what you're getting & what I'm getting (with regard to results) might be

due to resolution differences?

>-no verbs or any timebased fx as inserts.

OK, was just wondering if that might've been clouding up the matrix with too many sources of reflections, etc.

>-Vst metering= 65-70 percent

Better than what I'm acheiving on high track counts... I have a couple of songs bridging on 90%, so that shouldn't be an issue for you.

>-track were streaming from a firewire drive

Ah-HA!!!! I wonder if this might be an issue... Firewire is definitively slower than a direct-bus IDE, or even USB-2. Have you tried copying a complete project onto an IDE drive to see if that makes a difference in streamaing capacity? I'm not certain that this can make a difference in sound quality, but it might be worth a/b-ing. Theoretically, it shouldn't, but as we've all found out in various scenarios, sometimes you just never know.

>I think that you are on to something with consolidating tracks.

Yep, it really does work... Doug Oberkircher gave me a tip about that here regarding a mix on an older (non-HD) PT mix I was working on once, and also, I think Gene Lennon has pointed this out before with regard to Nuendo or SX, as well... if not Gene, then definitely someone else on this NG.

>I still the problem lies with the type of music R&B/Hip Hop, with 32 tracks
>of just backing vocals:) add on 12 tracks of MPC hard hitting beats, thunderous
>synth bass..Mannnnn!!:)

I don't think it's that genre in particular.... I think it's just something to be dealt with in a different way in each case - just like you don't use the same processing for rock vs. country, maybe you just don't use the same style of mix bussing procedures for R&B that might work well for another genre. 54 tracks ain't huge, especially considering all those tracks aren't going to be running all at once in the case of BG Vox taking up 32 of 'em, so I think you should be able to make it work in Nuendo... lemme ask you this: are the BG Vox tracks split at various intervals, or are they one continuous file for each track? If they're one continuous file, then that's sucking CPU cycles & bandwidth that the mix buss doesn't need to be

seeing all the time. THAT will make a difference, as it's still trying to process them, even when there's no singing going on! (Don't forget, if there's even -100db's worth of signal on there when no one's singing on those tracks, all 32 of them are still being processed through the mix buss!)

NeilYikes!!!! That's cheap. Now I wonder if they're getting ready to discontinue it.

;o}

"James McCloskey" <excelsm@hotmail.com> wrote in message news:43c029b6\$1@linux...

>

> Hey Dee! You were just talking about the Tascam US-2400, you probably already

> know this, there has been a price drop. Last time I checked prices they > wanted about \$1100.00. Check it out.

>

> http://www.musiciansfriend.com/srs7/g=home/search/detail/bas e_pid/706947/

>

> JamesHey Thad,

Thanks. I'll take you up on that offer for the CD, but if you're seeling them, I'd just as soon pay \$\$ to support you guys. Is it available online FS? If so send me a link.

As far as the weasel-like creature, I think that one iws spelled *stoat*.....but WTF, I could be wrong.

;o)

.

"TCB" <nobody@ishere.com> wrote in message news:43c08743\$1@linux...

>

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

> >I'm trying to think of any pop, R & B or *rock* music I've really liked

> >enough to spend money for in the last 15 years. I could probably count the

> >bands on the fingers of one hand.....and there would perhaps only be one,

> >maybe two songs on the CD that were worth a shit, IMO. They just sort of

> >morph into this sonic morass of over compressed, boring crap.

> >

> >OTOH, some of the absolute best music I've ever heard in the last 5 years

> >happens at a little event here in Durango called the Durango Songwriters

> >Expo.

> >

> >www.durangosong.com

> >

> >It's limited to around 150 people who pay around \$200.00 plus airfare to
> get
> >here in order to hobnob with industry bigwigs who purportedly come here
> to
> >listen to and critique their music and give them pointers on how to be
> >successful in the industry, but everyone knows that everyone really just
> >come here to chill at a luxury resort in the mountains in the most
beautiful
> >time of year here (early October) and play golf between meals and party
> like
> >a bunch of heathens for 3 nights..
> >
> >A lot of the participants have home studios, are excellent
> >producers/writers/musicians and their music kicks ass. We'll never get a
> >chance to hear it on the radio, but there's a lot of it out there and
it's
> >great stuff. I do sound for this event and look forward to it every year
> >because I get to hear some incredible music.
> >
> >One CD that I need to buy is Thad's. For some reason, I just haven't
gotten
> >around to it, but I did listen to some of the song clips and it's
something
> >I think I would actually enjoy sitting down and spending some quality
time
> >with.....and I just don't have a lot of that to spare these days.
>
> As shucks, DeeJ, I'm blushing. Send me your address again and I'll mail
you
> one. Also, it's not *my* CD, I didn't write any of the songs on this one
> and was brought in pretty late in the writing/recording process. I might
> wind up with a track or two on the next one (thus making me the Ron
Wood/George
> Harrison of this band which suits me just fine) but it's really the
product
> of two supremely gifted songwriters who are nice enough to let me tag
along
> for the ride.
>
> I have to say, it's funny at this late date to be in the best band I've
ever
> been in with a couple of guys who have kids. Our third gig is coming up
this
> Thursday and I'm really psyched to get the tunes out in front of people
again.
> The working title for the next CD is Stotes Afire! (we have animal themes
> for most stuff, and a stote is the british word for a weasel like creature
> usually called an ermine) and I'm hoping to make it sound a lot thicker. I

> think the first one is a little short on low end (being Mr. dub that isn't
> surprising) and we might do the drums in a much nicer room. Actually, this
> band would sound great mixed on a PARIS rig. Too bad I don't have one
anymore
> ;-)
>
> TCB
>
> >"uptown jimmy" <johnson314@bellsouth.net> wrote in message
> >news:43bffcdc@linux...
> >> Wow.
> >>
> >> I try not to be a hater. I really do. It just seems too easy, ya know?
> Too
> >> negative.
> >>
> >> But I was doing my weekly skim through the various online forums, and
> ran
> >> across a thread on Steve Albini's PSW forum, started by Steve himself,
> >> concerning who was more important, Wang Chung or Minutemen.
> >>
> >> It immediately degenerates a pathetic display of all the most heinous,
> >> cliched, eye-roll-inducing indie-rock crap you'll ever read. And the
> >thread
> >> just goes on and on for pages and pages, with the god-like Albini
baiting
> >> them with little Zen koan-type comments appropos of nothing but his own
> >ego
> >> and silly puckishness.
> >>
> >> I found myself thinking: "Damn, what a bunch of fucking losers."
> >>
> >> I cannot believe anyone takes this "punk/indie" stuff seriously
anymore.
> >If
> >> the music's great, then great. But the whole "punk/indie" lifestyle
> >> choice...it seems even more trite than other lifestyle choices because
> of
> >> its incessant insistence that it isn't a lifestyle choice at all but a
> >> position of moral/aesthetic/fashion authority. Meanwhile an entire
> >> generation of spoiled, oblivious white kids have co-opted the sound and
> >the
> >> style and made it into the candy-coated, mass-marketed cartoon of an
empty
> >> fashion it always wanted to be anyway.
> >>
> >> Sorry for the rant.
> >> Jimmy

> >>

> >>

> >

> >

>Here ye be:

I started out doing some tests of Chuck's NoLIMIT, which devolved into a compressor plugin shoot-out. I didn't go totally crazy - really I was just trying to see if I could get the regular Paris compressor to sound like the UAD1 1176LN "Gentle Vocal Comp" preset. While I was at it, I threw in Waves Ren Comp on a vocal setting. I then tweaked the Paris and the Waves to sound as close to the 1176 as I could get them. I then tested them on male and female vocal. The listeners were myself and my wife, who is an excellent singer and a pianist, and actually has great ears (and she digs doing these tests).

The winner by a very, very small margin was the UAD1. After that came the Paris comp, and last was the Waves. My wife said the Waves sounded slightly "metallic", which I interpreted to mean it had artifacts and was a little flangey sounding. I agree, but it didn't sound bad, just not as good. The UAD1 just sounded the most pleasing. The Paris compressor was really close though - totally usable IMHO - and I thought it might be useful for some folks if I shared the settings I arrived at, especially as the Paris comp is by far the hardest compressor plug I have ever knobulated.

I started with the "gentle crush" setting (I mention this because there has been a theory that there is a different algorithm used in the "Opto" setting. I have no idea whether this is true, nor do I know which algo is in the gentle crush.)

-67.4db 1.25:1

0.0030 0.0076

0.007 8.7

The important settings to change for your vocal application would be the threshold and the output. I set the threshold so I was getting up to around 14 dB of reduction. Hope this may be useful to those who don't have a UAD1.

As to the NoLimit plug, I found it not so useful on vocals. Maybe I didn't set it right - not sure. I wish it has a meter (Chuck, was that why you were asking about good examples of plug in meters?) I will be testing it for mastering program tomorrow. I will let y'all know what I think.

Bill

Dude has a good ear. He also came up with a kick ass plate verb.

Kent

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43c01de9\$1@linux...

>

> Post it!

>

>

> "Kent" <kent510745@hotmail.com> wrote:

> >Check out Bill L's compresor to match the UAD 1176LN. He starts with the

> >gentle crush and then:

> >

> >-67.4db 1.25:1

> >

> >0.0030 0.0076

> >

> >0.007 8.7

> >

> >Sounds good, too. Up to 14 dB of reduction. Let me know if you want me

> to

> >post his article.

> >

> >Kent

> >

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

> >> ratio 1.10:1 ? That's not a compressor !!! WTF ?

> >>

> >> Lance Reichert wrote:

> >> >

> >> > DImitrios posted this a while back.

> >> >

> >> >

> >> >

> >> >

> >> >

> >

> >

>Good Points. :)

Dedric Terry <dterry@keyofd.net> wrote:

>Hey Lamont - interesting. I have a similar setup with the tracks we are

>doing (not quite as many BGVs, but close) - depends on the sound I'm going

>for - choir/ensemble, more layers - pop, less. Rhythm tracks rarely benefit

>more from layering than from sound design, so that's can become a toss up

>depending on preference and workflow/approach.

>
>Sounds to me like it could be a matter of pushing the headroom differently
>across the spectrum. Nuendo and PT aren't that much different in terms
>of
>dynamic headroom where we really hear it, even with the 48-bit vs. 32-bit
>comparison, but that has been a never ending debate.
>
>If I had a PT HD rig and a Neve handy, I would do some direct A/B mixes
>to
>see where the differences lie, and whether mix approach or the format makes
>the biggest difference. I don't assume Nuendo is delivering everything
>I
>would want from it when mixing, but I make it work.
>
>I do have to wonder though (in general, not your specific example) - the
>"wall of sound" approach has been demonstrated to reach a point of
>diminishing returns, regardless of the platform (Asia / Geoff Downes
>anyone?:). Most layers are only adding harmonic variation (hence spread
>and
>dimension where 1 part would sound flat), but the frequency range is still
>the same whether two or twenty parts are used on that note - just added
>levels at different points than the original (a bit oversimplified). What
>has to be kept under control is the gain across the spectrum (e.g. Soloist
>vs. a choir on a note - very different sound, but not necessarily "more"
>sound for the mix platform to handle, given a single pan setting).
>
>How that could break down in one platform, but not another is a mystery
>to
>me. I think it may be more complicated than 32-bit float vs. 48 fixed etc.
>To me, Nuendo is more transparent than Paris was, but less forgiving on
>pushing gain, and still plenty of headroom and punch when backing off a
>bit
>to leave me room to work. That's where I ran into problems when first
>working with it, but if I backed off the master and added a brick wall
>limiter to prevent clipping, it has been working very nicely.
>
>It might be interesting to compare our mix approaches on a test song
>sometime. Perhaps when/if 128-bit/384k or DSD derived systems are our
>mainstay, we'll discover that all of the above, including consoles that
>we
>assumed were a proper reference point were in fact skewed and deficient
>much
>more than we even feared.
>
>Regards,
>Dedric
>
>On 1/6/06 12:50 AM, in article 43be132a\$1@linux, "lamont"

><jjdpro#ameritech.net> wrote:

>

>>

>> Hey Dedric,

>> they way I had other cut and mix R & B/Gospel backing vocals is have at least

>> 4-8 layers per note. I go for 6 usually times 4 part harmony = 24 tracks

>> of black vocals..Not including the MPC drums tracks=12-16 tracks..Lead

>> Vocals..=2

>> , Keys 4 tracks, Bass =2 tracks, Guitars 2-3 tracks....

>>

>> Now mix this many tracks in Nuendo fine, until you start add plugins..That's

>> when things start getting crazy.. Levels not matching, distortion from

>> tracks..Track

>> balancing becomes off kilter.. YOU spend so much time just trying to put

>> out fires that you lose focus on the mix.. Then all of a sudden, here

comes

>> that Nuendo's smearing sound,..Nice and smooth..But, you're trying mix

>> aggressively

>> !@@@ARGG.... So, then you start making trade offs on master fader levels

>> (-5db).. And so on and so it goes.. TOOO Much work ..In _Paris and PT

,

>> could've been done in jiffy..

>>

>>

>> Dedric Terry <dterry@keyofd.net> wrote:

>>> FWIW, I'm producing a rap/R&B project in Nuendo - so far no problems getting

>>> it to sound really good. I see your point, and maybe there is a magic wall

>>> at 30-40 simultaneous tracks in 32-bit float, but I just don't see many

>>> projects needing that many tracks simultaneously - I can't recall what we

>>> had on the last song - it was stacked with doubled vocals, backgrounds

>>> doubled on the chorus, accents, individual instrument tracks, etc.

>>>

>>> A little well-placed subtractive EQ and a few other minor considerations

>>> usually keep things from getting out of hand.

>>>

>>> Can't speak for PTHD - haven't mixed on it yet.

>>>

>>> Regards,

>>> Dedric

>>>

>>> On 1/3/06 10:55 AM, in article 43baac8e\$1@linux, "LaMont"

>>> <jjdpro@ameritech.net> wrote:

>>>

>>>> about the state of current DAWs and what's working and what's not. Opinions

>>>> varied,but the one constant opinion that was stated was how difficult
it
>> was
>>>> to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what
i/o
>>>> converters(Apogee,Lucid,Motu,
>>>> RME) mixing Rock , R&B, Hip-Hop is a difficult chore in SX/Nuendo..Where
>>>> as mixing in Paris and Pro Tools is not..
>>>> Hey,Just one Engineer's opinon.
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>>>> P.S
>>>> Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to 32bit
>>>> floating
>>>> point mixer..
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>>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>>> Yukkk,
>>>>> Don't do it..PT I mean.
>>>>> I've just been playing with PT M-Powered 6.8, using my Delta 1010,
and
>> I
>>>>
>>>>> have to say...I don't like it.
>>>>> The interface is (IMNSHO), horrible, confusing, and convoluted.
>>>>> Moves that come easily in Paris, and more easily in Nuendo, are tiresome
>>>> in
>>>>> PT, apart from the reagon tool...taht has always been good, right from
>> the
>>>>
>>>>> Session 8 days, but not much else.
>>>>> And..it only plays .MOV video files, which in my case is a no-no, (the
>> full
>>>>
>>>>> TDM version may play the others but I don't think so).
>>>>> To top it off, playing one of my projects from Nuendo, (reassembled),
>> it
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>>>>> didn't have the "life" that the original had, by a long shot.
>>>>> I repeat...don't go there, Jeff.....
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>>>>> Martin Harrington
>>>>> www.lendanear-sound.com
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>>>>> "jef knight" <thestudio@allknightmusic.com> wrote in message
>>>>> news:436fce7a\$1@linux...
>>>>>> I just read the doc, thanks for posting the link. Much of it is quite
>>>>>> interesting and just as much is confusing.
>>>>>> I didn't know tdm systems sounded gnarly, never having worked with

one.

>>>> At

>>>>> what track count would they sonically crap out?

>>>>>

>>>>> If I can't get some of my tedious little troubles with paris resolved

>>>> I'm

>>>>> considering switching to protocols.

>>>>>

>>>>> jef

>>>>>

>>>>> DJ wrote:

>>>>>

>>>>>> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf

>>>>>>

>>>>>> Any comments? It appears to me that the signals are recorded at 24

>>>>>> bit, then processed at whatever bit rate the plugin on the channel

>> has,

>>>>>> including dither, or not, then reprocessed to 24 bit, then these

channels

>>>>>> are summed. I'm no guru when it comes to this stuff, but I get this

>>>>>> feeling

>>>>>> that this reprocessing *per channel* is the reason the TDM systems

>> seem

>>>> to

>>>>>> start sounding gnarly as more and more tracks are summed.

>>>>>>

>>>>>>

>>>>>>

>>>>>

>>>>>

>>>>

>>>

>>

>reminds me of nmu in (the u.p. of michigan) '68. it was a real kick jumping off the 3rd and 4th floor roofs of the dorms into the snow.

On 8 Jan 2006 09:32:10 +1000, "gene lennon"

<glennon@NOSPmyrealbox.com> wrote:

>hey boots,

probably getting ready for the post xmas poverty that the gearheads enjoy this time each year.

On Sun, 8 Jan 2006 00:32:38 -0700, "DJ"

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

>Yikes!!!! That's cheap. Now I wonder if they're getting ready to discontinue
>it.
>
>;o}
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:43c029b6\$1@linux...
>>
>> Hey Dee! You were just talking about the Tascam US-2400, you probably
>already
>> know this, there has been a price drop. Last time I checked prices they
>> wanted about \$1100.00. Check it out.
>>
>> http://www.musiciansfriend.com/srs7/g=home/search/detail/bas e_pid/706947/
>>
>> James
>Thanks Tony!

That pretty well answers my question

Don

"Tony Benson" <tony@standinghampton.com> wrote in message
news:BF5E5FB22.565B%tony@standinghampton.com...
> Don,
>
> I don't know about BFD, but Toontracks has some DFH Superior demo videos
> on
> their web site with a drummer playing a Roland TD-20 kit with some extra
> eCymbals and the latency is very low. The performances are killer! I think
> they have pretty detailed instructions on how to set it up also. Here's a
> link:
>
> www.toontrack.com
>
> I have DFH and love the sounds. I've just been programming it from a
> keyboard so far.
>
> Tony
>
>
>
> On 1/7/06 8:03 AM, in article 43bfcac8@linux, "Don Nafe" <dnafe@magma.ca>
> wrote:
>
>> Hi All
>>
>> So say I was to use drum trigger system (via midi) to trigger the sounds

>> in
>> something like BFD or DFH in my computer...any idea what kind of latency
>> I'd
>> be looking at in a live situation
>>
>> Thanks
>>
>> Don
>>
>>

>I enjoy building too, but I agree with you, the prices at some of these big box stores are really low. We were looking at the e machines at Best Buy a couple of months ago. I did some checking on the web and the quality of the current machines seems to be pretty high. Just an FYI, my dad is using a 1.5 year old Dell to run Photoshop CS and ALOT of plugins on photos from a 10+ megapixle camera. He's been very happy with the processing speed.
Good luck.
MR

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:43c072d4\$1@linux...

>
> First off, Happy New Year to all! Now, down to business ;-)| am looking
for
> a new PC for the studio. It will primarily handle e-mail, internet
access
> and Photoshop duties. I usualy build my own systems, but there seems to be
> great "bang for the buck" these days right off of the shelf (Best Buy,
Circuit
> City, etc.)I'm am curious to know if any of you have found any amazing
deals
> on PC's that I might have missed.
>
> Thanks
>
> Tyronelf you are monitoring the drum samples through paris, you would need to
"print" the drums via that track.
I would try to separate the individual drum sounds somehow during that
process.

Best,
Lance

"Richard Faylor" <RichardFaylor@yahoo.com> wrote in message
news:43c00c68\$1@linux...

>
> For some time I've used an old MIDI program and interface
(Vision/Studio64X)

> to create drum loops. Lately, I want to incorporate those loops into Paris
> projects. I've figured out how to import them onto the Paris playing field
> at track 19 and I've got Paris triggering the MIDI from there, but what's
> the best way to convert the MIDI track to an audio track? Would just
"Bouncing
> to disk" do the trick, or is there another way?
>
> Many thanks!
> RichardYou're absolutely right.

"DC" <dc@spamsteve.com> wrote in message news:43c08de4\$1@linux...

>
> Seems to me that those who write and create music have a very
> open-hearted approach to other writers and other styles, while
> fans always fight over what has "street cred" or what is hip, or
> other such nonsense.
>
> Very unprofessional. IM-ever-so-HO
>
> DC
>
>
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote:
> >Wow.
> >
> >I try not to be a hater. I really do. It just seems too easy, ya know?
Too
> >negative.
> >
> >But I was doing my weekly skim through the various online forums, and ran
> >across a thread on Steve Albini's PSW forum, started by Steve himself,
> >concerning who was more important, Wang Chung or Minutemen.
> >
> >It immediately degenerates a pathetic display of all the most heinous,
> >cliche'd, eye-roll-inducing indie-rock crap you'll ever read. And the
thread
> >just goes on and on for pages and pages, with the god-like Albini baiting
> >them with little Zen koan-type comments apropos of nothing but his own
> ego
> >and silly puckishness.
> >
> >I found myself thinking: "Damn, what a bunch of fucking losers."
> >
> >I cannot believe anyone takes this "punk/indie" stuff seriously anymore.
> If

> >the music's great, then great. But the whole "punk/indie" lifestyle
> >choice...it seems even more trite than other lifestyle choices because of
> >its incessant insistence that it isn't a lifestyle choice at all but a
> >position of moral/aesthetic/fashion authority. Meanwhile an entire
> >generation of spoiled, oblivious white kids have co-opted the sound and
> the
> >style and made it into the candy-coated, mass-marketed cartoon of an
empty
> >fashion it always wanted to be anyway.
> >
> >Sorry for the rant.
> >Jimmy
> >
> >
> I just ordered one from 8thstreet. Thanks James. Anyone want to buy a Mackie
universal control?

-Chris

rick <parnell68@hotmail.com> wrote:

>hey boots,

>

>probably getting ready for the post xmas poverty that the gearheads

>enjoy this time each year.

>

>

>On Sun, 8 Jan 2006 00:32:38 -0700, "DJ"

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

>

>>Yikes!!!! That's cheap. Now I wonder if they're getting ready to discontinue

>>it.

>>

>>;o}

>>

>>"James McCloskey" <excelsm@hotmail.com> wrote in message

>>news:43c029b6\$1@linux...

>>>

>>> Hey DeeJ! You were just talking about the Tascam US-2400, you probably

>>>already

>>> know this, there has been a price drop. Last time I checked prices they

>>> wanted about \$1100.00. Check it out.

>>>

>>> http://www.musiciansfriend.com/srs7/g=home/search/detail/bas_e_pid/706947/

>>>

>>> James

>>

>Hey DeeJ

Just wondering

Donemail me privately with the details on getting one

jef

Roginator wrote:

>I did master.....

>

>I used ADR Superdynamic limiter, Dual White instruments 4001 EQ and DBX 120

>xp.....

>

>I'm using the WC output from a Mytek A/D converter sending to a Lucid GenX6 which is set to distribute incoming clock signal, then taking the 6 clock outputs from the GenX6 which are distributing the Mytek clock signal and sending one output to a pair of RME HDSP 9652's by using a BNC splitter, another output is sent to an RME Multiface, another is sent to a Lexicon Studio 32 reverb and the last 3 are being sent to my 3 x MECs. One interesting thing is that the two HDSP 9652's would lock to the incoming clock signal when sending an independent feed to each one, but the Multiface would not sync to it's separate WC signal and Paris would not sync to it's 3 x WC inputs until the BNC splitter was used to send the same clock output to the two HDSP 9652's. It took me about a week of trial-and-error troubleshooting, threats of violence and attempted bribes to get this happening. I was even considering joining a church.

;o)

"Don Nafe" <dnafe@magma.ca> wrote in message news:43c13353\$1@linux...

> Hey DeeJ

>

> Just wondering

>

> Don

>

>Oh, and one other thing.....do not believe everything you read about auto termination. After about a year of jacking around with this squirrely thing, thinking that autotermination should suffice since it was supposed to work, I ordered a bunch of 75ohm BNC terminator caps and applied them to the BNC outputs of everything in my studio and anything else I could find within a 10 mile radius of my studio. No more sync problems.

;op

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43c163dc\$1@linux...

> I'm using the WC output from a Mytek A/D converter sending to a Lucid
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> whic is set to distribute incoming clock signal, then taking the 6 clock
> outputs from the GenX6 which are distributing the Mytek clock signal and
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> >
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> >
> >
>

>is there an app that can measure the latencies or a table that has them
all listed ?

John wrote:

> how do you measure/find out the latency of vst and dx plugs?Chris,

Let us know how you like this please. The only thing that's giving me second
thoughts is that it doesn't have an LCD display. That's been a very handy
feature on the Houston controller I'm using. Switching fader banks is a bit
of a PITA though in a big mix when I've got , multiple instruments that
require inverse fader moves and I've got them on different banks. If the
Tascam it worked reliably, I'd have no problem just laying scribble strips
long the fader row. Having a couple of 24 track banks sure would make life
faster and easier.

Is there a specific Cubase SX driver for the Tascam controller or does it use HUI mode?

What is is about the Mackie controller that you don't like (other than having only 8 faders)?

Deej

"Chris Wargo" <na@na.na> wrote in message news:43c12da2\$1@linux...

>

> I just ordered one from 8thstreet. Thanks James. Anyone want to buy a Mackie

> universal control?

>

> -Chris

>

> rick <parnell68@hotmail.com> wrote:

> >hey boots,

> >

> >probably getting ready for the post xmas poverty that the gearheads

> >enjoy this time each year.

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> >>> James

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> >

>I am also using my Mytek converter for master clock. I borrowed a Big Ben for comparison and I liked the Mytek slightly better, although both clocks were significantly better than the Paris clock or my 2408 clock.

My setup is also complex, particularly since I am now doing 96K and 44.1K simultaneously, and I switch my clocking around depending on my current configuration,

I also have some double terminated clock inputs.

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

>troubleshooting, threats of violence and attempted bribes to get this

Termination problems? Perhaps you would like to join my Church:

The Church of Terminal Complacency.

(A wholly owned subsidiary of The Church of Anechoisum)Hey DeeJ,

Well, if you really want to you can pay for it here.

http://www.amazon.com/exec/obidos/tg/detail/-/B000BGQY1C/qid=1136751408/sr=8-1/ref=sr_8_1/103-7700736-7529402?v=glance&amzpf_rd_p=1136751408&pf_rd_p=1136751408

and supposedly it's in the iTunes store, but I refuse to let Apple take over my one Windows box to find out.

A I said before, I'm really looking forward to the next recording. I'll get to put my big guitar noises in there and play lots of percussion.

TCB

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

>Hey Thad,

>

>Thanks. I'll take you up on that offer for the CD, but if you're seeling
>them, I'd just as soon pay \$\$ to support you guys. Is it available online
>FS? If so send me a link.

>

>As far as the weasel-like creature, I think that one iws spelled
>*stoat*.....but WTF, I could be wrong.

>

>;o)

>.

>"TCB" <nobody@ishere.com> wrote in message news:43c08743\$1@linux...

>>

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

>> >I'm trying to think of any pop, R & B or *rock* music I've really liked

>> >enough to spend money for in the last 15 years. I could probably count
>the
>> >bands on the fingers of one hand.....and there would perhaps only be
one,
>> >maybe two songs on the CD that were worth a shit, IMO. They just sort
of
>> >morph into this sonic morass of over compressed, boring crap.
>> >
>> >OTOH, some of the absolute best music I've ever heard in the last 5 years
>> >happens at a little event here in Durango called the Durango Songwriters
>> >Expo.
>> >
>> >www.durangosong.com
>> >
>> >It's limited to around 150 people who pay around \$200.00 plus airfare
to
>> get
>> >here in order to hobnob with industry bigwigs who purportedly come here
>> to
>> >listen to and critique their music and give them pointers on how to be
>> >successful in the industry, but everyone knows that everyone really just
>> >come here to chill at a luxury resort in the mountains in the most
>beautiful
>> >time of year here (early October) and play golf between meals and party
>> like
>> >a bunch of heathens for 3 nights..
>> >
>> >A lot of the participants have home studios, are excellent
>> >producers/writers/musicians and their music kicks ass. We'll never get
a
>> >chance to hear it on the radio, but there's a lot of it out there and
>it's
>> >great stuff. I do sound for this event and look forward to it every year
>> >because I get to hear some incredible music.
>> >
>> >One CD that I need to buy is Thad's. For some reason, I just haven't
>gotten
>> >around to it, but I did listen to some of the song clips and it's
>something
>> >I think I would actually enjoy sitting down and spending some quality
>time
>> >with.....and I just don't have a lot of that to spare these days.
>>
>> As shucks, DeeJ, I'm blushing. Send me your address again and I'll mail
>you
>> one. Also, it's not *my* CD, I didn't write any of the songs on this one
>> and was brought in pretty late in the writing/recording process. I might
>> wind up with a track or two on the next one (thus making me the Ron

>Wood/George
>> Harrison of this band which suits me just fine) but it's really the
>product
>> of two supremely gifted songwriters who are nice enough to let me tag
>along
>> for the ride.
>>
>> I have to say, it's funny at this late date to be in the best band I've
>ever
>> been in with a couple of guys who have kids. Our third gig is coming up
>this
>> Thursday and I'm really psyched to get the tunes out in front of people
>again.
>> The working title for the next CD is Stotes Afire! (we have animal themes
>> for most stuff, and a stote is the british word for a weasel like creature
>> usually called an ermine) and I'm hoping to make it sound a lot thicker.
I
>> think the first one is a little short on low end (being Mr. dub that isn't
>> surprising) and we might do the drums in a much nicer room. Actually,
this
>> band would sound great mixed on a PARIS rig. Too bad I don't have one
>anymore
>> ;-)
>>
>> TCB
>>
>> >"uptown jimmy" <johnson314@bellsouth.net> wrote in message
>> >news:43bffcdc@linux...
>> >> Wow.
>> >>
>> >> I try not to be a hater. I really do. It just seems too easy, ya know?
>> Too
>> >> negative.
>> >>
>> >> But I was doing my weekly skim through the various online forums, and
>> ran
>> >> across a thread on Steve Albini's PSW forum, started by Steve himself,
>> >> concerning who was more important, Wang Chung or Minutemen.
>> >>
>> >> It immediately degenerates a pathetic display of all the most heinous,
>> >> cliched, eye-roll-inducing indie-rock crap you'll ever read. And the
>> >thread
>> >> just goes on and on for pages and pages, with the god-like Albini
>baiting
>> >> them with little Zen koan-type comments appropos of nothing but his
own
>> >ego
>> >> and silly puckishness.

>> >>
>> >> I found myself thinking: "Damn, what a bunch of fucking losers."
>> >>
>> >> I cannot believe anyone takes this "punk/indie" stuff seriously
> anymore.
>> > If
>> >> the music's great, then great. But the whole "punk/indie" lifestyle
>> >> choice...it seems even more trite than other lifestyle choices because
>> of
>> >> its incessant insistence that it isn't a lifestyle choice at all but
a
>> >> position of moral/aesthetic/fashion authority. Meanwhile an entire
>> >> generation of spoiled, oblivious white kids have co-opted the sound
and
>> > the
>> >> style and made it into the candy-coated, mass-marketed cartoon of an
> empty
>> >> fashion it always wanted to be anyway.
>> >>
>> >> Sorry for the rant.
>> >> Jimmy
>> >>
>> >>
>> >
>> >
>>
>
> e machines is owned by Gateway, I do believe.

I would consider weighing out the warranty issue, components vs. a whole machine. Building is fun, but it can be a PITA getting every thing to work nicely with each other. When you buy a whole machine, you usually get a software bundle with it. so that may be worth something to you.

Always ask what the return policy is on computers before you buy!!!

Somebody will want to kick my a** for mentioning this. You might want to see what happens on tuesday with apple's announcements about the new intel based Macs. I don't know what the systems will cost but my guess is that they will start at \$399.00. The word is, the new intel/Mac systems will allow you to partition the drive and run Windows, Mac O/S, and Linux. Apple has stated that they don't care if you run Windows or linux on the new machines. I think their thinking is, if you buy our box, who cares what software you run on it.

The idea is you'd get more bang for the buck. A machine that can run different OSs could be handy in a studio. Of course this depends on your needs,

I just thought I would make the suggestion.

James

"Mike R." <emarenot@yahoo.com> wrote:

>I enjoy building too, but I agree with you, the prices at some of these
big
>box stores are really low. We were looking at the e machines at Best Buy
a
>couple of months ago. I did some checking on the web and the quality of
the
>current machines seems to be pretty high. Just an FYI, my dad is using
a
>1.5 year old Dell to run Photoshop CS and ALOT of plugins on photos from
a
>10+ megapixel camera. He's been very happy with the processing speed.
>Good luck.
>MR

>
>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
>news:43c072d4\$1@linux...
>>
>> First off, Happy New Year to all! Now, down to business ;-)I am looking
>for
>> a new PC for the studio. It will primarily handle e-mail, internet
>access
>> and Photoshop duties. I usually build my own systems, but there seems to
be
>> great "bang for the buck" these days right off of the shelf (Best Buy,
>Circuit
>> City, etc.)I'm am curious to know if any of you have found any amazing
>deals
>> on PC's that I might have missed.
>>

>> Thanks

>>

>> Tyrone

>

>The sixty four thousand question! Is there really that much of a difference
in sound quality and sync between expensive and inexpensive BNC cables?

I'm about to buy BNC cables again, and I'd hate to pay \$60.00 for a cable
when I could have paid \$10.00.

Recommendations for good but less expensive BNC cables?

ThanksDeej, Comments below:

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

>Chris,

>

>Let us know how you like this please. The only thing that's giving me second thoughts is that it doesn't have an LCD display.

That was one of the deal breakers for me on the tascam firewire interface that I owned for a week or two. I think that it is a much bigger deal though if you are only using 8 faders and flipping around all the time. I almost never go over 24 audio tracks in my projects. I figure that I will make a default project (I'm using Cubase SL) with 24 tracks of audio and virtual instruments from 25+. I suspect that I will work the same way I did when I was doing analog or Paris, where most of my basic tracks will always be in the same place. If I want to grab the lead vocal, it's always on track 16, etc. A flip of the bank button and I will be working on my midi/vsti tracks. I think I can live without the LCD's this way. I'll probably end up using some masking/drafting tape too.

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It works in Mackie universal controller mode, Hui mode, or general midi controller mode. The latest update claims improve functionality for cubase/nuendo, but I can't find more info about it. From what I can tell, the latest manual has the info and that isn't the manual that they have on line. If you hold the F5 key during boot on the unit, it puts it into a custom Cubase/Mackie Control mode with keys and key combos customized mapped for that software.

>What is is about the Mackie controller that you don't like (other than having only 8 faders)?

I can't say that I have any complaints. In fact, there will be some tradeoffs going for the 24 faders. The Mackie has the scribble strips. It has more buttons that are readily available and labeled (without doing funky stuff like remembering key combos (shift/F2, alt/stop etc). It also had a weighted flywheel, which the tascam doesn't. If money weren't an option, I think I'd be better off with the Mackie and two extenders. When I bought the Mackie, the US2400 had just come out but was selling around \$2000. It was worth it to me to pay \$2800 down the road for three Mackies over \$2000 for the Tascam.

Now the price is too good not to go for the US2400. Dang compromises....;-)

I'll share my findings with the group when I get it going. I need to upgrade

to SL3 from SL1 though before I can put it through the paces. Multiple mackie control (which is how this works) is only supported after SL/SX 2.2. I'll order that tomorrow.

-Chris

>Deej

>

>"Chris Wargo" <na@na.na> wrote in message news:43c12da2\$1@linux...

>>

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>> >>>

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>> >>

>> >

>>
>
>-----350001BBA4CD64D6F5471C37
Content-Type: text/plain; charset=us-ascii; x-mac-type="54455854"; x-mac-creator="4D4F5353"
Content-Transfer-Encoding: 7bit

What are the settings? I couldn't view the pic in the previous post...

Gantt

Tom Bruhl wrote:

> It wasn't as soft sounding as the UAD La2a.I think increasing the
> ratio a little bit helped. Not a badstarting point though. Give it a
> try if you haven't. Thanks Dimitrios.T.

-----350001BBA4CD64D6F5471C37
Content-Type: text/html; charset=us-ascii
Content-Transfer-Encoding: 7bit

```
<!doctype html public "-//w3c//dtd html 4.0 transitional//en">
<html>
<body bgcolor="#FFFFFF">
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<blockquote TYPE=CITE><style></style>
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</body>
</html>
```

-----350001BBA4CD64D6F5471C37--That's my only complaint with my FW-1884, but it is a bit of a pain.

I was actually looking at the new M-Audio controller/interface, which is sort of a hybrid between the Mackie Control and the Tascam.. it doesn't have a mixer mode though like the Tascam 1884, or as many midi i/o ports but it seems pretty cool.

Cheers,

TC

DJ wrote:

> Chris,

>

> Let us know how you like this please. The only thing that's giving me second
> thoughts is that it doesn't have an LCD display. That's been a very handy
> feature on the Houston controller I'm using. Switching fader banks is a bit
> of a PITA though in a big mix when I've got , multiple instruments that
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> Is there a specific Cubase SX driver for the Tascam controller or does it
> use HUI mode?

>Guys - FYI -

Looks like Tascam has addressed the scribble strip issue:

"New! SoftLCD displays 24 channels of data sent by your DAW app on your computer monitor just like a giant hardware scribble strip."

Looks like a free download. Check it out!!!

"<http://www.tascam.com/Products/US-2400.html>"

Cheers,
Jon

"Chris Wargo" <na@na.na> wrote:

>

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>>> >>
>>> >
>>>
>>
>>
>Perhaps you would like to join my Church:
> The Church of Terminal Complacency.
> (A wholly owned subsidiary of The Church of Anechoisum)

These days, I attend St. Mattress Cathedral most every morning that time allows.
;o)

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:43c170c7\$1@linux...

>
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> for comparison and I liked the Mytek slightly better, although both clocks
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> Termination problems? Perhaps you would like to join my Church:
> The Church of Terminal Complacency.
> (A wholly owned subsidiary of The Church of Anechoisum)
>
> I had trouble using that with the Tascam FW interface. The labels weren't
in line with each channel, and the width of the labels didn't correspond
to the width of the channels. It would be sort of like mixing on an analog
console, but having the scribble tape on your meter bridge, and off to the
right. Better than nothing, but not as good as tape below each channel.
It also eats up desktop space. I suspect I won't even download this app.

-Chris

"Jon Jiles" <nope@nono.com> wrote:

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>-Chris

Might as well try it, it may be improved.

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>I'm processing one of the kick tracks ( mic on beater) and one of the snare
tracks (underneath on snares) with a touch of my SPL TD, other than that,
what my ears are telling me right now is that the rest of this mix will only
be processed with a little subtractive and shelving EQ and some
ambience.....no compressors....at least not yet. Much of this has to do
with using Cubase into Paris, I think. There's something *gluey* going on
here with just a touch of the NoLimit on the mix bus that I'm liking. We'll
see as this goes along.I think the software was fine, it's more to do with my monitors. I'm using
two CRTs up on the meterbridge of an Argosy desk. So right of the bat, I
have to look up and away from the control unit and figure out what channel
on the screen is the one I have my finger on. There is a 4 inch gap between
my monitors that also makes it tough to get one's bearings. I suppose though
it couldn't hurt to try again. Being Tascam and not Sony, there probably
isn't any malware in the app. ;-) Thanks again or the heads-up James.

```

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>>>>>> >>> James

>>>>>> >>
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>>

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

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Hi Deej,

I am now going through a similar Clock challenge, We are presently working with Euphonix / Steinberg / C-Lab on a sample accurate POST solution using NUENDO and a similar DUAL OPTERON like the one we did @ Lakewood with Brian Tankersley.

The Block Diagrams for this setup are like a subway system map, There are over 10 Lucid Clock distributors (6 outs each) in the audio path - a similar amount of Video as well.

This project lead me to a new Clock source -

<http://www.antelopeaudio.com>

These guys do a better job than Apogee , and for less \$\$

I have worked out some group buy details with these guys as well.

Here are some pix of the equipment room - the floor below the Mix Room. This is a fraction of the gear :)

Morgan :)

DJ wrote:

> I'm using the WC output from a Mytek A/D converter sending to a Lucid GenX6
> whic is set to distribute incoming clock signal, then taking the 6 clock
> outputs from the GenX6 which are distributing the Mytek clock signal and
> sending one output to a pair of RME HDSP 9652's by using a BNC splitter,
> another output is sent to an RME Multiface, another is sent to a Lexicon
> Studio 32 reverb and the last 3 are being sent to my 3 x MECs. One
> interesting thing is that the two HDSP 9652's would lock to the incoming
> clock signal when sending an independent feed to each one, but the Multiface
> would not sync to it's spearate WC signal and Paris would not sync to it's 3
> x WC inputs until the BNC splitter was used to send the same clock output to
> the two HDSP 9652's. It took me about a week of trial-and-error

> troubleshooting, threats of violence and attempted bribes to get this
> happening. I was even considering joining a church.
>
> ;o)
>
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:43c13353\$1@linux...

>> Hey DeeJ
>>
>> Just wondering
>>
>> Don
>>
>>
>
>
>

-----070300060104000708090907

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