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Subject: 16/44.1 vs 24/96 -maybe not much apparent difference??

Posted by [emaren0t](#) on Sat, 29 Dec 2007 23:54:28 GMT

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I was checking out the Reaper forums and found this:

<http://www.cockos.com/forum/showthread.php?t=14655>

The first post offers this link:

<http://theaudiocritic.com/blog/index...Id=41&blogId=1>

Both links provide information suggesting that in blind listening tests, "the two-channel analog output of a high-end SACD/DVD-A player undergoes no audible change when passed through a 16-bit/44.1-kHz A/D/A processor.

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MR

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??

Posted by [dc\[3\]](#) on Sun, 30 Dec 2007 00:28:12 GMT

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??

Posted by [Deej](#) on Sun, 30 Dec 2007 07:41:03 GMT

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You still liking the 5042???.....isn't that thing the nuts?

Deej

"Neil" <OIOIU@OIU.com> wrote in message news:47774051\$1@linux...

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??

Posted by [Neil](#) on Sun, 30 Dec 2007 07:49:45 GMT

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First, that was a two-track test, not a test, where the difference becomes even more apparent.

Secondly, how's this: it makes enough of a difference to make enough of a difference... and that's enough for me.

It's like i've said before, at a certain level, this game is about incremental improvements, whether it's the incremental improvement you get from switching from let's say a quite good midrange mic pre to a really great high-end mic pre, or mic, or what have you.

Personally, I'm convinced - but don't believe me, or Dan Lavry or Bob Katz, or DeeJ - who's now also an 88.2 disciple... try it for yourself! This is an EASY one you can try for yourself, too... because it costs you fucking NOTHING to do so, if you already have a convertor set that'll do that samplerate, and

nowadays most of us do! Track a project from start to finish at 88.2k, i dare ya... you'll never look back. ;)

Neil

88.2k (and NO HIGHER) for life!

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Posted by [Neil](#) on Sun, 30 Dec 2007 07:53:05 GMT

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??

Posted by [Neil](#) on Sun, 30 Dec 2007 08:57:18 GMT

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It's interesting that you're hearing something akin to what you used to get with tape, because i'm not hearing that at all, and I NEVER used to use 15ips... it was always 30 (for the high end!).

I'm hearing a much clearer high end than either with 44.1 digi or my recollections of the days of tape - which for me are 16-18 years ago at the most recent, admittedly.

Neil

"Deej" <noway@jose.org> wrote:  
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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??

Posted by [dc\[3\]](#) on Sun, 30 Dec 2007 10:45:01 GMT

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---

That's right. going up to 88.2 or 96, makes an incremental, not a revolutionary improvement. I'm with you.

Dan Lavry wrote some of the best papers out there on the misconceptions about digital audio BTW.

[http://www.lavryengineering.com/index\\_html.html](http://www.lavryengineering.com/index_html.html)

DC

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Posted by [Deej](#) on Sun, 30 Dec 2007 20:59:06 GMT

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This is a multi-part message in MIME format.

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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-----=\_NextPart\_000\_006B\_01C84AEC.25008EF0

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Content-Transfer-Encoding: quoted-printable

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??  
Posted by [LaMontt](#) on Mon, 31 Dec 2007 01:50:09 GMT  
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Hey Mike and others. I hate discussing this subject because it brings out the mathmeticians, rather than msuicians with ears.

Having said that, I'll stick my neck again and again, and say that :

-Depending on the DAW app you're using, determins how a given 44.1/16bit, 24k, 88.2 etc will sound..

-If you're using the Steinberg products, then Neil is right. The tracks and mix sound better at higher sample rates. I did a test recording using 96k...then recorded back down to 16bit.. The 96k track was "rounder" more defined..

-Aw...But, in Paris, I can't tell the diffence btw tracing in 24bit or 16 bit..

-In Pro Tools, you'll notice a nice "tighter" sound when tracking @96 than in 16 or 24bit..

My finding are non-scientific..Just using my ears, and they are really good. Brian T has been saying that "Software Has a Sound" for years.. I agree..

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

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>I was checking out the Reaper forums and found this:

><http://www.cockos.com/forum/showthread.php?t=14655>

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><http://theaudiocritic.com/blog/index...ld=41&blogId=1>

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Posted by [LaMontt](#) on Mon, 31 Dec 2007 01:56:54 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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>recent,=20

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>admittedly.<BR>> <BR>> Neil<BR>> <BR>> <BR>> <BR>> =  
>"Deej"=20  
><</FONT><A href=3D"mailto:noway@jose.org"><FONT face=3DArial=20  
>size=3D2>noway@jose.org</FONT></A><FONT face=3DArial size=3D2>>=20  
>wrote:<BR>>>what I'm hearing at 88.2 is a top end that reminds me =  
>a little=20  
>of what I<BR>> <BR>>>heard with tape. Not the saturation =  
>aspects=20  
>wherein tape was spanked hard<BR>> <BR>>>for a compression =  
>effect as=20  
>much as just the way the tape smoothed off the<BR>> =  
><BR>>>harshness in=20  
>the 3-5 k range and softened the 12k and up.<BR>>>Having said =  
>that, it's a=20  
>bit of a struggle to nail the mix as easily as<BR>> =  
><BR>>>tracking to=20  
>44.1. 44.1 just seems to push the middle of the mix forward<BR>> and=20  
><BR>>>this is what you hear on CD. At 88.2, getting the mix to =  
>have that=20  
><BR>>>forwardness takes a little more doing...it's like at 44.1 =  
>you're=20  
>mixing<BR>> to <BR>>>your final medium. At 88.2 you're not and =  
>once it=20  
>is SRC'ed/dithered, it<BR>> may <BR>>>not end up sounding quite =  
>like=20  
>you thought it would, or at least like what<BR>> <BR>>>your =  
>ears were=20  
>expecting that it would sound. The internal processing =  
><BR>>>(especially=20  
>with the UAD-1 and POCO cards) is a bit superior at=20  
>88.2.<BR>>><BR>>>I'm starting to like 88.2, but I'm getting =  
>ready to=20  
>go to a dual boot system<BR>> <BR>>>(one OS for 44.1 and the =  
>other for=20  
>88.2 as I had described earlier). In<BR>> my <BR>>>particular=20  
>situation, it will just make things make more sense as far as<BR>>>=20  
><BR>>>port naming and improve workflow. In the meantime, what I've =  
>got=20  
>here is<BR>> <BR>>>working nicely.<BR>>><BR>>>You =  
>still=20  
>liking the 5042???.....isn't that thing the=20  
>nuts?<BR>>><BR>>>Deej<BR>>><BR>>><BR>>><BR>>><BR>>=  
>>>"Neil"=20  
><</FONT><A href=3D"mailto:OIOIU@OIU.com"><FONT face=3DArial=20  
>size=3D2>OIOIU@OIU.com</FONT></A><FONT face=3DArial size=3D2>> wrote =  
>in message=20  
></FONT><A href=3D"news:47774051\$1@linux"><FONT face=3DArial=20  
>size=3D2>news:47774051\$1@linux</FONT></A><FONT face=3DArial=20

>size=3D2>...<BR>>>><BR>>>> Dammit, that first part =  
 >SHOULD have=20  
 >said:<BR>>>><BR>>>> \*\*\*First, that was a two-track =  
 >test, not a=20  
 >MULTI-TRACK test,<BR>>>> where the difference becomes even more =  
 >  
 >apparent.\*\*\*<BR>>>><BR>>>><BR>>>> "DC" =  
 ><</FONT><A=20  
 >href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
 >size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
 >size=3D2>>=20  
 >wrote:<BR>>>>><BR>>>>>The whole higher bit depth =  
 >and=20  
 >sample rate making way better<BR>>>>>sound is pretty much a=20  
  
 >widespread<BR>>>>>misconceptions=20  
 >about "missing information" in digital=20  
 >audio.<BR>>>>><BR>>>>>IM experience, it makes a =  
 >slight=20  
 >difference, not a major one,<BR>>>>>and this is consistent =  
 >with the=20  
 >facts about how sampling<BR>>>>>actually=20  
 >works.<BR>>>>><BR>>>>>DC<BR>>>>><BR>>>>>&=  
 >gt;>>><BR>>>>>"Mike=20  
 >R." <</FONT><A href=3D"mailto:emarenot@yahoo.com"><FONT face=3DArial=20  
 >size=3D2>emarenot@yahoo.com</FONT></A><FONT face=3DArial size=3D2>>=20  
 >wrote:<BR>>>>>><BR>>>>>>I was checking out =  
 >the=20  
 >Reaper forums and found=20  
 >this:<BR>>>>>>http://www.cockos.com/forum/showthread.php?t=  
 >=3D14655<BR>>>>>>The=20  
 >first post offers this=20  
 >link:<BR>>>>>>http://theaudiocritic.com/blog/index...ld=3D=  
 >41&blogld=3D1<BR>>>>>><BR>>>>>>>Both=20  
 >links provide information suggesting that in blind listening=20  
 >tests,<BR>>>>>>"the two-channel analog output of a =  
 >high-end=20  
 >SACD/DVD-A player undergoes<BR>>>>>>>no audible change =  
 >when passed=20  
 >through a 16-bit/44.1-kHz A/D/A processor.<BR>>>>>>>That =  
 >means=20  
 >there's no audible difference between the original CD=20  
 >standard<BR>>>>>>>("Red Book") and 24-bit/192-kHz PCM or=20  
 >1-bit/2.8442-MHz DSD." (The Audio<BR>>>>>>>Critic, 17 Oct, =  
 >  
  
 ><BR>>>>>>>interesting<BR>>>>>>>as=20  
 >well.<BR>>>>>>>MR<BR>>>>>>><BR>>>>>>>&g=

>t;<BR>>>=20  
><BR>>><BR>>><BR>></FONT></BODY></HTML>  
>  
>

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