Subject: the last paris app we need?
Posted by derek on Sun, 04 Jan 2009 17:23:46 GMT
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hey guys :-)

after seeing how much work is put into the paris project
again lately (hats off to mike) ive been thinking about this
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it coming accross a bit offensive. but since i still am not sure
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i feel like i have to state that again, i so much admire you
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wrong.

thanks for listening :-)
derek

Subject: Re: the last paris app we need?
Posted by chuck duffy on Sun, 04 Jan 2009 18:48:05 GMT
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"i feel like i have to state that again, i so much admire you
people who do all this, so please dont get these suggestions
wrong."

I don't take any offense to your questions, although I really don't do anything
paris related anymore.

Chuck

"derek" <a@b.com> wrote:
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Subject: Re: the last paris app we need?
Posted by TC on Sun, 04 Jan 2009 21:06:50 GMT

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I agree with everything Ted said.

I'm using Paris at the moment for summing because of the sound, period.

To put it in perspective, I have a PTHD2 accel system and a native Logic system that I use for recording/midi composition etc.

I also have a Shadow Hills Equinox, and also prior to that had 2 Rolls folcroms with 2 API 512c's that were used as a summing mixer.

I love the Equinox for summing, but Paris is now filling that role. I can automate my mix in paris and use some eds inserts on channels, so I'm still using Paris' biggest strengths. Now that Mike's drivers are out, it makes this route even more appealing.

My Equinox cost around 4k, I've spent a few grand on Paris stuff over the last couple months (Ok, I went a bit overboard, but I'm planning to use this for another 10 years). The Paris stuff that I'm actually using now that everything is set up was maybe $1600.00, and it's a big ass paris rig.

I don't think native paris would sound the same. The mojo with Paris is a sum of all parts, hardware and software.

The sound is the only reason why Paris still lives. If it sounded like a PT mix system, it would be long dead and buried. You just have to know it's strengths as well as it's limitations.

Cheers,

TC

Ted Gerber wrote:
> Hi Derek -
>

> Thanks for the comments. All worthwhile from a source who has
> earned respect here over the years. I don't think anyone will take offense.
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> 1. The sound
> 2. The cost of a significant change
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> you cited, (convenience/productivity issues) and PARIS for tracking/stem
> mixing and final bounce.
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> I like. Summing through PARIS without an analog board gives me
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Subject: Re: the last paris app we need?
Posted by Ted Gerber on Sun, 04 Jan 2009 21:51:49 GMT

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Hi Derek -

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Subject: Re: the last paris app we need?
Posted by excelav on Sun, 04 Jan 2009 22:07:09 GMT

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I too have Logic and PT and Reaper and so on.   I record rock and roll, I'd like midi and all that, but I really don't need midi, I actually record musicians playing instruments. What I seek is the best sound.

Hey if you like to send me all your old Paris stuff, I'd be glad to pay for the shipping...;)

James

"Ted Gerber" <tedgerber@rogers.com> wrote:
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Subject: Re: the last paris app we need?
Posted by mike audet[1] on Sun, 04 Jan 2009 23:26:11 GMT

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Hi Derek,

No offense taken. Would it make more sense to put effort into writing software to convert PARIS projects to something else? Not for me. I use PARIS. I couldn't care less about porting projects out.

I like PARIS the way it is. Also, I refuse to use anything that is host based, and that leaves Pro Tools and PARIS. I refuse to give even one more dime to Digidesign, so that leaves PARIS.

I synch Cakewalk Pro Audio 9 to PARIS via MTC. I use a EMU ESI2000 sampler. If I'm going to spend money on a major upgrade, it will be for a U87 or better mic preamps.

Why should anyone spend thousands of dollars on a new system that may make things easier, but won't make one's recordings sound any better? Also, consider that when in a few years, that system will be worth a few hundred dollars, if that. The depreciation on DAW hardware is worse than on a car. For me, it makes way more sense to use PARIS to its best potential and use the "upgrade" money for things that hold their value and actually deliver a better final product.

Here's an example: I bought three UAD1 cards (for around $100 each) planning to "upgrade" my EQ to the Cambridge. The PARIS EQ sounds better. Imagine if I had spent $3000 on that same digital hardware just a few years ago chasing the latest/greatest? What a waste of money.

As it is, I LOVE the Dp/Pro Hall. My Lexicon MPX1 isn't even plugged in right now. I love the PARIS Eq. I love having no latency when I'm recording. I love my new Grace m101 that I wouldn't have been able to afford if I had bought a ProTools HD rig.

I will eventually be porting at least some of the effects to VST, but I've

got PARIS to run the effects right now, so VST isn't a priority. ASIO is
a priority. With ASIO, I'll be able to use the PARIS hardware with newer
software when it makes sense to do so. I love the spectral editing in Audition.
Getting that working makes sense to me.

I'm glad you're happy with whatever you are using now. But, so are many
of us.

All the best,

Mike

"derek" <a@b.com> wrote:
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Subject: Re: the last paris app we need?
Posted by Tom Bruhl on Mon, 05 Jan 2009 00:47:59 GMT
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~ Hi Derek,

I think what you're finding is a bunch of fairly content users. That doesn't mean we wouldn't want more if it became available. Being a new quadcore Paris user allows the plugin counts you're talking about within Paris. Latency is compensated for with one click using Faderworks. Mike's ports of the DP Pro have been awesome but certainly not state of the art. The newest UAD software works fine in Paris. Most pros that mix in the box probably have one of those too.

I agree that Paris is gone as far as new users are concerned. The few that remain are a dedicated bunch as you well know. Mike has taken the exact path that was needed to make Paris still contend on most levels with the current crop of DAWs albeit using a MIDI DAW in tandem.

On my wish list for Paris are patch points (DX/VST - hardware) at the group outs and the Master. This would make all kinds of pro routing schemes possible as you suggested.

Being a Cubase user has shown me the many options that new DAWs have. I remain with Paris for cost but more for sonic reasons.

I still blame you for interesting me in softsynths. Now I'm loaded with really cool stuff. Thanks!!!

~ Tom

"Mike Audet" <mike@....> wrote in message news:49613783$1@linux...
>

> Hi Derek,
>
> No offense taken. Would it make more sense to put effort into writing
> software
> to convert PARIS projects to something else? Not for me. I use PARIS.
> I couldn't care less about porting projects out.
>
> I like PARIS the way it is. Also, I refuse to use anything that is host
> based, and that leaves Pro Tools and PARIS. I refuse to give even one
> more
> dime to Digidesign, so that leaves PARIS.
>
> I synch Cakewalk Pro Audio 9 to PARIS via MTC. I use a EMU ESI2000
> sampler.
> If I'm going to spend money on a major upgrade, it will be for a U87 or
> better mic preamps.
>
> Why should anyone spend thousands of dollars on a new system that may make
> things easier, but won't make one's recordings sound any better? Also,
> consider
> that when in a few years, that system will be worth a few hundred dollars,
> if that. The depreciation on DAW hardware is worse than on a car. For
> me,
> it makes way more sense to use PARIS to its best potential and use the
> "upgrade"
> money for things that hold their value and actually deliver a better final
> product.
>
> Here's an example: I bought three UAD1 cards (for around $100 each)
> planning
> to "upgrade" my EQ to the Cambridge. The PARIS EQ sounds better. Imagine
> if I had spent $3000 on that same digital hardware just a few years ago
> chasing
> the latest/greatest? What a waste of money.
>
> As it is, I LOVE the Dp/Pro Hall. My Lexicon MPX1 isn't even plugged in
> right now. I love the PARIS Eq. I love having no latency when I'm
> recording.
> I love my new Grace m101 that I wouldn't have been able to afford if I had
> bought a ProTools HD rig.
>
> I will eventually be porting at least some of the effects to VST, but I've
> got PARIS to run the effects right now, so VST isn't a priority. ASIO is
> a priority. With ASIO, I'll be able to use the PARIS hardware with newer
> software when it makes sense to do so. I love the spectral editing in
> Audition.
> Getting that working makes sense to me.
>

> I'm glad you're happy with whatever you are using now. But, so are many
> of us.
>
> All the best,
>
> Mike
>
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> "derek" <a@b.com> wrote:
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Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 01:04:33 GMT

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"Ted Gerber" <tedgerber@rogers.com> wrote:
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Subject: Re: the last paris app we need?
Posted by kerryg on Mon, 05 Jan 2009 02:29:58 GMT

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> not trying to "convince" anyone here, i know i wont and
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LOL.

If you can find me a zero latency DAW that permits tracking at that zero latency through FX, includes a dedicated and high-quality hardware control surface with automation and a shuttle wheel, has internal mixing capabilities, expandable I/O at about $150 per eight extra channels and killer fat-sounding sonics overall I admit I might be extremely interested and might consider it as an upgrade.

Of course, it's also got to be under six hundred bucks US, which is about what I paid for all those capabilities - my double Bundle III *and* the computer to run it. Whaddya got that'll get me those features at that price point?

:D

- K

Subject: Re: the last paris app we need?
Posted by Ted Gerber on Mon, 05 Jan 2009 02:49:01 GMT

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No -

the sonic/summing issue was only half of the 2 reasons I listed.
The second was the cost of making a significant change.
Nuendo 4, (which I believe I like better than Logic) costs $1900
CDN right now. CuBase 4 costs $700 CDN. I would also need to spend $2000
for 8 channels of decent converters, plus a soundcard to accept the new signal.

My current PARIS rig cost me $450 CDN total, and I'm happy with it.

I have no doubt that fantastic results are achieved with other
systems, (in fact I know this to be true) but since I'm happy with what I
can do in PARIS, I don't want to spend the money needed to make any change
at this time.

Peace,

Ted

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>>>thanks for listening :-)
>>>derek
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Subject: Re: the last paris app we need?
Posted by excelav on Mon, 05 Jan 2009 04:24:52 GMT

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I don't think anybody that is still using Paris is not aware of what they can do with other softwares. Most of us have other softwares to do the kind of work that they can do. Investing in a system that we already know, and a system that works for us is not a bad investment. Paris is not done yet! Mike and the paris users here prove that. Not everybody that uses paris is here on this board either, there are many paris users that don't even know about this NG. In the last month or so there have been new paris users asking questions here.

Mike has made it possible to run Paris on new quad core PCs, that alone extends the life of paris. Paris is unique and kind of boutique in a studio. Paris sounds good and to me that's what really matters.

For some music, all the midi stuff is over kill. For some music it's about capturing a great performance with really good sounding equipment, that's Paris. Unfortunately MP3s are becoming the standard, until things really change, I personally don't see a need to spend a bunch of money trying to get better sound when Paris already sounds good.

Paris doesn't cost me any thing now. If and when I switch over to PC I won't have a problem paying Mike for his work, it's much appreciated. I'm not in Europe, or Asia, I'm in north America, right now I'm personally not too keen on sending any more money to Asian companies. I'd rather spend my money in my own backyard. It's tuff in Detroit these days, soon to come to a city near you.

Some of us here are not running commercial studios anymore, and just don't find it necessary to chase their tails on the upgrade trail. Why spend the money when we already own paris, besides what would I get for it now anyways. I guess we'll upgrade when it is really necessary. Many of us are just going to drive paris right in to the ground;)

I know your point is about function, but Paris still functions for many of us, and the price is right.

"derek" <a@b.com> wrote:
>
>i see, The Summing Issue it is :-)
>
>as you might remember, i sailed on that ship quite a few
>years too, and i know exactly what youre talking about.
>having said that though, of course there is no magic
>to the paris sound, its just a combination of things if you ask me:
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>(a longtime ensoniq virtue, i.e. also the ASR and ASRX samplers
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>give ID credit for and not ensoniq) the smart mouse behaviour
>when i.e. dragging eq values. oh, and the interface and
>its color does help too.
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>thats pretty much it. and while it is a bunch of stuff, its
>a. nothing that cant be done elsewhere and
>b. no summing rocket science. actually the mere summing
>of paris is quite normal, easily testable with the
>usual phase cancellation tests im sure we all have done.
>so after years of limiting myself to paris because of the
>supposedly magic sound character, it really didnt take me
>very long to get right back to this point with another system.
>i color my stuff with my pres (and i kept some ensoniq AD/DAs
>around for a while), i have a million ways of clipping,
>i only use nice plugins (doh!) and with todays machines,
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>"Ted Gerber" <tedgerber@rogers.com> wrote:
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>>Hi Derek -
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>>Thanks for the comments. All worthwhile from a source who has
>>earned respect here over the years. I don't think anyone will take offense.
>>There are 2 reasons why I stick with PARIS:
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>>1. The sound
>>2. The cost of a significant change
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>>I use Logic for the things that it does well and all the reasons
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>>Summing from Logic out through an analog board gives results that
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>>to tape, that my mix guy had done, and dropped them into PARIS with no
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>>preferred the PARIS bounces 100% of the time.
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>>So for me, PARIS right now is still my best choice.
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Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Mon, 05 Jan 2009 05:16:25 GMT
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I've read all the other responses and can't really add much except to second the emotion. Paris still sounds awful good to me and I know it inside and out. I do still run a small commercial studio and I know I've lost business for not having Protools but it just doesn't make sense for me to spend the cash to chase that business, especially in this economic climate. It would cost me about $35K to replace my Paris system (3 EDS cards in my main computer w/ 2 MECs and 32 channels in/16 channels out PLUS a second computer w/ 1 EDS + 1 MEC w/ 16 in/8 out). I just can't justify the expense for a business that's making about half the money it used to make. I use Digital Performer for MIDI synced to Paris and I can use the DP machine for outboard FX w/ Waves IR-1 reverbs. I've given serious thought to switching my system to PC (been a Mac guy for my whole career!) to be able to run new Waves and UAD-1 plugins. I've contemplated Logic w/ the Apogee Symphony stuff but again - why spend the money when Paris works? My clients don't care. They just want their recordings to sound good!

Gantt

"derek" <a@b.com> wrote:
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>hey guys :-)
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>thanks for listening :-)
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Subject: Re: the last paris app we need?
Posted by Wayne on Mon, 05 Jan 2009 05:20:28 GMT

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Hi Derek,

No offense from me. Good points.

Midi is critical to me for sequences I create for other projects so I
purchased a laptop and Sonar. Tone is not critical here.

There was a time when I wished for a minimal "Paris to go" so that I could
do laptop editing while on the road. Now I'm relatively quick and can live
without it.

I don't want to sound like the mass public CD's being produced these days in most genres. They sound soul-less to me. It's not the performances per se. I think it's the digital demon and possibly the track count overload (discussed just two days ago). One of the first digital songs I heard on the radio was from Simply Red and I remember it sounded awesome. Clean, clear and open.

I jump'd on Paris in '97 (six months before the MEC was even available) because I dug the real sounds (close to authentic at the time) from Ensoniq's MR-76 keyboard that I purchased the year before. I was still using an 8-track cassette system (jeez . . . my skeleton is out of the closet now) to record my songs and friend's singer/songwriters. To this day I remember the sales person at Sound Chek in New Orleans telling me to wait about a month because Ensoniq was coming out with this system. I almost went Adat at the time and audio hard drives were just beginning. It was a leap of faith. I waited and I wasn't disappointed. Within that first year I met with an Ensoniq rep (at Sound Chek giving a demo of v1.21) and I was jazz'd. I wish I'd remembered his name. Even got a "t"- shirt.

So, to sum up . . . (yes, pun intended) . . . for me, it's the sound.

Wayne

Subject: Re: the last paris app we need?
Posted by Erling on Mon, 05 Jan 2009 11:03:01 GMT

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Hi to you all,

Allways good to hear from you, Derek. I understand really well your behavings have gone another route than Paris but....

.....some behavings are yet to record the real stuff with use of old tape recording machines.
Have been away from the district here in Norway for over 20 years, but the leading studio here
are living well with their 24 channel taperecorder and the TL Audio VTC tube-mixing desk.
Had a long phonetalk with him right before Christmas and shall visit him one of the coming days.
Have talked with some old clients here, from the early years of '80, that have used his studio for years now.
There are plenty of producers and clients yet, that's hating much of what's coming out from the industry today. So I believe Paris is the only computer recording system that will satisfiy some of these "old" ears.
I have both Cubase 4.5 and the new Pro Tools 8 here. Using Cubase a lot and ProTools is just if someone ask what I have, just to get some extra

clients - and then convert them for the "dead Paris-route";-)
Summasumarum, for what I need to record, it's still Paris. It's the only computer-system that have "the old sound" and have behavings in the "old style", with a modern computer-way of working....

.....so, I believe Paris isn't dead before most of us here have got our graveyard-stone..... ;-)

Thanks for listening

Erling

"derek" <a@b.com> skrev i melding news:49614e91$1@linux...
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Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 11:15:56 GMT

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"Ted Gerber" <tedgerber@rogers.com> wrote:
>the sonic/summing issue was only half of the 2 reasons I listed.

so i take it you then agree with the points i made there? ;-)

>The second was the cost of making a significant change.

totally true: cant argue with the price point of a dead system.
its why i would never sell my (pretty big) paris rig, it would go for ridiculously
low prices so id rather keep it.

Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 11:31:55 GMT

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"Mike Audet" <mike@....> wrote:
>Hi Derek,
>
>No offense taken. Would it make more sense to put effort into writing software
>to convert PARIS projects to something else? Not for me. I use PARIS.

>I couldn't care less about porting projects out.

that sure makes a lot of sense :-)
bad luck for me, but good for you :-)

>I like PARIS the way it is. Also, I refuse to use anything that is host
>based,

im tempted to say youre doing yourself a disservice here.
i can see how one could come to the conclusion that native
systems were bullshit in the past, but IMO this has
changed recently. to me - and im a heavy plugin user - the
magic moment was somewhere when pcs went past 4 cores running at
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xeon ran the same algorithm in VST some 650 times (!!)

and that leaves Pro Tools and PARIS. I refuse to give even one more
>dime to Digidesign, so that leaves PARIS.

im fully with you on that digidesign sentiment ;-)

>I synch Cakewalk Pro Audio 9 to PARIS via MTC. I use a EMU ESI2000 sampler.

thats the kind of stuff that really sounds like a headache
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>Why should anyone spend thousands of dollars on a new system that may make
>things easier, but won't make one's recordings sound any better?

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this in hopes to "convert" you, i really am not. i know
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to disagree. its simply NOT only about ease of use.
it also is very much about sound. (copying from my
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you just do it when your engineer instinct demands it,
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of course such a thing is virtually impossible to plan
in advance (believe me ive tried ;-). its really only possible
if you have completely free routing and can route anything
anywhere at anytime.

this is not ease of use stuff. its about sound.

Also, consider
>that when in a few years, that system will be worth a few hundred dollars,
>if that. The depreciation on DAW hardware is worse than on a car.

thats true for any digital system of any kind of course.

>Here's an example: I bought three UAD1 cards (for around $100 each) planning
>to "upgrade" my EQ to the Cambridge. The PARIS EQ sounds better.

well uh...why did you use the cambridge eq of all things???
thats more or less a modern version of the waves q10, an
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you know, strictly theoretically speaking,
maybe for that time in ten years when you finally
decide to move on and stuff ;-)

>I'm glad you're happy with whatever you are using now. But, so are many
>of us.

i dont doubt it for a second. ive been a paris user from
late 97 till...2005 i believe. loved the system, adored the
company. what a loss that was when they were eaten by
%%&/%(%$/ creative and merged into nonexistance by emu :-(

best,
derek

Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 11:37:53 GMT

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

>Hey if you like to send me all your old Paris stuff, I'd be glad to pay
for
>the shipping...;)
>
>James

haha youd like that wouldnt you :-)
only over my dead corpse!(if thats a saying in english at all)

i could maybe rethink this the day when some kind of "paris project ressurection
software" or driver like i talked
about exists, but until then, in addition to my emotional
attachment to that dusty old rig, its also my only way to
export and convert past projects.

Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 11:58:51 GMT

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Kerry Galloway <kg@kerrygalloway.com> wrote:
>> not trying to "convince" anyone here, i know i wont and
>> i dont intend to. just consider it FYI, if you will :-)
>
>LOL.

aw come one man, no reason to "lol" into anyones faces here :-)
all in good spirit. i used to be a paris zombie too (i even go
as far back to know that the term paris zombie is a positive one :-)

>If you can find me a zero latency DAW that permits tracking at that zero
>latency through FX

there is no such thing as zero latency. of course paris
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2.something milliseconds for one signal trip through mixing engine and converters
(=what you hear when you track a signal).

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randomly after a while like unfortunately most late ensoniq
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my personal "heureka" moment was when at some point i realized
that 1. i didnt want to live with the bugs of paris 3 anymore and
2. i wanted to route stuff to groups and do sum processing
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expandable I/O at about $150 per eight extra channels and
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again, cant argue with the price of a dead system. and
the I/O that shipped with wonderful doses of ensoniq-ness
in sound for so little money per 8 channels was already a steal
when they were still sold full price brandnew.
you wont get any argument there from me, ever :-)
as i said, i used to keep some ensoniq ADDA around just
for the fun and coolness of it. eventually i switched to
do all my coloring via pres, but it doesnt mean i lost
my love for the ensoniq magic there :-)

>Of course, it's also got to be under six hundred bucks US, which is about
>what I paid for all those capabilities - my double Bundle III *and* the
>computer to run it. Whaddya got that'll get me those features at that price
>point?
>
>:D

nothing, but then, it also wouldnt come with all the limitations
and with IDs paris 3.0 software bugfest. in that sense, the
old "you get what you pay for" rule applies as always.

best,
derek

p.s.: i really did not want to turn this into a "paris pro and con" discussion.
for now i keep going as long as its all good
clean fun, but if anyone is annoyed, one word and i will stop
this immediately. its not what i came here for :-)

Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 12:02:55 GMT

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"Tom Bruhl" <arpegio@comcast.net> wrote:
>~ Hi Derek,
>I think what you're finding is a bunch of fairly content users.

yes, i just realized that :-) quite amazing actually.

>I still blame you for interesting me in softsynths. Now I'm
>loaded with really cool stuff. Thanks!!!

i apologize ;-) but its amazing how far this has come in so
little time, huh? just recently i tried out the new BFD 2
and i couldnt help but think back to the beginnings of this
technology where id freak out about some fxpansion
drummachine thingy simply because of its timing.
and its really not long ago at all! amazing how
much has happened...

best,
derek

Subject: Re: the last paris app we need?
Posted by Aaron Allen on Mon, 05 Jan 2009 14:25:55 GMT

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"derek" <a@b.com> wrote in message news:4961e7eb$1@linux...

>
> there is no such thing as zero latency. of course paris
> has a latency, i dont remember the measurements exactly but they
> circled around this NG too. i think it was something like

> 2.something milliseconds for one signal trip through mixing engine and
> converters
> (=what you hear when you track a signal).
>

1.5mSec round trip is what BT came up to.

Subject: Re: the last paris app we need?
Posted by Aaron Allen on Mon, 05 Jan 2009 14:29:25 GMT

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Don't rule out Creamware for card DSP. :)

AA

"derek" <a@b.com> wrote in message news:4961e19b$1@linux...
>
> "Mike Audet" <mike@....> wrote:
>>Hi Derek,
>>
>>No offense taken. Would it make more sense to put effort into writing
>>software
>>to convert PARIS projects to something else? Not for me. I use PARIS.
>
>>I couldn't care less about porting projects out.
>
>
> that sure makes a lot of sense :-)
> bad luck for me, but good for you :-)
>
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>>I like PARIS the way it is. Also, I refuse to use anything that is host
>>based,
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> im tempted to say youre doing yourself a disservice here.
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>
>
>
> best,
> derek

Subject: Re: the last paris app we need?
Posted by Neil on Mon, 05 Jan 2009 15:44:49 GMT

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"derek" <a@b.com> wrote:
>so if you operate on this basic assumption (just follow me here
>for the sake of the argument), would it not make much more sense
>to focus on something entirely different?
>like, i would imagine the biggest hit among ex-paris users
>and soon-to-be-ex-paris users would be a conversion application
>that reads paris projects, just the most basic stuff
>like files in use and position info and would convert
>that into...dunno...an OMF maybe? maybe too complicated

>(OMFs crossplatform compability seems to be a constantly moving
>target and suck big time)..maybe just a bunch of rendered
>continous wave files that get their data from the project file
>and the associated pafs?

Hey Derek... if your main need with regard to Paris is being able to port stuff out of it into other apps, would it not make sense to simply acquire a few ADAT cards & lightpipe the songs out in real-time? For mega-channel projects where even several ADAT cards might not be enough to do it in one pass, all you'd have do is to make sure that each machine was started at the very beginning point of each project & then nudge or slide the incoming DAW tracks to the starting point... IOW, you would even have to worry about syncing the two DAW's - as long as they were either word-clocked together or you had the incoming DAW set to lightpipe sync, you'd be fine. I can't imagine that even on large multi-song projects, this would add more than a couple or three hours of transfer time to the client's bill... probably not much more than a software-based exporting application would take, considering the rendering, copying to whatever transfer media you chose, then importing into the new DAW app, etc.

Just a suggestion for you... heck, maybe this is what you're doing already, for all I know. :)

Neil

Subject: Re: the last paris app we need?
Posted by excelav on Mon, 05 Jan 2009 20:08:02 GMT

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Derek since you mentioned the C-16, FYI, Paris maybe getting a new control surface with moving faders, thanks to Doug W. Paris still lives!

"derek" <a@b.com> wrote:
>
>Kerry Galloway <kg@kerrygalloway.com> wrote:
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>this immediately. its not what i came here for :-)

Subject: Re: the last paris app we need?
Posted by Don Nafe on Mon, 05 Jan 2009 23:11:56 GMT

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Hey Deej

I read your previous post on drumtracker...is it as easy to use as the demo
video shows

Have you tried it on overheads?

"deej" <noway@jose.net> wrote in message news:496293f7$1@linux...
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> "derek" <a@b.com> wrote:
>>
>>"Tom Bruhl" <arpegio@comcast.net> wrote:
>>>~ Hi Derek,
>>>I think what you're finding is a bunch of fairly content users.
>>
>>
>>yes, i just realized that :-) quite amazing actually.
>>
>>
>>>I still blame you for interesting me in softsynths. Now I'm
>>>loaded with really cool stuff. Thanks!!!
>>
>>
>>i apologize ;-) but its amazing how far this has come in so
>>little time, huh? just recently i tried out the new BFD 2
>>and i couldnt help but think back to the beginnings of this
>>technology where id freak out about some fxpansion
>>drummachine thingy simply because of its timing.
>>and its really not long ago at all! amazing how
>>much has happened...
>>
>>
>>best,
>>derek
>
> I'm using Toontrack Drumtracker with BFD2 for replacement/enhancement of

> some less-than-great tracks in a project I'm mixing. Everything is so
> tight
> and phase coherent that it's downright amazing.
>

Subject: Re: the last paris app we need?
Posted by derek on Mon, 05 Jan 2009 23:18:56 GMT

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"Neil" <OIUIOU@OUI.com> wrote:
heck, maybe this is what you're
>doing already, for all I know. :)

i tried that route for a while, until i realized
that within the time i take for all the routing,
troubleshooting and restarts because of hiccups of
one kind or the other, i might as well just export
selections of tracks within paris at a time.

my interest is not so much in saving a few man hours.
its more for the times when the hardware will eventually
bite the dust. and that day is coming. not to mention
the slowly fading software compability etc. already today,
my only chance of opening a project as is with all
settings and plugs in place it to actually maintain
my win 98 machine from back then. and that just feels like
a ticking bomb to me.

Subject: Re: the last paris app we need?
Posted by Deej [5] on Tue, 06 Jan 2009 00:12:55 GMT

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"derek" <a@b.com> wrote:
>
>"Tom Bruhl" <arpegio@comcast.net> wrote:
>>~ Hi Derek,
>>I think what you're finding is a bunch of fairly content users.
>
>
>yes, i just realized that :-) quite amazing actually.
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>best,
>derek

I'm using Toontrack Drumtracker with BFD2 for replacement/enhancement of some less-than-great tracks in a project I'm mixing. Everything is so tight and phase coherent that it's downright amazing.

Subject: Re: the last paris app we need?
Posted by Deej [5] on Tue, 06 Jan 2009 01:09:21 GMT
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"Don Nafe" <dnafe@rogers.com> wrote:
>Hey Deej
>
>I read your previous post on drumtracker...is it as easy to use as the demo

>video shows
>
>Have you tried it on overheads?
>
It's easy to use on mono tracks. Haven't tried it on overheads.

Subject: Re: the last paris app we need?
Posted by Deej [5] on Tue, 06 Jan 2009 01:21:55 GMT
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"Deej" <noway@jose.net> wrote:
>
>"Don Nafe" <dnafe@rogers.com> wrote:
>>Hey Deej
>>
>>I read your previous post on drumtracker...is it as easy to use as the
demo

>
>>video shows
>>
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>>
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These are roughs from the seemingly never ending punkabilly project. All
of them have BFD2 working with the kick, snare and toms. they are being brought
up under the overheads and other individual tracks to enhance what was recorded.
There is a lo of the sampled room ambience in these. It's really helping
me get them dialed in a bit better. These mixes were bounced to around -2dB
and are waiting on comment from the pr4oducer before we move on.

http://www.mediafire.com/file/myuwym2jiqd/BILLY SLIDE 12-20-FOR HIDDEN TRACK.mp3

http://www.mediafire.com/file/niwwmajiakw/BOYS AND TOYS NEW YEARS EVE.mp3

http://www.mediafire.com/file/mnlcmmnuld3/COPS ON BIKES 12-28-08.mp3

http://www.mediafire.com/file/zjwhtymhdi1/Get a Job NEW YEARS EVE.mp3

http://www.mediafire.com/file/zjwhtymhdi1/Get a Job NEW YEARS EVE.mp3

Subject: Re: the last paris app we need?
Posted by Ted Gerber on Tue, 06 Jan 2009 01:33:59 GMT

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Really good sounds overall. I have BFD 1.8 but there are
problems with it and Logic 8, or so it seems. I have NFI
how to get TFTW...

In the meantime, I use DGog.

Ted

"Deej" <noway@jose.net> wrote:
>
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>>
>>"Don Nafe" <dnafe@rogers.com> wrote:
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>http://www.mediafire.com/file/zjwhtymhdi1/Get a Job NEW YEARS EVE.mp3

Subject: Re: the last paris app we need?
Posted by Rod Lincoln on Tue, 06 Jan 2009 04:36:56 GMT

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yup, here it is, copied from the post

"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms at
48k

Total record and monitor path 24 bit in to 24 bit out is 66 samples or
1.5 ms at 44.1 or 1.375 ms at 48k"

Rod

"Aaron Allen" <know-spam@not_here.dude> wrote:
>
>"derek" <a@b.com> wrote in message news:4961e7eb$1@linux...
>
>>
>> there is no such thing as zero latency. of course paris
>> has a latency, i dont remember the measurements exactly but they
>> circled around this NG too. i think it was something like
>> 2.something milliseconds for one signal trip through mixing engine and

>> converters
>> (=what you hear when you track a signal).
>>
>
>1.5mSec round trip is what BT came up to.
>
>

Subject: Re: the last paris app we need?
Posted by kerryg on Tue, 06 Jan 2009 04:41:14 GMT

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I use both, myself. Logic Pro 8 and RME for the features and modernity,
PARIS for what I'm looking for sonically.

- K

On 1/5/09 8:54 PM, in article 4962d602$1@linux, "Neil" <OIOIU@oiu.com>
wrote:

>
> Derek... I gotcha. BTW, FWIW, your recent posts look
> STAGGERINGLY familiar to some posts I made few years back when
> I bailed on paris for the Native world... welcome to the Dark
> Side, my Jedi friend.   lol
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> Neil
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> "derek" <a@b.com> wrote:
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>> "Neil" <OIUIOU@OUI.com> wrote:
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>> a ticking bomb to me.
>>
>

Subject: Re: the last paris app we need?
Posted by Rod Lincoln on Tue, 06 Jan 2009 04:53:20 GMT
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i would go even further and argue that even "ease of use"
>can make a difference in sound. in paris, how many times had i
>thought to myself "do i give myself the headache of
>a drum submix compression through the aux bus? or do i need
>it to be compressed by some other compressor, so do i do a submix
>now? am i ready for that to be submixed at all?" and then sometimes going
>through with it
>(taking a lot of time), sometimes not because of the amount
>of work involved. in a modern system, its a no brainer.
>you just do it when your engineer instinct demands it,
>and you choose the compressor with the characteristics you
>need on the spot, and if you then think that the compression
>stresses the basedrum a bit too much, you simply move
>that fader. all that results in good sound.

I would have to agree with you on that one

>or using UAD. come on, how often have you thought "am i really
>willing to go through this whole manual latency compensation
>business for just that one more UAD effect"? on a modern
>system, a no brainer. you just open the plugin you want to
>open.

While I agree that auto latency compenstaion is a no brainer, for me the manual thing is almost automatic anyway. for a UAD plug, 4 clicks on the 100 button and click on my appropriate sample slide preset. Drum tracks across submixes, same thing, except I have a little note on my sample slide preset reminding me to move it 1 or 2 ms. I'm used to it, and never have the thought you mentioned. I know others use the faderworks and like that alot also.

Subject: Re: the last paris app we need?

Posted by Neil on Tue, 06 Jan 2009 04:54:42 GMT
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Derek... I gotcha. BTW, FWIW, your recent posts look STAGGERINGLY familiar to some posts I made few years back when I bailed on paris for the Native world... welcome to the Dark Side, my Jedi friend. lol

;)

Neil

"derek" <a@b.com> wrote:
>

>"Neil" <OIUIOU@OUI.com> wrote:
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>

Subject: Re: the last paris app we need?
Posted by Ted Gerber on Tue, 06 Jan 2009 14:33:29 GMT
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"derek" <a@b.com> wrote:
>
>"Ted Gerber" <tedgerber@rogers.com> wrote:
>>the sonic/summing issue was only half of the 2 reasons I listed.
>

>
>so i take it you then agree with the points i made there? ;-)
>

What I agree with is the certainty that you can produce fantastic results
with many other combinations of software, hardware and technique. I also
agree with you that
"convenience" advantages in other software can have a direct impact on sonics.

What I have difficulty with personally is getting the same sonic
results from other software/hardware combos without investing
significant time and money. I have been happy with results from CuBase or
Logic summed through an analog board to tape. But I have been happier with
those same mixes summed in Paris by itself. In fact, saying that I could
get "the same" sonic results from other approaches (after investing said
time and money) is speculation on my part, since I have not actually been
able to - I am taking the word of folks like you.

As far as the idea that the Paris summing/bounce "magic" is easily replicated
in other systems and "proven" using phase
cancelling tests, I'm not sure what you mean by this (this is what I think
you're saying, if I'm misinterpreting, I apologize). Even if you could take
the same mix and bounce it from both Paris and Nuendo, then take both bounces
and line them up in either software and flip phase on one, and largely cancel
the other out, phase cancellation speaks only to panning and frequency. But
sonics and our perception of sound, to my mind,
have more to them than frequency response alone (beating an old drum here).
How many companies are pushing their new audio components - mics, tape emulators,
amp simulators - as exact replicas of the originals they are trying to replace
(at much lower cost and greater convenience) by shoving EQ response curves
in our faces? "See, our product has virtually the same curve as the product
we are trying to unseat, therefore it must be as good" and then we listen
to it, or use it, and find it doesn't sound nearly the same enough? For me,
other things like 3 dimensionality (depth) and accurate time alignment -
affects attack - are important (when digital first hit the scene everyone
talked about it being cold, using EQ terms of reference, yet I knew as a
piano technician that the piano concertos I was listening to on CD had much
less problem with EQ - any piano can be "bright" - than they did with the
attack of the hammers striking the strings, it was just plain "unrealistic").
The thing is, currently we have the technology to measure EQ, but we don't
really have the means to measure depth and the psycho-acoustic effects of
the more "intangible" items.

>
>>The second was the cost of making a significant change.
>
>

>totally true: cant argue with the price point of a dead system.

Yikes! Dead? Using this descriptor is prejudicial, "leading the witness" so to speak. A variety of dictionaries define "dead" with phrases like - lacking life, devoid of usefulness, unable to function. I understand in your paradigm, PARIS is dead (and I totally respect that, for most of the reasons you've cited), but PARIS is no more dead than any other piece of gear that's been discontinued by its manufacturer yet still serves the function for which it was intended.

A friend recently mixed a semi-major-label disc (more than 400,000 copies sold) and one song needed a final, final, final tweak at a time when it was problematic to get back into the studio and use the gear the album had been mixed on. After A/B-ing to the label and artist, with their permission he was able to largely match the sonics of the rest of the CD, (summed in an SSL through Apogees DA16s to tape), by summing through an obsolete board (out of production for 18 - 20 years), with 8 year old DAs and a new Alan Smart C1 to tape. The current value of the gear in the other studio is $120K CDN. The current value of his own gear is $6K CDN (his ADDAs really need to be upgraded...).

This little vignette illustrates in a nutshell why I'm happy to use PARIS - it's not dead, but it is effective and cheap.

Take care and thanks for the dialog, I appreciate it.

Ted

>its why i would never sell my (pretty big) paris rig, it would go for ridiculously
>low prices so id rather keep it.
>
>

Subject: Re: the last paris app we need?
Posted by Tom Bruhl on Tue, 06 Jan 2009 15:57:16 GMT
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Rod, Get Vertex Faderworks. One click, done. List of all
your latencies and names of plugs right there always.
Takes one slot though.
Tom

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:4962d5b0$1@linux...
>
> i would go even further and argue that even "ease of use"
>>can make a difference in sound. in paris, how many times had i
>>thought to myself "do i give myself the headache of
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>

Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Tue, 06 Jan 2009 18:15:27 GMT

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Hey Kerry,

How integrate the two systems?

Gantt

Kerry Galloway <kg@kerrygalloway.com> wrote:
>I use both, myself. Logic Pro 8 and RME for the features and modernity,
>PARIS for what I'm looking for sonically.
>
>- K
>
>On 1/5/09 8:54 PM, in article 4962d602$1@linux, "Neil" <OIOIU@oiu.com>
>wrote:
>
>>
>> Derek... I gotcha. BTW, FWIW, your recent posts look
>> STAGGERINGLY familiar to some posts I made few years back when
>> I bailed on paris for the Native world... welcome to the Dark
>> Side, my Jedi friend.   lol
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>> Neil
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>>> my only chance of opening a project as is with all
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>>> a ticking bomb to me.
>>>
>>
>

Subject: Re: the last paris app we need?
Posted by EK Sound on Tue, 06 Jan 2009 18:46:18 GMT
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We have Nuendo, PTHD3 and Paris, all on separate computers. We integrate them with a DM2000, a word clock generator and timecode.

David.

Gantt Kushner wrote:
> Hey Kerry,
>
> How integrate the two systems?
>
> Gantt
>
> Kerry Galloway <kg@kerrygalloway.com> wrote:
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>>>>
>

Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Tue, 06 Jan 2009 20:28:17 GMT
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Hi David,

What role does Paris play in your system? Does your typical project use a
little of all three platforms or mostly only one?

Gantt

EK Sound <ask_me@nospam.net> wrote:
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>them with a DM2000, a word clock generator and timecode.
>
>David.
>
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Subject: Re: the last paris app we need?
Posted by EK Sound on Tue, 06 Jan 2009 21:34:42 GMT
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It varies wildly.. to be honest, we don't use PARIS all that often, but
I have had great success with sending stems through the DM and summing
in PARIS. It all depends on the project and which sample rates are
involved. It has been a few years since I have used PARIS for tracking
and editing, Nuendo is SO much faster. My least favorite to use is PT,
but without it, we would not have had most of the sessions we did this
past year. The DM2K makes it really handy for porting stuff around, cue
mixing, and control room functions. Also, 24 really nice pre's.

David.

Gantt Kushner wrote:
> Hi David,
>

> What role does Paris play in your system? Does your typical project use a
> little of all three platforms or mostly only one?
>
> Gantt
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> EK Sound <ask_me@nospam.net> wrote:
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>>>>>>
>

Subject: Re: the last paris app we need?
Posted by Rod Lincoln on Wed, 07 Jan 2009 02:16:30 GMT

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I keep meaning to try it...but when I'm in the heat of battle, I end up going
with what I know...ya know. Then I forget about it till the next time.
Rod
"Tom Bruhl" <arpegio@comcast.net> wrote:
\>Rod, Get Vertex Faderworks. One click, done. List of all
\>your latencies and names of plugs right there always.
\>Takes one slot though.
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>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
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>>
>> i would go even further and argue that even "ease of use"
\>>>can make a difference in sound. in paris, how many times had i
\>>>thought to myself "do i give myself the headache of
>>>a drum submix compression through the aux bus? or do i need
\>>>it to be compressed by some other compressor, so do i do a submix
\>>>now? am i ready for that to be submixed at all?" and then sometimes going
\>>>through with it
>>>(taking a lot of time), sometimes not because of the amount
\>>>of work involved. in a modern system, its a no brainer.
\>>>you just do it when your engineer instinct demands it,
\>>>and you choose the compressor with the characteristics you
\>>>need on the spot, and if you then think that the compression
\>>>stresses the basedrum a bit too much, you simply move
\>>>that fader. all that results in good sound.
>>
>> I would have to agree with you on that one
>>
\>>>or using UAD. come on, how often have you thought "am i really

\>>>willing to go through this whole manual latency compensation
\>>>business for just that one more UAD effect"? on a modern
\>>>system, a no brainer. you just open the plugin you want to
\>>>open.
>>
>> While I agree that auto latency compenstaion is a no brainer, for me the
>> manual thing is almost automatic anyway. for a UAD plug, 4 clicks on the
>> 100 button and click on my appropriate sample slide preset. Drum tracks

>> across
>> submixes, same thing, except I have a little note on my sample slide
>> preset
>> reminding me to move it 1 or 2 ms. I'm used to it, and never have the

>> thought
>> you mentioned. I know others use the faderworks and like that alot also.
>>
>
>

Subject: Re: the last paris app we need?
Posted by Tom Bruhl on Wed, 07 Jan 2009 03:00:25 GMT

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I'm right with you on that one Rod.

It's worth it but will change you're overdub technique.

T

Subject: Re: the last paris app we need?
Posted by kerryg on Wed, 07 Jan 2009 03:06:23 GMT

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Heya Gantt - 8ch of lightpipe now (RME 9632), haven't thought about sync
yet; soon to be 24 channels of lightpipe plus ADAT sync (RME 9652).

- k

On 1/6/09 10:15 AM, in article 496391af$1@linux, "Gantt Kushner"
<ganttmann@comcast.net> wrote:

>
> Hey Kerry,
>

> How integrate the two systems?
>
> Gantt
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> Kerry Galloway <kg@kerrygalloway.com> wrote:
>> I use both, myself. Logic Pro 8 and RME for the features and modernity,
>> PARIS for what I'm looking for sonically.
>>
>> - K
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>> On 1/5/09 8:54 PM, in article 4962d602$1@linux, "Neil" <OIOIU@oiu.com>
>> wrote:
>>
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>>> Derek... I gotcha. BTW, FWIW, your recent posts look
>>> STAGGERINGLY familiar to some posts I made few years back when
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>>>> troubleshooting and restarts because of hiccups of
>>>> one kind or the other, i might as well just export
>>>> selections of tracks within paris at a time.
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>>>> my interest is not so much in saving a few man hours.
>>>> its more for the times when the hardware will eventually
>>>> bite the dust. and that day is coming. not to mention
>>>> the slowly fading software compability etc. already today,
>>>> my only chance of opening a project as is with all
>>>> settings and plugs in place it to actually maintain
>>>> my win 98 machine from back then. and that just feels like
>>>> a ticking bomb to me.
>>>>

>>>
>>
>

Subject: Re: the last paris app we need?
Posted by kerryg on Wed, 07 Jan 2009 04:25:12 GMT
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Well, this is all theoretical, as I'm just building the sound treatments,
painting the place and setting up to wire patchbays right now. But that's
basically going to be it; using Logic for VSTi's and using PARIS as the
mixing/FX/summing engine.

- K

On 1/6/09 9:21 PM, in article 49642db6$1@linux, "Gantt Kushner"
<ganttmann@comcast.net> wrote:

>
> So you send stems out of Logic into Paris? Do you use the Paris automation?
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Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Wed, 07 Jan 2009 05:21:10 GMT
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Subject: Re: the last paris app we need?
Posted by Aaron Allen on Thu, 08 Jan 2009 14:50:09 GMT

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It's 1.5mSec -round trip- convertors and all. I'd like to see what kind of track/plug counts you get from a native rig attempting that. Native rigs when giving you latency do not include the convertor latency, typically. At least I haven't seen it. It's only the software latency you get to see.

AA

"derek" <a@b.com> wrote in message news:496607ba$1@linux...
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>yup, here it is, copied from the post
>>
>>"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms at
>>48k
>>
>>Total   record and monitor path 24 bit in to 24 bit out is 66 samples or
>>1.5 ms at 44.1 or 1.375 ms at 48k"
>
>
>
> well there you have it :-) that was my original point -

> this is not a matter of "no latency versus some latency"
> but "very little latency versus very little more".
> actually very easy to try out - if one converter roundtrip
> is about 1.5ms (based on the assumption that everyone
> in their right mind who does music production works in 44.1)
> then you can simulate how bad it really is to use a modern
> native host by routing one external insert
> (note: the external device must be an analog one and not
> add any latency of its own) and see how different that feels.
> play a base guitar and then add an external compressor via
> an external paris insert and tell me whether that changes
> the feel from awesome to unacceptable ;-)
>
> id be tempted to say the difference is completely neglectible
> in this area. the classic protools mix, a system ive never heard anyone
> complain
> about its latency and which is still
> used in thousands of tracking studios has about double the
> latency with its original converters. the biggest factor
> here is the psychological one, what you expect from a native
> system because of the word "native" and ita (arguably well
> deserved) reputation.
>
> and we are talking about full software monitoring here mind you,
> meaning monitoring through plugins as you like, including
> stuff like recording something with a guitar rig plugin on
> the channel etc, completely ignoring the "latency free"
> hardware monitoring option.

Subject: Re: the last paris app we need?
Posted by derek on Thu, 08 Jan 2009 15:03:38 GMT

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"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
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Subject: Re: the last paris app we need?
Posted by derek on Thu, 08 Jan 2009 15:06:23 GMT

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"Neil" <OIOIU@oiu.com> wrote:
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>STAGGERINGLY familiar to some posts I made few years back when
>I bailed on paris for the Native world... welcome to the Dark
>Side, my Jedi friend. lol

i did change a few years ago too (in case you got the impression
that i changed just recently).

oh and this aint the "dark side". that terrority is still firmly
in digidesigns hands ;-)
(allthough personally after the whole
emagic/apple soap opera a few years ago
and the ongoing next-to-zero-support-for-logic tragedy that followed, id
be tempted to label apple/logic the new "dark side")

best,
derek

Subject: Re: the last paris app we need?
Posted by derek on Thu, 08 Jan 2009 15:35:09 GMT

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"Ted Gerber" <tedgerber@rogers.com> wrote:

>What I agree with is the certainty that you can produce fantastic results
>with many other combinations of software, hardware and technique.

you know, i used to stand on a different side on this issue.
back then, paris really DID sound better on average
than a lot of the competition. but youve got to keep in mind
there, those were the deal oldschool days. from todays
perspective, its almost banal to realize that OF COURSE
paris sounded better and "more analog" than say a protools
system running mostly first generation waves plugins.
try to mimic ANY paris eq setting with a waves Q10, heck,
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so i am by no means saying paris' reputation is built on
a legend or anything. what it brought to the table sonically,
for the year 97, was simply amazing.

but this aint 97 anymore, and its really a different story
if youre comparing it to todays world of daws where its
almost impossible to find a AD/DA converter that sounds
"bad" and where even freeware plugins dont just try to get
away with doing stuff by the book but care about parameter
interpolation, emulating soft saturation etc, not to mention
stuff from the "UAD league" if you will.

I also
>agree with you that
>"convenience" advantages in other software can have a direct impact on sonics.

>What I have difficulty with personally is getting the same sonic

>results from other software/hardware combos without investing
>significant time and money. I have been happy with results from CuBase or
>Logic summed through an analog board to tape. But I have been happier with
>those same mixes summed in Paris by itself.

see this is where i part ways. i do so because i used
to believe in the "summing aspect" too - until i made huge
tests followed by true blind tests. and boy, did the difference
between just "trying it out" and true blind testing
blow me away. i could have sworn the paris sound was a completely
different one even just when pulling up faders. but it wasnt.
i wasnt able to tell what the paris one was, and upon further
investigation when i made sure to sidestep all of paris'
potential hiccups such as slight DC offset problems or else,
i got to archieve 100% cancellation in a null test, and
thats where that argument ends.

the only explanation i have is the paris UI and its psychological
effect both visually and also because of the responsiveness
of the interface and IDs neat way or handling linear knob movements with
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>As far as the idea that the Paris summing/bounce "magic" is easily replicated
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>the same mix and bounce it from both Paris and Nuendo, then take both bounces
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>the other out, phase cancellation speaks only to panning and frequency.

first of all im not talking about "largely cancelling out"
but "completely cancelling out". it admittedly takes quite
a lot of expertise and trial and error to get to that because
of many things that can throw you off in paris (the DC offset...
one extra sample offset for each submix...even an enabled eq
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is kind of pointless because then you only open the can of
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but when youre presented with 100% cancelling, the argument
is over, because then youre talking about an output that
is sonically and mathematically the same. in such cases,
there is no difference.

But
>sonics and our perception of sound, to my mind,
>have more to them than frequency response alone (beating an old drum here).

no, whatever the "realm" is you want to put the finger on,
be it spaceiousness, transient response, "3D"-ness, clarity, density,
whatever it is: if a mix cancels out 100%, it means that
any of these parameters you can come up with would be
exactly identical, or else there would be a difference signal.
no difference signal means no difference. its really an absolute
in that case.

>How many companies are pushing their new audio components - mics, tape emulators,
>amp simulators - as exact replicas of the originals they are trying to replace
>(at much lower cost and greater convenience) by shoving EQ response curves
>in our faces? "See, our product has virtually the same curve as the product
>we are trying to unseat, therefore it must be as good" and then we listen
>to it, or use it, and find it doesn't sound nearly the same enough?

yes, but thats not an adequate comparison. you cant compare
"nearly the same sounding" frequency responses to something
as methodically water proof as comparing two things with
a null test and ending up with a null :-)

For me,
>other things like 3 dimensionality (depth) and accurate time alignment -
>affects attack - are important (when digital first hit the scene everyone
>talked about it being cold, using EQ terms of reference, yet I knew as a
>piano technician that the piano concertos I was listening to on CD had much
>less problem with EQ - any piano can be "bright" - than they did with the
>attack of the hammers striking the strings, it was just plain "unrealistic").
>The thing is, currently we have the technology to measure EQ, but we don't
>really have the means to measure depth and the psycho-acoustic effects of
>the more "intangible" items.

we may not have a way to measure how parameter X and Y, but we do have a

way to measure whether parameter X and Y are identical
in a given example or not, and that is the null test.

so whether say the "depth" of a mix is totally great or totally
awful, we cannot say, but we can say "whatever it is, its
the same in this other copy of the mix because it cancels
out completely and if there were any sonical difference
whatsoever, there would have to be a difference signal".

understand what i mean?

>Yikes! Dead? Using this descriptor is prejudicial, "leading the witness"
>so to speak. A variety of dictionaries define "dead"
>with phrases like - lacking life, devoid of usefulness, unable to function.
>I understand in your paradigm, PARIS is dead (and I
>totally respect that, for most of the reasons you've cited), but PARIS is
>no more dead than any other piece of gear that's been
>discontinued by its manufacturer yet still serves the function for which
>it was intended.

i didnt mean it the way you understood it ;-) with "dead" i
just meant "unsupported by its official manufacturer"
(which itself may not be dead but it sure smells slightly
fishy to me) and not really in hopes of any major
software update ever (i.e. i could do without support
from the original manufaturer if ID had been so nice to
give the paris heroes the source code of the paris app,
but they didnt, so that fundamental aspect of the system
falls into the "dead" category by my standards)

by no means did i say with that the system isnt useful.
i mean, hey, i kept using it for many years after its death,
so i must know ;-)

i really just meant dead as the term that tells where it
the product stands in the marketplace (which in turn
kind of dictates the price, in paris' case a really low
price now, for a system that already was a steal
for its official price back in the day).

best,
derek

Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Thu, 08 Jan 2009 15:55:04 GMT
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Hey Derek,

I'm sorry - I'm sure you mentioned this earlier or elsewhere, but what system do you use now?

Are you using Protools?

Thanks,

Gantt

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>"Ted Gerber" <tedgerber@rogers.com> wrote:
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>
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>we may not have a way to measure how parameter X and Y, but we do have a
>way to measure whether parameter X and Y are identical
>in a given example or not, and that is the null test.
>
>so whether say the "depth" of a mix is totally great or totally
>awful, we cannot say, but we can say "whatever it is, its
>the same in this other copy of the mix because it cancels
>out completely and if there were any sonical difference
>whatsoever, there would have to be a difference signal".
>
>understand what i mean?
>
>
>
>>Yikes! Dead? Using this descriptor is prejudicial, "leading the witness"
>>so to speak. A variety of dictionaries define "dead"
>>with phrases like - lacking life, devoid of usefulness, unable to function.
>>I understand in your paradigm, PARIS is dead (and I
>>totally respect that, for most of the reasons you've cited), but PARIS
is
>>no more dead than any other piece of gear that's been
>>discontinued by its manufacturer yet still serves the function for which
>>it was intended.
>
>
>i didnt mean it the way you understood it ;-) with "dead" i
>just meant "unsupported by its official manufacturer"
>(which itself may not be dead but it sure smells slightly
>fishy to me) and not really in hopes of any major
>software update ever (i.e. i could do without support
>from the original manufaturer if ID had been so nice to
>give the paris heroes the source code of the paris app,
>but they didnt, so that fundamental aspect of the system

>falls into the "dead" category by my standards)
>
>by no means did i say with that the system isnt useful.
>i mean, hey, i kept using it for many years after its death,
>so i must know ;-)
>
>i really just meant dead as the term that tells where it
>the product stands in the marketplace (which in turn
>kind of dictates the price, in paris' case a really low
>price now, for a system that already was a steal
>for its official price back in the day).
>
>
>best,
>derek

Subject: Re: the last paris app we need?
Posted by kerryg on Thu, 08 Jan 2009 16:37:21 GMT

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Yes, of course we're speaking of *perceptible* latency - sound transmitted in *air* has latency.

You're completely correct in pointing out that today, if I chose to incur a number of additional expenses (that I would have to pass on to my clients in an economic downturn), I could *match* the lack of perceptible latency that PARIS already had on a Pentium 166 in 1997. I agree with that.

- K

> well there you have it :-) that was my original point -
> this is not a matter of "no latency versus some latency"
> but "very little latency versus very little more".
> actually very easy to try out - if one converter roundtrip
> is about 1.5ms (based on the assumption that everyone
> in their right mind who does music production works in 44.1)
> then you can simulate how bad it really is to use a modern
> native host by routing one external insert
> (note: the external device must be an analog one and not
> add any latency of its own) and see how different that feels.
> play a base guitar and then add an external compressor via
> an external paris insert and tell me whether that changes
> the feel from awesome to unacceptable ;-)
>
> id be tempted to say the difference is completely neglectible
> in this area. the classic protools mix, a system ive never heard anyone
> complain

> about its latency and which is still
> used in thousands of tracking studios has about double the
> latency with its original converters. the biggest factor
> here is the psychological one, what you expect from a native
> system because of the word "native" and ita (arguably well
> deserved) reputation.
>
> and we are talking about full software monitoring here mind you,
> meaning monitoring through plugins as you like, including
> stuff like recording something with a guitar rig plugin on
> the channel etc, completely ignoring the "latency free"
> hardware monitoring option.

Subject: Re: the last paris app we need?
Posted by derek on Thu, 08 Jan 2009 19:07:07 GMT

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"Gantt Kushner" <ganttmann@comcast.net> wrote:
>
>Hey Derek,
>
>I'm sorry - I'm sure you mentioned this earlier or elsewhere, but what system
>do you use now?
>
>Are you using Protools?
>
>Thanks,
>
>Gantt

im using nuendo on a dual quadcore plus UADs (soon to be
replaced by a UAD-2 i guess, allthough already now the
UADs feel like nothing more than dongles to me and their
most apparent technical effect is to slow my dual quadcore
down)

the performance of these 8 core machines is simply unbelievable.
any considerations about performance have completely vanished,
for real, for the first time. you just open stuff as you go
without ever worrying, and whether you run a mix just on
audio tracks or also still have any and all virtual
instruments running doesnt seem to make a difference.

ram is the new bottleneck there (which is why i desperately
need to switch to 64bit ASAP).

best,
derek

Subject: Re: the last paris app we need?
Posted by derek on Thu, 08 Jan 2009 19:10:59 GMT
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"Aaron Allen" <know-spam@not_here.dude> wrote:
>It's 1.5mSec -round trip- convertors and all. I'd like to see what kind
of
>track/plug counts you get from a native rig attempting that.

for the same latency youd probably have to go to 0.75ms
latency and use the fastest modern converters. more
practical is to get somewhere close, in my case i usually
use a 1.5ms setting, which combined with the converter roundtrip
results in a little less than 3ms.

with that setting you get...i dont know, ive never really
tested it. on a dual quad, you for sure get enough for
huge tracking sessions with filtering and dynamics everywhere
and reverb and stuff as needed, and you can even run complex
stuff like amp simulators and stuff easily in multiple instances
in that scenario. and of course already here
you can do group routing, group processing etc etc.

definetly a lot more flexibility that you get for 1.2ms more
latency (not to mention the insanity of performance you get
when you switch to 6ms or something, which is still absolutely
useable)

Native rigs
>when giving you latency do not include the convertor latency, typically.
At
>least I haven't seen it. It's only the software latency you get to see.
>
>AA
>
>

>"derek" <a@b.com> wrote in message news:496607ba$1@linux...
>>
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>yup, here it is, copied from the post
>>>
>>>"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms
at
>>>48k
>>>
>>>Total record and monitor path 24 bit in to 24 bit out is 66 samples
or
>>>1.5 ms at 44.1 or 1.375 ms at 48k"
>>
>>
>>
>> well there you have it :-) that was my original point -
>> this is not a matter of "no latency versus some latency"
>> but "very little latency versus very little more".
>> actually very easy to try out - if one converter roundtrip
>> is about 1.5ms (based on the assumption that everyone
>> in their right mind who does music production works in 44.1)
>> then you can simulate how bad it really is to use a modern
>> native host by routing one external insert
>> (note: the external device must be an analog one and not
>> add any latency of its own) and see how different that feels.
>> play a base guitar and then add an external compressor via
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>> latency with its original converters. the biggest factor
>> here is the psychological one, what you expect from a native
>> system because of the word "native" and ita (arguably well
>> deserved) reputation.
>>
>> and we are talking about full software monitoring here mind you,
>> meaning monitoring through plugins as you like, including
>> stuff like recording something with a guitar rig plugin on
>> the channel etc, completely ignoring the "latency free"
>> hardware monitoring option.
>
>

Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Thu, 08 Jan 2009 22:28:33 GMT
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How about Logic w/ the Apogee Symphony system's claim to 1.5ms door-to-door? Does that not include converter latency? And really, it seems to me that anything under about 5ms is less latency than you'd get sitting 5' away from a guitar amp.

Gantt

"Aaron Allen" <know-spam@not_here.dude> wrote:
>It's 1.5mSec -round trip- convertors and all. I'd like to see what kind
of
>track/plug counts you get from a native rig attempting that. Native rigs

>when giving you latency do not include the convertor latency, typically.
At
>least I haven't seen it. It's only the software latency you get to see.
>
>AA
>
>
>"derek" <a@b.com> wrote in message news:496607ba$1@linux...
>>
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>yup, here it is, copied from the post
>>>
>>>"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms
at
>>>48k
>>>
>>>Total record and monitor path 24 bit in to 24 bit out is 66 samples
or
>>>1.5 ms at 44.1 or 1.375 ms at 48k"
>>
>>
>>
>> well there you have it :-) that was my original point -
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>> but "very little latency versus very little more".
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>> (note: the external device must be an analog one and not
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>> system because of the word "native" and ita (arguably well
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>> and we are talking about full software monitoring here mind you,
>> meaning monitoring through plugins as you like, including
>> stuff like recording something with a guitar rig plugin on
>> the channel etc, completely ignoring the "latency free"
>> hardware monitoring option.
>
>

Subject: Re: the last paris app we need?
Posted by Chris Ludwig on Thu, 08 Jan 2009 22:28:45 GMT

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Hi Gantt,
The Symphony system has no better latency performance than Lynx, RME, MOTU when using their PCI-e interfaces.
It is all dependent on the speed of the MAC system and the sample rate and the host program.
If someone already owns a bunch of Apogees converters then the Symphony can be a get investment.
For someone starting from scratch or using non Apogee gear then there are far more better options available.

Chris

Gantt Kushner wrote:
> How about Logic w/ the Apogee Symphony system's claim to 1.5ms door-to-door?
> Does that not include converter latency? And really, it seems to me that
> anything under about 5ms is less latency than you'd get sitting 5' away from
> a guitar amp.
>
> Gantt
>

> "Aaron Allen" <know-spam@not_here.dude> wrote:
>> It's 1.5mSec -round trip- convertors and all. I'd like to see what kind
> of
>> track/plug counts you get from a native rig attempting that. Native rigs
>
>> when giving you latency do not include the convertor latency, typically.
> At
>> least I haven't seen it. It's only the software latency you get to see.
>>
>> AA
>>
>>
>> "derek" <a@b.com> wrote in message news:496607ba$1@linux...
>>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>> yup, here it is, copied from the post
>>>>
>>>> "round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms
> at
>>>> 48k
>>>>
>>>> Total   record and monitor path 24 bit in to 24 bit out is 66 samples
> or
>>>> 1.5 ms at 44.1 or 1.375 ms at 48k"
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>>>
>>> well there you have it :-) that was my original point -
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>>> but "very little latency versus very little more".
>>> actually very easy to try out - if one converter roundtrip
>>> is about 1.5ms (based on the assumption that everyone
>>> in their right mind who does music production works in 44.1)
>>> then you can simulate how bad it really is to use a modern
>>> native host by routing one external insert
>>> (note: the external device must be an analog one and not
>>> add any latency of its own) and see how different that feels.
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>>> in this area. the classic protools mix, a system ive never heard anyone
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>>> used in thousands of tracking studios has about double the
>>> latency with its original converters. the biggest factor
>>> here is the psychological one, what you expect from a native
>>> system because of the word "native" and ita (arguably well

>>> deserved) reputation.
>>>
>>> and we are talking about full software monitoring here mind you,
>>> meaning monitoring through plugins as you like, including
>>> stuff like recording something with a guitar rig plugin on
>>> the channel etc, completely ignoring the "latency free"
>>> hardware monitoring option.
>>
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com

Subject: Re: the last paris app we need?
Posted by Mike Audet on Thu, 08 Jan 2009 23:35:40 GMT
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Hi Gantt,

For some reason, I don't know why, the number of feet argument doesn't work. Just try adding a few extra milliseconds to an input via a compressor look-ahead and play through the track with headphones on. It throws everything off.

Latency is a major drawback of host based systems. Any singer singing along with themselves through headphones will have a tougher time with pitch if there is higher latency.

The low latency of PARIS is a major advantage.

All the best,

Mike

Subject: Re: the last paris app we need?
Posted by Tom Bruhl on Fri, 09 Jan 2009 00:59:36 GMT
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Milliseconds shmilliseconds.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

news:4966a074$1@linux...
>
> Heck, it can actually make a pretty big difference if you flip the phase
> for
> a singer one way or the other, every singer is different, but thery all
> have
> a preference.
> For Drums it makes a huge difference because of the tactile sensation. I
> notice it at 5 ms for sure. 1.5 (on Paris) I don't notice it. I'm not sure
> about 3 ms. I'd just have to try.
> Rod
> "Mike Audet" <mike@...> wrote:
>>
>>Hi Gantt,
>>
>>For some reason, I don't know why, the number of feet argument doesn't
>>work.
>> Just try adding a few extra milliseconds to an input via a compressor
>> look-ahead
>>and play through the track with headphones on. It throws everything off.
>>
>>Latency is a major drawback of host based systems. Any singer singing
>>along
>>with themselves through headphones will have a tougher time with pitch if
>>there is higher latency.
>>
>>The low latency of PARIS is a major advantage.
>>
>>All the best,
>>
>>Mike
>

Subject: Re: the last paris app we need?
Posted by Aaron Allen on Fri, 09 Jan 2009 01:03:42 GMT

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That's really about it man. As a drummer and gtr player, I can tell you in
fact of matter that I can hear/feel the difference and I 'really' do not
like it. Tosses my groove right out the window.
AA

"Mike Audet" <mike@...> wrote in message news:49667fbc$1@linux...
>
> Hi Gantt,
>

> For some reason, I don't know why, the number of feet argument doesn't
> work.
> Just try adding a few extra milliseconds to an input via a compressor
> look-ahead
> and play through the track with headphones on. It throws everything off.
>
> Latency is a major drawback of host based systems. Any singer singing
> along
> with themselves through headphones will have a tougher time with pitch if
> there is higher latency.
>
> The low latency of PARIS is a major advantage.
>
> All the best,
>
> Mike

Subject: Re: the last paris app we need?
Posted by Aaron Allen on Fri, 09 Jan 2009 01:05:29 GMT

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The catch there is 64 bit drivers and application handling.
AA

"derek" <a@b.com> wrote in message news:496640cb$1@linux...
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>>
>>Hey Derek,
>>
>>I'm sorry - I'm sure you mentioned this earlier or elsewhere, but what
>>system
>>do you use now?
>>
>>Are you using Protools?
>>
>>Thanks,
>>
>>Gantt
>
>
>
> im using nuendo on a dual quadcore plus UADs (soon to be
> replaced by a UAD-2 i guess, allthough already now the
> UADs feel like nothing more than dongles to me and their
> most apparent technical effect is to slow my dual quadcore

> down)
>
> the performance of these 8 core machines is simply unbelievable.
> any considerations about performance have completely vanished,
> for real, for the first time. you just open stuff as you go
> without ever worrying, and whether you run a mix just on
> audio tracks or also still have any and all virtual
> instruments running doesnt seem to make a difference.
>
> ram is the new bottleneck there (which is why i desperately
> need to switch to 64bit ASAP).
>
>
> best,
> derek

Subject: Re: the last paris app we need?
Posted by Rod Lincoln on Fri, 09 Jan 2009 01:55:16 GMT

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Heck, it can actually make a pretty big difference if you flip the phase for
a singer one way or the other, every singer is different, but thery all have
a preference.
For Drums it makes a huge difference because of the tactile sensation. I
notice it at 5 ms for sure. 1.5 (on Paris) I don't notice it. I'm not sure
about 3 ms. I'd just have to try.
Rod
"Mike Audet" <mike@...> wrote:
>
>Hi Gantt,
>
>For some reason, I don't know why, the number of feet argument doesn't work.
> Just try adding a few extra milliseconds to an input via a compressor look-ahead
>and play through the track with headphones on. It throws everything off.
>
>Latency is a major drawback of host based systems. Any singer singing along
>with themselves through headphones will have a tougher time with pitch if
>there is higher latency.
>
>The low latency of PARIS is a major advantage.
>
>All the best,
>
>Mike

Subject: Re: the last paris app we need?
Posted by excelav on Fri, 09 Jan 2009 04:51:55 GMT
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Derek,

Well for the sake of argument. First, are you saying that your Nuendo setup sounds better than Paris? If so, in what way? What was the cost of this system? I think we need some kind of recording and mix down challenge here;) I'd like to hear your Nuendo mixes that sound like a Paris mix. LaMont has pointed out that Nuendo starts to crap-out, sound and summing wise after so many tracks, I believe around 40 tracks. Has this situation changed with the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry standard, why use Nuendo in a commercial studio?

I totally understand the functionality and ease of use argument. I'll still say, Paris sound and summing is damn good, even today 12 years later! Again for many, there is not a good reason to change based on the type of audio/music they record. For some it's cost prohibitive to switch, learning curve and time are considerations. Nuendo list for around $2600.00 in the US, that's considerable for just software. Many of us use Paris in combination with other DAW softwares, it's the best of both worlds. And last, Paris is being developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund will get inspired and deliver something soon... We should all email him.

As for logic, I will say Apple is supporting Logic and Logic 8 is incredible software. I would say any tying Apple to Advid Digidesign is disingenuous at this point and time, if anything, tying Microsoft to Avid Digidesign would be more appropriate being that Microsoft owns Avid Digidesign, or at least owns a large stake in them.

"derek" <a@b.com> wrote:
>
>"Neil" <OIOIU@oiu.com> wrote:
>>
>>Derek... I gotcha. BTW, FWIW, your recent posts look
>>STAGGERINGLY familiar to some posts I made few years back when
>>I bailed on paris for the Native world... welcome to the Dark
>>Side, my Jedi friend.   lol
>
>
>i did change a few years ago too (in case you got the impression
>that i changed just recently).
>
>oh and this aint the "dark side". that terrority is still firmly
>in digidesigns hands ;-)
>(allthough personally after the whole
>emagic/apple soap opera a few years ago
>and the ongoing next-to-zero-support-for-logic tragedy that followed, id

>be tempted to label apple/logic the new "dark side")
>
>
>best,
>derek
>

Subject: Re: the last paris app we need?
Posted by Ted Gerber on Fri, 09 Jan 2009 06:10:32 GMT
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Hi Derek -

Thanks for taking the time. If I thought you were trying to Troll, I wouldn't bother here, but I think there is a genuine interest in exchanging viewpoints.

So, yes, now I get that you are talking about actual complete phase cancellation between 2 files, one of which has been summed in Paris, the other bounced in Nuendo with the needed tweaks to make it sound identical to the one bounced in Paris.

My question on this matter now would be, what is the source of the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo) bounce, or a multi track session created separately in each (seems unlikely).

If it is _not_ a multi track session, then that is telling to me, since the Paris summing "magic" was always in the context of many tracks, and conversely, the Native apps summing "shortfalls" were likewise within the context of many tracks.

Having said that, complete cancellation of any 2 sources created within different programs is significant. Have you been successful doing this on a variety of test files? If the point was to dissect and recreate the supposed Paris summing mystique in Nuendo, then it would be applicable to any/all files. Did you build and save a channel strip Preset in Nuendo for easy recall? This would be useful perhaps to others using Nuendo (and other Native DAWS?)and you might be able to share/sell it. Additionally I would be very interested in your findings about all the things that Paris does "wrong" like DC offset, sample differences between submixes and other items you listed, - could you post findings? Or is this presumptuous of me?

So what are we left with now? At this point we are left with
1/ you being able to perfectly recreate/duplicate the Paris summing sound

in Nuendo, while at the same time
2/ wondering why I have not likewise jumped ship and left Paris behind, since
I should now understand that the Paris summing magic is not magic at all.

Well, I have said from the beginning that there are two reasons
for staying with Paris, and they cannot be unlinked:
1/ The sound
2/ The time and expense to switch

You found the way to solve the Paris puzzle but "it admittedly takes quite
a lot of expertise and trial and error to get to that". Even if you can,
it doesn't mean I can. Even if I can it
doesn't mean I want to.

I remain really happy with what Paris does for me sonically with my currently
limited skill set (my listening skills are very good, my engineering skills
are not in the same league as yours),
and have no desire to spend any money/time on a new DAW/Computer/Converters
at this time. (Remember I am already using Logic 8
together with Paris...)

Peace,

Ted

"derek" <a@b.com> wrote:
>
>"Ted Gerber" <tedgerber@rogers.com> wrote:
>
>>What I agree with is the certainty that you can produce fantastic results
>>with many other combinations of software, hardware and technique.
>
>you know, i used to stand on a different side on this issue.
>back then, paris really DID sound better on average
>than a lot of the competition. but youve got to keep in mind
>there, those were the deal oldschool days. from todays
>perspective, its almost banal to realize that OF COURSE
>paris sounded better and "more analog" than say a protools
>system running mostly first generation waves plugins.
>try to mimic ANY paris eq setting with a waves Q10, heck,
>even with a renaissance eq. no chance. and PTs converters
>sucked. and most native VST plugins sucked, sonically.
>
>so i am by no means saying paris' reputation is built on
>a legend or anything. what it brought to the table sonically,
>for the year 97, was simply amazing.

>
>
>but this aint 97 anymore, and its really a different story
>if youre comparing it to todays world of daws where its
>almost impossible to find a AD/DA converter that sounds
>"bad" and where even freeware plugins dont just try to get
>away with doing stuff by the book but care about parameter
>interpolation, emulating soft saturation etc, not to mention
>stuff from the "UAD league" if you will.
>
>
>
> I also
>>agree with you that
>>"convenience" advantages in other software can have a direct impact on
sonics.
>
>
>
>>What I have difficulty with personally is getting the same sonic
>>results from other software/hardware combos without investing
>>significant time and money. I have been happy with results from CuBase
or
>>Logic summed through an analog board to tape. But I have been happier with
>>those same mixes summed in Paris by itself.
>
>see this is where i part ways. i do so because i used
>to believe in the "summing aspect" too - until i made huge
>tests followed by true blind tests. and boy, did the difference
>between just "trying it out" and true blind testing
>blow me away. i could have sworn the paris sound was a completely
>different one even just when pulling up faders. but it wasnt.
>i wasnt able to tell what the paris one was, and upon further
>investigation when i made sure to sidestep all of paris'
>potential hiccups such as slight DC offset problems or else,
>i got to archieve 100% cancellation in a null test, and
>thats where that argument ends.
>
>the only explanation i have is the paris UI and its psychological
>effect both visually and also because of the responsiveness
>of the interface and IDs neat way or handling linear knob movements with
>the mouse.
>
>
>>As far as the idea that the Paris summing/bounce "magic" is easily replicated
>>in other systems and "proven" using phase
>>cancelling tests, I'm not sure what you mean by this (this is what I think
>>you're saying, if I'm misinterpreting, I apologize). Even if you could

take
>>the same mix and bounce it from both Paris and Nuendo, then take both bounces
>>and line them up in either software and flip phase on one, and largely
cancel
>>the other out, phase cancellation speaks only to panning and frequency.
>
>
>first of all im not talking about "largely cancelling out"
>but "completely cancelling out". it admittedly takes quite
>a lot of expertise and trial and error to get to that because
>of many things that can throw you off in paris (the DC offset...
>one extra sample offset for each submix...even an enabled eq
>on an empty channel can throw this off...effects with
>random parameters or unsynced LFOs such as reverb and chorus
>must be excluded...plus, fader value
>readouts are not 100& the same from one daw to another so
>you might end up comparing -0.33db to -0.37db and
>mistake the level difference for a difference in sonic quality).
>
>so im talking about cancelling out completely. anything else
>is kind of pointless because then you only open the can of
>worms whether that little rest of difference is inaudible
>or just what it took for the magic to happen.
>
>but when youre presented with 100% cancelling, the argument
>is over, because then youre talking about an output that
>is sonically and mathematically the same. in such cases,
>there is no difference.
>
>
> But
>>sonics and our perception of sound, to my mind,
>>have more to them than frequency response alone (beating an old drum here).
>
>no, whatever the "realm" is you want to put the finger on,
>be it spaceiousness, transient response, "3D"-ness, clarity, density,
>whatever it is: if a mix cancels out 100%, it means that
>any of these parameters you can come up with would be
>exactly identical, or else there would be a difference signal.
>no difference signal means no difference. its really an absolute
>in that case.
>
>
>
>>How many companies are pushing their new audio components - mics, tape
emulators,
>>amp simulators - as exact replicas of the originals they are trying to
replace

>>(at much lower cost and greater convenience) by shoving EQ response curves
>>in our faces? "See, our product has virtually the same curve as the product
>>we are trying to unseat, therefore it must be as good" and then we listen
>>to it, or use it, and find it doesn't sound nearly the same enough?
>
>
>yes, but thats not an adequate comparison. you cant compare
>"nearly the same sounding" frequency responses to something
>as methodically water proof as comparing two things with
>a null test and ending up with a null :-)
>
>
> For me,
>>other things like 3 dimensionality (depth) and accurate time alignment
-
>>affects attack - are important (when digital first hit the scene everyone
>>talked about it being cold, using EQ terms of reference, yet I knew as
a
>>piano technician that the piano concertos I was listening to on CD had
much
>>less problem with EQ - any piano can be "bright" - than they did with the
>>attack of the hammers striking the strings, it was just plain "unrealistic").
>>The thing is, currently we have the technology to measure EQ, but we don't
>>really have the means to measure depth and the psycho-acoustic effects
of
>>the more "intangible" items.
>
>
>we may not have a way to measure how parameter X and Y, but we do have a
>way to measure whether parameter X and Y are identical
>in a given example or not, and that is the null test.
>
>so whether say the "depth" of a mix is totally great or totally
>awful, we cannot say, but we can say "whatever it is, its
>the same in this other copy of the mix because it cancels
>out completely and if there were any sonical difference
>whatsoever, there would have to be a difference signal".
>
>understand what i mean?
>
>
>
>>Yikes! Dead? Using this descriptor is prejudicial, "leading the witness"
>>so to speak. A variety of dictionaries define "dead"
>>with phrases like - lacking life, devoid of usefulness, unable to function.
>>I understand in your paradigm, PARIS is dead (and I
>>totally respect that, for most of the reasons you've cited), but PARIS
is

>>no more dead than any other piece of gear that's been
>>discontinued by its manufacturer yet still serves the function for which
>>it was intended.
>
>
>i didnt mean it the way you understood it ;-) with "dead" i
>just meant "unsupported by its official manufacturer"
>(which itself may not be dead but it sure smells slightly
>fishy to me) and not really in hopes of any major
>software update ever (i.e. i could do without support
>from the original manufaturer if ID had been so nice to
>give the paris heroes the source code of the paris app,
>but they didnt, so that fundamental aspect of the system
>falls into the "dead" category by my standards)
>
>by no means did i say with that the system isnt useful.
>i mean, hey, i kept using it for many years after its death,
>so i must know ;-)
>
>i really just meant dead as the term that tells where it
>the product stands in the marketplace (which in turn
>kind of dictates the price, in paris' case a really low
>price now, for a system that already was a steal
>for its official price back in the day).
>
>
>best,
>derek

Subject: Re: the last paris app we need?
Posted by Wynona on Fri, 09 Jan 2009 11:01:32 GMT

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Hey there, haven't been on in a while, but still using PARIS.

It's too bad a lot of the discussion was PARIS vs. not PARIS, as I think that the interesting question is, what are the apps we need that deal with the realities of PARIS in today's world.

I really like the idea of fooling the software to think there's hardware, even if that means you can't play or hear anything, so long as you could export data and perhaps do some non-sound tasks. I think that would be essential as we all face the day of dying hardware. So to me, that's the #1 PARIS app we could use. Failing that, something that can read the PPJ and find the correct audio files and then write everything out to disk (perfect world would include rendering FX/etc.) would at least be an ideal export/disastery recovery too. I would definitely pay for something along these lines.

Less critical, I do find that the PARIS native plug-ins are so resource intensive I can't run too many (even on a gig of memory), so I resort to VST a lot and would love to see PARIS-UI-inflected and PARIS-inspired VST plug-ins.

"derek" <a@b.com> wrote in message news:4960e292$1@linux...
>
> hey guys :-)
>
>
> after seeing how much work is put into the paris project
> again lately (hats off to mike) ive been thinking about this
> quite a bit and until now dont quite know how to say it without
> it coming accross a bit offensive. but since i still am not sure
> how to put it, i told myself, i might as well just go ahead
> and just put this excuse in advance on top of it ;-) so here goes:
>
>
> with so much manpower going into paris, an essentially dead
> platform, one has to wonder, wouldnt it be smarter to
> put this manpower into something thats, how shall i put it,
> more essential in practical use? exactly how many people are
> still using paris? is it even one hundred?
>
> ive been one of the most enthousiastic supporters of the
> platform but for the life of me, i could not imagine ever
> going back to it after years in the world of full midi and video
> integration, VSTI support, total and complete latency compensation,
> sample precise editing, rendering that actually works, compability, etc
> yada
> yada. no amount of DP4 algorithm ports
> is going to change that, and i would assume that many if not
> most ex-paris users feel that way.
>
> so if you operate on this basic assumption (just follow me here
> for the sake of the argument), would it not make much more sense
> to focus on something entirely different?
> like, i would imagine the biggest hit among ex-paris users
> and soon-to-be-ex-paris users would be a conversion application
> that reads paris projects, just the most basic stuff
> like files in use and position info and would convert
> that into...dunno...an OMF maybe? maybe too complicated
> (OMFs crossplatform compability seems to be a constantly moving
> target and suck big time)..maybe just a bunch of rendered
> continous wave files that get their data from the project file
> and the associated pafs?

>
> or maybe a completely different approach, a "hardware driver"
> that fools the paris software into believing a fully functioning
> EDS card with attached audio interface is present - so that
> you can launch paris 3.0 on any computer and use the paris
> software to convert projects into OMFs. you know, just a
> dead end that on the other end pretends to the software
> whatever the software asks for during boot to actually
> get to the project window. no actual audio support, just
> a fake hardware so that you can get to the software level
> where you then could ressurrect your files.
>
> i know suggesting something like this is kind of an insult to the work
> thats
> currently being done (and that is exactly
> what i would want to avoid), but can you see how that would
> make a lot more sense to a lot more people?
>
> to me, these days, the most important thing about paris
> is the question of how i get past projects off that platform
> whenever i need to work on them again. i still have a
> working paris computer in the second control room but its
> collecting dust, the system is slowly fading away as only
> outdated pre-XP windows systems were able to do, and
> the hardware side doesnt look to promising either.
>
> and same thing about the effects: porting the awesome and
> at times timeless effects from ensoniq effect history is
> great - but why on earth do it for this outdated platform?
> in the real world i know zero paris users that still use paris
> (and i used to know a LOT), but i know lots and lots of
> fans of the good old ensoniq stuff that would pay hard cash
> for VST ports of some of the ensoniq algorithms.
>
> not to mention that you would be able to use those effects
> in paris then too, on modern computers probably in 50 times
> more instances than on the EDS card, if you just take the
> paris eq VST plugin as orientation (try to max out any current
> machine by opening instances of that plugin - its more or less
> impossible).
>
>
> i feel like i have to state that again, i so much admire you
> people who do all this, so please dont get these suggestions
> wrong.
>
>
> thanks for listening :-)

> derek

Subject: Re: the last paris app we need?
Posted by derek on Fri, 09 Jan 2009 16:21:53 GMT
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"Wynona" <wynona@asterick.com> wrote:
>Hey there, haven't been on in a while, but still using PARIS.
>
>It's too bad a lot of the discussion was PARIS vs. not PARIS, as I think

>that the interesting question is, what are the apps we need that deal with

>the realities of PARIS in today's world.
>
>I really like the idea of fooling the software to think there's hardware,

>even if that means you can't play or hear anything, so long as you could

>export data and perhaps do some non-sound tasks. I think that would be

>essential as we all face the day of dying hardware. So to me, that's the
#1
>PARIS app we could use. Failing that, something that can read the PPJ and

>find the correct audio files and then write everything out to disk (perfect

>world would include rendering FX/etc.) would at least be an ideal
>export/disastery recovery too. I would definitely pay for something along

>these lines.
>
>Less critical, I do find that the PARIS native plug-ins are so resource

>intensive I can't run too many (even on a gig of memory), so I resort to
VST
>a lot and would love to see PARIS-UI-inflected and PARIS-inspired VST
>plug-ins.

thanks :-) yes, i would pay for such exporting apps too.
the target audience for such "paris project recovery" apps
(whether its the approach of fake hardware driver or
simply a ppj-audiofile position ressurection app) would
not be the current paris userbase but the current paris userbase
plus all ex-paris users out there.

that would be quite a few people more i guess. and i can imagine
many of them would be willing to pay real good money for this
(if you calculate just a single purchase of something that
would be such a huge timesaver versus the amount of time it
takes to properly export stuff from a big paris project with
paris itself, even rather high prices still seem like a reasonable
deal IMO).

Subject: Re: the last paris app we need?
Posted by TC on Fri, 09 Jan 2009 19:49:19 GMT

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I've done a fair amount of singing through headphones into my native
Logic system (using core audio with a HD core card to a Lynx Aurora).

I didn't notice any latency that was problematic or distracting. I'm
running a quad core, so no 8 cores yet, but I have about 10 GB of ram
installed. (logic has some other issues that annoy me, but that's
another discussion).

I really like the sound of logic, both itb, and more so summed through
the equinox and back through an apogee mini-me.

I also really like the sound of Paris. I don't think latency is as big a
deal either. I do think that Paris still does add something special (I'm
bypassing the paris converters), whether it's soft clipping in the
software or hardware, the eds chips, I don't know, but it sounds good,
and it does sound different from other daws to my ears.. not always
"better", but a different flavor certainly.

Cheers,

TC

derek wrote:
> "Mike Audet" <mike@...> wrote:
>> Any singer singing along
>> with themselves through headphones will have a tougher time with pitch if
>> there is higher latency.
>
>
> just, but only from a certain point on. as mentioned, with
> a modern multicore setup you can get lower latencies than
> the thousands of PT systems in all those recording studios
> out there. and noone ever complained about latency there
> either. of course it starts to make an influence at some
> point, but in this low range we are talking about here

> (1.5ms in paris, around 2.7ms in my setup) the
> difference is neglectible.
>
> as i mentioned, the difference is less than one external
> analog insert in paris. i dont recall anyone ever been
> thrown off by that.
>
>
> ...again, not trying to "convert" anyone. just trying to
> put the summing and latency angst somewhat into perspective
> from someone who came from the same system (and thus the
> same mindset, in a way :-)
>
> and of course theres always hardware monitoring. with that,
> you can archieve even lower latencies due to today converters
> being even a little faster. so you could just as well take
> this argument to the other extreme and argue that the 1.5ms
> of paris are too much and its absolutely gotta be the
> 1.1ms of more modern converter roundtrips or the 0.001ms of
> an analog monitoring system.
>
> my point would be that anything below x ms is just neglectible,
> and both paris, protools and modern native systems fall
> into that category.

Subject: Re: the last paris app we need?
Posted by derek on Fri, 09 Jan 2009 20:29:14 GMT

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"Ted Gerber" <tedgerber@rogers.com> wrote:
>
>Hi Derek -
>
>Thanks for taking the time. If I thought you were trying to Troll, I wouldn't
>bother here, but I think there is a genuine
>interest in exchanging viewpoints.
>
>So, yes, now I get that you are talking about actual complete
>phase cancellation between 2 files, one of which has been
>summed in Paris, the other bounced in Nuendo with the needed
>tweaks to make it sound identical to the one bounced in Paris.
>
>the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo)
>bounce, or a multi track session created separately in each (seems unlikely).
>
>
>If it is _not_ a multi track session, then that is telling to

>me, since the Paris summing "magic" was always in the context of
>many tracks, and conversely, the Native apps summing "shortfalls"
>were likewise within the context of many tracks.
>
>Having said that, complete cancellation of any 2 sources created
>within different programs is significant. Have you been successful doing
>this on a variety of test files? If the point was to dissect and recreate
>the supposed Paris summing mystique
>in Nuendo, then it would be applicable to any/all files. Did you
>build and save a channel strip Preset in Nuendo for easy recall?
>This would be useful perhaps to others using Nuendo (and other
>Native DAWS?)and you might be able to share/sell it. Additionally
>I would be very interested in your findings about all the things
>that Paris does "wrong" like DC offset, sample differences between submixes
>and other items you listed, - could you post findings? Or is this presumptuous
>of me?
>
>So what are we left with now? At this point we are left with
>1/ you being able to perfectly recreate/duplicate the Paris summing sound
>in Nuendo, while at the same time
>2/ wondering why I have not likewise jumped ship and left Paris behind,
since
>I should now understand that the Paris summing magic is not magic at all.
>
>Well, I have said from the beginning that there are two reasons
>for staying with Paris, and they cannot be unlinked:
>1/ The sound
>2/ The time and expense to switch
>
>You found the way to solve the Paris puzzle but "it admittedly takes quite
>a lot of expertise and trial and error to get to that". Even if you can,
>it doesn't mean I can. Even if I can it
>doesn't mean I want to.
>
>I remain really happy with what Paris does for me sonically with my currently
>limited skill set (my listening skills are very good, my engineering skills
>are not in the same league as yours),
>and have no desire to spend any money/time on a new DAW/Computer/Converters
>at this time. (Remember I am already using Logic 8
>together with Paris...)
>
>Peace,
>
>Ted

hey ted,

no im not trying to troll ;-) the original reason why
i posted here kind of vanished but if i can take some
of the summing angst away from people, im telling myself
thats worth something too ;-)

it of course was a multitrack test, thats the whole
point of the summing issue, it it not? but
you slightly misread my post. it did not take tweaking in
nuendo to make it sound like paris, it took tweaking in
paris to avoid the numerous "gotchas" to avoid anything
that could throw off the test. basically it goes like
this: in theory, all daws should sound the same (if you isolate
the parameters involved to just the daw itself, and leave
external influeces like converters etc outside of the issue,
cause you can use any converter with any daw).
summing is math, and most daws have a reasonably high resolution,
so they should all cancel out completely or down at some
grotesquely low level like -100 (=below a typical DAs noise floor) or even
values like -150 or "infinity".

in practice, *almost* all daws sound exactly the same and
cancel each other out completely in summing tests when done
right. some daws fail to cancel completely, and upon
further investigation you usually realize its not because
of some magic soup involved but because of some methodical
errors or because of some banal stuff that throws the test
off, like noise floor coming from an open aux return, file timing offsets
because of imprecise implementation, stuff like that. none of that means
theres an actual sound difference, i.e.
with the file timing, theres just a little timing error, yet
it leads to a nulltest that fails that some would interpret
as there being a sonical difference and it might be summing,
but if you can correct the issue with a file offset, it
clearly shows that its not.

this is also the case with paris. i think ive listed quite
a few of the many parameters to keep an eye on in my previous post.

best,
derek

Subject: Re: the last paris app we need?

Posted by derek on Fri, 09 Jan 2009 20:34:44 GMT

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"Gantt Kushner" <ganttmann@comcast.net> wrote:
>How about Logic w/ the Apogee Symphony system's claim to 1.5ms door-to-door?

i remember reading about those claims that they were kind of "fake" in some way. of course for one they like always dont include the converter latency in the calculations, but it was also something a lot more severe. like, some kinds of processing or virtual instruments not working at these settings or so, which seemed kind of pointless compared to other fast systems where ALL of this fully works at comparable latencies.

but i only vaguely remember what the "gotcha" was, might have been something else. but it was something like that.

best,
derek

Subject: Re: the last paris app we need?

Posted by derek on Fri, 09 Jan 2009 20:42:10 GMT

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"Mike Audet" <mike@...> wrote:
> Any singer singing along
>with themselves through headphones will have a tougher time with pitch if
>there is higher latency.

just, but only from a certain point on. as mentioned, with a modern multicore setup you can get lower latencies than the thousands of PT systems in all those recording studios out there. and noone ever complained about latency there either. of course it starts to make an influence at some point, but in this low range we are talking about here (1.5ms in paris, around 2.7ms in my setup) the difference is neglectible.

as i mentioned, the difference is less than one external analog insert in paris. i dont recall anyone ever been thrown off by that.

....again, not trying to "convert" anyone. just trying to

put the summing and latency angst somewhat into perspective
from someone who came from the same system (and thus the
same mindset, in a way :-)

and of course theres always hardware monitoring. with that,
you can archieve even lower latencies due to today converters
being even a little faster. so you could just as well take
this argument to the other extreme and argue that the 1.5ms
of paris are too much and its absolutely gotta be the
1.1ms of more modern converter roundtrips or the 0.001ms of
an analog monitoring system.

my point would be that anything below x ms is just neglectible,
and both paris, protools and modern native systems fall
into that category.

Subject: Re: the last paris app we need?
Posted by derek on Fri, 09 Jan 2009 21:21:35 GMT

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"James McCloskey" <excelsm@hotmail.com> wrote:
>
>Derek,
>Well for the sake of argument. First, are you saying that your Nuendo setup
>sounds better than Paris? If so, in what way?

theres several factors. for one, yes, it can "sum" just
the way paris sums. you can even get it to do clipping
like paris does (as a floating point mixing engine, nuendo
by nature basically doesnt clip internally within reasonable
ranges, but of course theres ways to do clipping anyhow).
so that part of the "magic sauce" is covered.

2. even though my basic point is that all daws in their
bare bones "sum" more or less the same, i would still argue
that my mixes sound better with nuendo. not because of
some sonic superiority, but because of what i described earlier,
fields where ease-of-use has a sonic impact.

like, easily being able to create subgroups and do processing
there. parallel processing (try to do "new york" type
parallel compression setups on the drums in paris
without first bouncing the drums down to a stereo file - it
cant be done). ability to throw around stuff
without having to worry about latency compensation ever.
super easy low level automation with object volumes and stuff.
you think twice before you turn on the automation of a track,

or recalculate a file with the gain DSP command. you dont
think twice if all it takes is selecting the file and dragging
its volume knob up. ability for ducking anywhere, both
mono and on stereo groups (which might be a group thats
made up of other groups).

you just mix more freely due to the flexibility. and that
has a sonic impact, yes, i would argue that.

> What was the cost of this
>system?

oh, MY system was expensive, but i needed something
where i knew it could handle 400 tracks and more in realtime
with reasonable latency (dont ask - i have a couple of
jobs that really require that kind of insanity).
thats why i have a dual quadcore xeon, which was and
maybe still is a pretty expensive machine.

but a good machine that has awesome performance specs
(and is even a little more ultra low latency friendly than
dual quadcore xeons) would be something like a nice
custom designed core4quad from a daw maker. a popular daw
maker here in germany sells models with awesome overall specs
for around 1200 euros.

> I think we need some kind of recording and mix down challenge here;
>) I'd like to hear your Nuendo mixes that sound like a Paris mix.

oh please, im not here to start challenges :-) feel free to
google me if you cant take my word for it, i have lots of
releases (usually german speaking countries only though).

> LaMont
>has pointed out that Nuendo starts to crap-out, sound and summing wise after
>so many tracks, I believe around 40 tracks.

i beg to differ. nuendo no more "craps out" than paris does.
that is a myth.

> Has this situation changed with
>the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry
>standard, why use Nuendo in a commercial studio?

because nobody cares, really. and in my specific case, because
there is no protools system that does that many tracks.

>I totally understand the functionality and ease of use argument. I'll still
>say, Paris sound and summing is damn good, even today 12 years later!

of course it is. the point is just, its a myth that all
other hosts summing would be bad. the impression of
paris being an exceptionally good sounding daw was totally
valid, always, but it doesnt have to do with summing.
paris was "just" a daw that in times when people dealt with
unmasked clipping, shitty first generation waves plugins
and crap ADDA such as the early digidesign stuff as
de facto standard, was a daw that did many many things very very
right.

Again
>for many, there is not a good reason to change based on the type of audio/music
>they record. For some it's cost prohibitive to switch, learning curve
and
>time are considerations.

guess i cant point that out often enough: im not
trying to convert anybody. i know the warm and fuzzy
feeling of being in the paris world.

yet, i also know the not quite so warm and fuzzy feeling
of dealing with audio not streaming fast enough messages,
with the 283746398594234 bugs of version 3, with an audio
window severely slowing down the entire system when open,
the unhandled exceptions, stereo native plugin hiccups
when the edits of the two mono files where not completely
in sync, all the hassle with hybrid "this daw does this
and that daw does that" setups as opposed to just
having one system that does it all etc blah blah.

so my point is more, to those who are bothered by this,
all i can say is, do not be afraid ;-) theres awesome

stuff out there these days, and im tempted to say, it
ALL sounds absolutely awesome. there is no bad sounding
daw out there anymore. heck, its hard to find bad sounding
converters these days. and the plugin side of things,
hey, if youve got a UAD and cant get a mix to sound with
those plugins, then the problem probably lies more with
yourself than with your setup.

> Nuendo list for around $2600.00 in the US, that's
>considerable for just software.

nuendo is only so expensive for image reasons, to differentiate
it from cubase, which under the hood is exactly the same
program minus a few features, none of which are
relevant to regular music production (ok, maybe with the
exception of the extremely cool automation system that
nuendo 4 got a while ago, but cubases automation is
still also very good and for sure still a lot better than the
one in paris)

> Many of us use Paris in combination with
>other DAW softwares, it's the best of both worlds.

well but if the only reason why you go through all the
hassle is the belief in some voodoo summing magic happening
and otherwise you could just as well save yourself the
trouble, isnt that kind of a waste of time?

> And last, Paris is being
>developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund
>will get inspired and deliver something soon... We should all email him.

what mike&co are doing is downright amazing, no doubt.
so many of the things theyve done, boy i wish so much i
would have had that back then when i was still using paris :-)
also note im NOT trying to get them off track.
but think about it this way: imagine writing such a "fake
driver to get paris to run software only" would be a not-so
enourmous task (i really have absolutely no idea, for all
i know it might just as well be completely impossible, i
just dont know), yet the target audience for this thing
would be all of todays paris users (who wouldnt want

such a safety net to export stuff from PPJs) plus ALL
ex paris users, willing to pay good money for this.

that would mean more money for mike for his efforts.
that would be good karma IMO :-)

as far as edmund is concerned, i wouldnt hold my breath.

>As for logic, I will say Apple is supporting Logic and Logic 8 is incredible
>software.

yeah, apple is supporting logic. with ONE major update
in the last five years. and in what ways logic 8 is
"incredible" kind of lies in the eye of the beholder i guess ;-)

seriously though - logic is an almost unsupported product.
they went as far as dialing down the copy protection, lowering
the price and throwing in freebie apps (that have functionality
that apple didnt care to built into logic like almost
all competitors have it now). if you cant read those signs
as what they clearly are, i cant help you. i know that where
i live, from all the studios that used to use logic (and
there were many), ALL but one have switched to either
protools or nuendo.

> I would say any tying Apple to Advid Digidesign is disingenuous
>at this point and time, if anything, tying Microsoft to Avid Digidesign
would
>be more appropriate being that Microsoft owns Avid Digidesign, or at least
>owns a large stake in them.

i was talking in "which giant holds shares in the company" terms,
more like the overall "niceness" from a company towards it
customers. and apples track record with logic really stinks
as far as that is concerned:

1. cancel crossplatform support without advance warning and thus completely
pull the plug for around 40% of your userbase.
2. cancel VST plugin support and thus make your users
plugin lists 50% shorter to push your own non-crossplatform
plugin standard agendas
3. force people to participate in the transitional period
between OS9 and OSX (boy was that a tough ride in the beginning),
with all the poofs, compability issues and yet even shorter
plugin lists that were involved

4. as if that werent enough transitional periods, give
them the nice chaos of PPC vs intel dual support. who
cares that many 3rd parties now in theory have to support
FOUR compilations on the mac of they want to cover the market
(VST/ppc/intel, AU/ppc/intel)
5. reward your users for enduring all this bullshit with
ONE update in 5 years. ONE.

i know youre an apple fan. but sorry man, you cant
sugarcoat that one. more or less all logic and exlogic users
i know downright HATE apple for their track record in
this regard, and that includes some really die hard apple
fans that otherwise still swear by the company (and they
do build quite nice computers, no argument there)

Subject: Re: the last paris app we need?
Posted by EK Sound on Fri, 09 Jan 2009 21:56:51 GMT

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You can also right click and drag the segments (I think that's the way
it's done) to an adjacent track to make a copy for rendering. That way
you have the original track next to it to compare to. Go to the end of
the track... if it lines up, you're good to go.

David.

Ted Gerber wrote:
> Thanks again Derek for your findings and conclusions -
>
> I have one last question:
>
> You listed as one of Paris' shortfalls rendering that
> doesn't work (file does not sound the same after rendering
> to disk). I have only had a rendering problem when there were
> crossfades _that did not touch_ in an edited track. If I make
> sure that all segments touch on the timeline (no big effort) I
> have been able to "render track to disc", then "undo" to get
> the pre-rendered edited track back, then drag in the newly rendered file
> and cancel out with a phase flip. This has also worked when "render(ing)
> with Native Plugins".
>
> Did this not work for you?
>
> Ted
>
>

> "derek" <a@b.com> wrote:
>> "Ted Gerber" <tedgerber@rogers.com> wrote:
>>> Hi Derek -
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>>> Thanks for taking the time. If I thought you were trying to Troll, I wouldn't
>>> bother here, but I think there is a genuine
>>> interest in exchanging viewpoints.
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>>> So, yes, now I get that you are talking about actual complete
>>> phase cancellation between 2 files, one of which has been
>>> summed in Paris, the other bounced in Nuendo with the needed
>>> tweaks to make it sound identical to the one bounced in Paris.
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>>> the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo)
>>> bounce, or a multi track session created separately in each (seems unlikely).
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>>> If it is _not_ a multi track session, then that is telling to
>>> me, since the Paris summing "magic" was always in the context of
>>> many tracks, and conversely, the Native apps summing "shortfalls"
>>> were likewise within the context of many tracks.
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>>> Having said that, complete cancellation of any 2 sources created
>>> within different programs is significant. Have you been successful doing
>>> this on a variety of test files? If the point was to dissect and recreate
>>> the supposed Paris summing mystique
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>>> build and save a channel strip Preset in Nuendo for easy recall?
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>>> I would be very interested in your findings about all the things
>>> that Paris does "wrong" like DC offset, sample differences between submixes
>>> and other items you listed, - could you post findings? Or is this presumptuous
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>>> 1/ you being able to perfectly recreate/duplicate the Paris summing sound
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>>> 2/ wondering why I have not likewise jumped ship and left Paris behind,
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>>> I should now understand that the Paris summing magic is not magic at all.
>>>
>>> Well, I have said from the beginning that there are two reasons
>>> for staying with Paris, and they cannot be unlinked:
>>> 1/ The sound
>>> 2/ The time and expense to switch
>>>
>>> You found the way to solve the Paris puzzle but "it admittedly takes quite

>>> a lot of expertise and trial and error to get to that". Even if you can,
>>> it doesn't mean I can. Even if I can it
>>> doesn't mean I want to.
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>>> I remain really happy with what Paris does for me sonically with my currently
>>> limited skill set (my listening skills are very good, my engineering skills
>>> are not in the same league as yours),
>>> and have no desire to spend any money/time on a new DAW/Computer/Converters
>>> at this time. (Remember I am already using Logic 8
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>>> Peace,
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>> hey ted,
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>> that could throw off the test. basically it goes like
>> this: in theory, all daws should sound the same (if you isolate
>> the parameters involved to just the daw itself, and leave
>> external influeces like converters etc outside of the issue,
>> cause you can use any converter with any daw).
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>> grotesquely low level like -100 (=below a typical DAs noise floor) or even
>> values like -150 or "infinity".
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>> in practice, *almost* all daws sound exactly the same and
>> cancel each other out completely in summing tests when done
>> right. some daws fail to cancel completely, and upon
>> further investigation you usually realize its not because
>> of some magic soup involved but because of some methodical
>> errors or because of some banal stuff that throws the test
>> off, like noise floor coming from an open aux return, file timing offsets
>> because of imprecise implementation, stuff like that. none of that means
>> theres an actual sound difference, i.e.

>> with the file timing, theres just a little timing error, yet
>> it leads to a nulltest that fails that some would interpret
>> as there being a sonical difference and it might be summing,
>> but if you can correct the issue with a file offset, it
>> clearly shows that its not.
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>> this is also the case with paris. i think ive listed quite
>> a few of the many parameters to keep an eye on in my previous post.
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>>
>> best,
>> derek
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Subject: Re: the last paris app we need?
Posted by Ted Gerber on Fri, 09 Jan 2009 23:00:37 GMT
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Thanks again Derek for your findings and conclusions -

I have one last question:

You listed as one of Paris' shortfalls rendering that
doesn't work (file does not sound the same after rendering
to disk). I have only had a rendering problem when there were
crossfades _that did not touch_ in an edited track. If I make
sure that all segments touch on the timeline (no big effort) I
have been able to "render track to disc", then "undo" to get
the pre-rendered edited track back, then drag in the newly rendered file
and cancel out with a phase flip. This has also worked when "render(ing)
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Did this not work for you?

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>
>
>best,
>derek

Subject: Re: the last paris app we need?
Posted by excelav on Fri, 09 Jan 2009 23:31:23 GMT

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My challenge idea was more of a fun mix-off contest to liven this place up a bit and get us all talking. I wasn't challenging your word, I do however think that audio is subjective and I'd really like to hear a comparison. A controlled comparison test would tell us more.

As far as my comments about what LaMont said in the past goes, I hope he chimes in so we know where he stands today. LaMont is a guy that has a lot of experience with a lot of different equipment, so I also respect what he has to say. Of course in the end it's all somewhat subjective.

Paris is just another tool in the arsenal to creating great sound. People that know it well can get up and tracking live instruments very quickly and making music. If there is a way to reproduce the sound of Paris in another DAW, I'd like to know what that formula is??? I'd also like to hear it.

About Logic:
In the past I've voiced my opinion about the apple logic deal. I think it sucks that they dropped VST support, and they did not includ MPEG 2 compression support in some of their Video products in the past. I didn't like that in the recent past you could not use any other DVD burners other than their Super Drives with their video products. Apple has made bad decisions, like dropping FW 400.

I know for PC users it was a big disappointment that Apple dropped Logic for PC, and no one could blame them for being disappointed, from a business stand point it made sense to Apple. Not that this justifies anything, but I can tell you Mac users have had to deal with this kind of thing many times with many softwares. Just in audio softwares that have been dropped for Mac off the top of my head, Deck, Metro, Spark, Studio Vision, Paris, Bias?something, can't think of the name, there are so many I can't think of them all anymore. Mac users have been told that there isn't enough of a user base to support development, often that was not the case, so we've been their.

The past price of Apple support contracts for Logic were a joke, they are more reasonable now. Apple has caught up in my opinion, it took them time to get things right. As far as development for PPC and Intel there has been no chaos, in the developer kit it is simply a check box, it creates binary code and it writes for both processors, there is no extra work. The transition to Intel has been the smoothest transition in computer history.

Apple has taken more time to get out Logic than other developers, it took them time to get things right. Apple has had more than one upgrade in 5 years, you forget Logic 7.x.x. Apple does support Logic. Apple has done a great job with Logic 8, it's a whole new game now, I think you should use it before you bash it. Logic 8 and all it's functionality is well integrated. Logic 8 rocks!

"derek" <a@b.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Derek,
>>Well for the sake of argument. First, are you saying that your Nuendo setup
>>sounds better than Paris? If so, in what way?
>
>theres several factors. for one, yes, it can "sum" just
>the way paris sums. you can even get it to do clipping
>like paris does (as a floating point mixing engine, nuendo
>by nature basically doesnt clip internally within reasonable
>ranges, but of course theres ways to do clipping anyhow).
>so that part of the "magic sauce" is covered.
>
>2. even though my basic point is that all daws in their
>bare bones "sum" more or less the same, i would still argue
>that my mixes sound better with nuendo. not because of
>some sonic superiority, but because of what i described earlier,
>fields where ease-of-use has a sonic impact.
>
>like, easily being able to create subgroups and do processing
>there. parallel processing (try to do "new york" type
>parallel compression setups on the drums in paris
>without first bouncing the drums down to a stereo file - it
>cant be done). ability to throw around stuff
>without having to worry about latency compensation ever.
>super easy low level automation with object volumes and stuff.
>you think twice before you turn on the automation of a track,
>or recalculate a file with the gain DSP command. you dont
>think twice if all it takes is selecting the file and dragging
>its volume knob up. ability for ducking anywhere, both
>mono and on stereo groups (which might be a group thats
>made up of other groups).

>
>you just mix more freely due to the flexibility. and that
>has a sonic impact, yes, i would argue that.
>
>
>
>> What was the cost of this
>>system?
>
>oh, MY system was expensive, but i needed something
>where i knew it could handle 400 tracks and more in realtime
>with reasonable latency (dont ask - i have a couple of
>jobs that really require that kind of insanity).
>thats why i have a dual quadcore xeon, which was and
>maybe still is a pretty expensive machine.
>
>but a good machine that has awesome performance specs
>(and is even a little more ultra low latency friendly than
>dual quadcore xeons) would be something like a nice
>custom designed core4quad from a daw maker. a popular daw
>maker here in germany sells models with awesome overall specs
>for around 1200 euros.
>
>
>
>> I think we need some kind of recording and mix down challenge here;
>>) I'd like to hear your Nuendo mixes that sound like a Paris mix.
>
>
>oh please, im not here to start challenges :-) feel free to
>google me if you cant take my word for it, i have lots of
>releases (usually german speaking countries only though).
>
>
>
>> LaMont
>>has pointed out that Nuendo starts to crap-out, sound and summing wise
after
>>so many tracks, I believe around 40 tracks.
>
>
>i beg to differ. nuendo no more "craps out" than paris does.
>that is a myth.
>
>
>
>> Has this situation changed with
>>the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry

>>standard, why use Nuendo in a commercial studio?
>
>
>because nobody cares, really. and in my specific case, because
>there is no protools system that does that many tracks.
>
>
>
>>I totally understand the functionality and ease of use argument. I'll
still
>>say, Paris sound and summing is damn good, even today 12 years later!
>
>of course it is. the point is just, its a myth that all
>other hosts summing would be bad. the impression of
>paris being an exceptionally good sounding daw was totally
>valid, always, but it doesnt have to do with summing.
>paris was "just" a daw that in times when people dealt with
>unmasked clipping, shitty first generation waves plugins
>and crap ADDA such as the early digidesign stuff as
>de facto standard, was a daw that did many many things very very
>right.
>
>
> Again
>>for many, there is not a good reason to change based on the type of audio/music
>>they record.   For some it's cost prohibitive to switch, learning curve
>and
>>time are considerations.
>
>guess i cant point that out often enough: im not
>trying to convert anybody. i know the warm and fuzzy
>feeling of being in the paris world.
>
>yet, i also know the not quite so warm and fuzzy feeling
>of dealing with audio not streaming fast enough messages,
>with the 283746398594234 bugs of version 3, with an audio
>window severely slowing down the entire system when open,
>the unhandled exceptions, stereo native plugin hiccups
>when the edits of the two mono files where not completely
>in sync, all the hassle with hybrid "this daw does this
>and that daw does that" setups as opposed to just
>having one system that does it all etc blah blah.
>
>so my point is more, to those who are bothered by this,
>all i can say is, do not be afraid ;-) theres awesome
>stuff out there these days, and im tempted to say, it
>ALL sounds absolutely awesome. there is no bad sounding
>daw out there anymore. heck, its hard to find bad sounding

>converters these days. and the plugin side of things,
>hey, if youve got a UAD and cant get a mix to sound with
>those plugins, then the problem probably lies more with
>yourself than with your setup.
>
>
>> Nuendo list for around $2600.00 in the US, that's
>>considerable for just software.
>
>nuendo is only so expensive for image reasons, to differentiate
>it from cubase, which under the hood is exactly the same
>program minus a few features, none of which are
>relevant to regular music production (ok, maybe with the
>exception of the extremely cool automation system that
>nuendo 4 got a while ago, but cubases automation is
>still also very good and for sure still a lot better than the
>one in paris)
>
>
>
>> Many of us use Paris in combination with
>>other DAW softwares, it's the best of both worlds.
>
>well but if the only reason why you go through all the
>hassle is the belief in some voodoo summing magic happening
>and otherwise you could just as well save yourself the
>trouble, isnt that kind of a waste of time?
>
>
>
>> And last, Paris is being
>>developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund
>>will get inspired and deliver something soon... We should all email him.
>
>
>what mike&co are doing is downright amazing, no doubt.
>so many of the things theyve done, boy i wish so much i
>would have had that back then when i was still using paris :-)
>also note im NOT trying to get them off track.
>but think about it this way: imagine writing such a "fake
>driver to get paris to run software only" would be a not-so
>enourmous task (i really have absolutely no idea, for all
>i know it might just as well be completely impossible, i
>just dont know), yet the target audience for this thing
>would be all of todays paris users (who wouldnt want
>such a safety net to export stuff from PPJs) plus ALL
>ex paris users, willing to pay good money for this.
>

>that would mean more money for mike for his efforts.
>that would be good karma IMO :-)
>
>as far as edmund is concerned, i wouldnt hold my breath.
>
>
>>As for logic, I will say Apple is supporting Logic and Logic 8 is incredible
>>software.
>
>yeah, apple is supporting logic. with ONE major update
>in the last five years. and in what ways logic 8 is
>"incredible" kind of lies in the eye of the beholder i guess ;-)
>
>seriously though - logic is an almost unsupported product.
>they went as far as dialing down the copy protection, lowering
>the price and throwing in freebie apps (that have functionality
>that apple didnt care to built into logic like almost
>all competitors have it now). if you cant read those signs
>as what they clearly are, i cant help you. i know that where
>i live, from all the studios that used to use logic (and
>there were many), ALL but one have switched to either
>protools or nuendo.
>
>
>> I would say any tying Apple to Advid Digidesign is disingenuous
>>at this point and time, if anything, tying Microsoft to Avid Digidesign
>would
>>be more appropriate being that Microsoft owns Avid Digidesign, or at least
>>owns a large stake in them.
>
>
>i was talking in "which giant holds shares in the company" terms,
>more like the overall "niceness" from a company towards it
>customers. and apples track record with logic really stinks
>as far as that is concerned:
>
>1. cancel crossplatform support without advance warning and thus completely
>pull the plug for around 40% of your userbase.
>2. cancel VST plugin support and thus make your users
>plugin lists 50% shorter to push your own non-crossplatform
>plugin standard agendas
>3. force people to participate in the transitional period
>between OS9 and OSX (boy was that a tough ride in the beginning),
>with all the poofs, compability issues and yet even shorter
>plugin lists that were involved
>4. as if that werent enough transitional periods, give
>them the nice chaos of PPC vs intel dual support. who
>cares that many 3rd parties now in theory have to support

>FOUR compilations on the mac of they want to cover the market
>(VST/ppc/intel, AU/ppc/intel)
>5. reward your users for enduring all this bullshit with
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>i know youre an apple fan. but sorry man, you cant
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>
>
>

Subject: Re: the last paris app we need?
Posted by Ted Gerber on Fri, 09 Jan 2009 23:32:30 GMT

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Yeah, my brain's on other things. With Mac OS9, "option-click"
drag to next track and render that for comparison...

Thanks

Ted

Now here's something that really doesn't make sense to me,
even with the time and expense of switching: Staying on a
Mac for Paris...

EK Sound <ask_me@nospam.net> wrote:
>You can also right click and drag the segments (I think that's the way
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>>>> Ted
>>>
>>>
>>> hey ted,
>>>
>>>
>>> no im not trying to troll ;-) the original reason why
>>> i posted here kind of vanished but if i can take some
>>> of the summing angst away from people, im telling myself
>>> thats worth something too ;-)
>>>
>>> it of course was a multitrack test, thats the whole

>>> point of the summing issue, it it not? but
>>> you slightly misread my post. it did not take tweaking in
>>> nuendo to make it sound like paris, it took tweaking in
>>> paris to avoid the numerous "gotchas" to avoid anything
>>> that could throw off the test. basically it goes like
>>> this: in theory, all daws should sound the same (if you isolate
>>> the parameters involved to just the daw itself, and leave
>>> external influeces like converters etc outside of the issue,
>>> cause you can use any converter with any daw).
>>> summing is math, and most daws have a reasonably high resolution,
>>> so they should all cancel out completely or down at some
>>> grotesquely low level like -100 (=below a typical DAs noise floor) or
even
>>> values like -150 or "infinity".
>>>
>>> in practice, *almost* all daws sound exactly the same and
>>> cancel each other out completely in summing tests when done
>>> right. some daws fail to cancel completely, and upon
>>> further investigation you usually realize its not because
>>> of some magic soup involved but because of some methodical
>>> errors or because of some banal stuff that throws the test
>>> off, like noise floor coming from an open aux return, file timing offsets
>>> because of imprecise implementation, stuff like that. none of that means
>>> theres an actual sound difference, i.e.
>>> with the file timing, theres just a little timing error, yet
>>> it leads to a nulltest that fails that some would interpret
>>> as there being a sonical difference and it might be summing,
>>> but if you can correct the issue with a file offset, it
>>> clearly shows that its not.
>>>
>>>
>>> this is also the case with paris. i think ive listed quite
>>> a few of the many parameters to keep an eye on in my previous post.
>>>
>>>
>>> best,
>>> derek
>>

Subject: Re: the last paris app we need?
Posted by Ted Gerber on Sat, 10 Jan 2009 00:40:16 GMT

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"James McCloskey" <excelsm@hotmail.com> wrote:
 If there is a way to reproduce the sound of Paris in another
>DAW, I'd like to know what that formula is??? I'd also like to hear it.

I don't think Derek is saying he can do this. I think instead
he's saying that he can make Paris sound like other DAWS...

"it did not take tweaking in
nuendo to make it sound like paris, it took tweaking in
paris to avoid the numerous "gotchas" to avoid anything
that could throw off the test."

and

"in practice, *almost* all daws sound exactly the same and
cancel each other out completely in summing tests when done
right."

T

Subject: Re: the last paris app we need?
Posted by derek on Sat, 10 Jan 2009 00:41:53 GMT

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"Ted Gerber" <tedgerber@rogers.com> wrote:

>You listed as one of Paris' shortfalls rendering that
>doesn't work (file does not sound the same after rendering
>to disk). I have only had a rendering problem when there were
>crossfades _that did not touch_ in an edited track.

yes i worded that badly, sorry. there is no basic difference
in sound, its just the couple of factors that can cause
dropouts/throw off the timing. plus there was stuff with
native plugins if i remember correctly, and clipping
parts sounded different? no wait, those were just the
native submixes i think?

not sure anymore. its really quite long ago.

anyway, the bottom line for me always was that there
were too many cases where i had file transitions that
were able to cause trouble to really use the render function
much.

Subject: Re: the last paris app we need?-couple questions
Posted by Nappy on Sat, 10 Jan 2009 01:00:20 GMT

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Derek,
I hear you load and clear! I've got a couple quick questions:What
OS are you using XP or Vista? and why didn't you just buy a Mac Pro and use
Bootcamp? BTW,I have been a Mac person all my life,until now! I just built
a quadcore and I am loving it.

respect
Nappy
PS Its great seeing your post here. I was lucky because I don't check in
here much. Drop me a line if you get a chance.

"derek" <a@b.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Derek,
>>Well for the sake of argument. First, are you saying that your Nuendo
setup
>>sounds better than Paris? If so, in what way?
>
>theres several factors. for one, yes, it can "sum" just
>the way paris sums. you can even get it to do clipping
>like paris does (as a floating point mixing engine, nuendo
>by nature basically doesnt clip internally within reasonable
>ranges, but of course theres ways to do clipping anyhow).
>so that part of the "magic sauce" is covered.
>
>2. even though my basic point is that all daws in their
>bare bones "sum" more or less the same, i would still argue
>that my mixes sound better with nuendo. not because of
>some sonic superiority, but because of what i described earlier,
>fields where ease-of-use has a sonic impact.
>
>like, easily being able to create subgroups and do processing
>there. parallel processing (try to do "new york" type
>parallel compression setups on the drums in paris
>without first bouncing the drums down to a stereo file - it
>cant be done). ability to throw around stuff
>without having to worry about latency compensation ever.
>super easy low level automation with object volumes and stuff.
>you think twice before you turn on the automation of a track,
>or recalculate a file with the gain DSP command. you dont
>think twice if all it takes is selecting the file and dragging
>its volume knob up. ability for ducking anywhere, both
>mono and on stereo groups (which might be a group thats
>made up of other groups).
>

>you just mix more freely due to the flexibility. and that
>has a sonic impact, yes, i would argue that.
>
>
>
>> What was the cost of this
>>system?
>
>oh, MY system was expensive, but i needed something
>where i knew it could handle 400 tracks and more in realtime
>with reasonable latency (dont ask - i have a couple of
>jobs that really require that kind of insanity).
>thats why i have a dual quadcore xeon, which was and
>maybe still is a pretty expensive machine.
>
>but a good machine that has awesome performance specs
>(and is even a little more ultra low latency friendly than
>dual quadcore xeons) would be something like a nice
>custom designed core4quad from a daw maker. a popular daw
>maker here in germany sells models with awesome overall specs
>for around 1200 euros.
>
>
>
>> I think we need some kind of recording and mix down challenge here;
>>) I'd like to hear your Nuendo mixes that sound like a Paris mix.
>
>
>oh please, im not here to start challenges :-) feel free to
>google me if you cant take my word for it, i have lots of
>releases (usually german speaking countries only though).
>
>
>
>> LaMont
>>has pointed out that Nuendo starts to crap-out, sound and summing wise
after
>>so many tracks, I believe around 40 tracks.
>
>
>i beg to differ. nuendo no more "craps out" than paris does.
>that is a myth.
>
>
>
>> Has this situation changed with
>>the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry
>>standard, why use Nuendo in a commercial studio?

>
>
>because nobody cares, really. and in my specific case, because
>there is no protools system that does that many tracks.
>
>
>
>>I totally understand the functionality and ease of use argument. I'll
still
>>say, Paris sound and summing is damn good, even today 12 years later!
>
>of course it is. the point is just, its a myth that all
>other hosts summing would be bad. the impression of
>paris being an exceptionally good sounding daw was totally
>valid, always, but it doesnt have to do with summing.
>paris was "just" a daw that in times when people dealt with
>unmasked clipping, shitty first generation waves plugins
>and crap ADDA such as the early digidesign stuff as
>de facto standard, was a daw that did many many things very very
>right.
>
>
> Again
>>for many, there is not a good reason to change based on the type of audio/music
>>they record. For some it's cost prohibitive to switch, learning curve
>and
>>time are considerations.
>
>guess i cant point that out often enough: im not
>trying to convert anybody. i know the warm and fuzzy
>feeling of being in the paris world.
>
>yet, i also know the not quite so warm and fuzzy feeling
>of dealing with audio not streaming fast enough messages,
>with the 283746398594234 bugs of version 3, with an audio
>window severely slowing down the entire system when open,
>the unhandled exceptions, stereo native plugin hiccups
>when the edits of the two mono files where not completely
>in sync, all the hassle with hybrid "this daw does this
>and that daw does that" setups as opposed to just
>having one system that does it all etc blah blah.
>
>so my point is more, to those who are bothered by this,
>all i can say is, do not be afraid ;-) theres awesome
>stuff out there these days, and im tempted to say, it
>ALL sounds absolutely awesome. there is no bad sounding
>daw out there anymore. heck, its hard to find bad sounding
>converters these days. and the plugin side of things,

>hey, if youve got a UAD and cant get a mix to sound with
>those plugins, then the problem probably lies more with
>yourself than with your setup.
>
>
>> Nuendo list for around $2600.00 in the US, that's
>>considerable for just software.
>
>nuendo is only so expensive for image reasons, to differentiate
>it from cubase, which under the hood is exactly the same
>program minus a few features, none of which are
>relevant to regular music production (ok, maybe with the
>exception of the extremely cool automation system that
>nuendo 4 got a while ago, but cubases automation is
>still also very good and for sure still a lot better than the
>one in paris)
>
>
>
>> Many of us use Paris in combination with
>>other DAW softwares, it's the best of both worlds.
>
>well but if the only reason why you go through all the
>hassle is the belief in some voodoo summing magic happening
>and otherwise you could just as well save yourself the
>trouble, isnt that kind of a waste of time?
>
>
>
>> And last, Paris is being
>>developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund
>>will get inspired and deliver something soon... We should all email him.
>
>
>what mike&co are doing is downright amazing, no doubt.
>so many of the things theyve done, boy i wish so much i
>would have had that back then when i was still using paris :-)
>also note im NOT trying to get them off track.
>but think about it this way: imagine writing such a "fake
>driver to get paris to run software only" would be a not-so
>enourmous task (i really have absolutely no idea, for all
>i know it might just as well be completely impossible, i
>just dont know), yet the target audience for this thing
>would be all of todays paris users (who wouldnt want
>such a safety net to export stuff from PPJs) plus ALL
>ex paris users, willing to pay good money for this.
>
>that would mean more money for mike for his efforts.

>that would be good karma IMO :-)
>
>as far as edmund is concerned, i wouldnt hold my breath.
>
>
>>As for logic, I will say Apple is supporting Logic and Logic 8 is incredible
>>software.
>
>yeah, apple is supporting logic. with ONE major update
>in the last five years. and in what ways logic 8 is
>"incredible" kind of lies in the eye of the beholder i guess ;-)
>
>seriously though - logic is an almost unsupported product.
>they went as far as dialing down the copy protection, lowering
>the price and throwing in freebie apps (that have functionality
>that apple didnt care to built into logic like almost
>all competitors have it now). if you cant read those signs
>as what they clearly are, i cant help you. i know that where
>i live, from all the studios that used to use logic (and
>there were many), ALL but one have switched to either
>protools or nuendo.
>
>
>> I would say any tying Apple to Advid Digidesign is disingenuous
>>at this point and time, if anything, tying Microsoft to Avid Digidesign
>would
>>be more appropriate being that Microsoft owns Avid Digidesign, or at least
>>owns a large stake in them.
>
>
>i was talking in "which giant holds shares in the company" terms,
>more like the overall "niceness" from a company towards it
>customers. and apples track record with logic really stinks
>as far as that is concerned:
>
>1. cancel crossplatform support without advance warning and thus completely
>pull the plug for around 40% of your userbase.
>2. cancel VST plugin support and thus make your users
>plugin lists 50% shorter to push your own non-crossplatform
>plugin standard agendas
>3. force people to participate in the transitional period
>between OS9 and OSX (boy was that a tough ride in the beginning),
>with all the poofs, compability issues and yet even shorter
>plugin lists that were involved
>4. as if that werent enough transitional periods, give
>them the nice chaos of PPC vs intel dual support. who
>cares that many 3rd parties now in theory have to support
>FOUR compilations on the mac of they want to cover the market

>(VST/ppc/intel, AU/ppc/intel)
>5. reward your users for enduring all this bullshit with
>ONE update in 5 years. ONE.
>
>
>i know youre an apple fan. but sorry man, you cant
>sugarcoat that one. more or less all logic and exlogic users
>i know downright HATE apple for their track record in
>this regard, and that includes some really die hard apple
>fans that otherwise still swear by the company (and they
>do build quite nice computers, no argument there)
>
>
>

Subject: Re: the last paris app we need?
Posted by derek on Sat, 10 Jan 2009 01:19:11 GMT

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"James McCloskey" <excelsm@hotmail.com> wrote:
>My challenge idea was more of a fun mix-off contest to liven this place
up
>a bit and get us all talking.

i think i will pass. ive got so much work to do that
i dont really plan on doing extra mixing on my free time,
hope you understand :-)

> I wasn't challenging your word, I do however
>think that audio is subjective and I'd really like to hear a comparison.
> A controlled comparison test would tell us more.

whats there more to be had than a positive null test?
when you avoid all possible traps (listed in the other
posts), you can get multitracks to null. there IS no
magic happening when you add 40 tracks. its just
that, adding 40 tracks.

>As far as my comments about what LaMont said in the past goes, I hope he
>chimes in so we know where he stands today. LaMont is a guy that has a
lot
>of experience with a lot of different equipment, so I also respect what
he
>has to say. Of course in the end it's all somewhat subjective.

yes, but null tests arent. you can make a point that
the paris interface, the combination of this particular
selection of effects plus the converters plus the whole
way its all setup (what with forcing one to think in
logical groups of 16, which ive always kind of liked
because it led to a certain way of organized mixing)
"make you mix good", and thats a very valid argument.

but it aint something magical in the summing.

>Paris is just another tool in the arsenal to creating great sound. People
>that know it well can get up and tracking live instruments very quickly
and
>making music. If there is a way to reproduce the sound of Paris in another
>DAW, I'd like to know what that formula is???

if you can make a good mix in paris, you can do it in any
host, these days. paris used to rule in a world where
most other daws sucked. now they all rule. if you think
otherwise, i would argue the biggest issue here is one
of a self fullfilling prophecy, its a question of how
you approach another program and with what expectations
(i know, i went through this too, actually all that intensive
testing i did, i did it mostly to come over my own
"daw sound angst" if you will).

plus: you cannot stress often enough how much UI makes a difference.
most modern daws have a somewhat industrial design in either
grey or cold blue. paris looks like a bottle of champaign.
it DOES make a difference, everyone knows that. but i do
think that most people dont really admit to themselves just
how much of a difference it makes.

in cubase, you can open plugins as ugly parameter only windows.
its extremely revealing to see how ones judgement changes
of i.e. some super nice looking vintage emulation plugin
when you only see the parameters. its amazing how much
of a difference it makes.

>from a business
>stand point it made sense to Apple. Not that this justifies anything,

indeed, that doesnt justify anything at all :-)
with all due respect, saying something like that is being
an apologist. if you dont agree, just imagine me
making something plausible because it made sense for microsoft
to make more money that way. youd be all over me, and
rightly so.

> but
>I can tell you Mac users have had to deal with this kind of thing many times
>with many softwares. Just in audio softwares that have been dropped for
>Mac off the top of my head, Deck, Metro, Spark, Studio Vision, Paris, Bias?something,
>can't think of the name, there are so many I can't think of them all anymore.

and that makes the logic story better in...what way?

> Mac users have been told that there isn't enough of a user base to support
>development, often that was not the case, so we've been their.

maybe it would help to have more of a culture of complaining
instead of a culture of rationalizing stuff as in
"it makes sense for apple business wise so it must be good".
thats such a weird way of looking at things as a user.
i can somewhat relate to that way of thinking when its
about fragile, small software companies, but an industry giant
like apple?

again, taking the microsoft example: i give a s**t about
whats good for them business wise. shut up and deliver
the goods, please, industry giant. and please for free
whenever possible. you can afford it. or else i will
install android and linux, take that :-)

>The past price of Apple support contracts for Logic were a joke,

oh yeah i forgot all about that, that should have belonged
in that list too :-)

>they are
>more reasonable now.

so theyre free now? cause they really should. when
i call steinberg support, thats free.

> Apple has caught up in my opinion,

no, they dont. you know, actually i dont even regard
nuendo as "being in the lead". that currently clearly
is samplitude, thats one bad ass software.

its got *everything* of the others, plus lots and lots of
innovative and super useful things. you have a fully
functioning beat detective multitrack editing suite, only
that its better, faster and more intuitive than beat
detective ever was. its got object based mixing PLUS
traditional mixing. every object can have its own volume,
pan, 8 inserts, 8 aux plus elastic audio settings.
you can mix in the traditional way, or you can mix without
a mixing desk whatsoever and purely object based (makes a lot
of sense i.e. for sound design, movie sound, TV production
and stuff where a traditional mixing board emulation is
really redundant and messy cause you basically have to do one channel for
each little snippet).

oh and you got something a la melodyne, allowing you midi-ish
piano roll editing (timing and tuning) of audio, all calculated
realtime and nondestructive. and you got extremely free routing,
freeze functionality where you can still access the files,
you can bounce files and have those files be container
objects that open back projects with the settings how they
were bounced if you need to bounce them differently,
you have batch processing, full blown media authoring, and
the list goes on and on and on. and of course completely
elastic audio, pitch and timing are more or less free
parameters.

nuendo has some of that stuff. logic - nowhere near this.
logic doesnt even have all the audio editing functionality
that nuendo had three versions ago. it has an awful lot
of catching up to do, and the fields where it was innovative
are limited to singled out little gimmicks like swipe comping
(something you can recreate in nuendo with a few clicks
via its macro functionality, something logic doesnt have either).

just my personal opinion, for what its worth.

> it took them time
>to get things right.

yeah they even - more or less - got the thing to finally
allow editing with sample precision. i remember they
advertised that as a key selling point. that this would
be kind of ironic to advertise so many years after everyone
else could do it obviously didnt occur to them ;-)

> As far as development for PPC and Intel there has been
>no chaos, in the developer kit it is simply a check box, it creates binary
>code and it writes for both processors, there is no extra work. The transition
>to Intel has been the smoothest transition in computer history.

yes that seems to be the official version of how that went.
when i talked so an actual programmer who works in this
area (he works for native instruments) he...sort of disagreed,
to put it mildly :-)

another clue might be that if it really were as simple as
clicking one checkbox, one wonders why there wasnt the
full selection of software avaiable by the end of the week?
what took steinberg more than a year where they probably
lost significant market share in the apple sector if
all that it takes is clicking a checkbox?

IMO, that official version doesnt quite compute, so to say :-)

>Apple has taken more time to get out Logic than other developers, it took
>them time to get things right.

nah thats just phrases. they simply didnt work much on it.
and it shows. many many things in logic 8 are really exactly
the same, the whole underlying architecture including
fundamental bugs (and lack of functionality) people have been complaining
about for ages is still there. in many many
ways, logic 8 is more a paint job than anything. it clearly
is not the result of 5 years of hard work.

if you ask me.

> Apple has had more than one upgrade in 5
>years, you forget Logic 7.x.x.

i meant significant upgrades.

> Apple does support Logic. Apple has done
>a great job with Logic 8, it's a whole new game now, I think you should
use
>it before you bash it. Logic 8 and all it's functionality is well integrated.
> Logic 8 rocks!

i would argue that its a matter of perspective. i work
full time in various studios and am forced to use whatevers
there (thats why ive "met" so many hosts in action, of course
in my own studio i usually dont use more than one or two),
and ive seen the competition. have you?

if not, i recommend you take a little tour i.e. through
samplitude, just so you know what youre missing. of course
nothing of this is a must to have, but boy, is it FUN to
have it :-) and more editing/workflow functionality equals
more time in your life for beautiful things like playing
with the children, doing the actual music, or...well, basically
anything but dreadful editing work ;-) so im kind of a fascist
as far as that is concerned and dont take it very lightly
when a host is wasting my lifetime with a lack of editing
functionality ;-)

just my 2 cents on that matter.

Subject: Re: the last paris app we need?-couple questions
Posted by derek on Sat, 10 Jan 2009 01:25:26 GMT

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"Nappy" <juggler9@rock.com> wrote:
>Derek,
>I hear you load and clear! I've got a couple quick questions:What
>OS are you using XP or Vista?

i bought that machine 2 years ago when vista was too young
for me to have the courage to use it, so i went with XP.

i now kind of regret that because my memory issues with
my lowly 4GB really become a serious bottleneck and
i wish i had gone with vista64 (or at least XP64, a very
good and long established option people just always forget).

im kind of torn right now whether i want to upgrade
to vista64 or wait another year for the much praised
windows 7 to come out.

> and why didn't you just buy a Mac Pro and use
>Bootcamp? BTW,I have been a Mac person all my life,until now! I just built
>a quadcore and I am loving it.

you can just as well put one of these funny "pretend to
OSX that youre a mac" USB sticks into a pc and install OSX -
my brother has a video studio (boy do THEY need processing
power...) and he has such a stick in almost all his huge
workstations.

plus, when i bought this machine, bootcamp was still beta,
and it had lots of little issues, SATA drive access being
to slow here, blah blah driver not working properly there...so
since i dont really have any use for OSX, a "real" pc
just made more sense for me, and of course it was a little cheaper too.

>respect
>Nappy
>PS Its great seeing your post here. I was lucky because I don't check in
>here much. Drop me a line if you get a chance.

always good to hear from you too nappy! man its been a long time huh :-)

Subject: Re: the last paris app we need?
Posted by JeffH on Sat, 10 Jan 2009 02:11:36 GMT

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Neil wrote:
> "derek" <a@b.com> wrote:
>
>>> LaMont
>>>has pointed out that Nuendo starts to crap-out, sound and summing wise
>
> after
>

>>>so many tracks, I believe around 40 tracks.
>>
>>i beg to differ. nuendo no more "craps out" than paris does.
>>that is a myth.
>
>
>
> Awhile back, while Derek was gone, and while I was still
> hanging out here more, I posted an example or two of a couple
> of songs I'd mixed through an SSL & a couple that I'd done ITB
> in Cubase... while they were not the same song, they were a couple of the
> same players, and were in the same genre, - the
> results in responses were clearly in favor of the ITB Cubase
> mixes, though some people did like the SSL mixes better... same
> recordist & mixer on both (me), so I would have had to
> PURPOSELY pre-plan to sabotage the SSL mixes I did a year
> before the ITB mixes if I wanted to rig that test.
>
> Around the same time, I was starting to experiment with
> external summing, so I posted some comparison files of a Cubase
> mix summed out into 8-channels of lightpipe, going into a
> Creamware/Pulsar card, summing through it's DSP mixer at 24-
> bit/88.2k, and the same song summed through 8 channels of
> Paris a/d convertors, and the same mix ITB in Cubase...
> these had mixed results in terms of this user group - in other
> words, some people liked one better than the other, and it was
> split (as I recall) almost equally - a little more than a third
> had a preference for the Paris summing, a little less than a
> third liked the DSP summing in Creamware, and a little more
> than a third liked the Cubase ITB version. I think everyone was
> being pretty honest about this, as this was a blind test, and
> people were tending to describe WHAT they liked about each
> one: "I liked version B because it was warmer", or "I Liked
> version C becausee it was cleaner & had better dimension", or
> what have you. IOW, there was no clear "wow, this one is WAY
> better!" in this test. Different-sounding, yes. "Better"? Nope.
>

One variable in the test that really isn't accounted for is the playback system each person used. Each person picked what sounded best in their specific environment, so they were not in reality listening to the exact same representation of the samples (though they were playing the exact same samples).

It would be interesting to try this with 15-20 people blind listening off the same system in the same environment. DOn't know that the results would be different, but it would definitely add a level of certainty in the results.

Jeff

> I bring this up to reinforce Derek's point that there is no
> such thing as "crapping out" in a good native DAW. What CAN
> happen, however, is poor gainstage management, which WILL cause
> your mix to sound like shit... when you go over the "zero"
> threshhold on either individual channels, or groups, or the 2-
> Buss, the higher you go over that threshhold, the more like ass
> your mix will sound... the image will indeed start to collapse,
> and your front-to-back depth will become more one-dimensional,
> regardless of if you're getting no distortion alarm-bells going
> off, due to floating-point math on the mix buss or groups.
>
> Consider this: If you've got a 30 or 40 or 50 channel mix, and
> 16 of those channels are peaking at +2, then what does that do
> to your 32-bit float-point mix buss during those peak
> intervals? It maxes it out, right? Let's take it further... if
> you've got those 16 channels peaking at +2, and 30 that are
> peaking at -10, and two or three that are peaking at +3, then what does THAT
> do?
>
> It's all about gainstaging, folks. the analogy I like to use is:
> Would you start a mix on a console with every fader at
> +15 or whatever the max is? Hell no! So why would you want to
> work with every channel at 0db as the starting point in the
> Native world?
>
> According to Chuck Duffy (who should know), 0db in the Paris
> world is REALLY -20, so no wonder you can "spank it", when you
> have 20 db of headroom you don't even know about on every
> channel.
>
> Neil

Subject: Re: the last paris app we need?-couple questions
Posted by Nappy on Sat, 10 Jan 2009 02:29:35 GMT

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So is Vista ready for prime time now?

respect
Nappy

"derek" <a@b.com> wrote:
>
>"Nappy" <juggler9@rock.com> wrote:

\>>Derek,
>>I hear you load and clear! I've got a couple quick questions:What
\>>OS are you using XP or Vista?
>
>i bought that machine 2 years ago when vista was too young
\>for me to have the courage to use it, so i went with XP.
>i now kind of regret that because my memory issues with
\>my lowly 4GB really become a serious bottleneck and
>i wish i had gone with vista64 (or at least XP64, a very
\>good and long established option people just always forget).
>
\>im kind of torn right now whether i want to upgrade
\>to vista64 or wait another year for the much praised
\>windows 7 to come out.
>
>
>> and why didn't you just buy a Mac Pro and use
\>>Bootcamp? BTW,I have been a Mac person all my life,until now! I just built
>>a quadcore and I am loving it.
>
\>you can just as well put one of these funny "pretend to
\>OSX that youre a mac" USB sticks into a pc and install OSX -
\>my brother has a video studio (boy do THEY need processing
\>power...) and he has such a stick in almost all his huge
\>workstations.
>
\>plus, when i bought this machine, bootcamp was still beta,
\>and it had lots of little issues, SATA drive access being
\>to slow here, blah blah driver not working properly there...so
\>since i dont really have any use for OSX, a "real" pc
\>just made more sense for me, and of course it was a little cheaper too.
>
>
\>>respect
\>>Nappy
\>>PS Its great seeing your post here. I was lucky because I don't check in
\>>here much. Drop me a line if you get a chance.
>
>
\>always good to hear from you too nappy! man its been a long time huh :-)

Subject: Re: the last paris app we need?
Posted by excelav on Sat, 10 Jan 2009 02:56:34 GMT

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As I recall, Steinberg rewrote nuendo for Mac, something to do with the core
or audio engine, not sure, it might have had to do with 64bit. I don't know

what recompiling was necessary, I do know that if you write new code it's
a simple as a check box to get a universal binary of the code. From my prospective
Steinberg has not made Mac users their top priority in the last 5 years by
any means, and who really knows what goes on in house. By the way, it's not
like Steinberg software is not with out it's bugs. To blame Apple is to
cry about progress and growing pains, so what do you have to say about the
Windows Vista debacle? It's not like MS had it all together for the software
developers. How long has it taken them to catch up with Vista 64? Or is
it Windows 7 now?

I wasn't trying to say that Logic is the best DAW software in the world,
I was trying to say that Logic 8 has caught up, it's now a modern DAW package.
 Logic 8 is not the old logic 5 and it is not a kludge that has been thrown
together with a new paint job. I think you should take a closer look at
Logic 8 and I'll leave it at that.

http://www.apple.com/logicstudio/
 http://www.apple.com/logicstudio/tutorials/#logicpro-overvie w
http://www.apple.com/logicstudio/tutorials/
http://www.apple.com/logicstudio/logicpro/specs.html

Back to Paris being dead, I disagree if your saying that Paris does not have
it's own sound. If your saying that you can reproduce that sound in another
DAW, I'd like to know how? I don't doubt that at unity gain or less, you
could get tracks to null, I'd like to see you get them to null when the Paris
tracks are pushed. Where you able to do this? Do you have copies of those
tracks you tested? I'm from the show me state!

"derek" <a@b.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>My challenge idea was more of a fun mix-off contest to liven this place
>up
>>a bit and get us all talking.
>
>i think i will pass. ive got so much work to do that
>i dont really plan on doing extra mixing on my free time,
>hope you understand :-)
>
>
>> I wasn't challenging your word, I do however
>>think that audio is subjective and I'd really like to hear a comparison.
>> A controlled comparison test would tell us more.
>
>whats there more to be had than a positive null test?
>when you avoid all possible traps (listed in the other
>posts), you can get multitracks to null. there IS no

>magic happening when you add 40 tracks. its just
>that, adding 40 tracks.
>
>
>
>>As far as my comments about what LaMont said in the past goes, I hope he
>>chimes in so we know where he stands today. LaMont is a guy that has a
>lot
>>of experience with a lot of different equipment, so I also respect what
>he
>>has to say. Of course in the end it's all somewhat subjective.
>
>
>yes, but null tests arent. you can make a point that
>the paris interface, the combination of this particular
>selection of effects plus the converters plus the whole
>way its all setup (what with forcing one to think in
>logical groups of 16, which ive always kind of liked
>because it led to a certain way of organized mixing)
>"make you mix good", and thats a very valid argument.
>
>but it aint something magical in the summing.
>
>
>
>>Paris is just another tool in the arsenal to creating great sound. People
>>that know it well can get up and tracking live instruments very quickly
>and
>>making music. If there is a way to reproduce the sound of Paris in another
>>DAW, I'd like to know what that formula is???
>
>
>if you can make a good mix in paris, you can do it in any
>host, these days. paris used to rule in a world where
>most other daws sucked. now they all rule. if you think
>otherwise, i would argue the biggest issue here is one
>of a self fullfilling prophecy, its a question of how
>you approach another program and with what expectations
>(i know, i went through this too, actually all that intensive
>testing i did, i did it mostly to come over my own
>"daw sound angst" if you will).
>
>plus: you cannot stress often enough how much UI makes a difference.
>most modern daws have a somewhat industrial design in either
>grey or cold blue. paris looks like a bottle of champaign.
>it DOES make a difference, everyone knows that. but i do
>think that most people dont really admit to themselves just
>how much of a difference it makes.

>
>in cubase, you can open plugins as ugly parameter only windows.
>its extremely revealing to see how ones judgement changes
>of i.e. some super nice looking vintage emulation plugin
>when you only see the parameters. its amazing how much
>of a difference it makes.
>
>
>>from a business
>>stand point it made sense to Apple. Not that this justifies anything,
>
>
>indeed, that doesnt justify anything at all :-)
>with all due respect, saying something like that is being
>an apologist. if you dont agree, just imagine me
>making something plausible because it made sense for microsoft
>to make more money that way. youd be all over me, and
>rightly so.
>
>
>
>> but
>>I can tell you Mac users have had to deal with this kind of thing many
times
>>with many softwares. Just in audio softwares that have been dropped for
>>Mac off the top of my head, Deck, Metro, Spark, Studio Vision, Paris, Bias?something,
>>can't think of the name, there are so many I can't think of them all anymore.
>
>
>and that makes the logic story better in...what way?
>
>
>> Mac users have been told that there isn't enough of a user base to support
>>development, often that was not the case, so we've been their.
>
>
>maybe it would help to have more of a culture of complaining
>instead of a culture of rationalizing stuff as in
>"it makes sense for apple business wise so it must be good".
>thats such a weird way of looking at things as a user.
>i can somewhat relate to that way of thinking when its
>about fragile, small software companies, but an industry giant
>like apple?
>
>again, taking the microsoft example: i give a s**t about
>whats good for them business wise. shut up and deliver
>the goods, please, industry giant. and please for free
>whenever possible. you can afford it. or else i will

>install android and linux, take that :-)
>
>
>>The past price of Apple support contracts for Logic were a joke,
>
>
>oh yeah i forgot all about that, that should have belonged
>in that list too :-)
>
>
>>they are
>>more reasonable now.
>
>so theyre free now? cause they really should. when
>i call steinberg support, thats free.
>
>
>
>> Apple has caught up in my opinion,
>
>no, they dont. you know, actually i dont even regard
>nuendo as "being in the lead". that currently clearly
>is samplitude, thats one bad ass software.
>
>its got *everything* of the others, plus lots and lots of
>innovative and super useful things. you have a fully
>functioning beat detective multitrack editing suite, only
>that its better, faster and more intuitive than beat
>detective ever was. its got object based mixing PLUS
>traditional mixing. every object can have its own volume,
>pan, 8 inserts, 8 aux plus elastic audio settings.
>you can mix in the traditional way, or you can mix without
>a mixing desk whatsoever and purely object based (makes a lot
>of sense i.e. for sound design, movie sound, TV production
>and stuff where a traditional mixing board emulation is
>really redundant and messy cause you basically have to do one channel for
>each little snippet).
>
>oh and you got something a la melodyne, allowing you midi-ish
>piano roll editing (timing and tuning) of audio, all calculated
>realtime and nondestructive. and you got extremely free routing,
>freeze functionality where you can still access the files,
>you can bounce files and have those files be container
>objects that open back projects with the settings how they
>were bounced if you need to bounce them differently,
>you have batch processing, full blown media authoring, and
>the list goes on and on and on. and of course completely
>elastic audio, pitch and timing are more or less free

>parameters.
>
>nuendo has some of that stuff. logic - nowhere near this.
>logic doesnt even have all the audio editing functionality
>that nuendo had three versions ago. it has an awful lot
>of catching up to do, and the fields where it was innovative
>are limited to singled out little gimmicks like swipe comping
>(something you can recreate in nuendo with a few clicks
>via its macro functionality, something logic doesnt have either).
>
>just my personal opinion, for what its worth.
>
>
>
>
>> it took them time
>>to get things right.
>
>yeah they even - more or less - got the thing to finally
>allow editing with sample precision. i remember they
>advertised that as a key selling point. that this would
>be kind of ironic to advertise so many years after everyone
>else could do it obviously didnt occur to them ;-)
>
>
>
>> As far as development for PPC and Intel there has been
>>no chaos, in the developer kit it is simply a check box, it creates binary
>>code and it writes for both processors, there is no extra work. The transition
>>to Intel has been the smoothest transition in computer history.
>
>
>yes that seems to be the official version of how that went.
>when i talked so an actual programmer who works in this
>area (he works for native instruments) he...sort of disagreed,
>to put it mildly :-)
>
>another clue might be that if it really were as simple as
>clicking one checkbox, one wonders why there wasnt the
>full selection of software avaiable by the end of the week?
>what took steinberg more than a year where they probably
>lost significant market share in the apple sector if
>all that it takes is clicking a checkbox?
>
>IMO, that official version doesnt quite compute, so to say :-)
>
>
>

>>Apple has taken more time to get out Logic than other developers, it took
>>them time to get things right.
>
>
>nah thats just phrases. they simply didnt work much on it.
>and it shows. many many things in logic 8 are really exactly
>the same, the whole underlying architecture including
>fundamental bugs (and lack of functionality) people have been complaining
>about for ages is still there. in many many
>ways, logic 8 is more a paint job than anything. it clearly
>is not the result of 5 years of hard work.
>
>if you ask me.
>
>
>> Apple has had more than one upgrade in 5
>>years, you forget Logic 7.x.x.
>
>i meant significant upgrades.
>
>
>> Apple does support Logic. Apple has done
>>a great job with Logic 8, it's a whole new game now, I think you should
>use
>>it before you bash it. Logic 8 and all it's functionality is well integrated.
>> Logic 8 rocks!
>
>
>i would argue that its a matter of perspective. i work
>full time in various studios and am forced to use whatevers
>there (thats why ive "met" so many hosts in action, of course
>in my own studio i usually dont use more than one or two),
>and ive seen the competition. have you?
>
>if not, i recommend you take a little tour i.e. through
>samplitude, just so you know what youre missing. of course
>nothing of this is a must to have, but boy, is it FUN to
>have it :-) and more editing/workflow functionality equals
>more time in your life for beautiful things like playing
>with the children, doing the actual music, or...well, basically
>anything but dreadful editing work ;-) so im kind of a fascist
>as far as that is concerned and dont take it very lightly
>when a host is wasting my lifetime with a lack of editing
>functionality ;-)
>
>
>just my 2 cents on that matter.

Subject: Re: the last paris app we need?
Posted by Neil on Sat, 10 Jan 2009 03:08:49 GMT
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"derek" <a@b.com> wrote:
>> LaMont
>>has pointed out that Nuendo starts to crap-out, sound and summing wise
after
>>so many tracks, I believe around 40 tracks.
>
>i beg to differ. nuendo no more "craps out" than paris does.
>that is a myth.

Awhile back, while Derek was gone, and while I was still hanging out here more, I posted an example or two of a couple of songs I'd mixed through an SSL & a couple that I'd done ITB in Cubase... while they were not the same song, they were a couple of the same players, and were in the same genre, - the results in responses were clearly in favor of the ITB Cubase mixes, though some people did like the SSL mixes better... same recordist & mixer on both (me), so I would have had to PURPOSELY pre-plan to sabotage the SSL mixes I did a year before the ITB mixes if I wanted to rig that test.

Around the same time, I was starting to experiment with external summing, so I posted some comparison files of a Cubase mix summed out into 8-channels of lightpipe, going into a Creamware/Pulsar card, summing through it's DSP mixer at 24-bit/88.2k, and the same song summed through 8 channels of Paris a/d convertors, and the same mix ITB in Cubase... these had mixed results in terms of this user group - in other words, some people liked one better than the other, and it was split (as I recall) almost equally - a little more than a third had a preference for the Paris summing, a little less than a third liked the DSP summing in Creamware, and a little more than a third liked the Cubase ITB version. I think everyone was being pretty honest about this, as this was a blind test, and people were tending to describe WHAT they liked about each one: "I liked version B because it was warmer", or "I Liked version C becausee it was cleaner & had better dimension", or what have you. IOW, there was no clear "wow, this one is WAY better!" in this test. Different-sounding, yes. "Better"? Nope.

I bring this up to reinforce Derek's point that there is no such thing as "crapping out" in a good native DAW. What CAN happen, however, is poor gainstage management, which WILL cause your mix to sound like shit... when you go over the "zero" threshhold on either individual channels, or groups, or the 2-

Buss, the higher you go over that threshhold, the more like ass
your mix will sound... the image will indeed start to collapse,
and your front-to-back depth will become more one-dimensional,
regardless of if you're getting no distortion alarm-bells going
off, due to floating-point math on the mix buss or groups.

Consider this: If you've got a 30 or 40 or 50 channel mix, and
16 of those channels are peaking at +2, then what does that do
to your 32-bit float-point mix buss during those peak
intervals? It maxes it out, right? Let's take it further... if
you've got those 16 channels peaking at +2, and 30 that are
peaking at -10, and two or three that are peaking at +3, then what does THAT
do?

It's all about gainstaging, folks. the analogy I like to use is:
Would you start a mix on a console with every fader at
+15 or whatever the max is? Hell no! So why would you want to
work with every channel at 0db as the starting point in the
Native world?

According to Chuck Duffy (who should know), 0db in the Paris
world is REALLY -20, so no wonder you can "spank it", when you
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channel.

Neil

Subject: Re: the last paris app we need?
Posted by excelav on Sat, 10 Jan 2009 04:06:57 GMT

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Neal, I think it also proves other points. One, is that it is subjective,
two that it is subjective, and three, that it is subjective! It depends
on the equipment, the engineer, type of music and many other factors. I
believe Paris has it's own sound. I believe that Paris is in the same league
with other DAWs as far as sound goes. I do not believe you can throw 20
grand at another system and get it to sound any better than Paris, especially
not 20 grand better than Paris. I think Paris has an edge sound wise for
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It's good to know that other DAWs sound good too, I've used a few myself.
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work and all of our hardware values somewhat null and void. At least Paris

still has some value now. Many of us have chosen to ride Paris in to the ground. The hard ware will be available for years to come and T sonic will be there to repair stuff that goes bad. Paris has lived on way longer than anybody expected, we're here 12 years later, I have a feeling Paris and Paris users will be around for years to come. I encourage Mike to keep up the good work! I see no good reason to jump ship.

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>Neil

Subject: Re: the last paris app we need?
Posted by Neil on Sat, 10 Jan 2009 04:51:04 GMT

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James, there is ABSOLUTELY some subjective stuff involved - no doubt - and that was part of my point... IOW, when you get to the subjective part of things, there was no clear-cut victory between Paris summing, and Creamware summing, and Cubase ITB. They were all pretty close in some people's minds, and different people picked whichever one they liked based on whatever resonated with them best. When they did this, there was no clear-cut victory, meaning that even under the most subjective terms, neither DAW or summing app was decidedly

"better". It simply came down to whichever set of sonic
attributes they personally preferred.

Is Paris still a valid DAW? Sure, if it works for you, then
go for it. Tape could be a valid recording medium for you too -
depending on what you're looking for. Is it a valid DAW in
terms of workflow in the current environment of what you need
to do in many circumstances of what's more current & modern? I
kinda doubt it.

Neil

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>>Would you start a mix on a console with every fader at
>>+15 or whatever the max is? Hell no! So why would you want to
>>work with every channel at 0db as the starting point in the
>>Native world?
>>
>>According to Chuck Duffy (who should know), 0db in the Paris
>>world is REALLY -20, so no wonder you can "spank it", when you
>>have 20 db of headroom you don't even know about on every
>>channel.
>>
>>Neil
>

Subject: Re: the last paris app we need?
Posted by TC on Sat, 10 Jan 2009 19:05:50 GMT

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Hey Deej,

Very cool.. Did you make those panels yourself?

I just ordered some last week from atsacoustics.com. I like the stands
you have there. I'm assuming you made those? Looks like a good simple
solution..

Cheers,

TC

Deej wrote:
> "Ted Gerber" <tedgerber@rogers.com> wrote:
>> Really good sounds overall. I have BFD 1.8 but there are
>> problems with it and Logic 8, or so it seems. I have NFI

>> how to get TFTW...
>>
>> In the meantime, I use DGog.
>>
>> Ted
>>
>
> I just got the BFD Deluxe sample set that was recorded by Steve Albini. I
> like it a lot. His minimal compression techniques and use of a very nice
> room (not to mention 128 sample layers) create a very dynamic and hi fi set
> that can blend in well with existing material if the material is decently
> recorded to begin with. I've been tuning my room and the house kit here.
> It's sounding kick ass. My use for Drumtracker/BFD will be to add a bit of
> variety to the kit. Most bands around here don't have the budget to have
> multiple snares/kicks, etc. They bring their kit to the studio and it gets
> used on the whole project. Sometimes a different kick or snare or dubbing
> in a nice new splash or crash over the OH tracks and blending in ambience
> from a great room can really bring something new and unique to a song that
> is being mixed.
>
>
> -- ------------
>

Subject: Re: the last paris app we need?
Posted by TC on Sat, 10 Jan 2009 19:23:52 GMT
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That's great, thanks for the info. I'll probably build some stands also.

I'd prefer that to wall mounting, at least for some of them (the ones
that will need to be corner mounted etc.)

Are you happy with them? I know the price on them is great..

Mine should be showing up early next week.

Cheers,

TC

Deej wrote:
> TC <tc@spammetodeathyoubastards.org> wrote:
>> Hey Deej,
>>
>> Very cool.. Did you make those panels yourself?
>>

>> I just ordered some last week from atsacoustics.com. I like the stands
>> you have there. I'm assuming you made those? Looks like a good simple
>> solution..
>>
>> Cheers,
>>
>> TC
>>
>
> These are ATS 4" x 24" x 48" baffles. They were running a special in December..free
> shipping. I got 25 of them. They showed up in five days. I built the stands
> myself out of 2 x 4's.
>
> Post #14 of this thread describes the process in detail.
> http://www.3daudioinc.com/3db/showthread.php?t=16090&pag e=2 and post #31
> shows them in one of the tracking rooms
>
>
> --- ------------
>

Subject: Re: the last paris app we need?
Posted by Deej [5] on Sat, 10 Jan 2009 19:37:03 GMT

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This is a multi-part message in MIME format.

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Content-Transfer-Encoding: 7bit

"Ted Gerber" <tedgerber@rogers.com> wrote:
>
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>
>In the meantime, I use DGog.
>
>Ted
>

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---=_linux4968eace--

Subject: Re: the last paris app we need?

Posted by Deej [5] on Sat, 10 Jan 2009 20:32:54 GMT

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This is a multi-part message in MIME format.

---=_linux4968f7e5
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

TC <tc@spammetodeathyoubastards.org> wrote:
>Hey Deej,
>
>Very cool.. Did you make those panels yourself?
>
>I just ordered some last week from atsacoustics.com. I like the stands

>you have there. I'm assuming you made those? Looks like a good simple
>solution..
>
>Cheers,
>
>TC
>

These are ATS 4" x 24" x 48" baffles. They were running a special in December..free shipping. I got 25 of them. They showed up in five days. I built the stands myself out of 2 x 4's.

Post #14 of this thread describes the process in detail.
http://www.3daudioinc.com/3db/showthread.php?t=16090&pag e=2 and post #31
shows them in one of the tracking rooms
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Subject: Re: the last paris app we need?
Posted by Deej [5] on Sat, 10 Jan 2009 22:25:14 GMT
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TC <tc@spammetodeathyoubastards.org> wrote:
>That's great, thanks for the info. I'll probably build some stands also.
>
>I'd prefer that to wall mounting, at least for some of them (the ones
>that will need to be corner mounted etc.)
>
>Are you happy with them? I know the price on them is great..
>
>Mine should be showing up early next week.
>
>Cheers,
>
>TC
>

They work very well. When I got them in here Amy and I both immediately noticed how quiet the house got. Ambient noise levels all but disappeared. This is actually something that you need to be careful of unless you're trying to recreate the sonic fingerprint of being locked inside a coffin. If you're using the 4" deep ones, space them well apart to begin with. A little goes a long way.

Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Sun, 11 Jan 2009 02:54:37 GMT
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Did you get the open back or 1/4" wood back panels?

"Deej" <noway@jose.net> wrote:
>

>These are ATS 4" x 24" x 48" baffles. They were running a special in December..free
>shipping. I got 25 of them. They showed up in five days. I built the stands
>myself out of 2 x 4's.
>
>Post #14 of this thread describes the process in detail.
> http://www.3daudioinc.com/3db/showthread.php?t=16090&pag e=2 and post #31
>shows them in one of the tracking rooms

Subject: Re: the last paris app we need?
Posted by TC on Sun, 11 Jan 2009 03:11:10 GMT

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Deej,

Good to hear that they are working well. I ordered all 4" thick ones,
open back. 6 of the 4x2' and 3 of the 2x2's. I'm in a much smaller
space, so that should improve things. I also ordered the mocha ones :)

How's your CM7 working out for you? Have you had a chance to compare it
to a vintage 47 at all? I'm a CM7 (M7) owner also, and have an
opportunity to purchase a vintage Klause Heyne restored U47 here shortly
from a good friend of mine at a decent price. I'm still keeping the CM7
if the deal goes through, but I'm curious to get your impressions now
that you've been using it for awhile..

Cheers,

TC

Deej wrote:
> TC <tc@spammetodeathyoubastards.org> wrote:
>> That's great, thanks for the info. I'll probably build some stands also.
>>
>> I'd prefer that to wall mounting, at least for some of them (the ones
>> that will need to be corner mounted etc.)
>>
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>> Mine should be showing up early next week.
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>> Cheers,
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>> TC
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> They work very well. When I got them in here Amy and I both immediately noticed
> how quiet the house got. Ambient noise levels all but disappeared. This is
> actually something that you need to be careful of unless you're trying to
> recreate the sonic fingerprint of being locked inside a coffin. If you're
> using the 4" deep ones, space them well apart to begin with. A little goes
> a long way.

Subject: Re: the last paris app we need?-couple questions
Posted by derek on Sun, 11 Jan 2009 19:40:25 GMT

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"Nappy" <juggler9@rock.com> wrote:
>
>So is Vista ready for prime time now?
>
>
>respect
>Nappy

that depends on your viewpoint. actually, from the start,
the bad reputation vista got in the audio world was
because you got a little less performance when running it
than using windows XP, which is still the case.

OTOH, this performance loss ironically is very much the same
as the one you get when using OSX - these days its pretty
easy to run OSX alongside win XP on one machine (be it a mac
with bootcamp or a pc with those fancy pretend-to-OSX-youre-a-mac dongles)
and OSX consistently shows a less
performance on a given machine than win XP too. totally
makes sense too, considering that both OSX and vista rely
heavily on ram and CPU hungry fancy graphics and animations whereas win XP
is just ugly and visibly doesnt waste very many CPU cycles
on any OS-related visuals ;-)

so with that being said, id say of course vista is ready for
prime time. with todays machines youve got so much power
that the differences become neglectible, i for sure wouldnt
care about it on my machine. in the nuendo users group theres
many people that use vista64 now, and after quite a while

it seems like theyre all very happy with it.

of course theres also no real *reason* to switch to vista unless youre bored by XP, want the fancy visual stuff or, in my case, keep running into 32bit memory limits. which is why personally, i would say the bottom line is it doesnt make very much sense to switch to vista, but it sure makes sense to switch to vista64, that benefit is very real - but only if you work with huge sample libraries and projects and NEED that much ram.

the only thing that sort of speaks against vista64 at this point are the advance reviews windows 7 is getting. its getting a LOT of advance praise, and from critical sources too. even in its current beta status its said to be very streamlined, very performant and at the same time, with many feature additions that actually make sense in daily life, for a change ;-) thats why im undecided. i may as well maybe keep running XP for this one more year and then jump directly to windows 7... its really mostly a question about how lazy i am :-)

Subject: Re: the last paris app we need?
Posted by derek on Sun, 11 Jan 2009 21:18:33 GMT

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"James McCloskey" <excelsm@hotmail.com> wrote:
>As I recall, Steinberg rewrote nuendo for Mac, something to do with the core
>or audio engine, not sure, it might have had to do with 64bit.

they didnt "rewrite" it, but yes, they had to do a lot of work twice because apple at some point decided a fundamental architecure change, exclusively supporting one...tech thingy...that was incompatible with what the other solution they had recommended 3rd party developers to use, causing once again 3rd party developers to jump through totally unnecessary hoops.

like it or not, apple is not very popular in that regard, and rightly so. ive talked to developers from many companies first hand (germany is an awesome place to live in when youre into audio software) and this stuff comes from them, not from me.

 I don't know
>what recompiling was necessary, I do know that if you write new code it's

>a simple as a check box to get a universal binary of the code.

yes, thats what apple PR told you. considering how little
examples in practice of that showed up, and considering
how virtually the entire industry took a lot longer than
that to make the transition, i wouldnt hesitate labeling it
pure BS, but then, im not an apple fan as you are, so thats
not really a surprise :-)

> From my prospective
>Steinberg has not made Mac users their top priority in the last 5 years
by
>any means, and who really knows what goes on in house.

why should it be a "top" priority? theyve released most
of the products in parallel, and id say, considering that
theyre about the only major crossplatform supporter left
besides digidesign, well, good thing that they support
apple dont you think?

> To blame Apple is to
>cry about progress and growing pains,

yes, thats exactly right. progress and growing pains is
something that should happen in a manufacturers lab, not
in the course of almost half a dozen updates (many
of them costing money, and with apple constantly pulling
the "this new gimmick requires the latest OSX to work
at all trick). its a bit like when windows 95 came out and
only reached a certain level of maturity with windows 98.
stuff like that sucks.

> so what do you have to say about the
>Windows Vista debacle? It's not like MS had it all together for the software
>developers.

im far from being a MS defender (theres no fanboy culture
in the pc world like there is in the mac world ;-) but fwiw,
i dont recall any of the audio softwares that ran on XP
not running on vista (no wonder, its just XP with fancy

graphics). in fact, a friend of mine started using his
stuff more or less the day it came out, and one of the
things he did was just copying his freeware VST effect
folder from the old machine to the new one, and lo and behold,
that stuff still works.
sure, you get a little less performance under
vista than under XP and many pc people freaked out about
that, but then, the same is true for OSX. having fancy
animations, "swooshing" windows and all that stuff results
in a performance hit. surprise, surprise! :-)

> How long has it taken them to catch up with Vista 64? Or is
>it Windows 7 now?

catch up to what? vista64 was released when vista was released.
and before that, there already was windows XP64 for a long time.
were you trying to go the "OSX has been 64bit before peecees
were"-route? do you swallow absolutely everything apple PR
tells you to believe?

>I wasn't trying to say that Logic is the best DAW software in the world,
>I was trying to say that Logic 8 has caught up, it's now a modern DAW package.

as i said, thats very obviously a matter of perspective :-)
i dont expect us to agree on that.

> Logic 8 is not the old logic 5 and it is not a kludge that has been thrown
>together with a new paint job.

from where i stand, thats actually a VERY precise description
of what it is. but again, we dont have to agree here.

> I think you should take a closer look at
>Logic 8 and I'll leave it at that.

i know logic 8. do you know the competing programs i was
talking about? ever seen samplitude in action? and i dont mean 5 minute google
knowledge...

>Back to Paris being dead, I disagree if your saying that Paris does not
have
>it's own sound. If your saying that you can reproduce that sound in another
>DAW, I'd like to know how?

well, i have presented you with quite a few factual statements,
and if your reaction is a mere "i still disagree", well, what else is there
to say.

> I don't doubt that at unity gain or less, you
>could get tracks to null, I'd like to see you get them to null when the
Paris
>tracks are pushed. Where you able to do this? Do you have copies of those
>tracks you tested?

when pushing stuff into the red, paris does straightforward clipping
(which actually quite often is the best sounding option from
a variety of options).
its a bonus that you get this clipping while the converters
yet dont clip (when dialed in right) - on a floating point host
that by itself doesnt really ever clip internally even if you
go 40db "into the red", you can get a very wrong idea of
whats happening because, while the floating point host itself
wont clip, your very-much-not-floating-point DA converters
will, and depending on the converter that will of course sound like crap.
but clipping ones converters is just an operator
error (one that many mastering houses do on purpose, nonetheless ;-)
pull down the fader of that channel that is 40db in the red
and you will be back to no clipping and it will be as if
you had perfect gainstaging. thats the advantage of floating
point.

and of course you can always put something in the master channel
that internally is linear and will do the clipping for you,
if you want your floating point host to behave like it had
a linear 24bit masterbus. theres that, and
theres anything from tape saturation simulation to soft saturation
that just "tries to sound good" (i.e. the UAD loudness maximizer,
which has a slightly misleading name because its not a limiter
but a saturator is very very good and almost always a better
way to go than straight clipping) (something i would not
say is the case always for traditional limiting, which
is the most "official" way of making something loud) and

of course the whole arsenal of mastering tools that all deal
with the topic of having a "hot" mix in one way or the other.

so you can do it the paris way, or theres dozens of
other options.
are you saying that the option to do straightforward clipping
in paris is by default always the best way to go?
or are you claiming that the way paris is clipping is
in a way "magic" that lets you make your summing bus hotter
than any other mastering approach?

i dont want to ask strawman questions, so i will say out loud
that i dont quite believe that thats what youre saying. but
if thats not what youre saying, what is it then?

> I'm from the show me state!

yeah, so show me :-) youre the one whos claiming to have
a superior method of driving "hot" mixes. i do mastering a lot
and my statement would be that theres a million ways that
lead to rome. clipping is one of them, but it sure is not
the only one.

youre the one who says that theres a special way that
results in superior "hot" sound. so, since youre "from
the show me state", im very much looking forward to that.
maybe i missed that all these years that ive been running
paris (and happily clipping the master bus when i found
it appropriate, though definetly not always).

Subject: Re: the last paris app we need?
Posted by excelav on Mon, 12 Jan 2009 01:40:48 GMT

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"derek" <a@b.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>As I recall, Steinberg rewrote nuendo for Mac, something to do with the
>core
>>or audio engine, not sure, it might have had to do with 64bit.
>
>
>they didnt "rewrite" it, but yes, they had to do a lot of
>work twice because apple at some point decided a fundamental
>architecure change, exclusively supporting one...tech thingy...that was

>incompatible with what the other solution they had
>recommended 3rd party developers to use, causing once again
>3rd party developers to jump through totally unnecessary hoops.

I heard differently.

>
>like it or not, apple is not very popular in that regard,
>and rightly so. ive talked to developers from many
>companies first hand (germany is an awesome place to live
>in when youre into audio software) and this stuff comes
>from them, not from me.
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> I don't know
>>what recompiling was necessary, I do know that if you write new code it's
>>a simple as a check box to get a universal binary of the code.
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>yes, thats what apple PR told you. considering how little
>examples in practice of that showed up, and considering
>how virtually the entire industry took a lot longer than
>that to make the transition, i wouldnt hesitate labeling it
>pure BS, but then, im not an apple fan as you are, so thats
>not really a surprise :-)

Apple has made changes to their ADK over the years, and Apple products are
better off for it, it's called improvement. It isn't like there wasn't years
of growing pain with Vista. As a former Apple Developer, the compiler has
a simple check box that writes a dual binary for PPC and Intel at the same
time, this is a fact, not BS. If you don't believe me look in to it yourself

>
>
>> From my prospective
>>Steinberg has not made Mac users their top priority in the last 5 years
>by
>>any means, and who really knows what goes on in house.
>
>
>why should it be a "top" priority? theyve released most
>of the products in parallel, and id say, considering that
>theyre about the only major crossplatform supporter left
>besides digidesign, well, good thing that they support
>apple dont you think?

Steinberg has not always released their products in parallel, and that's
part of my point. My point was that Steinberg's Mac products have lagged

behind in performance with code that was not optimized up to date. I believe Steinberg has lost Mac customers as a result. Steinberg and the Mac community for years supported each other before Steinberg products were ever on the PC platform. It's a good thing that Apple and Mac users supported Steinberg for all these years, don't you think?

There has been a narrowing down of DAW software Manufacturers over the years. There are still plenty of companies that support the Mac platform and that's not likely to change.

>
>
>
>> To blame Apple is to
\>>cry about progress and growing pains,
>
>
\>yes, thats exactly right. progress and growing pains is
\>something that should happen in a manufacturers lab, not
\>in the course of almost half a dozen updates (many
\>of them costing money, and with apple constantly pulling
\>the "this new gimmick requires the latest OSX to work
\>at all trick). its a bit like when windows 95 came out and
\>only reached a certain level of maturity with windows 98.
\>stuff like that sucks.

PLEASE! Dude, your still on an operating system from 2001 due to MS's blunders and upgrade issues with Windows Vista! And talk about upgrade cycles, a 5 YEAR wait for Vista! Talk about growing pains, upgrade and compatibility issues, I've got one word for you, VISTA!!! You got no room to talk! At least Apple continues to improve their OS, every upgrade has been more than worth the cost in features alone. Talk about the price of admission Mac OSX can be bought for $129 or less, and there are not 5 or more versions costing up to $399.00. That's more than 3 times the cost of Mac OSX. Just look at the customer satisfaction rates, including XP, I'll take Mac OSX thank you.

Your original post was about Paris no longer making sense, then you went to Apple is the evil empire and Logic sucks. Instead of us having the next Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can leave Logic out of it.

>
>> so what do you have to say about the
\>>Windows Vista debacle? It's not like MS had it all together for the software
\>>developers.
>

>
>im far from being a MS defender (theres no fanboy culture
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>sure, you get a little less performance under
>vista than under XP and many pc people freaked out about
>that, but then, the same is true for OSX. having fancy
>animations, "swooshing" windows and all that stuff results
>in a performance hit. surprise, surprise! :-)

Yes PC users always know more about Macs than Mac users about Mac performance and all the "swooshing' stuff. I'll just say I own and use both. As I recall, there were Audio softwares that were not Vista ready, and many that won't work with Vista 64, but what ever.

>
>> How long has it taken them to catch up with Vista 64? Or is
>>it Windows 7 now?
>
>
>catch up to what? vista64 was released when vista was released.
>and before that, there already was windows XP64 for a long time.
>were you trying to go the "OSX has been 64bit before peecees
>were"-route? do you swallow absolutely everything apple PR
>tells you to believe?

64bit has been around since the 60's, in 2002 IBM released the PPC 970 G5, Mac OSX was partially supporting 64bit around that time. AMD followed with 64bit and MS announced they would be supporting it with Windows. It doesn't really matter who was to the personal computer market first, but I believe it was IBM Apple. And you can quit with the Mac fan boy shit.

>
>>I wasn't trying to say that Logic is the best DAW software in the world,
>>I was trying to say that Logic 8 has caught up, it's now a modern DAW package.
>
>
>as i said, thats very obviously a matter of perspective :-)
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>
>
>from where i stand, thats actually a VERY precise description
>of what it is. but again, we dont have to agree here.
>

Logic 8 is a big improvement.

>
>
>> I think you should take a closer look at
>>Logic 8 and I'll leave it at that.
>
>
>i know logic 8. do you know the competing programs i was
>talking about? ever seen samplitude in action? and i dont mean 5 minute
google
>knowledge...

Well I own 7 different Daw softwares. When I was a dealer I sold most of
them, so yeah. I don't know it all that's for sure. I wasn't looking for
a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
software, I didn't say it's the best.

>
>
>>Back to Paris being dead, I disagree if your saying that Paris does not
>have
>>it's own sound. If your saying that you can reproduce that sound in another
>>DAW, I'd like to know how?
>
>
>well, i have presented you with quite a few factual statements,
>and if your reaction is a mere "i still disagree", well, what else is there
>to say.
>

Just about the sound and summing.

>
>> I don't doubt that at unity gain or less, you
>>could get tracks to null, I'd like to see you get them to null when the
>Paris
>>tracks are pushed. Where you able to do this? Do you have copies of those
>>tracks you tested?
>

>
>when pushing stuff into the red, paris does straightforward clipping
>(which actually quite often is the best sounding option from
>a variety of options).
>its a bonus that you get this clipping while the converters
>yet dont clip (when dialed in right) - on a floating point host
>that by itself doesnt really ever clip internally even if you
>go 40db "into the red", you can get a very wrong idea of
>whats happening because, while the floating point host itself
>wont clip, your very-much-not-floating-point DA converters
>will, and depending on the converter that will of course sound like crap.
>but clipping ones converters is just an operator
>error (one that many mastering houses do on purpose, nonetheless ;-)
>pull down the fader of that channel that is 40db in the red
>and you will be back to no clipping and it will be as if
>you had perfect gainstaging. thats the advantage of floating
>point.
>
>and of course you can always put something in the master channel
>that internally is linear and will do the clipping for you,
>if you want your floating point host to behave like it had
>a linear 24bit masterbus. theres that, and
>theres anything from tape saturation simulation to soft saturation
>that just "tries to sound good" (i.e. the UAD loudness maximizer,
>which has a slightly misleading name because its not a limiter
>but a saturator is very very good and almost always a better
>way to go than straight clipping) (something i would not
>say is the case always for traditional limiting, which
>is the most "official" way of making something loud) and
>of course the whole arsenal of mastering tools that all deal
>with the topic of having a "hot" mix in one way or the other.
>
>so you can do it the paris way, or theres dozens of
>other options.
>are you saying that the option to do straightforward clipping
>in paris is by default always the best way to go?
>or are you claiming that the way paris is clipping is
>in a way "magic" that lets you make your summing bus hotter
>than any other mastering approach?
>
>i dont want to ask strawman questions, so i will say out loud
>that i dont quite believe that thats what youre saying. but
>if thats not what youre saying, what is it then?
>

What I'm saying is I like the sound of Paris. What I'm saying is Paris sounds different to me than other DAWs I've heard. I don't believe all DAWs sound the same. Again, your points about functionality, ease of use and work flow

are all valid points when comparing Paris to modern DAW systems. I'm not
convinced on the sound front. It doesn't take much to get good sound out
of Paris. As long as Paris sounds good and sums good, I see it as a very
usable tool that's not costing me ant thing at this point.

>
>> I'm from the show me state!
>
>
\>yeah, so show me :-) youre the one whos claiming to have
>a superior method of driving "hot" mixes. i do mastering a lot
\>and my statement would be that theres a million ways that
\>lead to rome. clipping is one of them, but it sure is not
\>the only one.
>
\>youre the one who says that theres a special way that
\>results in superior "hot" sound. so, since youre "from
\>the show me state", im very much looking forward to that.
\>maybe i missed that all these years that ive been running
\>paris (and happily clipping the master bus when i found
\>it appropriate, though definetly not always).
>
>

I just wanted to hear what you were talking about. I'd like to hear a comparison
for myself being that audio is somewhat subjective.

Subject: Re: the last paris app we need?
Posted by derek on Mon, 12 Jan 2009 17:19:23 GMT

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"James McCloskey" <excelsm@hotmail.com> wrote:
that was
\>>incompatible with what the other solution they had
\>>recommended 3rd party developers to use, causing once again
>>3rd party developers to jump through totally unnecessary hoops.
>
>I heard differently.

ok, my source was a press release of steinberg
explaining the 64bit situation, and i heard
the same from a NI developer. and your source is...?

\>Apple has made changes to their ADK over the years, and Apple products are

>better off for it, it's called improvement.

....and that improvement is what exactly? name me a real
life improvement people got out of the forced switch
from VST plugins to audio units. what did they get in
return for having their whole plugin collections being
made obsolete at one point?

> It isn't like there wasn't years
>of growing pain with Vista.

note that the difference is that MS did not release
vista during these years (a point you later cite
as a negative, no less).

> As a former Apple Developer, the compiler has
>a simple check box that writes a dual binary for PPC and Intel at the same
>time, this is a fact, not BS. If you don't believe me look in to it yourself

im not denying the existence of that checkbox. im
simply argueing that if it really had been that simple,
the entire market of 3rd party softwares would have been
intel ready within weeks. since in the real world it
was more like more than a year and many stuff never got
ported in the first place, i come to the conclusion that
apparently things in the real world were a little more
complex than that. its just an observation. you dont have
to agree.

>Steinberg has not always released their products in parallel, and that's
>part of my point.

most of the time they have, and when they hadnt, sometimes
the mac version came out first, sometimes the pc version.
but really, most of the time the releases were on the same
day, which is actually quite an archievement given the constant
need for recoding for apple whereas the pcs backwards compability
reaches back to somewhere around win 2000 or even win 98.

> My point was that Steinberg's Mac products have lagged
>behind in performance with code that was not optimized up to date.

yes, but thats hardly steinbergs fault. accross all softwares,
OSX is a little less performant than XP. dont take my word
for it. theres been many many benchmarks out there. dont like
steinberg, try ableton, heck, even try digi who usually make
it a point that theyre "very mac".

or are all of these just not giving the mac enough "top
priority"?

> I believe
>Steinberg has lost Mac customers as a result. Steinberg and the Mac community
>for years supported each other before Steinberg products were ever on the
>PC platform. It's a good thing that Apple and Mac users supported Steinberg
>for all these years, don't you think?

i dont care about stuff that happened back in the mid nineties.
personally i still used an atari then, then a mac running cubase,
didnt like it much because the UI was a lot slower than on
the atari, and when i got paris in late 97 i got a pc for it
(which in parises case clearly turned out to be the better
choice, im tempted to say) and at that point cubase pc was
already at 3.something.

but if you care about it: if there had been a theoretical year where there
was no more atari userbase but no pc version
yet, let me say it out loud, thank you, mac users!
oh wait, i was one of them. thank you, derek, for supporting
steinberg, be it with your atari or your mac license :-)

>There has been a narrowing down of DAW software Manufacturers over the years.

i think the overall number has increased quite a bit.
lots of modern hosts such as the whole tracker scene or
stuff like the awesome reaper showed up. a lot more than what died away
i would think.

> There are still plenty of companies that support the Mac platform and that's
>not likely to change.

youre argueing against stuff i didnt even say.

>PLEASE! Dude, your still on an operating system from 2001 due to MS's blunders
>and upgrade issues with Windows Vista!

no "dude", im still on it because it works. what awesome audio
improvements did i miss? the system i work on is the one
that consistently wins all benchmarks, it supports all plugin
and audio standards and its stable as hell.

there simply is nothing besides my 4GB ram now not
being enough anymore that ever tempted me to
change, so only now do i plan to change. come on, youre the expert, name
me something audio related that i missed all
these years that i happily spent on that OS from 2001.
i find it hilarious that you try to make that a bad thing.
its clearly a very very good thing and i will remember XP
very fondly once i made the switch.

> And talk about upgrade cycles, a
>5 YEAR wait for Vista!

....during which XP was supported with free upgrades.
what exactly is good in having to upgrade your OS
once a year and pay for the upgrade? i consider a long life span a plus for
the OS (it says something about its quality too), and i certainly dont mind
that all updates to it were
completely free either.

> Talk about growing pains, upgrade and compatibility
>issues, I've got one word for you, VISTA!!! You got no room to talk!

and youve got no examples, apparently :-)

> At
>least Apple continues to improve their OS, every upgrade has been more than
>worth the cost in features alone.

name me something audio related that i missed. and dont
start with fancy photo viewers or whatever. if i crave a better
picture viewer, i download one (actually i did 2 years ago
when i got bored with the one i had and have a super fancy
one ever since. for free. this is such a cool world we live in).

> Talk about the price of admission Mac

>OSX can be bought for $129 or less, and there are not 5 or more versions
>costing up to $399.00. That's more than 3 times the cost of Mac OSX.

yeah it would be stupid to buy a vista license on its own.
the way to buy MS has always been to just get it when you get
a new computer. and the point about this was...?

> Just
>look at the customer satisfaction rates, including XP, I'll take Mac OSX
>thank you.

but youre not a fanboy. right :-)

>Your original post was about Paris no longer making sense, then you went
>to Apple is the evil empire and Logic sucks.

yes, i made a joke about who i would consider "the dark side"
these days in regards to the whole apple/logic story.
i dont care much actually, ever since i dont have to use
the program in other studios anymore, so in that regard i
probably would have to thank apple for that too.

you just couldnt get over me stating my opinion, apparently.
but it is my opinion. cant help it.

> Instead of us having the next
>Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can
>leave Logic out of it.

oh, but theres two ways of getting there. you might just as
well show the grandeur of ignoring me when i state an opinion
that you dont like.

that usually is considered the better approach than
to try to stop people from voicing their opinions.

youre welcome to your own "microsoft sucks" statements
as much as you like. be my guest, write a whole post about
this stuff and watch me ignore it ;-)

>Yes PC users always know more about Macs than Mac users about Mac performance

>and all the "swooshing' stuff.

im talking about benchmarks from manufacturers such as ableton,
steinberg, NI or independant computer manufacturers such as
ADK (who sell both pcs and macs) and numerous benchmarks i read
in germans sound&recording or keyboards magazine.

sure, maybe its all a conspiracy. i wouldnt know. but i
also wouldnt care much, my whole point these days is that
the performance you get is so huge that these details dont
matter anymore. who cares whether an octocore machine runs
800 instances of a plugin or just 730 when in reality you wouldnt
ever need more than 100 of them?

see where im coming from with this?

> As I recall,
>there were Audio softwares that were not Vista ready, and many that won't
>work with Vista 64, but what ever.

ok, for the sake of the argument. heres the list of softwares
that initially were not macintel compatible: all but logic.
no wait, all including logic, but logic shortly followed
after the introduction.

name me which major players daws did not run on vistas initial
release. i dont recall a single one.

>64bit has been around since the 60's,

so what was your point about the catching up? are you
argueing that XP64bit was not released early enough?
if so, fair enough, allthough i must say that considering that
this is all so many years ago and you were actually talking about vista
(which came as 64bit upon initial release) im not
quite sure what youre trying to say here. and for me personally,
all that counts is that NOW i have a machine thats so powerful
that my bottleneck is not CPU anymore but RAM, so its
NOW that im interested in 64bit, and today i can choose from
xp64, vista64, i could install the free windows 7 beta
(which according to nuendo forum reports runs nuendo just
fine and super fast already as it is) or OSX. and linux
and some more stuff too, im sure.

>And you can quit with the Mac fan boy shit.

sorry, man. youre acting like a fanboy IMO. its just
an observation. im sure you can get over it. you dont have
to agree with my observation (seems like i cannot state
that often enough).

>Logic 8 is a big improvement.

if you say so.

>Well I own 7 different Daw softwares. When I was a dealer I sold most of
>them, so yeah. I don't know it all that's for sure. I wasn't looking for
>a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
>software, I didn't say it's the best.

jup, and i was saying i dont find anything about
it incredible at all and stated some examples of a software
that i find very "incredible" as reference, awesome features
that i cant wait to have steinberg implement into nuendo ASAP
please. wouldnt you agree that those features i described
are pretty awesome? i mean, multitrack editing suites that
beat beat detective, internal melodyne style piano roll editing
of audio, object based mixing in addition to traditional track+mixer approach
etc etc, isnt that something youd like
logic to have too?

i dont understand why you have a problem with something
like that, or how
you consider me listing some fabulous features from an
audio software whose developers quite obviously are extremely
skilled and super creative equals "starting a war".

i can just as well describe to you what i like about protools.
protools has playlists, which is hands down the simplest,
most powerful yet most intuitive way of multiple sets of
multitrack recording there is. protools has a very nice automation,
super precise transient detection thats better than
all of the competition, a nice suite of offline processes
and the software, while dull and boring is extremely stable.

now, would you consider me listing these advantages over
the competition "starting a war" too? probably not. then
answer me this, why would that be different if i listed
stuff like that for samplitude?

>>well, i have presented you with quite a few factual statements,
>>and if your reaction is a mere "i still disagree", well, what else is there
>>to say.
>>
>
>Just about the sound and summing.

my factual statements were about sound and summing.
a null test is a test you usually do to get all the
urban myths or grand "its all subjective" statements
out of the topic. you can debunk all such statements
with a successful null test, its positive proof that
candidate A sounds exactly the same as candidate B.

i present you with that and your response is "i still
think it sounds different". fair enough. but then
we dont need to continue that discussion because you
apparently dont share my methodolical approach to this
topic and prefer to leave stuff in the dark or "subjective".

>>> I don't doubt that at unity gain or less, you
>>>could get tracks to null,
 I'd like to see you get them to null when the
>>Paris
>>>tracks are pushed.

so you DO believe paris sounds the same, but sounds
different only when you push stuff into clipping?

>What I'm saying is I like the sound of Paris. What I'm saying is Paris
sounds
>different to me than other DAWs I've heard.

again, when clipping or in general? cause if youd say also in general,
thats the opposite of saying that you do believe that
its easy to do a positive null test when you dont drive
tracks into clipping.

which one is it gonna be?

> I don't believe all DAWs sound
>the same.

same question as above. only when clipping or also without?

> I'm not
>convinced on the sound front.

what part of a positive null test do you find "not convincing"?

>I just wanted to hear what you were talking about. I'd like to hear a comparison
>for myself being that audio is somewhat subjective.

that would need the assumption that daw sound characteristics
make a bigger difference than the actual mixing choices
the engineer makes, which of course is not the case, im sure
we will agree on that. so all you would get out of
listening to mixes from me is whether or not you like my
style of mixing (if youre really interested, feel free to
google me, im sure theres enough stuff you could
download for free over P2P).

youre the one claiming to have the magic daw that
sounds different in such a fundamental way, not me. my mixes
sound just like anyone elses (for better or worse, i.e.
many of my commercial projects are mastered to loudness
insanity following the usual sick industry standards).
so IMO it would be up to you to show such a fundamental difference.

especially considering that ive used that same supposedly
magic tool for years too :-)

Subject: stands
Posted by studiodog_99 on Mon, 12 Jan 2009 17:35:05 GMT

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This look great - do you have any Pic's of them standing (full shot). I
think I may make these also - thanks!!

TC <tc@spammetodeathyoubastards.org> wrote:
>That's great, thanks for the info. I'll probably build some stands also.

>
>I'd prefer that to wall mounting, at least for some of them (the ones
>that will need to be corner mounted etc.)
>
>Are you happy with them? I know the price on them is great..
>
>Mine should be showing up early next week.
>
>Cheers,
>
>TC
>
>Deej wrote:
>> TC <tc@spammetodeathyoubastards.org> wrote:
>>> Hey Deej,
>>>
>>> Very cool.. Did you make those panels yourself?
>>>
>>> I just ordered some last week from atsacoustics.com. I like the stands

>>> you have there. I'm assuming you made those? Looks like a good simple

>>> solution..
>>>
>>> Cheers,
>>>
>>> TC
>>>
>>
>> These are ATS 4" x 24" x 48" baffles. They were running a special in December..free
>> shipping. I got 25 of them. They showed up in five days. I built the stands
>> myself out of 2 x 4's.
>>
>> Post #14 of this thread describes the process in detail.
>> http://www.3daudioinc.com/3db/showthread.php?t=16090&pag e=2 and post #31
>> shows them in one of the tracking rooms
>>
>>
>> -- ------------
>>

Subject: Re: the last paris app we need?
Posted by Kim W on Wed, 14 Jan 2009 13:57:57 GMT
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Hey Derek.
Nice to hear from you again.

I'm gonna stay right out of the platform/OS wars, as I can see
pros and cons to all of them. (They are all just recording tools, after all).
I Have Cubase, Protools, Paris, and Samplitude.
And yes!! I agree with you about Samplitude.
At present I use it primarily for Mastering and Sound design.
The object-oriented mixing is amazing. (dare I say, revolutionary..)
This will be my next multitrack DAW for sure, when I get tired of Paris workarounds.
But for now, Paris still makes my life easy, sonically.
For me, Protools and Cubase are somewhat uninspiring to use, except
of course the midi aspect of Cubase.
I'm confident that the midi implementation of Samplitude is by now (or will
be soon) up to scratch. (I'm still running version 8).
How do you use Samplitude?
Anyway, Keep well.
Nice to see you still have the passion, even though it's
ruffled a few feathers around here.
Kim

"derek" <a@b.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>that was
>>>incompatible with what the other solution they had
>>>recommended 3rd party developers to use, causing once again
>>>3rd party developers to jump through totally unnecessary hoops.
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>life improvement people got out of the forced switch

>from VST plugins to audio units. what did they get in
>return for having their whole plugin collections being
>made obsolete at one point?
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>> It isn't like there wasn't years
>>of growing pain with Vista.
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>note that the difference is that MS did not release
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>as a negative, no less).
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>>a simple check box that writes a dual binary for PPC and Intel at the same
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>>PLEASE! Dude, your still on an operating system from 2001 due to MS's
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>improvements did i miss? the system i work on is the one
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>> And talk about upgrade cycles, a
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>...during which XP was supported with free upgrades.
>what exactly is good in having to upgrade your OS
>once a year and pay for the upgrade? i consider a long life span a plus
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>the OS (it says something about its quality too), and i certainly dont mind
>that all updates to it were
>completely free either.
>
>
>> Talk about growing pains, upgrade and compatibility
>>issues, I've got one word for you, VISTA!!! You got no room to talk!
>
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>>least Apple continues to improve their OS, every upgrade has been more
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>picture viewer, i download one (actually i did 2 years ago
>when i got bored with the one i had and have a super fancy
>one ever since. for free. this is such a cool world we live in).
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>> Talk about the price of admission Mac

>>OSX can be bought for $129 or less, and there are not 5 or more versions
>>costing up to $399.00. That's more than 3 times the cost of Mac OSX.
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>>and all the "swooshing' stuff.
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>im talking about benchmarks from manufacturers such as ableton,
>steinberg, NI or independant computer manufacturers such as
>ADK (who sell both pcs and macs) and numerous benchmarks i read
>in germans sound&recording or keyboards magazine.
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>sure, maybe its all a conspiracy. i wouldnt know. but i
>also wouldnt care much, my whole point these days is that
>the performance you get is so huge that these details dont
>matter anymore. who cares whether an octocore machine runs
>800 instances of a plugin or just 730 when in reality you wouldnt
>ever need more than 100 of them?
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>see where im coming from with this?
>
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>> As I recall,
>>there were Audio softwares that were not Vista ready, and many that won't
>>work with Vista 64, but what ever.
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>ok, for the sake of the argument. heres the list of softwares
>that initially were not macintel compatible: all but logic.
>no wait, all including logic, but logic shortly followed
>after the introduction.
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>name me which major players daws did not run on vistas initial
>release. i dont recall a single one.
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>>64bit has been around since the 60's,
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>so what was your point about the catching up? are you
>argueing that XP64bit was not released early enough?
>if so, fair enough, allthough i must say that considering that
>this is all so many years ago and you were actually talking about vista
>(which came as 64bit upon initial release) im not
>quite sure what youre trying to say here. and for me personally,
>all that counts is that NOW i have a machine thats so powerful
>that my bottleneck is not CPU anymore but RAM, so its
>NOW that im interested in 64bit, and today i can choose from
>xp64, vista64, i could install the free windows 7 beta
>(which according to nuendo forum reports runs nuendo just
>fine and super fast already as it is) or OSX. and linux
>and some more stuff too, im sure.
>

>
>>And you can quit with the Mac fan boy shit.
>
>sorry, man. youre acting like a fanboy IMO. its just
>an observation. im sure you can get over it. you dont have
>to agree with my observation (seems like i cannot state
>that often enough).
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>>Logic 8 is a big improvement.
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>if you say so.
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>>Well I own 7 different Daw softwares. When I was a dealer I sold most
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>>them, so yeah. I don't know it all that's for sure. I wasn't looking
for
>>a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
>>software, I didn't say it's the best.
>
>jup, and i was saying i dont find anything about
>it incredible at all and stated some examples of a software
>that i find very "incredible" as reference, awesome features
>that i cant wait to have steinberg implement into nuendo ASAP
>please. wouldnt you agree that those features i described
>are pretty awesome? i mean, multitrack editing suites that
>beat beat detective, internal melodyne style piano roll editing
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>etc etc, isnt that something youd like
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>you consider me listing some fabulous features from an
>audio software whose developers quite obviously are extremely
>skilled and super creative equals "starting a war".
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>i can just as well describe to you what i like about protools.
>protools has playlists, which is hands down the simplest,
>most powerful yet most intuitive way of multiple sets of
>multitrack recording there is. protools has a very nice automation,
>super precise transient detection thats better than
>all of the competition, a nice suite of offline processes
>and the software, while dull and boring is extremely stable.
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>now, would you consider me listing these advantages over
>the competition "starting a war" too? probably not. then

>answer me this, why would that be different if i listed
>stuff like that for samplitude?
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>>>well, i have presented you with quite a few factual statements,
>>>and if your reaction is a mere "i still disagree", well, what else is
there
>>>to say.
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>>Just about the sound and summing.
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>a null test is a test you usually do to get all the
>urban myths or grand "its all subjective" statements
>out of the topic. you can debunk all such statements
>with a successful null test, its positive proof that
>candidate A sounds exactly the same as candidate B.
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>think it sounds different". fair enough. but then
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>different only when you push stuff into clipping?
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>>different to me than other DAWs I've heard.
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>thats the opposite of saying that you do believe that

>its easy to do a positive null test when you dont drive
>tracks into clipping.
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>>the same.
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>> I'm not
>>convinced on the sound front.
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>>I just wanted to hear what you were talking about. I'd like to hear a
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>>for myself being that audio is somewhat subjective.
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>make a bigger difference than the actual mixing choices
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>we will agree on that. so all you would get out of
>listening to mixes from me is whether or not you like my
>style of mixing (if youre really interested, feel free to
>google me, im sure theres enough stuff you could
>download for free over P2P).
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>youre the one claiming to have the magic daw that
>sounds different in such a fundamental way, not me. my mixes
>sound just like anyone elses (for better or worse, i.e.
>many of my commercial projects are mastered to loudness
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>so IMO it would be up to you to show such a fundamental difference.
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>especially considering that ive used that same supposedly
>magic tool for years too :-)
>
>
>
>

Subject: Re: the last paris app we need?
Posted by TC on Wed, 14 Jan 2009 20:08:28 GMT
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I think everyone here needs to take a step back and stop all the bickering about which app and platform is best. bla bla.. yada yada..

The dust has settled. That debate is now over. There is now only one true app to rule them all.. and it's only on windows. Sorry Steve Jobs, you lose.

It will truly blow your mind and make you rethink your whole approach to recording audio. (You can thank me later).

http://research.microsoft.com/en-us/um/redmond/projects/song smith/

Cheers,

TC

Kim W. wrote:
> Hey Derek.
> Nice to hear from you again.
> I'm gonna stay right out of the platform/OS wars, as I can see
> pros and cons to all of them. (They are all just recording tools, after all).
> I Have Cubase, Protools, Paris, and Samplitude.
> And yes!! I agree with you about Samplitude.
> At present I use it primarily for Mastering and Sound design.
> The object-oriented mixing is amazing. (dare I say, revolutionary..)
> This will be my next multitrack DAW for sure, when I get tired of Paris workarounds.
> But for now, Paris still makes my life easy, sonically.
> For me, Protools and Cubase are somewhat uninspiring to use, except
> of course the midi aspect of Cubase.
> I'm confident that the midi implementation of Samplitude is by now (or will
> be soon) up to scratch. (I'm still running version 8).
> How do you use Samplitude?
> Anyway, Keep well.
> Nice to see you still have the passion, even though it's
> ruffled a few feathers around here.
> Kim
>
>
>
>
>

>
>
> "derek" <a@b.com> wrote:
>> "James McCloskey" <excelsm@hotmail.com> wrote:
>> that was
>>>> incompatible with what the other solution they had
>>>> recommended 3rd party developers to use, causing once again
>>>> 3rd party developers to jump through totally unnecessary hoops.
>>> I heard differently.
>>
>> ok, my source was a press release of steinberg
>> explaining the 64bit situation, and i heard
>> the same from a NI developer. and your source is...?
>>
>>
>>
>>> Apple has made changes to their ADK over the years, and Apple products
> are
>>> better off for it, it's called improvement.
>>
>> ...and that improvement is what exactly? name me a real
>> life improvement people got out of the forced switch
>>from VST plugins to audio units. what did they get in
>> return for having their whole plugin collections being
>> made obsolete at one point?
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>>> It isn't like there wasn't years
>>> of growing pain with Vista.
>>
>> note that the difference is that MS did not release
>> vista during these years (a point you later cite
>> as a negative, no less).
>>
>>
>>
>>> As a former Apple Developer, the compiler has
>>> a simple check box that writes a dual binary for PPC and Intel at the same
>>> time, this is a fact, not BS. If you don't believe me look in to it yourself
>>
>> im not denying the existence of that checkbox. im
>> simply argueing that if it really had been that simple,
>> the entire market of 3rd party softwares would have been
>> intel ready within weeks. since in the real world it
>> was more like more than a year and many stuff never got
>> ported in the first place, i come to the conclusion that
>> apparently things in the real world were a little more
>> complex than that. its just an observation. you dont have

>> to agree.
>>
>>
>>> Steinberg has not always released their products in parallel, and that's
>>> part of my point.
>>
>> most of the time they have, and when they hadnt, sometimes
>> the mac version came out first, sometimes the pc version.
>> but really, most of the time the releases were on the same
>> day, which is actually quite an archievement given the constant
>> need for recoding for apple whereas the pcs backwards compability
>> reaches back to somewhere around win 2000 or even win 98.
>>
>>
>>> My point was that Steinberg's Mac products have lagged
>>> behind in performance with code that was not optimized up to date.
>> yes, but thats hardly steinbergs fault. accross all softwares,
>> OSX is a little less performant than XP. dont take my word
>> for it. theres been many many benchmarks out there. dont like
>> steinberg, try ableton, heck, even try digi who usually make
>> it a point that theyre "very mac".
>>
>> or are all of these just not giving the mac enough "top
>> priority"?
>>
>>
>>> I believe
>>> Steinberg has lost Mac customers as a result. Steinberg and the Mac community
>>> for years supported each other before Steinberg products were ever on the
>>> PC platform. It's a good thing that Apple and Mac users supported Steinberg
>>> for all these years, don't you think?
>>
>> i dont care about stuff that happened back in the mid nineties.
>> personally i still used an atari then, then a mac running cubase,
>> didnt like it much because the UI was a lot slower than on
>> the atari, and when i got paris in late 97 i got a pc for it
>> (which in parises case clearly turned out to be the better
>> choice, im tempted to say) and at that point cubase pc was
>> already at 3.something.
>>
>> but if you care about it: if there had been a theoretical year where there
>> was no more atari userbase but no pc version
>> yet, let me say it out loud, thank you, mac users!
>> oh wait, i was one of them. thank you, derek, for supporting
>> steinberg, be it with your atari or your mac license :-)
>>
>>
>>> There has been a narrowing down of DAW software Manufacturers over the

> years.
>> i think the overall number has increased quite a bit.
>> lots of modern hosts such as the whole tracker scene or
>> stuff like the awesome reaper showed up. a lot more than what died away
>> i would think.
>>
>>
>>> There are still plenty of companies that support the Mac platform and
> that's
>>> not likely to change.
>> youre argueing against stuff i didnt even say.
>>
>>
>>> PLEASE! Dude, your still on an operating system from 2001 due to MS's
> blunders
>>> and upgrade issues with Windows Vista!
>> no "dude", im still on it because it works. what awesome audio
>> improvements did i miss? the system i work on is the one
>> that consistently wins all benchmarks, it supports all plugin
>> and audio standards and its stable as hell.
>>
>> there simply is nothing besides my 4GB ram now not
>> being enough anymore that ever tempted me to
>> change, so only now do i plan to change. come on, youre the expert, name
>> me something audio related that i missed all
>> these years that i happily spent on that OS from 2001.
>> i find it hilarious that you try to make that a bad thing.
>> its clearly a very very good thing and i will remember XP
>> very fondly once i made the switch.
>>
>>
>>> And talk about upgrade cycles, a
>>> 5 YEAR wait for Vista!
>> ...during which XP was supported with free upgrades.
>> what exactly is good in having to upgrade your OS
>> once a year and pay for the upgrade? i consider a long life span a plus
> for
>> the OS (it says something about its quality too), and i certainly dont mind
>> that all updates to it were
>> completely free either.
>>
>>
>>> Talk about growing pains, upgrade and compatibility
>>> issues, I've got one word for you, VISTA!!! You got no room to talk!
>> and youve got no examples, apparently :-)
>>
>>
>>> At

>>> least Apple continues to improve their OS, every upgrade has been more
> than
>>> worth the cost in features alone.
>> name me something audio related that i missed. and dont
>> start with fancy photo viewers or whatever. if i crave a better
>> picture viewer, i download one (actually i did 2 years ago
>> when i got bored with the one i had and have a super fancy
>> one ever since. for free. this is such a cool world we live in).
>>
>>
>>> Talk about the price of admission Mac
>>> OSX can be bought for $129 or less, and there are not 5 or more versions
>>> costing up to $399.00. That's more than 3 times the cost of Mac OSX.
>> yeah it would be stupid to buy a vista license on its own.
>> the way to buy MS has always been to just get it when you get
>> a new computer. and the point about this was...?
>>
>>
>>> Just
>>> look at the customer satisfaction rates, including XP, I'll take Mac OSX
>>> thank you.
>> but youre not a fanboy. right :-)
>>
>>
>>
>>> Your original post was about Paris no longer making sense, then you went
>>> to Apple is the evil empire and Logic sucks.
>>
>> yes, i made a joke about who i would consider "the dark side"
>> these days in regards to the whole apple/logic story.
>> i dont care much actually, ever since i dont have to use
>> the program in other studios anymore, so in that regard i
>> probably would have to thank apple for that too.
>>
>> you just couldnt get over me stating my opinion, apparently.
>> but it is my opinion. cant help it.
>>
>>
>>> Instead of us having the next
>>> Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can
>>> leave Logic out of it.
>>
>> oh, but theres two ways of getting there. you might just as
>> well show the grandeur of ignoring me when i state an opinion
>> that you dont like.
>>
>> that usually is considered the better approach than
>> to try to stop people from voicing their opinions.

>>
>> youre welcome to your own "microsoft sucks" statements
>> as much as you like. be my guest, write a whole post about
>> this stuff and watch me ignore it ;-)
>>
>>
>>> Yes PC users always know more about Macs than Mac users about Mac performance
>>> and all the "swooshing' stuff.
>>
>> im talking about benchmarks from manufacturers such as ableton,
>> steinberg, NI or independant computer manufacturers such as
>> ADK (who sell both pcs and macs) and numerous benchmarks i read
>> in germans sound&recording or keyboards magazine.
>>
>> sure, maybe its all a conspiracy. i wouldnt know. but i
>> also wouldnt care much, my whole point these days is that
>> the performance you get is so huge that these details dont
>> matter anymore. who cares whether an octocore machine runs
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>> so what was your point about the catching up? are you
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>> quite sure what youre trying to say here. and for me personally,
>> all that counts is that NOW i have a machine thats so powerful
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>> NOW that im interested in 64bit, and today i can choose from
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>> (which according to nuendo forum reports runs nuendo just
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>> please. wouldnt you agree that those features i described
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>> of audio, object based mixing in addition to traditional track+mixer approach
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>> you consider me listing some fabulous features from an
>> audio software whose developers quite obviously are extremely
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>> most powerful yet most intuitive way of multiple sets of
>> multitrack recording there is. protools has a very nice automation,
>> super precise transient detection thats better than
>> all of the competition, a nice suite of offline processes
>> and the software, while dull and boring is extremely stable.
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>> now, would you consider me listing these advantages over

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>> answer me this, why would that be different if i listed
>> stuff like that for samplitude?
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>>>> well, i have presented you with quite a few factual statements,
>>>> and if your reaction is a mere "i still disagree", well, what else is
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>>>> to say.
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>>> Just about the sound and summing.
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>> urban myths or grand "its all subjective" statements
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>> with a successful null test, its positive proof that
>> candidate A sounds exactly the same as candidate B.
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>> think it sounds different". fair enough. but then
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>>>>> I don't doubt that at unity gain or less, you
>>>>> could get tracks to null,
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>>
>>
>>
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>

Subject: Re: the last paris app we need? - link
Posted by TC on Wed, 14 Jan 2009 20:13:22 GMT
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Apparently the promo video was just too mind blowing, so they replaced
it with some technical crap..

Here is the link to the video that was previously on their site.

http://www.youtube.com/watch?v=3oGFogwcx-E

TC wrote:
>
> I think everyone here needs to take a step back and stop all the
> bickering about which app and platform is best. bla bla.. yada yada..
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> The dust has settled. That debate is now over. There is now only one
> true app to rule them all.. and it's only on windows. Sorry Steve Jobs,
> you lose.
>
> It will truly blow your mind and make you rethink your whole approach to
> recording audio. (You can thank me later).
>
> http://research.microsoft.com/en-us/um/redmond/projects/song smith/
>
>
> Cheers,
>
> TC
>

Subject: Re: the last paris app we need?
Posted by kerryg on Wed, 14 Jan 2009 20:25:50 GMT

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Oh my, those accompaniments are just superb! I just burned my "black book"
of top session players - I won't be needing *that* old thing any more. I
loved the "ridiculously fast" and "mind-numbingly slow" settings.

:D

- K

On 1/14/09 12:08 PM, in article 496e49ab@linux, "TC"
<tc@spammetodeathyoubastards.org> wrote:

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>>> OSX is a little less performant than XP. dont take my word
>>> for it. theres been many many benchmarks out there. dont like
>>> steinberg, try ableton, heck, even try digi who usually make
>>> it a point that theyre "very mac".
>>>
>>> or are all of these just not giving the mac enough "top
>>> priority"?
>>>
>>>
>>>> I believe
>>>> Steinberg has lost Mac customers as a result. Steinberg and the Mac
>>>> community
>>>> for years supported each other before Steinberg products were ever on the
>>>> PC platform. It's a good thing that Apple and Mac users supported
>>>> Steinberg
>>>> for all these years, don't you think?
>>>
>>> i dont care about stuff that happened back in the mid nineties.
>>> personally i still used an atari then, then a mac running cubase,
>>> didnt like it much because the UI was a lot slower than on
>>> the atari, and when i got paris in late 97 i got a pc for it
>>> (which in parises case clearly turned out to be the better
>>> choice, im tempted to say) and at that point cubase pc was
>>> already at 3.something.
>>>
>>> but if you care about it: if there had been a theoretical year where there
>>> was no more atari userbase but no pc version
>>> yet, let me say it out loud, thank you, mac users!
>>> oh wait, i was one of them. thank you, derek, for supporting
>>> steinberg, be it with your atari or your mac license :-)
>>>
>>>
>>>> There has been a narrowing down of DAW software Manufacturers over the
>> years.
>>> i think the overall number has increased quite a bit.
>>> lots of modern hosts such as the whole tracker scene or
>>> stuff like the awesome reaper showed up. a lot more than what died away

>>> i would think.
>>>
>>>
>>>> There are still plenty of companies that support the Mac platform and
>> that's
>>>> not likely to change.
>>> youre argueing against stuff i didnt even say.
>>>
>>>
>>>> PLEASE! Dude, your still on an operating system from 2001 due to MS's
>> blunders
>>>> and upgrade issues with Windows Vista!
>>> no "dude", im still on it because it works. what awesome audio
>>> improvements did i miss? the system i work on is the one
>>> that consistently wins all benchmarks, it supports all plugin
>>> and audio standards and its stable as hell.
>>>
>>> there simply is nothing besides my 4GB ram now not
>>> being enough anymore that ever tempted me to
>>> change, so only now do i plan to change. come on, youre the expert, name
>>> me something audio related that i missed all
>>> these years that i happily spent on that OS from 2001.
>>> i find it hilarious that you try to make that a bad thing.
>>> its clearly a very very good thing and i will remember XP
>>> very fondly once i made the switch.
>>>
>>>
>>>> And talk about upgrade cycles, a
>>>> 5 YEAR wait for Vista!
>>> ...during which XP was supported with free upgrades.
>>> what exactly is good in having to upgrade your OS
>>> once a year and pay for the upgrade? i consider a long life span a plus
>> for
>>> the OS (it says something about its quality too), and i certainly dont mind
>>> that all updates to it were
>>> completely free either.
>>>
>>>
>>>> Talk about growing pains, upgrade and compatibility
>>>> issues, I've got one word for you, VISTA!!! You got no room to talk!
>>> and youve got no examples, apparently :-)
>>>
>>>
>>>> At
>>>> least Apple continues to improve their OS, every upgrade has been more
>> than
>>>> worth the cost in features alone.
>>> name me something audio related that i missed. and dont

>>> start with fancy photo viewers or whatever. if i crave a better
>>> picture viewer, i download one (actually i did 2 years ago
>>> when i got bored with the one i had and have a super fancy
>>> one ever since. for free. this is such a cool world we live in).
>>>
>>>
>>>> Talk about the price of admission Mac
>>>> OSX can be bought for $129 or less, and there are not 5 or more versions
>>>> costing up to $399.00. That's more than 3 times the cost of Mac OSX.
>>> yeah it would be stupid to buy a vista license on its own.
>>> the way to buy MS has always been to just get it when you get
>>> a new computer. and the point about this was...?
>>>
>>>
>>>> Just
>>>> look at the customer satisfaction rates, including XP, I'll take Mac OSX
>>>> thank you.
>>> but youre not a fanboy. right :-)
>>>
>>>
>>>
>>>> Your original post was about Paris no longer making sense, then you went
>>>> to Apple is the evil empire and Logic sucks.
>>>
>>> yes, i made a joke about who i would consider "the dark side"
>>> these days in regards to the whole apple/logic story.
>>> i dont care much actually, ever since i dont have to use
>>> the program in other studios anymore, so in that regard i
>>> probably would have to thank apple for that too.
>>>
>>> you just couldnt get over me stating my opinion, apparently.
>>> but it is my opinion. cant help it.
>>>
>>>
>>>> Instead of us having the next
>>>> Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can
>>>> leave Logic out of it.
>>>
>>> oh, but theres two ways of getting there. you might just as
>>> well show the grandeur of ignoring me when i state an opinion
>>> that you dont like.
>>>
>>> that usually is considered the better approach than
>>> to try to stop people from voicing their opinions.
>>>
>>> youre welcome to your own "microsoft sucks" statements
>>> as much as you like. be my guest, write a whole post about
>>> this stuff and watch me ignore it ;-)

>>>
>>>
>>>> Yes PC users always know more about Macs than Mac users about Mac
>>>> performance
>>>> and all the "swooshing' stuff.
>>>
>>> im talking about benchmarks from manufacturers such as ableton,
>>> steinberg, NI or independant computer manufacturers such as
>>> ADK (who sell both pcs and macs) and numerous benchmarks i read
>>> in germans sound&recording or keyboards magazine.
>>>
>>> sure, maybe its all a conspiracy. i wouldnt know. but i
>>> also wouldnt care much, my whole point these days is that
>>> the performance you get is so huge that these details dont
>>> matter anymore. who cares whether an octocore machine runs
>>> 800 instances of a plugin or just 730 when in reality you wouldnt
>>> ever need more than 100 of them?
>>>
>>> see where im coming from with this?
>>>
>>>
>>>> As I recall,
>>>> there were Audio softwares that were not Vista ready, and many that won't
>>>> work with Vista 64, but what ever.
>>>
>>> ok, for the sake of the argument. heres the list of softwares
>>> that initially were not macintel compatible: all but logic.
>>> no wait, all including logic, but logic shortly followed
>>> after the introduction.
>>>
>>> name me which major players daws did not run on vistas initial
>>> release. i dont recall a single one.
>>>
>>>
>>>> 64bit has been around since the 60's,
>>> so what was your point about the catching up? are you
>>> argueing that XP64bit was not released early enough?
>>> if so, fair enough, allthough i must say that considering that
>>> this is all so many years ago and you were actually talking about vista
>>> (which came as 64bit upon initial release) im not
>>> quite sure what youre trying to say here. and for me personally,
>>> all that counts is that NOW i have a machine thats so powerful
>>> that my bottleneck is not CPU anymore but RAM, so its
>>> NOW that im interested in 64bit, and today i can choose from
>>> xp64, vista64, i could install the free windows 7 beta
>>> (which according to nuendo forum reports runs nuendo just
>>> fine and super fast already as it is) or OSX. and linux
>>> and some more stuff too, im sure.

>>>
>>>
>>>> And you can quit with the Mac fan boy shit.
>>> sorry, man. youre acting like a fanboy IMO. its just
>>> an observation. im sure you can get over it. you dont have
>>> to agree with my observation (seems like i cannot state
>>> that often enough).
>>>
>>>> Logic 8 is a big improvement.
>>>
>>> if you say so.
>>>
>>>
>>>> Well I own 7 different Daw softwares. When I was a dealer I sold most
>> of
>>>> them, so yeah. I don't know it all that's for sure. I wasn't looking
>> for
>>>> a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
>>>> software, I didn't say it's the best.
>>> jup, and i was saying i dont find anything about
>>> it incredible at all and stated some examples of a software
>>> that i find very "incredible" as reference, awesome features
>>> that i cant wait to have steinberg implement into nuendo ASAP
>>> please. wouldnt you agree that those features i described
>>> are pretty awesome? i mean, multitrack editing suites that
>>> beat beat detective, internal melodyne style piano roll editing
>>> of audio, object based mixing in addition to traditional track+mixer
>>> approach
>>> etc etc, isnt that something youd like
>>> logic to have too?
>>>
>>> i dont understand why you have a problem with something
>>> like that, or how
>>> you consider me listing some fabulous features from an
>>> audio software whose developers quite obviously are extremely
>>> skilled and super creative equals "starting a war".
>>>
>>> i can just as well describe to you what i like about protools.
>>> protools has playlists, which is hands down the simplest,
>>> most powerful yet most intuitive way of multiple sets of
>>> multitrack recording there is. protools has a very nice automation,
>>> super precise transient detection thats better than
>>> all of the competition, a nice suite of offline processes
>>> and the software, while dull and boring is extremely stable.
>>>
>>> now, would you consider me listing these advantages over
>>> the competition "starting a war" too? probably not. then
>>> answer me this, why would that be different if i listed

>>> stuff like that for samplitude?
>>>
>>>
>>>
>>>>> well, i have presented you with quite a few factual statements,
>>>>> and if your reaction is a mere "i still disagree", well, what else is
>> there
>>>>> to say.
>>>>>
>>>> Just about the sound and summing.
>>>
>>> my factual statements were about sound and summing.
>>> a null test is a test you usually do to get all the
>>> urban myths or grand "its all subjective" statements
>>> out of the topic. you can debunk all such statements
>>> with a successful null test, its positive proof that
>>> candidate A sounds exactly the same as candidate B.
>>>
>>> i present you with that and your response is "i still
>>> think it sounds different". fair enough. but then
>>> we dont need to continue that discussion because you
>>> apparently dont share my methodolical approach to this
>>> topic and prefer to leave stuff in the dark or "subjective".
>>>
>>>
>>>
>>>>>> I don't doubt that at unity gain or less, you
>>>>>> could get tracks to null,
>>> I'd like to see you get them to null when the
>>>>> Paris
>>>>>> tracks are pushed.
>>>
>>> so you DO believe paris sounds the same, but sounds
>>> different only when you push stuff into clipping?
>>>
>>>
>>>
>>>> What I'm saying is I like the sound of Paris. What I'm saying is Paris
>>> sounds
>>>> different to me than other DAWs I've heard.
>>>
>>> again, when clipping or in general? cause if youd say also in general,
>>> thats the opposite of saying that you do believe that
>>> its easy to do a positive null test when you dont drive
>>> tracks into clipping.
>>>
>>> which one is it gonna be?
>>>

>>>
>>>> I don't believe all DAWs sound
>>>> the same.
>>> same question as above. only when clipping or also without?
>>>
>>>
>>>> I'm not
>>>> convinced on the sound front.
>>> what part of a positive null test do you find "not convincing"?
>>>
>>>
>>>> I just wanted to hear what you were talking about. I'd like to hear a
>> comparison
>>>> for myself being that audio is somewhat subjective.
>>>
>>> that would need the assumption that daw sound characteristics
>>> make a bigger difference than the actual mixing choices
>>> the engineer makes, which of course is not the case, im sure
>>> we will agree on that. so all you would get out of
>>> listening to mixes from me is whether or not you like my
>>> style of mixing (if youre really interested, feel free to
>>> google me, im sure theres enough stuff you could
>>> download for free over P2P).
>>>
>>> youre the one claiming to have the magic daw that
>>> sounds different in such a fundamental way, not me. my mixes
>>> sound just like anyone elses (for better or worse, i.e.
>>> many of my commercial projects are mastered to loudness
>>> insanity following the usual sick industry standards).
>>> so IMO it would be up to you to show such a fundamental difference.
>>>
>>> especially considering that ive used that same supposedly
>>> magic tool for years too :-)
>>>
>>>
>>>
>>>
>>

Subject: Re: the last paris app we need?
Posted by TC on Wed, 14 Jan 2009 21:03:51 GMT

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I hear ya, I need Mike to crack the code so I can modify it to work with
BFD and Massive, then I can really rock out..

My ATS panels arrived yesterday, but now I really have this strange urge to find some glow in the dark towels to replace the fabric on them.. ;-)

Cheers,

TC

ps - call me when you get a chance (dvd - need your info..)

Kerry Galloway wrote:
> Oh my, those accompaniments are just superb! I just burned my "black book"
> of top session players - I won't be needing *that* old thing any more. I
> loved the "ridiculously fast" and "mind-numbingly slow" settings.
>
> :D
>
> - K
>>>>
>>>>
>

Subject: Re: the last paris app we need?
Posted by derek on Thu, 15 Jan 2009 00:17:15 GMT

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"Kim W." <no@way.com> wrote:
>
>Hey Derek.
>Nice to hear from you again.
>I'm gonna stay right out of the platform/OS wars, as I can see
>pros and cons to all of them. (They are all just recording tools, after
all).

absolutely :-)

>I Have Cubase, Protools, Paris, and Samplitude.
>And yes!! I agree with you about Samplitude.
>At present I use it primarily for Mastering and Sound design.
>The object-oriented mixing is amazing. (dare I say, revolutionary..)
>This will be my next multitrack DAW for sure, when I get tired of Paris
workarounds.
>But for now, Paris still makes my life easy, sonically.
>For me, Protools and Cubase are somewhat uninspiring to use, except
>of course the midi aspect of Cubase.

yeah protools is very boring...got forbid, imagine theyd
make their program skinnable (a feature that, once again,
only one program in this list has, samplitude) how creative
people would get with that old dog. but of course that
aint gonna happen, because that old dog image is part of
digis game here. no graphics, no customizable key commands,
no nothing...

....but hey, it works. its very stable, and you can count on
something: if it HAS a feature, that feature is done right.
thats someting i.e. steinberg often dont get right.

>I'm confident that the midi implementation of Samplitude is by now (or will
>be soon) up to scratch. (I'm still running version 8).
>How do you use Samplitude?

my "main" host is still nuendo...im just so used to it.
but i do have samplitude and i keep using it more and more.
by now, when i know i have some serious multitrack editing
to do, i switch to samplitude cause of its multitrack "wizard"
thing...

the midi is on par with the rest now. version 9 was a big step
already, version 10 now feels very mature. let me put it
this way, i opened the key editor and tried to find some
aspect of the cubase and nuendo key editors i would possibly
miss here, and i didnt find one. i didnt look THAT hard
because for now i use samplitude very much for audio,
but it all seemed to be there.

>Anyway, Keep well.
>Nice to see you still have the passion, even though it's
>ruffled a few feathers around here.
>Kim

actually the person with the passion in this case would
be james ;-) he apparently didnt like my little offhand joke
about apples dealing with poor emagic very much. but
yes, when im asked about my opinion, i dont hesitate
saying it out loud. precisely because its only audio software.
you cant offend audio softwares. they dont have feelings.

....yet! :-)

best,
derek

Subject: Re: the last paris app we need? - link
Posted by excelav on Thu, 15 Jan 2009 03:41:35 GMT

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Lol! That was sooooo painful! That's soooo dorky! Only Ms could think that's cool! Reminds me of their "I'm a PC" campaign, just unoriginal and lame. Maybe his is MS's answer to Garage Band. Makes me think Bill wrote this himself, maybe his final code.

TC <tc@spammetodeathyoubastards.org> wrote:
>Apparently the promo video was just too mind blowing, so they replaced
>it with some technical crap..
>
>Here is the link to the video that was previously on their site.
>
> http://www.youtube.com/watch?v=3oGFogwcx-E
>
>
>TC wrote:
>>
>> I think everyone here needs to take a step back and stop all the
>> bickering about which app and platform is best. bla bla.. yada yada..
>>
>> The dust has settled. That debate is now over. There is now only one
>> true app to rule them all.. and it's only on windows. Sorry Steve Jobs,

>> you lose.
>>
>> It will truly blow your mind and make you rethink your whole approach
to
>> recording audio. (You can thank me later).
>>
>> http://research.microsoft.com/en-us/um/redmond/projects/song smith/
>>
>>
>> Cheers,
>>
>> TC
>>

Subject: Re: the last paris app we need? - link
Posted by excelav on Thu, 15 Jan 2009 03:46:33 GMT
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By the way, is that a MacBook Pro she's using in the beginning of the video?

Bill wishes he was Steve Jobs, and Ballmer wishes he was an ape:)

TC <tc@spammetodeathyoubastards.org> wrote:
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>>
>>
>> Cheers,
>>
>> TC
>>

Subject: Re: the last paris app we need? - link
Posted by TC on Thu, 15 Jan 2009 06:57:10 GMT
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I would recommend everyone download the high res version so you can
enjoy it over and over again and again..

Hurry before Microsoft realizes that everyone involved with the making of this commercial was high on crack..

http://research.microsoft.com/en-us/um/redmond/projects/song
smith/videos/EveryoneHasASongInside.mov

Cheers,

TC

James McCloskey wrote:
> By the way, is that a MacBook Pro she's using in the beginning of the video?
>
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>
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>>
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>>
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>
>>> you lose.
>>>
>>> It will truly blow your mind and make you rethink your whole approach
> to
>>> recording audio. (You can thank me later).
>>>
>>> http://research.microsoft.com/en-us/um/redmond/projects/song smith/
>>>
>>>
>>> Cheers,
>>>
>>> TC
>>>
>

Subject: Re: the last paris app we need? - link
Posted by kerryg on Thu, 15 Jan 2009 07:52:00 GMT
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Oh, the song, it's stuck in my head... I feel like... Oh noooooooo!
Nooooooooo!

These cliched chords and hackneyed drums
Will make most listeners sick;
I'd like to take that laptop out
And smash it with a stick
Sometimes it's hard to look away
When passing highway wrecks;
The worst part was imagining
Those parents having (breakfast)
This weird and creepy video
Has made me want to shout -
"Yes, everyone has a song inside,
And pleeeeeeeease don't let them out!"

On 1/14/09 10:57 PM, in article 496ee1b3$1@linux, "TC"
<tc@spammetodeathyoubastards.org> wrote:

>
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>>>>
>>>> Cheers,
>>>>
>>>> TC
>>>>
>>

Subject: Re: the last paris app we need?
Posted by Erling on Thu, 15 Jan 2009 07:56:45 GMT
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Hmmm...can it help people who can't sing in tune with playing out of tune
too?...hmmm...
....if not, I think it's more a consume joke...

"TC" <tc@spammetodeathyoubastards.org> skrev i melding
news:496e49ab@linux...
>
> I think everyone here needs to take a step back and stop all the bickering
> about which app and platform is best. bla bla.. yada yada..
>
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>> I Have Cubase, Protools, Paris, and Samplitude.
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>> This will be my next multitrack DAW for sure, when I get tired of Paris
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>> But for now, Paris still makes my life easy, sonically.
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>> How do you use Samplitude?
>> Anyway, Keep well.
>> Nice to see you still have the passion, even though it's ruffled a few
>> feathers around here.
>> Kim
>>
>>
>>
>>
>>
>>
>>
>> "derek" <a@b.com> wrote:
>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>> that was
>>>>> incompatible with what the other solution they had
>>>>> recommended 3rd party developers to use, causing once again
>>>>> 3rd party developers to jump through totally unnecessary hoops.
>>>> I heard differently.
>>>
>>> ok, my source was a press release of steinberg

>>> explaining the 64bit situation, and i heard
>>> the same from a NI developer. and your source is...?
>>>
>>>
>>>
>>>> Apple has made changes to their ADK over the years, and Apple products
>> are
>>>> better off for it, it's called improvement.
>>>
>>> ...and that improvement is what exactly? name me a real
>>> life improvement people got out of the forced switch
>>>from VST plugins to audio units. what did they get in
>>> return for having their whole plugin collections being
>>> made obsolete at one point?
>>>
>>>
>>>> It isn't like there wasn't years
>>>> of growing pain with Vista.
>>>
>>> note that the difference is that MS did not release
>>> vista during these years (a point you later cite
>>> as a negative, no less).
>>>
>>>
>>>
>>>> As a former Apple Developer, the compiler has
>>>> a simple check box that writes a dual binary for PPC and Intel at the
>>>> same
>>>> time, this is a fact, not BS. If you don't believe me look in to it
>>>> yourself
>>>
>>> im not denying the existence of that checkbox. im
>>> simply argueing that if it really had been that simple,
>>> the entire market of 3rd party softwares would have been
>>> intel ready within weeks. since in the real world it
>>> was more like more than a year and many stuff never got
>>> ported in the first place, i come to the conclusion that
>>> apparently things in the real world were a little more
>>> complex than that. its just an observation. you dont have
>>> to agree.
>>>
>>>
>>>> Steinberg has not always released their products in parallel, and
>>>> that's
>>>> part of my point.
>>>
>>> most of the time they have, and when they hadnt, sometimes
>>> the mac version came out first, sometimes the pc version.

>>> but really, most of the time the releases were on the same
>>> day, which is actually quite an archievement given the constant
>>> need for recoding for apple whereas the pcs backwards compability
>>> reaches back to somewhere around win 2000 or even win 98.
>>>
>>>
>>>> My point was that Steinberg's Mac products have lagged
>>>> behind in performance with code that was not optimized up to date.
>>> yes, but thats hardly steinbergs fault. accross all softwares,
>>> OSX is a little less performant than XP. dont take my word
>>> for it. theres been many many benchmarks out there. dont like
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>>>
>>>> There has been a narrowing down of DAW software Manufacturers over the
>> years.
>>> i think the overall number has increased quite a bit.
>>> lots of modern hosts such as the whole tracker scene or
>>> stuff like the awesome reaper showed up. a lot more than what died away
>>> i would think.

>>>
>>>> There are still plenty of companies that support the Mac platform and
>> that's
>>>> not likely to change.
>>> youre argueing against stuff i didnt even say.
>>>
>>>
>>>> PLEASE! Dude, your still on an operating system from 2001 due to MS's
>> blunders
>>>> and upgrade issues with Windows Vista!
>>> no "dude", im still on it because it works. what awesome audio
>>> improvements did i miss? the system i work on is the one
>>> that consistently wins all benchmarks, it supports all plugin
>>> and audio standards and its stable as hell.
>>>
>>> there simply is nothing besides my 4GB ram now not
>>> being enough anymore that ever tempted me to
>>> change, so only now do i plan to change. come on, youre the expert, name
>>> me something audio related that i missed all
>>> these years that i happily spent on that OS from 2001.
>>> i find it hilarious that you try to make that a bad thing.
>>> its clearly a very very good thing and i will remember XP
>>> very fondly once i made the switch.
>>>
>>>
>>>> And talk about upgrade cycles, a
>>>> 5 YEAR wait for Vista!
>>> ...during which XP was supported with free upgrades.
>>> what exactly is good in having to upgrade your OS
>>> once a year and pay for the upgrade? i consider a long life span a plus
>> for
>>> the OS (it says something about its quality too), and i certainly dont
>>> mind
>>> that all updates to it were
>>> completely free either.
>>>
>>>
>>>> Talk about growing pains, upgrade and compatibility
>>>> issues, I've got one word for you, VISTA!!! You got no room to talk!
>>> and youve got no examples, apparently :-)
>>>
>>>
>>>> At
>>>> least Apple continues to improve their OS, every upgrade has been more
>> than
>>>> worth the cost in features alone.
>>> name me something audio related that i missed. and dont
>>> start with fancy photo viewers or whatever. if i crave a better

>>> picture viewer, i download one (actually i did 2 years ago
>>> when i got bored with the one i had and have a super fancy
>>> one ever since. for free. this is such a cool world we live in).
>>>
>>>
>>>> Talk about the price of admission Mac
>>>> OSX can be bought for $129 or less, and there are not 5 or more
>>>> versions
>>>> costing up to $399.00. That's more than 3 times the cost of Mac OSX.
>>> yeah it would be stupid to buy a vista license on its own.
>>> the way to buy MS has always been to just get it when you get
>>> a new computer. and the point about this was...?
>>>
>>>
>>>> Just
>>>> look at the customer satisfaction rates, including XP, I'll take Mac
>>>> OSX
>>>> thank you.
>>> but youre not a fanboy. right :-)
>>>
>>>
>>>
>>>> Your original post was about Paris no longer making sense, then you
>>>> went
>>>> to Apple is the evil empire and Logic sucks.
>>>
>>> yes, i made a joke about who i would consider "the dark side"
>>> these days in regards to the whole apple/logic story.
>>> i dont care much actually, ever since i dont have to use
>>> the program in other studios anymore, so in that regard i
>>> probably would have to thank apple for that too.
>>>
>>> you just couldnt get over me stating my opinion, apparently.
>>> but it is my opinion. cant help it.
>>>
>>>> Instead of us having the next
>>>> Mac verses PC war, why don't we stick to Paris vs. other DAWs and we
>>>> can
>>>> leave Logic out of it.
>>>
>>> oh, but theres two ways of getting there. you might just as
>>> well show the grandeur of ignoring me when i state an opinion
>>> that you dont like.
>>>
>>> that usually is considered the better approach than
>>> to try to stop people from voicing their opinions.
>>> youre welcome to your own "microsoft sucks" statements
>>> as much as you like. be my guest, write a whole post about

>>> this stuff and watch me ignore it ;-)
>>>
>>>
>>>> Yes PC users always know more about Macs than Mac users about Mac
>>>> performance
>>>> and all the "swooshing' stuff.
>>>
>>> im talking about benchmarks from manufacturers such as ableton,
>>> steinberg, NI or independant computer manufacturers such as
>>> ADK (who sell both pcs and macs) and numerous benchmarks i read
>>> in germans sound&recording or keyboards magazine.
>>>
>>> sure, maybe its all a conspiracy. i wouldnt know. but i
>>> also wouldnt care much, my whole point these days is that
>>> the performance you get is so huge that these details dont
>>> matter anymore. who cares whether an octocore machine runs
>>> 800 instances of a plugin or just 730 when in reality you wouldnt
>>> ever need more than 100 of them?
>>>
>>> see where im coming from with this?
>>>
>>>
>>>> As I recall,
>>>> there were Audio softwares that were not Vista ready, and many that
>>>> won't
>>>> work with Vista 64, but what ever.
>>>
>>> ok, for the sake of the argument. heres the list of softwares
>>> that initially were not macintel compatible: all but logic.
>>> no wait, all including logic, but logic shortly followed
>>> after the introduction.
>>>
>>> name me which major players daws did not run on vistas initial
>>> release. i dont recall a single one.
>>>
>>>> 64bit has been around since the 60's,
>>> so what was your point about the catching up? are you
>>> argueing that XP64bit was not released early enough?
>>> if so, fair enough, allthough i must say that considering that
>>> this is all so many years ago and you were actually talking about vista
>>> (which came as 64bit upon initial release) im not
>>> quite sure what youre trying to say here. and for me personally,
>>> all that counts is that NOW i have a machine thats so powerful
>>> that my bottleneck is not CPU anymore but RAM, so its
>>> NOW that im interested in 64bit, and today i can choose from
>>> xp64, vista64, i could install the free windows 7 beta
>>> (which according to nuendo forum reports runs nuendo just
>>> fine and super fast already as it is) or OSX. and linux

>>> and some more stuff too, im sure.
>>>
>>>
>>>> And you can quit with the Mac fan boy shit.
>>> sorry, man. youre acting like a fanboy IMO. its just
>>> an observation. im sure you can get over it. you dont have
>>> to agree with my observation (seems like i cannot state that often
>>> enough).
>>>
>>>> Logic 8 is a big improvement.
>>>
>>> if you say so.
>>>
>>>
>>>> Well I own 7 different Daw softwares. When I was a dealer I sold most
>> of
>>>> them, so yeah. I don't know it all that's for sure. I wasn't looking
>> for
>>>> a Logic vs. Samplitude war either. I was just saying Logic 8 is
>>>> incredible
>>>> software, I didn't say it's the best.
>>> jup, and i was saying i dont find anything about
>>> it incredible at all and stated some examples of a software
>>> that i find very "incredible" as reference, awesome features
>>> that i cant wait to have steinberg implement into nuendo ASAP
>>> please. wouldnt you agree that those features i described
>>> are pretty awesome? i mean, multitrack editing suites that
>>> beat beat detective, internal melodyne style piano roll editing
>>> of audio, object based mixing in addition to traditional track+mixer
>>> approach
>>> etc etc, isnt that something youd like
>>> logic to have too?
>>>
>>> i dont understand why you have a problem with something
>>> like that, or how
>>> you consider me listing some fabulous features from an
>>> audio software whose developers quite obviously are extremely
>>> skilled and super creative equals "starting a war".
>>>
>>> i can just as well describe to you what i like about protools.
>>> protools has playlists, which is hands down the simplest,
>>> most powerful yet most intuitive way of multiple sets of
>>> multitrack recording there is. protools has a very nice automation,
>>> super precise transient detection thats better than
>>> all of the competition, a nice suite of offline processes
>>> and the software, while dull and boring is extremely stable.
>>>
>>> now, would you consider me listing these advantages over

>>> the competition "starting a war" too? probably not. then
>>> answer me this, why would that be different if i listed
>>> stuff like that for samplitude?
>>>
>>>
>>>>> well, i have presented you with quite a few factual statements,
>>>>> and if your reaction is a mere "i still disagree", well, what else is
>> there
>>>>> to say.
>>>>>
>>>> Just about the sound and summing.
>>>
>>> my factual statements were about sound and summing.
>>> a null test is a test you usually do to get all the
>>> urban myths or grand "its all subjective" statements
>>> out of the topic. you can debunk all such statements
>>> with a successful null test, its positive proof that
>>> candidate A sounds exactly the same as candidate B.
>>>
>>> i present you with that and your response is "i still
>>> think it sounds different". fair enough. but then
>>> we dont need to continue that discussion because you
>>> apparently dont share my methodolical approach to this
>>> topic and prefer to leave stuff in the dark or "subjective".
>>>
>>>
>>>>>> I don't doubt that at unity gain or less, you
>>>>>> could get tracks to null,
>>> I'd like to see you get them to null when the
>>>>> Paris
>>>>>> tracks are pushed.
>>>
>>> so you DO believe paris sounds the same, but sounds
>>> different only when you push stuff into clipping?
>>>
>>>
>>>
>>>> What I'm saying is I like the sound of Paris. What I'm saying is Paris
>>> sounds
>>>> different to me than other DAWs I've heard.
>>>
>>> again, when clipping or in general? cause if youd say also in general,
>>> thats the opposite of saying that you do believe that its easy to do a
>>> positive null test when you dont drive
>>> tracks into clipping.
>>>
>>> which one is it gonna be?
>>>

>>>
>>>> I don't believe all DAWs sound
>>>> the same.
>>> same question as above. only when clipping or also without?
>>>
>>>
>>>> I'm not
>>>> convinced on the sound front.
>>> what part of a positive null test do you find "not convincing"?
>>>
>>>
>>>> I just wanted to hear what you were talking about. I'd like to hear a
>> comparison
>>>> for myself being that audio is somewhat subjective.
>>>
>>> that would need the assumption that daw sound characteristics
>>> make a bigger difference than the actual mixing choices
>>> the engineer makes, which of course is not the case, im sure
>>> we will agree on that. so all you would get out of
>>> listening to mixes from me is whether or not you like my
>>> style of mixing (if youre really interested, feel free to
>>> google me, im sure theres enough stuff you could
>>> download for free over P2P).
>>>
>>> youre the one claiming to have the magic daw that sounds different in
>>> such a fundamental way, not me. my mixes
>>> sound just like anyone elses (for better or worse, i.e.
>>> many of my commercial projects are mastered to loudness
>>> insanity following the usual sick industry standards).
>>> so IMO it would be up to you to show such a fundamental difference.
>>>
>>> especially considering that ive used that same supposedly
>>> magic tool for years too :-)
>>>
>>>
>>>
>>>
>>

Subject: Re: the last paris app we need? - link
Posted by Aaron Allen on Thu, 15 Jan 2009 07:59:57 GMT
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I'm going to install this thing. The hours of comical value will be
priceless.
AA

"TC" <tc@spammetodeathyoubastards.org> wrote in message
news:496e4acf$1@linux...
> Apparently the promo video was just too mind blowing, so they replaced it
> with some technical crap..
>
> Here is the link to the video that was previously on their site.
>
> http://www.youtube.com/watch?v=3oGFogwcx-E
>
>
> TC wrote:
>>
>> I think everyone here needs to take a step back and stop all the
>> bickering about which app and platform is best. bla bla.. yada yada..
>>
>> The dust has settled. That debate is now over. There is now only one true
>> app to rule them all.. and it's only on windows. Sorry Steve Jobs, you
>> lose.
>>
>> It will truly blow your mind and make you rethink your whole approach to
>> recording audio. (You can thank me later).
>>
>> http://research.microsoft.com/en-us/um/redmond/projects/song smith/
>>
>>
>> Cheers,
>>
>> TC
>>

Subject: Re: the last paris app we need? - link
Posted by kerryg on Thu, 15 Jan 2009 08:05:11 GMT

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By the way - for me, the *crowning* moment while watching that video was
when I recognized the faintest echo of the verse of Frank Zappa's
"Tinseltown Rebellion" in the melody she was singing.

 http://www.lyricsdomain.com/6/frank_zappa/tinsel_town_rebell ion.html
(moderately NSFW)

It was a Priceless Moment of Cultural Zen.

- K

On 1/14/09 11:52 PM, in article C5942B20.D312%kg@kerrygalloway.com, "Kerry Galloway" <kg@kerrygalloway.com> wrote:

> Oh, the song, it's stuck in my head... I feel like... Oh nooooooooo!
> Noooooooooo!
>
> These cliched chords and hackneyed drums
> Will make most listeners sick;
> I'd like to take that laptop out
> And smash it with a stick
> Sometimes it's hard to look away
> When passing highway wrecks;
> The worst part was imagining
> Those parents having (breakfast)
> This weird and creepy video
> Has made me want to shout -
> "Yes, everyone has a song inside,
> And pleeeeeeeease don't let them out!"
>
>
> On 1/14/09 10:57 PM, in article 496ee1b3$1@linux, "TC"
> <tc@spammetodeathyoubastards.org> wrote:
>
>>
>> I would recommend everyone download the high res version so you can
>> enjoy it over and over again and again..
>>
>> Hurry before Microsoft realizes that everyone involved with the making
>> of this commercial was high on crack..
>>
>>
 http://research.microsoft.com/en-us/um/redmond/projects/song smith/videos/Ever>>
y
>> oneHasASongInside.mov
>>
>> Cheers,
>>
>> TC
>>
>>
>> James McCloskey wrote:
>>> By the way, is that a MacBook Pro she's using in the beginning of the video?
>>>
>>> Bill wishes he was Steve Jobs, and Ballmer wishes he was an ape:)
>>>
>>> TC <tc@spammetodeathyoubastards.org> wrote:
>>>> Apparently the promo video was just too mind blowing, so they replaced
>>>> it with some technical crap..

>>>>
>>>> Here is the link to the video that was previously on their site.
>>>>
>>>> http://www.youtube.com/watch?v=3oGFogwcx-E
>>>>
>>>>
>>>> TC wrote:
>>>>> I think everyone here needs to take a step back and stop all the
>>>>> bickering about which app and platform is best. bla bla.. yada yada..
>>>>>
>>>>> The dust has settled. That debate is now over. There is now only one
>>>>> true app to rule them all.. and it's only on windows. Sorry Steve Jobs,
>>>
>>>>> you lose.
>>>>>
>>>>> It will truly blow your mind and make you rethink your whole approach
>>> to
>>>>> recording audio. (You can thank me later).
>>>>>
>>>>> http://research.microsoft.com/en-us/um/redmond/projects/song smith/
>>>>>
>>>>>
>>>>> Cheers,
>>>>>
>>>>> TC
>>>>>
>>>
>

Subject: Re: the last paris app we need? - link
Posted by chuck duffy on Thu, 15 Jan 2009 13:22:27 GMT

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yeah but you need to be able to sing into a microphone to use it :-)

Chuck
"Aaron Allen" <know-spam@not_here.dude> wrote:
>I'm going to install this thing. The hours of comical value will be
>priceless.
>AA
>
>
>"TC" <tc@spammetodeathyoubastards.org> wrote in message
>news:496e4acf$1@linux...
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true
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>>> lose.
>>>
>>> It will truly blow your mind and make you rethink your whole approach
to
>>> recording audio. (You can thank me later).
>>>
>>> http://research.microsoft.com/en-us/um/redmond/projects/song smith/
>>>
>>>
>>> Cheers,
>>>
>>> TC
>>>
>
>

Subject: Re: the last paris app we need? - link
Posted by derek on Thu, 15 Jan 2009 15:28:06 GMT

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TC <tc@spammetodeathyoubastards.org> wrote:
\>Apparently the promo video was just too mind blowing, so they replaced
\>it with some technical crap..
>
\>Here is the link to the video that was previously on their site.
>
> http://www.youtube.com/watch?v=3oGFogwcx-E

priceless. just priceless. i need to have this!

Subject: Re: the last paris app we need? - link
Posted by TC on Thu, 15 Jan 2009 16:37:50 GMT
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---

ha ha.. perfect!

TC

Kerry Galloway wrote:
> Oh, the song, it's stuck in my head... I feel like... Oh noooooooo!
> Noooooooooo!
>
> These cliched chords and hackneyed drums
> Will make most listeners sick;
> I'd like to take that laptop out
> And smash it with a stick
> Sometimes it's hard to look away
> When passing highway wrecks;
> The worst part was imagining
> Those parents having (breakfast)
> This weird and creepy video
> Has made me want to shout -
> "Yes, everyone has a song inside,
> And pleeeeeeeease don't let them out!"
>
>

Subject: Re: the last paris app we need?
Posted by Gantt Kushner on Thu, 15 Jan 2009 17:32:50 GMT
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"derek" <a@b.com> wrote:
>its only audio software.
>you cant offend audio softwares. they dont have feelings.
>...yet! :-)
>
>best,
>derek

Oh yeah?!? Paris does!

Or is it just that it feels good. Remember the Sunkist Tuna commercials?
"Sorry Charlie - Sunkist doesn't want tuna with good taste. Sunkist wants
tuna that TASTES GOOD!"

Don't know what that has to do with anything. Kind of a stream of consciousness thing. I took way too many drugs when I was young!

Gantt

Subject: Re: the last paris app we need? - link
Posted by Deej [5] on Fri, 16 Jan 2009 01:49:21 GMT

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"derek" <a@b.com> wrote:
>
>TC <tc@spammetodeathyoubastards.org> wrote:
>>Apparently the promo video was just too mind blowing, so they replaced

>>it with some technical crap..
>>
>>Here is the link to the video that was previously on their site.
>>
>> http://www.youtube.com/watch?v=3oGFogwcx-E
>
>
>priceless. just priceless. i need to have this!

It is a WMD (weapon of music desecration)

Subject: Re: the last paris app we need?
Posted by rick on Fri, 16 Jan 2009 10:00:55 GMT

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On 16 Jan 2009 03:32:50 +1000, "Gantt Kushner" <ganttmann@comcast.net>
wrote:

>
>"derek" <a@b.com> wrote:
>>its only audio software.
>>you cant offend audio softwares. they dont have feelings.
>>...yet! :-)
>>
>>best,
>>derek
>
>
>Oh yeah?!? Paris does!
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>Or is it just that it feels good. Remember the Sunkist Tuna commercials?
> "Sorry Charlie - Sunkist doesn't want tuna with good taste. Sunkist wants

>tuna that TASTES GOOD!"
>
>Don't know what that has to do with anything. Kind of a stream of consciousness
>thing. I took way too many drugs when I was young!
>

oh yeah...well i took so many i don't even remember being young.

>Gantt
>

Subject: Re: the last paris app we need?
Posted by Erling on Sat, 17 Jan 2009 08:08:10 GMT

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....if we're being old in our thinking mind, we're in trouble.. .
....it's only software and now it's Cubase 5 coming and disturbing my
thinkings...

Erling

"rick" <parnell68athotmaildotcom> skrev i melding
news:dlm0n41r2b5j407mb1iba8566bjp4n9rek@4ax.com...
> On 16 Jan 2009 03:32:50 +1000, "Gantt Kushner" <ganttmann@comcast.net>
> wrote:
>
>>
>>"derek" <a@b.com> wrote:
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>> "Sorry Charlie - Sunkist doesn't want tuna with good taste. Sunkist
>> wants
>>tuna that TASTES GOOD!"
>>
>>Don't know what that has to do with anything. Kind of a stream of
>>consciousness
>>thing. I took way too many drugs when I was young!

>>
>
> oh yeah...well i took so many i don't even remember being young.
>
>
>>Gantt
>>
>

Subject: Re: the last paris app we need?
Posted by rick on Sat, 17 Jan 2009 11:26:16 GMT
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if i could get my young mind to shovel the drive (400') of snow my old
ass would surely pass the torch along.

On Sat, 17 Jan 2009 09:08:10 +0100, "Erling" <erling.lovik@lyse.net>
wrote:

>...if we're being old in our thinking mind, we're in trouble.. .
>...it's only software and now it's Cubase 5 coming and disturbing my
>thinkings...
>
>Erling
>
>"rick" <parnell68athotmaildotcom> skrev i melding
>news:dlm0n41r2b5j407mb1iba8566bjp4n9rek@4ax.com...
>> On 16 Jan 2009 03:32:50 +1000, "Gantt Kushner" <ganttmann@comcast.net>
>> wrote:
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>>>

\>>>Don't know what that has to do with anything. Kind of a stream of
\>>>consciousness
\>>>thing. I took way too many drugs when I was young!
>>>
>>
>> oh yeah...well i took so many i don't even remember being young.
>>
>>
\>>>Gantt
>>>
>>
>
>

Subject: Re: the last paris app we need?
Posted by Erling on Sat, 17 Jan 2009 11:52:18 GMT

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.....you're not using a young mind for that kind of things, just automatic
bodymuscles an old ass can follow;-)....

"rick" <parnell68athotmaildotcom> skrev i melding
news:kvf3n4herqttulbviq9s9p3lp0kf7kgojb@4ax.com...
> if i could get my young mind to shovel the drive (400') of snow my old
> ass would surely pass the torch along.
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>>>>Gantt
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>>>
>>
>>
>