Subject: OT:Okay So, What does this mean for the DAW World
Posted by LaMont on Wed, 25 Jan 2006 23:36:27 GMT
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http://www.sonicstate.com/news/shownews.cfm?newsid=2657

Okay, so what does this product mean?
1)Is this a Direct shot over Digidesign's bow?

2) Does this mean Apple and Apogee are going to go head up with the Big kohuna
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3)This Product: Is it just a dedicated DSP Mixer,thus letting the Mac's cpu(s)
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Thanks for letting me have my "State of The DAW" tantrum of sorts...:)

Interesting developments..Wow...

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Jeremy Luzier on Thu, 26 Jan 2006 00:38:21 GMT
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um.... i think apogee just gave the finger to digi.

jer

"LaMont" <jjdpro@ameritech.net> wrote in message news:43d7fd6b$1@linux...
>
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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Dedric Terry on Thu, 26 Jan 2006 01:31:55 GMT
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Word so far is it could be great, but let it sit for 6 months or so in case
the drivers aren't there, but that's just speculation, and it is based on
core audio, so it may rock big time for Mac/Logic users. Everyone else
seems to be out of luck for the time being (other than Ensemble, but that's
a firewire interface, so no dsp/streaming help there).

Regards,
Dedric

On 1/25/06 4:36 PM, in article 43d7fd6b$1@linux, "LaMont"
<jjdpro@ameritech.net> wrote:

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Mic Cross on Thu, 26 Jan 2006 02:12:45 GMT
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Couldn't find a price mentioned ... anyone know?

Mic.

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by gene lennon on Thu, 26 Jan 2006 02:36:10 GMT

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appreciably different from many solutions that have been around for years.
The MOTU 424 PCI card can handle 96 channels at 96K/24 and other manufactures
have offered similar solutions for the Mac.

Macintosh is its price/quality ratio; the DSP processing on board is only
for low latency routing. Hopefully it will sound great. It is at a price
point much lower then my Mytek 8X96 plus 2408/424 solution.
gene

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by excelav on Thu, 26 Jan 2006 05:23:00 GMT

Apple is more focused on consumer/mass market products these days. I think
Apple and Digi will keep working together, it's just another product, of
corse any thing can happen.

Here's a hypothetical scenario. Digi dumps Apple, Apple gets dead serious.
 Apple gets the best software engineers they can buy, and gets Logic really
rockin. Apple buys Apogee, JL Cooper, Creamware and UA! (I know I just
made some of you queasy. Sorry! LOL) They start building tightly integrated
DAW systems and AV systems with Logic/SoundTrack/FCP, and they release it
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Posted by LaMont on Thu, 26 Jan 2006 07:39:50 GMT
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Hi James(hey Was'nt there a Hi-end store names Hy-James? :)

Seriously, your speculation could be accurate. Although, Digi won't be left
for dead. They are proving that they can hang with the so-called low-end
with their recent update for LE 7 Mpowered. Now you can record up to 48 tracks
mono or 48 tracks stereo.!! Plus, they threw in all of HD toyz like: Full
beat detective, translator..high-end Rtas plugins..(FOr a 500-$1,000 bucks)

upgrade ..

But, Gene is correct in that the new apogee cards are just low latency mixers.
What do I gain? I guess, if I'm using Logic, I gain a better mixer???

The jury is stillout for me on this one. As stated by Gene, Motu is already
doing this kind of thing, and they are doing it well..
Take care

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by erlilo on Thu, 26 Jan 2006 08:28:02 GMT
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....and I heard that Mickey Mouse an Steve Jobs have been "married". So what
will Disney and Steve Jobs do for the animation future?...

Erling

"James McCloskey" <excelsm@hotmail.com> skrev i melding
news:43d84ea4$1@linux...
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Posted by excelav on Thu, 26 Jan 2006 09:31:16 GMT

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a fight with each other, that's why I don't think they actually will. You
never know though.

I'm going to get a little deep on you here with my opinion on the subject
of new gear. You might find what I have to say a bit funny being that I
have sold you gear as a Pro audio dealer in the past;)

I wouldn't concern yourself too much, more and better is always coming.
I say use what you've got now and make money with it. There is just too
much stuff out there, and manufactures are always going to sell you the next
wiz-bang shiny box, it's never ending. Your ideal DAW that's in your head
will probably never exist, and if it did, the manufacture would want an arm,
ah leg and a left nut for it.

Get what works for you and let the rest of the world and their hype go-by!
 Remember it all ends up 16bit 44.1 or MP3s! Now we're going to 32, 48,
or 64bit files!!!??? I know the arguments, but is it really necessary?
I'm saying, striving for perfection is Ok as long as it makes sense. You've
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up in price and some has gone down in price, but one thing is for sure,
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Think about it, the manufacturers tell you when it's time to upgrade, and
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Sit back and wait, Music Messa will be Steinberg time, and others. There
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Posted by LaMont on Thu, 26 Jan 2006 16:21:57 GMT
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James,
Great Points!! All around. That's why I still use Paris to this day.
Take care..

"James McCloskey" <excelsm@hotmail.com> wrote:
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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Deej [1] on Thu, 26 Jan 2006 17:56:07 GMT
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I'm mixing a project right now2 with 15 external processors (AD/DA's) in the
mix. Sounds great. A couple of the processors are older (one has 20 bit
converters, the other 18 bit). the mix is being streamed from a 32 bit
floating point system through 20 bit Paris ligitpipe. Is it state of the art
digital resolution??......not in a million years. Does it sound
good???......yep! It sounds just like I want it to sound.

Wayyyyyyy too much hype these days. I have quit sweating this stuff

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:43d8e915$1@linux...
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> James,
> Great Points!! All around. That's why I still use Paris to this day.
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> >>
> >
> >Hey LaMont! I don't think it would be a good idea for Apple or Digi to
> pick
> >a fight with each other, that's why I don't think they actually will.
You
> >never know though.
> >
> >I'm going to get a little deep on you here with my opinion on the subject
> >of new gear. You might find what I have to say a bit funny being that I
> >have sold you gear as a Pro audio dealer in the past;)
> >
> >I wouldn't concern yourself too much, more and better is always coming.
>
> >I say use what you've got now and make money with it. There is just too
> >much stuff out there, and manufactures are always going to sell you the
> next
> >wiz-bang shiny box, it's never ending. Your ideal DAW that's in your
head
> >will probably never exist, and if it did, the manufacture would want an
> arm,
> >ah leg and a left nut for it.
> >
> >Get what works for you and let the rest of the world and their hype
go-by!
> > Remember it all ends up 16bit 44.1 or MP3s! Now we're going to 32, 48,
> >or 64bit files!!!??? I know the arguments, but is it really necessary?
>
> >I'm saying, striving for perfection is Ok as long as it makes sense.

You've
> >got to weigh out things like cost and necessity. Some audio gear has gone
> >up in price and some has gone down in price, but one thing is for sure,
> >what an audio engineer can make in this town has definitely gone down.
>
> >
> >Think about it, the manufacturers tell you when it's time to upgrade, and
> >they will always change the channel on us. We end up like a dog chasing
> >it's tail. Good quality tools are important, but gear is not always the
> >answer. Your chops as an engineer, producer, musician are more important.
> > If the gear is getting in the way of creativity, flow, and production,
> then
> >you need new gear. Remember, it's all psychological, it's about ego, we
> >all want to be James Bond.
> >
> >Sit back and wait, Music Messa will be Steinberg time, and others. There
> >is also AES and NAB this spring, so hang on, it's going to get interesting
> >this year. You already know everything I've been saying, I just thought
> >I would remind you;)
> >
> >
> >Anyways, Hy-James was the high end Audio dealer at one time here in Detroit.
> > The owner was Henry Root. His main business was selling tape, but companies
> >like Producers tape were hurting him along with mail order catalogs. He
> >could sell only so many Studer machines in this town at that time. So he
> >got out of the business. He ended up working at Rocktron for a while, he
> >was in charge of the X project digital mixer. Too bad for them, that the
> >Yamaha 02r hit the market before the X-Project did. That mixer was ahead
> >of it's time in ways with joy stix and surround sound mixing. It had CircleSound,
> >Rocktrons dolby encoder, decoder, around 1994-95. Last time I saw Henry
> >was a NAMM show about five years ago.
> >
> >James
> >
> >
> >>
> >>"James McCloskey" <excelsm@hotmail.com> wrote:
> >>>
> >>> Apple is more focused on consumer/mass market products these days. I
> >think
> >>>Apple and Digi will keep working together, it's just another product,
> of

> >>>corse any thing can happen.
> >>>
> >>>Here's a hypothetical scenario. Digi dumps Apple, Apple gets dead
serious.
> >>> Apple gets the best software engineers they can buy, and gets Logic
really
> >>>rockin. Apple buys Apogee, JL Cooper, Creamware and UA! (I know I
just
> >>>made some of you queasy. Sorry! LOL) They start building tightly
integrated
> >>>DAW systems and AV systems with Logic/SoundTrack/FCP, and they release
> >it
> >>>for Mac and PC! If the systems were affordable, do you think that
Apple
> >>>would start to eat digi's lunch?
> >>>
> >>>James
> >>>
> >>>
> >>>"LaMont" <jjdpro@ameritech.net> wrote:
> >>>>
> >>>>http://www.sonicstate.com/news/shownews.cfm?newsid=2657
> >>>>
> >>>>Okay, so what does this product mean?
> >>>>1)Is this a Direct shot over Digidesign's bow?
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> >>>kohuna
> >>>>AKA Digidesign??
> >>>>
> >>>>3)This Product: Is it just a dedicated DSP Mixer,thus letting the
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> >>>cpu(s)
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> >>>>
> >>>>4)* With all the "whining" I have been doing about the lack of nay DAW
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> >>>>
> >>>>Interesting developments..Wow...
> >>>
> >>
> >
>

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Dedric Terry on Thu, 26 Jan 2006 19:04:30 GMT

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Audio files, not so much, but with processing there are potential (and often
debated) gains from greater bit depths. I read another review of Sonar 5
that stated users are reporting better handling of higher track counts (yes,
you may be right Lamont). That could be the same "report" being quoted by
different reviewers, but with VST 2.4 going to 64-bit, and, as I am
guessing, if Nuendo (and other native DAWs) goes full 64-bit this spring, we
may start to find out how much of a benefit there is.

I don't have any plans to start recording to 64-bit files, but I wouldn't
mind being able to send a 32-bit float file to mastering instead of 24.
What will benefit? - clarity for widely dynamic recordings - classical,
maybe jazz or acoustic where you are capturing a stellar space with some of
the best converters and mics on the market. Other than that, you just have
extra bits.

When we are all recording to 128-bit at 1Mhz sampling rates some day we may
either look back and say "wow, 16/44.1k sucked", or "man this new gear was a
big waste of time..." ;-)

Regards,
Dedric

On 1/26/06 10:56 AM, in article 43d9111d$1@linux, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

> Now we're going to 32, 48,
> or 64bit files!!!??? I know the arguments, but is it really necessary?
> I'm saying, striving for perfection is Ok as long as it makes sense. You've
> got to weigh out things like cost and necessity.
>
> I'm mixing a project right now2 with 15 external processors (AD/DA's) in the
> mix. Sounds great. A couple of the processors are older (one has 20 bit
> converters, the other 18 bit). the mix is being streamed from a 32 bit
> floating point system through 20 bit Paris ligitpipe. Is it state of the art
> digital resolution??......not in a million years. Does it sound
> good???......yep! It sounds just like I want it to sound.

>
> Wayyyyyyy too much hype these days. I have quit sweating this stuff
>
> ;o)
>
> "LaMont" <jjdpro@ameritech.net> wrote in message news:43d8e915$1@linux...
>>
>> James,
>> Great Points!! All around. That's why I still use Paris to this day.
>> Take care..
>>
>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by TCB on Fri, 27 Jan 2006 02:52:43 GMT

I've been meaning to write about this for a few days but have spent literally
every minute of the past few days either at work, playing shows, or blind
drunk. So . . .

To me this really product is not much news, and if it were any other two
companies it wouldn't even be news at all. As I said before, DSP systems
are there for people who are willing to pay the big bucks to track with almost
no latency. Native systems are for everyone else. This is just a PCI-E native
system. That matters to Apple because the reports are that their next series
of desktops won't have anything but PCI-E slots.

As far as the "grand strategy" stuff, and if Apple is threatening Digi or
whatever. Think for a minute about how much money Apple makes from people
who make music on Macs. Then think about how much money they make from people
who buy iPods and download from iTunes. Then think about the fact that Jobs
is on the board at Disney and the new iPods do video. Do you think Apple
as a company is fundamentally concerned with pro audio users? Would they
like to make money there? Sure. But would they trade 10% more of the pro
audio market for 10% of the MP3 player market? I wouldn't think so.

Thus, to me this is a very nice, and probably very expensive, native system.
Not fundamentally different than a very nice RME system on either platform.

TCB

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

>http://www.sonicstate.com/news/shownews.cfm?newsid=2657
>
>Okay, so what does this product mean?
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>thinkers in the DAW world are right here in our little forum..You guys Rock!!!..
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>
>Interesting developments..Wow...

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Deej [1] on Fri, 27 Jan 2006 05:56:54 GMT
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Basically a Mac specific (and OSX optimized) low latency host card for
Apogee convertersas I see it.

"LaMont" <jjdpro@ameritech.net> wrote in message news:43d9ab94$1@linux...
>
> That for your input Thad..That clear a lot questions I had.. I just could
> not figure out the product's mission. No on-board DSP, just a router and
> Mixer..
> LaMOnt
>
> "TCB" <nobody@ishere.com> wrote:
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> >
>

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by LaMont on Fri, 27 Jan 2006 06:11:48 GMT
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That for your input Thad..That clear a lot questions I had.. I just could
not figure out the product's mission. No on-board DSP, just a router and
Mixer..
LaMOnt

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by excelav on Fri, 27 Jan 2006 08:23:33 GMT
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"LaMont" <jjdpro@ameritech.net> wrote:
>
>That for your input Thad..That clear a lot questions I had.. I just could
>not figure out the product's mission. No on-board DSP, just a router and
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>LaMOnt

Apple usually gives third parties their space and support to develop products.
 Maybe they figure that their are plenty of options out there already. There's
T.C. electronic, CreamWare, UA, lexicon, Receptor,and another DSP box I can't

think of the name of. You ask what it means, it means, a DSP mixer router
will free up lots of CPU horsepower for lots of plugins. My guess is Apple
is planning a quad dual core machine, that's 8 processors! Think July 2006-2007.
 Of corse, I'm speculating.

James

>
>"TCB" <nobody@ishere.com> wrote:
>>
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>>every minute of the past few days either at work, playing shows, or blind
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>>>Interesting developments..Wow...
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>

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by excelav on Fri, 27 Jan 2006 08:27:38 GMT

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"TCB" <nobody@ishere.com> wrote:
>
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I think it's news in the audio world any time Apogee comes out with a new
product. Apogee is significant, their converters are a professional industry
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>TCB

I don't think it's that cut and dry. I don't think it's this part of Apple's
business vs. another part of their business. I think Apple is serious about
pro Audio. The apogee thing is an example of it, and I think there will
be more to come. I don't think Apple will fire Digi, I think it would take
Digi firing Apple to really get stuff started.

Just my .02

James

>
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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by TCB on Fri, 27 Jan 2006 15:20:50 GMT
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>I think it's news in the audio world any time Apogee comes out with a new
>product. Apogee is significant, their converters are a professional industry
>standard. Converters are subjective.

Absolutely, that's what I was saying. If PreSonus and Hewlett-Packard had
announced a deal nobody would be all that thrilled. Becuase it's Apple and
Apogee somehow it's a bigger news story. Which is fine, bully for them, I
was just pointing out that this "story" has longer legs because of the two
companies involved.

>>
>>As far as the "grand strategy" stuff, and if Apple is threatening Digi
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>be more to come. I don't think Apple will fire Digi, I think it would take
>Digi firing Apple to really get stuff started.
>
>Just my .02
>
>James

I certainly don't think Apple WANTS people to quit using them for audio,
and I don't expect Digi will move anywhere. However, LaMont was asking a
question about "what does this mean for the DAW world" and that necessarily
involves other companies.

What I find most interesting is not the Apple vs. PC vs. Digi vs. Native
or whatever else, but why everyone hates Digi so much. To be perfectly honest
I think a healthy amount of that is jealousy. No matter what most of us say,
given the choice between a massively tricked out PT rig with lots of I/O
and DSP f/x and the bestest bestest native system out there (or even the
best PARIS system out there), nearly all of us would have a sudden change
of faith and take the Digi hardware. Even I would and I'm much more of a
synth/sample guy than a rock'n'roll guy. So that's reason #1. I think reason
#2 is there is a perception that Digi uses its place as a "niche monopolist"
to abuse their customers, price gouge, and generally behave badly. In its
time PARIS was a fantastic competitor to PT because it was cheaper, looked
better, and sounded better. It didn't become a truly viable competitor to
PT for a bunch of reasons that have been hashed out here ad infinitum, but
include the cratering of Ensoniq, the later cratering of E-mu, the fact that
St. Croix was a 24 carat arrogant ass at times, increased usability of cheaper
native systems, and so on.

But what I think people like LaMont are looking for is not Digi getting knocked
off the throne or Apple owning the DAW market, but for Digi to have at least

one competitor with deep pockets and quality products to at least make Digi
behave better. Here's the thing--I don't think that competitor is going to
come along. It would be too hard a market to break (PARIS being an example
where a similar product superior in many ways never really made a dent) and
most people with the money to own big PT rigs don't really want to change
all that much even if they do whine about Digi sometimes. So, I think the
long term threat to Digi is the simple erosion of their custonter base by
faster, cheaper, and better native systems. But for the sake of LaMont (and
others) I hope I'm wrong and someone is tinkering away right now on a really
super DSP system that will sell for $2k and really do something special.

TCB

>
>>
>>
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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by LaMont on Fri, 27 Jan 2006 16:56:43 GMT
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Thad (My Man) have a beer on me. You spoke my heart to the tee!!
Thanks for that great summation..
LAD

"TCB" <nobody@ishere.com> wrote:
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>"James McCloskey" <excelsm@hotmail.com> wrote:
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Posted by excelav on Fri, 27 Jan 2006 20:29:23 GMT

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P.S. I'd also like to see a reasonably priced integrated super DAW!

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Bill Lorentzen on Sat, 28 Jan 2006 00:31:05 GMT
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FYI, I put together a Mac 24 track recording rig last summer which included
and Apogee AD16X. Apogee advised that they were unable to perfect the
Firewire drivers they had promised for the AD16X and the maximum throughput
could only be achieved reliably with lightpipe into an RME ADAT interface on
the Mac. They just want to be able sell their card instead of having to
refer people to RME.

Bill

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43da7493$1@linux...

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Posted by excelav on Sat, 28 Jan 2006 05:07:07 GMT
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9 years later!!!

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by emarenot on Sat, 28 Jan 2006 06:38:33 GMT
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Amen.
Well said.
I agree. The threat to digi is in the world of faster, cheaper native
machines. I really thought that the current generation of machines would be
"the one." But my vote is one, or possibly two more generations. What
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What's latency?
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"TCB" <nobody@ishere.com> wrote in message news:43da2c42$1@linux...
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> "James McCloskey" <excelsm@hotmail.com> wrote:
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Posted by Deej [1] on Sat, 28 Jan 2006 07:13:08 GMT
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Deej

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by EK Sound on Sat, 28 Jan 2006 16:43:39 GMT

Direct monitor is your friend here... if you have enough buses
available, use Paris as a monitor mixer and place SX in direct monitor
mode. This will allow you to record to SX and monitor/effect in real
time using Paris. We do this here using the DM2K, but there is no
reason it wouldn't work well with Paris. Once you have certain tracks
comitted (you don't intend to record to them again, or at least not
right now), you can assign them to a main stereo out to free up buses.
  Simply leave the SX channel faders at unity, and mix in Paris. Once
you aren't recording on a track, you can also apply insert plugs or FX
in SX.

David.

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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Jamie K on Sat, 28 Jan 2006 18:09:23 GMT
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Deej, your post reminded me of something I recently read on another
forum: that the latest OSX update did something to allow Logic to run
with a lower buffer than it used to require.

So I just tried it on a song I'm mixing. So far so good. Set the buffer
to 64k and the system seems to be running smoothly with Logic's CPU
meter at less than 10%. Nice.

So I tried a 32k buffer. Almost no increase in the CPU meter and it
still plays back great.

Lessee, there's 15 audio tracks, 1 MIDI track, 1 audio instrument track,
and 21 plugins (eqs, compressors, reverb). Not my most complex mix but
still impressive.

I'll have to try this on more complex mixes and during tracking, it
looks there's plenty of CPU available for a lot more tracks/plugins even
with a 32k buffer.

This is with a dual 2.5GHZ G5, 2.5Gb RAM, OSX 10.4.4, Logic 7.1.1. Has
anyone else noticed a buffer improvement with the latest Logic and OSX
on other Macs?

Cheers,
 -Jamie
 http://www.JamieKrutz.com

EK Sound wrote:
> Direct monitor is your friend here... if you have enough buses
> available, use Paris as a monitor mixer and place SX in direct monitor
> mode. This will allow you to record to SX and monitor/effect in real
> time using Paris. We do this here using the DM2K, but there is no
> reason it wouldn't work well with Paris. Once you have certain tracks
> comitted (you don't intend to record to them again, or at least not
> right now), you can assign them to a main stereo out to free up buses.
> Simply leave the SX channel faders at unity, and mix in Paris. Once
> you aren't recording on a track, you can also apply insert plugs or FX
> in SX.
>
> David.
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> DJ wrote:
>> Yep. I totally agree. I built this dual core machine in hopes that it
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>> have enough horsepower to run at 64k buffers under heavy plugin loads
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Posted by LaMont on Sat, 28 Jan 2006 19:01:17 GMT
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the natives as a compositional tool,maybe even to track now & then, but I'm
sold out on DSP based DAWs be-it Paris or PTHD..I'm not about to keep going
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I started this thread to open he question about the lack of a PT HD competior,
but it seems that most are satified with their native based DAW...I'm not.Some
manufacture will give me and others the goods...And, yes, I'll hold mt breath
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Lamont

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Posted by Bill Lorentzen on Sat, 28 Jan 2006 19:11:06 GMT
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Lamont,

Just use a mixer. That becomes your stable routing tool. I have a Tascam

DM24. It routes all my audio, has a decent TC reverb, 16 decent inputs, tons of I/O, and i never concern myself about latency whatsoever. In fact my computer is about 3 years ald and works fine with lots of tracks, because i don't have to push it at all.

If I want to track VSTis, I use a second machine set really fast, for monitoring the synth. Then on playback I monitor the same VSTi on the main machine.

Bill

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>>> >> >
>>> >> >Just my .02
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>>> >> >James
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>>> >> I certainly don't think Apple WANTS people to quit using them for
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>>> >necessarily
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>>> >> What I find most interesting is not the Apple vs. PC vs. Digi vs.
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>>> >> or whatever else, but why everyone hates Digi so much. To be
>>> >> perfectly
>>> >honest
>>> >> I think a healthy amount of that is jealousy. No matter what most of
> us
>>> >say,
>>> >> given the choice between a massively tricked out PT rig with lots of
>>I/O
>>> >> and DSP f/x and the bestest bestest native system out there (or even
>>the
>>> >> best PARIS system out there), nearly all of us would have a sudden
>>change
>>> >> of faith and take the Digi hardware. Even I would and I'm much more
> of

>>> a
>>> >> synth/sample guy than a rock'n'roll guy. So that's reason #1. I think
>>> >reason
>>> >> #2 is there is a perception that Digi uses its place as a "niche
>>> >monopolist"
>>> >> to abuse their customers, price gouge, and generally behave badly.
> In
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>>> >> time PARIS was a fantastic competitor to PT because it was cheaper,
>>looked
>>> >> better, and sounded better. It didn't become a truly viable
>>> >> competitor
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>>> >> PT for a bunch of reasons that have been hashed out here ad
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>>> >> include the cratering of Ensoniq, the later cratering of E-mu, the
> fact
>>> >that
>>> >> St. Croix was a 24 carat arrogant ass at times, increased usability
> of
>>> >cheaper
>>> >> native systems, and so on.
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>>> >> But what I think people like LaMont are looking for is not Digi
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>>> >> long term threat to Digi is the simple erosion of their customter
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>>> >> >>>Okay, so what does this product mean?
>>> >> >>>1)Is this a Direct shot over Digidesign's bow?
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>>> DAW
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>>Native
>>> >> solution/DSP
>>> >> >>>that you guys (Thad, Dedric,Jaimie,James,Bill, Neil) have been
>>talking
>>> >> >about???
>>> >> >>>
>>> >> >>>If so, then, I stand corrected..AND, Once again, proves that the
>>real
>>> >> forward
>>> >> >>>thinkers in the DAW world are right here in our little forum..You
>>guys

>>> >> >Rock!!!..

>>> >> >>>Thanks for letting me have my "State of The DAW" tantrum of
>>sorts...:)

>>> >> >>>

>>> >> >>>Interesting developments..Wow...

>>> >> >>

>>> >> >

>>> >>

>>> >

>>> >

>>>

>>

>>

>

Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by excelav on Sat, 28 Jan 2006 21:31:07 GMT
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Hey Bill! Did you get the factory mic pre upgrade for the DM-24? FYI, I
hear it's about $450.00, and it's supposed to be a great improvement over
the original Mic pres.

James

"Bill Lorentzen" <bill@lorentzen.ws> wrote:
>Lamont,
>
>Just use a mixer. That becomes your stable routing tool. I have a Tascam

>DM24. It routes all my audio, has a decent TC reverb, 16 decent inputs,
tons
>of I/O, and i never concern myself about latency whatsoever. In fact my

>computer is about 3 years ald and works fine with lots of tracks, because
i
>don't have to push it at all.
>
>If I want to track VSTis, I use a second machine set really fast, for
>monitoring the synth. Then on playback I monitor the same VSTi on the main

>machine.
>
>Bill
>
>
>"LaMont" <jjdpro@ameritech.net> wrote in message news:43dbb16d$1@linux...

>>
>> DJ,
>> That's my point I this endless love affair with native DAW's. I plan to

>> use
>> the natives as a compositional tool,maybe even to track now & then, but

>> I'm
>> sold out on DSP based DAWs be-it Paris or PTHD..I'm not about to keep

>> going
>> thru the motions of the constant PC/Mac upgrade paths..Nope..I'm done..
>>
>> I started this thread to open he question about the lack of a PT HD
>> competior,
>> but it seems that most are satified with their native based DAW...I'm

>> not.Some
>> manufacture will give me and others the goods...And, yes, I'll hold mt

>> breath
>> :)
>> Lamont
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>Yep. I totally agree. I built this dual core machine in hopes that it

>>>would
>>>have enough horsepower to run at 64k buffers under heavy plugin loads
with
>>>large track counts. Not a chance in hell. It's remarkably fast and
>>>powerful
>>>so it's capable of what I want at higher buffer settings so for mixing

>>>with
>>>PDC using UAD-1 cards in SX so in that respect, it's filling my
>>>needs.......but it's a wuss compared to Paris in the DAW torture scenario
>> of
>>>a dub session where it's necessary to work quickly and there are already
>>>lots of tracks playing back and lots being added/punched. Paris still

>>>rules
>>>in this respect.
>>>
>>>Deej
>>>
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote in message

>>>news:43daedeb$1@linux...
>>>>
>>>> "Mike R." <emarenot@yahoo.com> wrote:
>>>> >Amen.
>>>> >Well said.
>>>> >I agree. The threat to digi is in the world of faster, cheaper native
>>>> >machines. I really thought that the current generation of machines

>>>> >would
>>>> be
>>>> >"the one." But my vote is one, or possibly two more generations.
What
>>>> >continues to amaze me is how freakin' relavent Paris still is.
>>>> >Latency?
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>>>> >"TCB" <nobody@ishere.com> wrote in message news:43da2c42$1@linux...
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>>>> >> "James McCloskey" <excelsm@hotmail.com> wrote:
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>>>> >> >"TCB" <nobody@ishere.com> wrote:
>>>> >> >>
>>>> >> >>I've been meaning to write about this for a few days but have spent
>>>> >literally
>>>> >> >>every minute of the past few days either at work, playing shows,
>> or
>>>> >blind
>>>> >> >>drunk. So . . .
>>>> >> >>
>>>> >> >>To me this really product is not much news, and if it were any

>>>> >> >>other
>>>> two
>>>> >> >>companies it wouldn't even be news at all. As I said before, DSP
>>>systems
>>>> >> >>are there for people who are willing to pay the big bucks to track
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>>>> >> >almost
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a
>>>PCI-E
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>>>> >series
>>>> >> >>of desktops won't have anything but PCI-E slots.
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>>>> >> >I think it's news in the audio world any time Apogee comes out with
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>>>> new
>>>> >> >product. Apogee is significant, their converters are a professional
>>>> >industry
>>>> >> >standard. Converters are subjective.
>>>> >>
>>>> >> Absolutely, that's what I was saying. If PreSonus and Hewlett-Packard
>>>> had
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>>>> and
>>>> >> Apogee somehow it's a bigger news story. Which is fine, bully for

>>>> >> them,
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>>>> >> was just pointing out that this "story" has longer legs because of
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>>>> >> >>As far as the "grand strategy" stuff, and if Apple is threatening
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>>>that
>>>> >> Jobs
>>>> >> >>is on the board at Disney and the new iPods do video. Do you think
>>>Apple
>>>> >> >>*as a company* is fundamentally concerned with pro audio users?

>>>> >> >>Would
>>>> >they
>>>> >> >>like to make money there? Sure. But would they trade 10% more of
>> the
>>>> pro
>>>> >> >>audio market for 10% of the MP3 player market? I wouldn't think
so.

>>>> >> >>

>>>> >> >>Thus, to me this is a very nice, and probably very expensive,
>>>> >> >>native
>>>> >system.
>>>> >> >>Not fundamentally different than a very nice RME system on either
>>>> >platform.
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>>>> >> >>TCB
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>>>> >> >I don't think it's that cut and dry. I don't think it's this part
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Subject: Re: OT:Okay So, What does this mean for the DAW World
Posted by Bill Lorentzen on Sat, 28 Jan 2006 21:32:26 GMT
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No I did not. I thought it was just because there was a problem with the
sensitivity of the pot when you turn them up from the bottom. I did not know
it was a better pre altogether. Sounds interesting.

Bill

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43dbd48b$1@linux...
>
> Hey Bill! Did you get the factory mic pre upgrade for the DM-24? FYI, I
> hear it's about $450.00, and it's supposed to be a great improvement over
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>>>>> >> >>>AKA Digidesign??
>>>>> >> >>>
>>>>> >> >>>3)This Product: Is it just a dedicated DSP Mixer,thus letting
> the
>>>>Mac's
>>>>> >> >>cpu(s)
>>>>> >> >>>handle the recording and plugins?
>>>>> >> >>>
>>>>> >> >>>4)* With all the "whining" I have been doing about the lack of
> nay
>>>>> DAW
>>>>> >> >manfacturer
>>>>> >> >>>"Willing to " to head to toe with Digi. Could this be the Part
>>>>Native
>>>>> >> solution/DSP
>>>>> >> >>>that you guys (Thad, Dedric,Jaimie,James,Bill, Neil) have been
>>>>talking
>>>>> >> >about???
>>>>> >> >>>
>>>>> >> >>>If so, then, I stand corrected..AND, Once again, proves that the

>>>>real
>>>>> >> forward
>>>>> >> >>>thinkers in the DAW world are right here in our little
>>>>> >> >>>forum..You
>>>>guys
>>>>> >> >Rock!!!..
>>>>> >> >>>Thanks for letting me have my "State of The DAW" tantrum of
>>>>sorts...:)
>>>>> >> >>>
>>>>> >> >>>Interesting developments..Wow...
>>>>> >> >>
>>>>> >> >
>>>>> >>
>>>>> >
>>>>> >
>>>>>
>>>>
>>>>
>>>
>>
>>

Hey Bill,
You must be a mind reader :) As it turns out, I've investigating getting
1 or 2 Tascams DM3200 (Cascaded). i came to this decision with realizing
that my dream of another cool DSP based DAW was not on the horizon.

I've worked with the yammy DM2000 controlling, Logic, Nuendo, DP and PT,
so, I know the power of a good Digital Mixer. This just may the way for me.
The new MAckie DXB looks like a good contender beit utilizes VST plugs, as
well as, UAD card support, but the i/o add on make this board $$$.
Oh, how I wish for a product that integrates both the Mixer & the Recorder(Not
the Rolands Vs Line) :)..
Take care.

"Bill Lorentzen" <bill@lorentzen.ws> wrote:
>Lamont,
>
>Just use a mixer. That becomes your stable routing tool. I have a Tascam

>DM24. It routes all my audio, has a decent TC reverb, 16 decent inputs,
tons
>of I/O, and i never concern myself about latency whatsoever. In fact my

>computer is about 3 years ald and works fine with lots of tracks, because i
>don't have to push it at all.
>
>If I want to track VSTis, I use a second machine set really fast, for
>monitoring the synth. Then on playback I monitor the same VSTi on the main

>machine.
>
>Bill
>
>
>"LaMont" <jjdpro@ameritech.net> wrote in message news:43dbb16d$1@linux...
>>
>> DJ,
>> That's my point I this endless love affair with native DAW's. I plan to

>> use
>> the natives as a compositional tool,maybe even to track now & then, but

>> I'm
>> sold out on DSP based DAWs be-it Paris or PTHD..I'm not about to keep

>> going
>> thru the motions of the constant PC/Mac upgrade paths..Nope..I'm done..
>>
>> I started this thread to open he question about the lack of a PT HD
>> competior,
>> but it seems that most are satified with their native based DAW...I'm

>> not.Some
>> manufacture will give me and others the goods...And, yes, I'll hold mt

>> breath
>> :)
>> Lamont
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>Yep. I totally agree. I built this dual core machine in hopes that it

>>>would
>>>have enough horsepower to run at 64k buffers under heavy plugin loads with
>>>large track counts. Not a chance in hell. It's remarkably fast and
>>>powerful
>>>so it's capable of what I want at higher buffer settings so for mixing

>>>with
>>>PDC using UAD-1 cards in SX so in that respect, it's filling my
>>>needs.......but it's a wuss compared to Paris in the DAW torture scenario
>> of
>>>a dub session where it's necessary to work quickly and there are already
>>>lots of tracks playing back and lots being added/punched. Paris still

>>>rules
>>>in this respect.
>>>
>>>Deej
>>>
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>news:43daedeb$1@linux...
>>>>
>>>> "Mike R." <emarenot@yahoo.com> wrote:
>>>> >Amen.
>>>> >Well said.
>>>> >I agree. The threat to digi is in the world of faster, cheaper native
>>>> >machines. I really thought that the current generation of machines

>>>> >would
>>>> be
>>>> >"the one." But my vote is one, or possibly two more generations.
What
>>>> >continues to amaze me is how freakin' relavent Paris still is.
>>>> >Latency?
>>>> >What's latency?
>>>> >MR
>>>>
>>>> 9 years later!!!
>>>>
>>>>
>>>> >"TCB" <nobody@ishere.com> wrote in message news:43da2c42$1@linux...
>>>> >>
>>>> >> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>> >> >
>>>> >> >"TCB" <nobody@ishere.com> wrote:
>>>> >> >>
>>>> >> >>I've been meaning to write about this for a few days but have spent
>>>> >literally
>>>> >> >>every minute of the past few days either at work, playing shows,
>> or
>>>> >blind
>>>> >> >>drunk. So . . .
>>>> >> >>
>>>> >> >>To me this really product is not much news, and if it were any

>>>> >> >>other
>>>> two
>>>> >> >>companies it wouldn't even be news at all. As I said before, DSP
>>>systems
>>>> >> >>are there for people who are willing to pay the big bucks to track
>>>with
>>>> >> >almost
>>>> >> >>no latency. Native systems are for everyone else. This is just
a
>>>PCI-E
>>>> >> native
>>>> >> >>system. That matters to Apple because the reports are that their
>> next
>>>> >series
>>>> >> >>of desktops won't have anything but PCI-E slots.
>>>> >> >
>>>> >> >I think it's news in the audio world any time Apogee comes out with
>> a
>>>> new
>>>> >> >product. Apogee is significant, their converters are a professional
>>>> >industry
>>>> >> >standard. Converters are subjective.
>>>> >>
>>>> >> Absolutely, that's what I was saying. If PreSonus and Hewlett-Packard
>>>> had
>>>> >> announced a deal nobody would be all that thrilled. Becuase it's

>>>> >> Apple
>>>> and
>>>> >> Apogee somehow it's a bigger news story. Which is fine, bully for

>>>> >> them,
>>>> I
>>>> >> was just pointing out that this "story" has longer legs because of
>> the
>>>> two
>>>> >> companies involved.
>>>> >>
>>>> >> >>
>>>> >> >>As far as the "grand strategy" stuff, and if Apple is threatening
>>>Digi
>>>> >> or
>>>> >> >>whatever. Think for a minute about how much money Apple makes from
>>>> >people
>>>> >> >>who make music on Macs. Then think about how much money they make
>>>from
>>>> >> people

>>>> >> >>who buy iPods and download from iTunes. Then think about the fact
>>>that
>>>> >> Jobs
>>>> >> >>is on the board at Disney and the new iPods do video. Do you think
>>>Apple
>>>> >> >>*as a company* is fundamentally concerned with pro audio users?

>>>> >> >>Would
>>>> >they
>>>> >> >>like to make money there? Sure. But would they trade 10% more of
>> the
>>>> pro
>>>> >> >>audio market for 10% of the MP3 player market? I wouldn't think
so.
>>>> >> >>
>>>> >> >>Thus, to me this is a very nice, and probably very expensive,
>>>> >> >>native
>>>> >system.
>>>> >> >>Not fundamentally different than a very nice RME system on either
>>>> >platform.
>>>> >> >>
>>>> >> >>
>>>> >> >>TCB
>>>> >> >
>>>> >> >I don't think it's that cut and dry. I don't think it's this part
>> of
>>>> >Apple's
>>>> >> >business vs. another part of their business. I think Apple is
>>>> >> >serious
>>>> >about
>>>> >> >pro Audio. The apogee thing is an example of it, and I think there
>>>will
>>>> >> >be more to come. I don't think Apple will fire Digi, I think it

>>>> >> >would
>>>> >take
>>>> >> >Digi firing Apple to really get stuff started.
>>>> >> >
>>>> >> >Just my .02
>>>> >> >
>>>> >> >James
>>>> >>
>>>> >> I certainly don't think Apple WANTS people to quit using them for
>>>audio,
>>>> >> and I don't expect Digi will move anywhere. However, LaMont was
>>>> >> asking
>>>> a
>>>> >> question about "what does this mean for the DAW world" and that

>>>> >necessarily
>>>> >> involves other companies.
>>>> >>
>>>> >> What I find most interesting is not the Apple vs. PC vs. Digi vs.
>>>Native
>>>> >> or whatever else, but why everyone hates Digi so much. To be
>>>> >> perfectly
>>>> >honest
>>>> >> I think a healthy amount of that is jealousy. No matter what most
of
>> us
>>>> >say,
>>>> >> given the choice between a massively tricked out PT rig with lots
of
>>>I/O
>>>> >> and DSP f/x and the bestest bestest native system out there (or even
>>>the
>>>> >> best PARIS system out there), nearly all of us would have a sudden
>>>change
>>>> >> of faith and take the Digi hardware. Even I would and I'm much more
>> of
>>>> a
>>>> >> synth/sample guy than a rock'n'roll guy. So that's reason #1. I think
>>>> >reason
>>>> >> #2 is there is a perception that Digi uses its place as a "niche
>>>> >monopolist"
>>>> >> to abuse their customers, price gouge, and generally behave badly.
>> In
>>>> its
>>>> >> time PARIS was a fantastic competitor to PT because it was cheaper,
>>>looked
>>>> >> better, and sounded better. It didn't become a truly viable
>>>> >> competitor
>>>> to
>>>> >> PT for a bunch of reasons that have been hashed out here ad
>>>> >> infinitum,
>>>> but
>>>> >> include the cratering of Ensoniq, the later cratering of E-mu, the
>> fact
>>>> >that
>>>> >> St. Croix was a 24 carat arrogant ass at times, increased usability
>> of
>>>> >cheaper
>>>> >> native systems, and so on.
>>>> >>
>>>> >> But what I think people like LaMont are looking for is not Digi
>>>> >> getting
>>>> >knocked

>>>> >> off the throne or Apple owning the DAW market, but for Digi to have
>> at
>>>> >least
>>>> >> one competitor with deep pockets and quality products to at least

>>>> >> make
>>>> >Digi
>>>> >> behave better. Here's the thing--I don't think that competitor is

>>>> >> going
>>>> to
>>>> >> come along. It would be too hard a market to break (PARIS being an
>>>example
>>>> >> where a similar product superior in many ways never really made a

>>>> >> dent)
>>>> >and
>>>> >> most people with the money to own big PT rigs don't really want to
>>>change
>>>> >> all that much even if they do whine about Digi sometimes. So, I think
>>>> the
>>>> >> long term threat to Digi is the simple erosion of their customter

>>>> >> base
>>>> by
>>>> >> faster, cheaper, and better native systems. But for the sake of
>>>> >> LaMont
>>>> >(and
>>>> >> others) I hope I'm wrong and someone is tinkering away right now
on
>> a
>>>> >really
>>>> >> super DSP system that will sell for $2k and really do something
>>>special.
>>>> >>
>>>> >>
>>>> >> TCB
>>>> >>
>>>> >> >
>>>> >> >>
>>>> >> >>
>>>> >> >>"LaMont" <jjdpro@ameritech.net> wrote:
>>>> >> >>>
>>>> >> >>>http://www.sonicstate.com/news/shownews.cfm?newsid=2657
>>>> >> >>>
>>>> >> >>>Okay, so what does this product mean?
>>>> >> >>>1)Is this a Direct shot over Digidesign's bow?
>>>> >> >>>

>>>> >> >>>2) Does this mean Apple and Apogee are going to go head up with
>> the
>>>> Big
>>>> >> >>kohuna
>>>> >> >>>AKA Digidesign??
>>>> >> >>>
>>>> >> >>>3)This Product: Is it just a dedicated DSP Mixer,thus letting
the
>>>Mac's
>>>> >> >>cpu(s)
>>>> >> >>>handle the recording and plugins?
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>>>Native
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>>>> >> >>>that you guys (Thad, Dedric,Jaimie,James,Bill, Neil) have been
>>>talking
>>>> >> >about???
>>>> >> >>>
>>>> >> >>>If so, then, I stand corrected..AND, Once again, proves that the
>>>real
>>>> >> forward
>>>> >> >>>thinkers in the DAW world are right here in our little forum..You
>>>guys
>>>> >> >Rock!!!..
>>>> >> >>>Thanks for letting me have my "State of The DAW" tantrum of
>>>sorts...:)
>>>> >> >>>
>>>> >> >>>Interesting developments..Wow...
>>>> >> >>
>>>> >> >
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>>>> >
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>>>>
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>>>
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