
Subject: Summing Box w/built-in Comp-limiter
Posted by [Neil](#) on Sat, 18 Aug 2007 16:09:05 GMT
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Hmmmm... price ain't too bad - wonder how it sounds?

<http://www.sweetwater.com/store/detail/Sumo>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Sat, 18 Aug 2007 17:56:27 GMT
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Hey Neil, I thought you didn't believe in analog summing..

Fact: In a summing shoot out..The Mack Onxy mixer beat out a lot of 5k summing boxes..

"Neil" <OIUOIU@OI.com> wrote:

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Neil](#) on Sat, 18 Aug 2007 19:24:27 GMT
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I never said I didn't believe in it. Where are you getting that from?

IIRC, I said that I felt that the difference was perceivable, but not enough to warrant the extra hassle of routing & rerouting everything, in my case.

And, FYI, there's almost no way in hell that I would use boutique & high-end front-end stuff & then finish it off with a Mackie mixer.

"LaMONT" <jjdpro@ameritech.net> wrote:
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Sat, 18 Aug 2007 23:29:08 GMT
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True story. A friend of mine (Justin Yooung) just completed his first smooth jazz CD, that was mixed ny 4 time grammy winner Paul Brown (LA).. Justine stated that Paul uses PT HD then out into(Stems) a Mackie 8 buss mixer..

If you are or not familiar with Paul's (Brown) work, just listen to the who's who is that genre (Norman Brown, Boney James,) and many many others..Top notch..

Boutique is only Boutique because it's the buzz phrase of the day. Over priced old gear and newer versions of an old piece of gear is all that it is..

In the end , the ears have it.. I can truly state that any when it comes to summing, almost all analog mixers will sound better than ITB.. And , a Mackie can get the job done.. Just like my Soundcraft Ghost get's it done for me..

"Neil" <OIUOIU@OUI.com> wrote:
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Dimitrios](#) on Sun, 19 Aug 2007 14:37:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hi,
Would you know which 8 buss mackie mixer he uses ?
I always liked the sound of my 1202 Mackie mixer !!
Regards,
Dimitrios

"LaMont" <jjdpro@gmail.com> wrote:
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [DJ](#) on Sun, 19 Aug 2007 17:36:05 GMT
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Neil,

I'm still "really" happy with the Neve 5042 tape emulator thingie. I mean, REALLY" happy. It's not a summing device, but it definitely adds depth and width to the stereo image.....very noticable but it's best (IMO) to "mix to it", not strap it on later after the mix is pretty well set. It's amazing to switch it in and out of the mix and hear the difference (that you don't really notice until it's gone).

;o)

"Neil" <IOOIU@OIU.com> wrote in message news:46c87fa2\$1@linux...

>

> "LaMont" <jjdpro@gmail.com> wrote:

>>Boutique is only Boutique because it's the buzz phrase of the
>>day. Over priced old gear and newer versions of an old piece
>>of gear is all that it is.

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> I guess I can both agree with you & disagree with you on this
> point, depending on which piece of gear is the subject of
> conversation at the moment - I have a few pieces of high-end
> or "boutique" equipment that I think are worth every penny
> I paid for them (Chandler TG-2, Soundelux E251-C come to mind)
> while there are others that are great, but you have to
> wonder "do they REALLY need to charge that much for that?"
> I think vintage gear is in another category... that's driven
> strictly by availability, as, if you're looking to buy a 1073,
> for example, there are only so many for sale at any given time.
> Try making an offer of a grand to anyone selling one of those &
> see if anyone takes you up on it. Unlikely; therefore the market
> demand is what drives those prices.

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> posted several results & examples here, in fact, as I'm sure
> you recall) to where I'm convinced that a.) you can indeed hear
> a difference, b.) the difference is not super-significant, and,
> c.) There are tradeoffs.

>

> Neil

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [IOOIU](#) on Sun, 19 Aug 2007 17:36:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

"LaMont" <jjdpro@gmail.com> wrote:
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Neil

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Sun, 19 Aug 2007 17:38:40 GMT
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He's using 24 channel 8 buss..

It's strange how many hit records were mixed on a mackie..I too have 1202

but now use a 1604 @ home to track and monitor with.

"Dimitrios" <musurgio@otenet.gr> wrote:

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>Hi,
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Sun, 19 Aug 2007 17:45:56 GMT
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I totally agree with you.

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

>
>"LaMont" <jjdpro@gmail.com> wrote:
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Sun, 19 Aug 2007 18:24:01 GMT
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Neil & Lamont: did either of you take the ProTools challenge and test whether you could hear the difference between in the box Waves SSL plugs and summing vs. SSL channels and summing? It may surprise you.

So put your money where your mouth is, so to speak, and take the test. Then post your scores. I double dare you.

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [audioguy_editout](#) on Sun, 19 Aug 2007 18:30:29 GMT
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Remember, the ITB mix was altered to make it *sound like*
the SSL sum mix... so it is NOT a realistic comparison.

David.

Bill L wrote:

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [DJ](#) on Sun, 19 Aug 2007 18:36:10 GMT

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.....so the secret to getting an ITB mix to sound like an SSL is to buy
an SSL, mix with it, then import the mix into PT and use plugins to
duplicate the sound of the SSL mix..

This sounds exactly like something I would dream up.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:46c88e3c\$1@linux...

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [audioguy_editout_](#) on Sun, 19 Aug 2007 18:49:49 GMT
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The only way to truly test summing would be to send the PT stems to a *second* PT system for summing there, then a second pass summed through the analog mixer. You would of course have to record the resulting sums onto the same unit (Masterlink, Tascam'1000 etc.) for a fair comparison. But this STILL wouldn't take into account the convertors, clock, etc etc etc.

David.

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>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [neil\[1\]](#) on Sun, 19 Aug 2007 23:14:03 GMT
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Exactly. In the ITB version you don't have to go out into the analog domain, therefore it's not an apples-to-apples comparison.

Neil

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>The only way to truly test summing would be to send the PT
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>>>>>"LaMont" <jjdpro@gmail.com> wrote:
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>>>>>>a difference, b.) the difference is not super-significant, and,
>>>>>>c.) There are tradeoffs.
>>>>>

>>>>Neil

>>

>>

>>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Neil](#) on Sun, 19 Aug 2007 23:17:47 GMT

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No, I haven't taken it - and I really don't need to, because:

a.) It's not a dead-on a/b test because in one example you have to go out into the analog domain (to mix in the console) and in the ITB example, you don't.

b.) I have no doubt that someone can build a set of plugins that model the SSL's sonic characteristics.

c.) I already believe that you can get equally good results ITB vs a large-format console.

Therefore, that particular test wouldn't prove or disprove anything to me.

Neil

Bill L <bill@billlorentzen.com> wrote:

>Neil & Lamont: did either of you take the ProTools challenge and test
>whether you could hear the difference between in the box Waves SSL plugs

>and summing vs. SSL channels and summing? It may surprise you.

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>So put your money where your mouth is, so to speak, and take the test.

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Mon, 20 Aug 2007 01:42:31 GMT
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Bill, I work @ our church studio wich has a SSL 4000 G series(E series) eqs
harwired to a PT HD3 using Lucid genX clock.. To the point...There is a noticble
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Mon, 20 Aug 2007 02:20:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

For me the most important difference between mixing analog and digital is the EQ and maybe the biggest part of that is simply the response of the knobs and how they alter the sound when I turn them. I don't get that same feeling with most digital EQs.

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lamont wrote:

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [DJ](#) on Mon, 20 Aug 2007 02:29:18 GMT

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"Bill L" <bill@billlorentzen.com> wrote in message news:46c8fc69@linux...
> For me the most important difference between mixing analog and digital is
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I agree with you about analog EQ adding something special. The UAD-1 Neve 1073, 1081 and the Helios EQ's really can provide that extra mojo. I'm just wondering what the point is of taking this test if the ITB mix is being modelled on a mix that was already done on an outboard console. Having said that, when I mix, I usually import a stereo master track of a song that is similar in genre and instrumentation to the one I am mixing and use that as a "go by", soloing an muting it as I go along, which is what this comparison is basically doing as I understand it. From that standpoint, you could definitely learn how to "closely emulate" a mix done on a console, but without that point of reference, it might be a lot harder to dial in that kind of similarity.

Deej

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Mon, 20 Aug 2007 03:16:03 GMT

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The difference (real life) is that the mix thru the SSL board becomes wider. However, I would say that clocking plays a big role in the sound department.

Again, we choose Lucid over Digis Clock and Apogee Big Ben. The Lucid made the mix tighter, more focused.

So, along with OTB, clocking plays a part..

Bill L <bill@billlorentzen.com> wrote:

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Mon, 20 Aug 2007 04:44:50 GMT
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Hey DJ,
that method can be dangerous, due to the fact that the 2 track reference
mix is finished Master with added eq and compression, stereo width enhancements.

"DJ" <[animix _ at _ animas _ dot _ net](#)> wrote:

>
>"Bill L" <[bill@billlorentzen.com](#)> wrote in message [news:46c8fc69@linux...](#)
>> For me the most important difference between mixing analog and digital
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>without that point of reference, it might be a lot harder to dial in that

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>
>Deej
>
>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [DJ](#) on Mon, 20 Aug 2007 13:05:00 GMT
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Understood. Seems like I am doing all the tracking, mixing and mastering here anyway. No one I work with has the budget for a mastering engineer so I just master as I mix. I know this is audio blasphemy, but I spit in the face of audio blasphemy and go there anyway.

(huff huff, grunt grunt)

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:46c91c42\$1@linux...

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Mon, 20 Aug 2007 18:13:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

LoL! :)

"DJ" <animix _ at _ animas _ dot _ net> wrote:

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>(huff huff, grunt grunt)

>

>;o)

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Mon, 20 Aug 2007 23:06:31 GMT
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DJ, I think it makes total sense to model it after a board mix because if successful, it proves that you can get indistinguishable results. I don't follow the logic of those who say it's invalid for that reason. If you can get the result, then there is no reason to insist on an analog board, except for preference or convenience or client necessity, etc

DJ wrote:

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>
> Deej
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>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Mon, 20 Aug 2007 23:12:01 GMT
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"Wider" is the only difference I could hear in the identified mixes on the website, but once I had to guess, I could not hear it more than 57% of the time. I don't know enough about psychoacoustics or audio design to understand what makes something sound wider, but you would think it could also be emulated digitally.

LaMont wrote:

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> However, I would say that clocking plays a big role in the sound department.
>
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>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [EK Sound](#) on Mon, 20 Aug 2007 23:16:32 GMT
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It could also be a difference in the panning law between the SSL and
Protools.

David.

Bill L wrote:

> "Wider" is the only difference I could hear in the identified mixes on
> the website, but once I had to guess, I could not hear it more than 57%
> of the time. I don't know enough about psychoacoustics or audio design
> to understand what makes something sound wider, but you would think it
> could also be emulated digitally.

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> LaMont wrote:

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>> The difference (real life) is that the mix thru the SSL board becomes
>> wider.

>> However, I would say that clocking plays a big role in the sound
>> department.

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>> Again, we choose Lucid over Digis Clock and Apogee Big Ben. The Lucid
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>> the mix tighter, more focused.

>> So, along with OTB, clocking plays a part..

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>> Bill L <bill@billlorentzen.com> wrote:

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>>> Take the test. You will be surprised. I triple dare you.
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>>>>> Then post your scores. I double dare you.
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>>>>>> "LaMont" <jjdpro@gmail.com> wrote:
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>>>>>> day. Over priced old gear and newer versions of an old piece
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>>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Rod Lincoln](#) on Mon, 20 Aug 2007 23:55:00 GMT
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Deej....I'm with you on this...not that I want to be, but everything I mix here, just like you, is for people who don't have the budget for mixing AND mastering, so I do the same thing.

Rod

"DJ" <animix_at_animas_dot_net> wrote:

>Understood. Seems like I am doing tall the tracking, mixing and mastering

>here anyway. No one I work with has the budget for a mastering engineer
so
>I just master as I mix. I know this is audio blasphemy, but I spit in the

>face of audio blasphemy and go there anyway.

>
>(huff huff, grunt grunt)

>
>;o)

>
>"LaMont" <jjdpro@ameritech.net> wrote in message news:46c91c42\$1@linux...

>>
>> Hey DJ,
>> that method can be dangerous, due to the fact that the 2 track reference
>> mix is finished Master with added eq and compression, stereo width
>> enhancements.

>>
>>
>>
>> "DJ" <animix _ at _ animas _ dot _ net> wrote:

>>>
>>>"Bill L" <bill@billlorentzen.com> wrote in message news:46c8fc69@linux...
>>>> For me the most important difference between mixing analog and digital
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>>>> the EQ and maybe the biggest part of that is simply the response of
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>>>> knobs and how they alter the sound when I turn them. I don't get that
>> same
>>>> feeling with most digital EQs.

>>>>
>>>> Take the test. You will be surprised. I triple dare you.

>>>>
>>>Bill,

>>>
>>>I agree with you about analog EQ adding something special. The UAD-1 Neve

>>
>>>1073, 1081 and the Helios EQ's really can provide that extra mojo. I'm

>>>just

>>
>>>wondering what the point is of taking this test if the ITB mix is being

>>
>>>modelled on a mix that was already done on an outboard console. Having

>>>said

>>

>>>that, when I mix, I usually import a stereo master track of a song that
>> is
>>>similar in genre and instrumentation to the one I am mixing and use that
>> as
>>>a "go by", soloing an muting it as I go along, which is what this
>>>comparison
>>
>>>is basically doing as I understand it. From that standpoint, you could
>>>definitely learn how to "closely emulate" a mix done on a console, but
>>>without that point of reference, it might be a lot harder to dial in that
>>
>>>kind of similarity.
>>>
>>>Deej
>>>
>>>
>>
>
>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Dedric Terry](#) on Tue, 21 Aug 2007 06:17:45 GMT
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None sounded wider here through my system, and I can pick that out pretty quickly. I picked the right ones about half the time, but the only difference that stood out to me that made me think I had pinned each one down was dynamics/compression in the bass (the instrument, not the frequency range). Some loops sounded tighter as a result of seemingly a little tighter compression on the bass itself, but when I took the test, the actual answers rejected such a pattern, so I chalked it up to simple compression variations. That can make a mix sound wider (bass fills more of the center and "back" of the field, lessening the perceived relative volume of highs, which are what create or enhance the perception of width).

I agree with Bill - emulating the SSL mix after the fact with the PT mix is perfectly valid - that's exactly how I would do it and have offered to do this with various engineers in the past (I talked with MixerMan about doing this a couple of years ago). In my opinion, it actually proves that a DAW may well be sonically more flexible than a board (an unpopular position I've maintained for a long time).

BTW - I downloaded the mixes, stripped the audio out of the QT movies and played them back in Nuendo. I had the QT movies on the timeline though for the label references.

Dedric

On 8/20/07 5:12 PM, in article 46ca21ad@linux, "Bill L"
<bill@billlorentzen.com> wrote:

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [TCB](#) on Tue, 21 Aug 2007 16:02:01 GMT
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TCB

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Wed, 22 Aug 2007 12:37:49 GMT
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Posted by [Ted Gerber](#) on Wed, 22 Aug 2007 13:25:05 GMT
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I also agree
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The problem with the test is that it involves continuous and repeated A/B
audio comparisons.

Try taking the test this way instead:

Listen to the reference tracks.

Just listen to 2 edits, (someone else will have to trigger them
so you won't know which they are) then stop.

Wait a few hours, (or a day) and do it again. Repeat as many times as needed to equal the total number of edits as the loop or continuous track versions on the Digi site (as many as 12 separate edits) Then see what you score.

I scored 7 out of 12 on the Smooth Jazz loop when trying to do it all at once, and 11 out of 12 when breaking it up.

Last month, we tried 2 different mics on a female singer. We tracked the entire song 3 times on one mic, then switched to the other. All 3 of us heard the difference immediately, and agreed on which one we wanted to use. The next day, I was replaying it for all of us, and switched back and forth throughout the tune. By the end of the song (4 minutes plus) even I had trouble telling which one was which, and I was looking at the screen.

Yet, when we came back on subsequent days, and listened with a "cleansed palette" all of us easily identified which mic was which.

I have been involved in similar tests with pianos. Comparing Steinway, Yamaha, Baldwin & Bosendorfer recorded at the same studio, with the same signal path. Repeated back and forth comparisons, even between just 2 of them, let alone all 4, made it harder and harder to distinguish between them. Listening to them with "fresh ears" made it relatively easy.

Ted

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Wed, 22 Aug 2007 23:09:35 GMT
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Your idea is interesting. I'll try that some time. I have found that comparisons require listening to a short (2-4 seconds) section of the tune and AB it blind. I am sure I would have scored much higher in that mode. BUT even in the mode they used, it convinced me that the difference is not so great.

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>>>>>>>> a difference, b.) the difference is not super-significant, and,
>>>>>>>> c.) There are tradeoffs.
>>>>>>>>
>>>>>>>> Neil
>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Ted Gerber](#) on Thu, 23 Aug 2007 03:25:31 GMT
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Fair enough

Bill L <bill@billlorentzen.com> wrote:

>Your idea is interesting. I'll try that some time. I have found that
>comparisons require listening to a short (2-4 seconds) section of the
>tune and AB it blind. I am sure I would have scored much higher in that

>mode. BUT even in the mode they used, it convinced me that the
>difference is not so great.

>

>Ted Gerber wrote:

>> You know, I really think this test is flawed. Both versions sound superb.

>> I also agree

>> with Bill's view that their rationale for modelling the SSL mix with PT

&

>> plugs is

>> valid in a real world scenario.

>>

>> The problem with the test is that it involves continuous and repeated A/B

>> audio comparisons.

>>

>> Try taking the test this way instead:

>> Listen to the reference tracks.

>> Just listen to 2 edits, (someone else will have to trigger them

>> so you won't know which they are) then stop.

>> Wait a few hours, (or a day) and do it again. Repeat as many times as needed
>> to equal the total number of edits as the loop or continuous track versions
>> on
>> the Digi site (as many as 12 separate edits)
>> Then see what you score.
>>
>> I scored 7 out of 12 on the Smooth Jazz loop when trying to do it all at
at
>> once,
>> and 11 out 12 when breaking it up.
>>
>> Last month, we tried 2 different mics on a female singer. We tracked the
>> entire
>> song 3 times on one mic, then switched to the other. All 3 of us heard the
the
>> difference
>> immediately, and agreed on which one we wanted to use. The next day, I
was
>> replaying it for all of us, and switched back and forth throughout the
tune.
>> By the
>> end of the song (4 minutes plus) even I had trouble telling which one
was
>> which, and I was looking at the screen.
>>
>> Yet, when we came back on subsequent days, and listened with a "cleansed
>> palette"
>> all of easily identified which mic was which.
>>
>> I have been involved in similar tests with pianos. Comparing Steinway,
Yamaha,
>>
>> Baldwin & Bosendorfer recorded at the same studio, with the same signal
path.
>> Repeated back and forth comparisons, even between just 2 of them, let
alone
>> all 4, made it harder and harder to distinguish between them. Listening
to
>> them
>> with "fresh ears" made it relatively easy.
>>
>> Ted
>>
>> Bill L <bill@billlorentzen.com> wrote:
>>> That's what i thought. According to them that is the norm. Try it and

>>> see how you do.

>>>
>>> TCB wrote:
>>>> In other words you could pick it out 7% more often than a coin flip.
Doesn't
>>>> sound like much of a difference to me.
>>>>
>>>> TCB
>>>>
>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>> "Wider" is the only difference I could hear in the identified mixes
on
>>
>>>>> the website, but once I had to guess, I could not hear it more than
57%
>>>>> of the time. I don't know enough about psychoacoustics or audio design
>>
>>>>> to understand what makes something sound wider, but you would think
it
>>
>>>>> could also be emulated digitally.
>>>>>
>>>>> LaMont wrote:
>>>>>> The difference (real life) is that the mix thru the SSL board becomes
>>>> wider.
>>>>>> However, I would say that clocking plays a big role in the sound department.
>>>>>>
>>>>>>
>>>>>> Again, we choose Lucid over Digis Clock and Apogee Big Ben. The Lucid
>>>> made
>>>>>> the mix tighter, more focused.
>>>>>>
>>>>>> So, along with OTB, clocking plays a part..
>>>>>>
>>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>>> For me the most important difference between mixing analog and digital
>>>>>>> is the EQ and maybe the biggest part of that is simply the response
>> of
>>>>>>> the knobs and how they alter the sound when I turn them. I don't
get
>>>>>>> that same feeling with most digital EQs.
>>>>>>>
>>>>>>> Take the test. You will be surprised. I triple dare you.
>>>>>>>
>>>>>>> lamont wrote:
>>>>>>>> Bill, I work @ our church studio which has a SSL 4000 G series(E
series)
>>>>>>>> eqs
>>>>>>>> hardwired to a PT HD3 using Lucid genX clock.. To the point...There

>> is
>>>>> a noticable
>>>>>> difference bte ITB and thru the SSL. We had a great laugh because
>> all
>>>>> of
>>>>>> the producers who work there all have PT HdS in there perwonal studios
>>>>> with
>>>>>> apgee AD16X and they take numbers to bring in there mixes to SSL
room...But
>>>>>> I will say his..inserting the waves SSL comp on the master buss
really
>>>>> does
>>>>>> what the real ssl buss comp does..and that is .it glues the entire
>> mix..
>>>>>>>
>>>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>>> Neil & Lamont: did either of you take the ProTools challenge and
>> test
>>>>>>> whether you could hear the difference between in the box Waves
SSL
>>>> plugs
>>>>>>> and summing vs. SSL channels and summing? It may surprise you.
>>>>>>>>
>>>>>>>> So put your money where your mouth is, so to speak, and take the
>> test.
>>>>>>>> Then post your scores. I double dare you.
>>>>>>>>
>>>>>>>> Neil wrote:
>>>>>>>>> "LaMont" <jjdpro@gmail.com> wrote:
>>>>>>>>>> Boutique is only Boutique because it's the buzz phrase of the
>>>>>>>>>> day. Over priced old gear and newer versions of an old piece
>>>>>>>>>> of gear is all that it is.
>>>>>>>>>> I guess I can both agree with you & disagree with you on this
>>>>>>>>>> point, depending on which piece of gear is the subject of
>>>>>>>>>> conversation at the moment - I have a few pieces of high-end
>>>>>>>>>> or "boutique" equipment that I think are worth every penny
>>>>>>>>>> I paid for them (Chandler TG-2, Soundelux E251-C come to mind)
>>>>>>>>>> while there are others that are great, but you have to
>>>>>>>>>> wonder "do they REALLY need to charge that much for that?"
>>>>>>>>>> I think vintage gear is in another category... that's driven
>>>>>>>>>> strictly by availability, as, if you're looking to buy a 1073,
>>>>>>>>>> for example, there are only so many for sale at any given time.
>>>>>>>>>> Try making an offer of a grand to anyone selling one of those
&
>>>>>>>>>> see if anyone takes you up on it. Unlikely; therefore the market
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