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

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

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I was checking out the Reaper forums and found this:

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

The first post offers this link:

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

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

Critic, 17 Oct, 2007). The discussion that follows on the forum is interesting as well.

MR

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

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

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The whole higher bit depth and sample rate making way better sound is pretty much a myth. It was generated by widespread misconceptions about "missing information" in digital audio.

IM experience, it makes a slight difference, not a major one, and this is consistent with the facts about how sampling actually works.

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

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

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Having said that, it's a bit of a struggle to nail the mix as easily as tracking to 44.1. 44.1 just seems to push the middle of the mix forward and this is what you hear on CD. At 88.2, getting the mix to have that forwardness takes a little more doing...it's like at 44.1 you're mixing to your final medium. At 88.2 you're not and once it is SRC'ed/dithered, it may not end up sounding quite like you thought it would, or at least like what your ears were expecting that it would sound. The internal processing (especially with the UAD-1 and POCO cards) is a bit superior at 88.2.

I'm starting to like 88.2, but I'm getting ready to go to a dual boot system (one OS for 44.1 and the other for 88.2 as I had described earlier). In my particular situation, it will just make things make more sense as far as port naming and improve workflow. In the meantime, what I've got here is working nicely.

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

Deej

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

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??
Posted by [Neil](#) on Sun, 30 Dec 2007 07:49:45 GMT
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the difference becomes even more apparent.

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

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

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

Neil

88.2k (and NO HIGHER) for life!

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

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

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

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

Neil

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

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

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

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

http://www.lavryengineering.com/index_html.html

DC

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

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

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

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This is a multi-part message in MIME format.

-----=_NextPart_000_006B_01C84AEC.25008EF0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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Deej

"Neil" <OUIOIU@OIU.com> wrote in message [news:47774f5e\\$1@linux...](news:47774f5e$1@linux...)

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-----=_NextPart_000_006B_01C84AEC.25008EF0

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<DIV>We used to use Dolby SR at 15ips. There =
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<DIV> </DIV>

<DIV>"Neil" <<A=20

href=3D"mailto:OUIOIU@OIU.com"><FONT face=3DArial=20

size=3D2>OUIOIU@OIU.com> wrote =
in message=20

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

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

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

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

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

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

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

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??
Posted by [LaMontt](#) on Mon, 31 Dec 2007 01:56:54 GMT
[View Forum Message](#) <> [Reply to Message](#)

Yep. I cut my studio teeth on an Otari 90II(24 Track) with Dolby SR..We always cut @ 30ips. That was the sound in 1983.

It's funny. Everybody was trying to get clean as possible. We dreamed of Digital back then..

* Note: When our area got it's first Synclavier (Studio A.Dearborn Mi 1985) We were blow way at how big Digital Sounded. Awwwww.. The Synclav sampling rate was 50K. Who said we did not need those extra bits??

To this day, I have not heard a sampler/converter that sounded as big, clear, wide as that Synclavier. The Kurzweil k250 and Emu's Emax and Even the Fairlight III were a distant second..

So.... What happend? Why have digital sampling/recording taken a step back?? Why haven't we matched or surpassed the sound quality of that 1982/83 technology??

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

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Subject: Re: 16/44.1 vs 24/96 -maybe not much apparent difference??
Posted by [LaMontt](#) on Mon, 31 Dec 2007 01:56:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

Yep. I cut my studio teeth on an Otari 90II(24 Track) with Dolby SR..We always cut @ 30ips. That was the sound in 1983.

It's funny. Everybody was trying to get clean as possible. We dreamed of Digital back then..

* Note: When our area got it's first Synclavier (Studio A.Dearborn Mi 1985) We were blow way at how big Digital Sounded. Awwwww.. The Synclav sampling rate was 50K. Who said we did not need those extra bits??

To this day, I have not heard a sampler/converter that sounded as big, clear, wide as that Synclavier. The Kurzweil k250 and Emu's Emax and Even the Fairlight III were a distant second..

So.... What happend? Why have digital sampling/recording taken a step back??
Why haven't we matched or surpassed the sound quality of that 1982/83 technology??

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

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