Subject: Impulse reverbs - possible in Paris?
Posted by Don Nafe on Wed, 08 Feb 2006 14:05:47 GMT

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Where does one get this and the impulses to go along with it

Inquiring minds want to know

Don

Subject: Re: Impulse reverbs - possible in Paris?
Posted by cujo on Wed, 08 Feb 2006 15:25:21 GMT

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I have been using SIR with sample slide.
Solod the verbs sound nice, but I am still not sold on how they fit in the
mix.
I need more impulses too.
Reverbs are definitely one of my weak areas

"Don Nafe" <dnafe@magma.ca> wrote:
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Subject: Re: Impulse reverbs - possible in Paris?
Posted by "Kris" . on Wed, 08 Feb 2006 16:04:21 GMT

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www.noisevault.com for impulses...I've contributed a few there. They have
a nice selection.

I've used convolution verbs in paris, but used pre-rendered tracks. I totally
forget how I did it though.

Cheers,

Kris

"Cujo" <chris@nospamapplemanstudio.com> wrote:
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Subject: Re: Impulse reverbs - possible in Paris?
Posted by RZ on Wed, 08 Feb 2006 18:22:36 GMT
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I use the Gigapulse (part of GigaStudio) that can be used as a stand-alone
convolution reverb with good results (could also use more impulses), but
since it is on another computer creates about 60 ms of latency. I can
listen and tweak the sound, but ultimately must re-record the effect onto
new tracks to compensate for the delay. This is a little bit of trouble but
by far the most satisfying reverb. BTW; convolution reverbs are not
intended to work as bus type effects. You will not likely get the sound to
sit in a space by only running a portion of the signal through the
convolution.

RZ

<Kris .> wrote in message news:43ea0875$1@linux...
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Subject: Re: Impulse reverbs - possible in Paris?
Posted by cujo on Thu, 09 Feb 2006 00:00:18 GMT

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Subject: Re: Impulse reverbs - possible in Paris?
Posted by RZ on Thu, 09 Feb 2006 02:51:56 GMT
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The theory behind convolution is to sample the exact acoustics of a space
from a specific position. The most natural sounding adjustments are made by
changing mic positions to affect the wet/dry mix. In a console style
effects bus, part of the signal is routed through an all wet signal path and
mixed to taste with the dry signal. To treat convolution the same would be
like taking an instrument in a hall and mixing it with an instrument in a
booth. The reflections will not match.

That said, an impulse from a plate reverb will probably work better on a
bus, because it is much less complex (i.e., no early reflections).

"Cujo" <chris@nospamapplemanstudio.com> wrote in message

news:43ea7802$1@linux...
>
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Subject: Re: Impulse reverbs - possible in Paris?
Posted by "Kris" . on Thu, 09 Feb 2006 15:46:23 GMT

I disagree, on two accounts.

1) There is nothing wrong with doing wet/dry blends with real/different acoustic spaces...folks with reverb chambers have been doing it for years.

2) A proper impulse response is just the 'wet' component of the reverb. There is no input signal present (i.e. the impulse itself is removed from the impulse response) there is only reverb/reflections. You can use the wet/dry blend to simulate how loud you make your room mics relative to your close mics.

Cheers,

Kris

"RZ" <pearlmusic@sbcglobal.net> wrote:
>The theory behind convolution is to sample the exact acoustics of a space

>from a specific position. The most natural sounding adjustments are made by
>changing mic positions to affect the wet/dry mix. In a console style
>effects bus, part of the signal is routed through an all wet signal path and
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Subject: Re: Impulse reverbs - possible in Paris?
Posted by gene lennon on Thu, 09 Feb 2006 15:47:56 GMT

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"RZ" <pearlmusic@sbcglobal.net> wrote:
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>mixed to taste with the dry signal. To treat convolution the same would
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>like taking an instrument in a hall and mixing it with an instrument in
a
>booth. The reflections will not match.
>
With respect to RZ, this explanation of convolution is very different from
my personal experience. I have been using hardware and software convolution
reverbs since the Sony DRE-777 first came out... and Altiverb since it first
came out (the original hardware and original software). Both were designed
for, and work great in bus situations, as do all convolution verbs.

I also have GigaPulse. It is true that GigaPulse is designed to allow manipulation
of mic position (and other parameters) while keeping the input/output mix
fixed (as a recommended option with true acoustic spaces). In theory this
will give a consistent sound stage, and I like using it that way.
But:
This is certainly NOT an appropriate generalization to use when talking about
convolution reverbs.
Gene
PS The 777 still sounds great and can be found on eBay very cheap. It was
originally around $15K.