
Subject: Re: Rant: The Pro Audio Industry is Full of Shit!!

Posted by [Jamie K](#) on Sat, 20 Jan 2007 20:31:56 GMT

[View Forum Message](#) <> [Reply to Message](#)

It doesn't seem like an earthshaking NAMM.

The most interesting things I've seen from NAMM reports so far have been the Roland VG-99 (not sure what the benefit is to the table top design, though) and the AXON AX 50 USB.

Cheers,

-Jamie

www.JamieKruz.com

LaMont wrote:

- > Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught in a
- > quagmire or a stomp in the road as far as new , cool , and usefull product
- > development in the Pro audio industry.
- >
- > Maybe that's the problem, the name "Pro -Audio". It's a given, that todays
- > producs are for the "bed-room, garage band types.
- >
- > On the so called High-End, we have over-hyped, China made products that are
- > being passed off @ 5000 percent mark-up..
- >
- > All the was to the lower (mass) end, with those same China manufacturers
- > producing these products @ an 5000 percent markup..
- >
- > What happend to innovation? Backin 1996 all the way to 2000, we were on a
- > roll, with great products like Emu Paris, Digi's Pro Tools , Steinberg' VST,
- > Motus break thur firw-wire protocols.
- >
- > Today we have , half-baked , half-thought out, rediculous performance
- claims..ENOUGH!!!!!!!!!!!!!!!
- >
- > I too a look the 2007 Namm offerings..And with out a doubt, I could not find
- > one manufacurer, With BALLLS!!!!!!
- >
- > Each product was play it safe prudct, that will FAIL!!! because these spineliee
- > maufacturers fail to provide the tools and asked for products that we want.
- > Just Bull-shitt after Bull-shit products!!!
- >
- > This industry has gotten most of you on their "8 input/output crack".. PCI
- > card here, add another there.each card weaker than the next. add and 8 i.o
- > converter here and there..Then, you must upgrade your CPU, because "You
- > know we promised you tha Native Processing is the future??(That stated back
- > in 1996).. Well , it 11 years later, and Native is a choice, but DSP is still

> vibrant..
>
> Where is this industry going?? yamahe , Roland & Korg, asking continuously
> for \$3k for keyboard workstations that still uses the same sound set 5-10
> years ago...
>
> So called pro-audio companies (UAD and many others) all hell bent on using
> 20 year old dsp chips(because) they can get them for next to nothing, but
> charge us up the ass for their undr powered piece of shit!!
>
> And, so goes the American way of Business.. Business 101. Buy cheap shit,
> sell for a great profit, then change the color and name of said product,
> and brand it an update. Charge even more, and continue this trend until the
> buyers figures it all out..Or some othe r(New) company comes in with some
> cool new innovation, thus making that old comapny step up it's game..
>
> I'm tired of it all. Just plain tired of all the BS in this industry.
>
>
>
>

Subject: Rant: The Pro Audio Industry is Full of Shit!!
Posted by [LaMont](#) on Sat, 20 Jan 2007 20:40:05 GMT
[View Forum Message](#) <> [Reply to Message](#)

Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught in a quagmire or a stomp in the road as far as new , cool , and usefull product development in the Pro audio industry.

Maybe that's the problem, the name "Pro -Audio". It's a given, that todays producs are for the "bed-room, garage band types.

On the so called High-End, we have over-hyped, China made products that are being passed off @ 5000 percent mark-up..

All the was to the lower (mass) end, with those same China manufacturers producing these products @ an 5000 percent markup..

What happend to innovation? Backin 1996 all the way to 2000, we were on a roll, with great products like Emu Paris, Digi's Pro Tools , Steinberg' VST, Motus break thur firw-wire protocols.

Today we have , half-baked , half-thought out, ridiculous performance claims..ENOUGH!!!!!!!!!!!!!!!!!!!!

I too a look the 2007 Namm offerings..And with out a doubt, I could not find one manufacurer, With BALLLS!!!!!!

Each product was play it safe prudct, that will FAIL!!! because these spineliee maufacturers fail to provide the tools and asked for products that we want. Just Bull-shitt after Bull-shit products!!!

This industry has gotten most of you on their "8 input/output crack".. PCI card here, add another there.each card weaker than the next. add and 8 i.o converter here and there..Then, you must upgrade your CPU, because "You know we promised you tha Native Processing is the future??(That stated back in 1996).. Well , it 11 years later, and Native is a choice, but DSP is still vibrant..

Where is this industry going?? yamahe , Roland & Korg, asking continuously for \$3k for keyboard workstations that still uses the same sound set 5-10 years ago...

So called pro-audio companies (UAD and many others) all hell bent on using 20 year old dsp chips(because) they can get them for next to nothing, but charge us up the ass for their undr powered piece of shit!!

And, so goes the American way of Business.. Business 101. Buy cheap shit, sell for a great profit, then change the color and name of said product, and brand it an update. Charge even more, and continue this trend until the buyers figures it all out..Or some othe r(New) company comes in with some cool new innovation, thus making that old comapny step up it's game..

I'm tired of it all. Just plain tired of all the BS in this industry.

Subject: Re: Rant: The Pro Audio Industry is Full of Shit!!
Posted by [gene lennon](#) on Sat, 20 Jan 2007 21:22:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>
>Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught in
>a
>quagmire or a stomp in the road as far as new , cool , and usefull product
>development in the Pro audio industry.,,,

but it is not the entire story.

Looking back at my history as musician than engineer, then song writer then producer, I never thought in a million years that I would have the kind of powerful tools I currently have at my disposal. Not even counting the fact that most of this power is also reasonably affordable, the new tools are amazing.

None of this seems to have a positive affect on the majority of music being produced today, but that is a completely separate issue.

The gear is great. You can use classic multi-tracks & consoles if you like (and they are available at a small fraction of their original cost) or you can go with the latest gee-whiz DAW.

Manufactures are catering to the semi-pro market because that is the only market that is growing. But high-end gear, even hand built boutique gear that so many high-end mic preamps were available.

Millennia, Manley and many others make good gear.

In terms of major innovations, are any of the new innovations responsible for better music, or even better sounding recordings? I think not.

Subject: Re: Rant: The Pro Audio Industry is Full of Shit!!

Posted by [excelav](#) on Sat, 20 Jan 2007 22:45:25 GMT

[View Forum Message](#) <> [Reply to Message](#)

LaMont

I think you've got Three choices. One get twenty five people to write letters to manufactures. Keep on it, and make sure you pick wisely! Number two, just deal with it. Number three, get the funding, go start the company and build it! That would be putting your money where your mouth is. That is a tuff thing to do, but not impossible.

James

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

>

>Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught in a

>quagmire or a stomp in the road as far as new , cool , and usefull product >development in the Pro audio industry.

>

>Maybe that's the problem, the name "Pro -Audio". It's a given, that todays >products are for the "bed-room, garage band types.

>

>On the so called High-End, we have over-hyped, China made products that are

>being passed off @ 5000 percent mark-up..

>

>All the was to the lower (mass) end, with those same China manufacturers
>producing these products @ an 5000 percent markup..
>
>What happend to innovation? Backin 1996 all the way to 2000, we were on
a
>roll, with great products like Emu Paris, Digi's Pro Tools , Steinberg'
VST,
>Motus break thur firw-wire protocols.
>
>Today we have , half-baked , half-thought out, rediculous performance
claims..ENOUGH!!!!!!!!!!!!!!!
>
>I too a look the 2007 Namm offerings..And with out a doubt, I could not
find
>one manufacurer, With BALLLS!!!!!!
>
>Each product was play it safe pruduct, that will FAIL!!! because these
spineliee
>maufacturers fail to provide the tools and asked for products that we want.
>Just Bull-shitt after Bull-shit products!!!
>
>This industry has gotten most of you on their "8 input/output crack".. PCI
>card here, add another there.each card weaker than the next. add and 8
i.o
>converter here and there..Then, you must upgrade your CPU, because "You
>know we promised you tha Native Processing is the future??(That stated
back
>in 1996).. Well , it 11 years later, and Native is a choice, but DSP is
still
>vibrant..
>
>Where is this industry going?? yamahe , Roland & Korg, asking continuously
>for \$3k for keyboard workstations that still uses the same sound set 5-10
>years ago..
>
>So called pro-audio companies (UAD and many others) all hell bent on using
>20 year old dsp chips(because) they can get them for next to nothing, but
>charge us up the ass for their undr powered piece of shit!!
>
>And, so goes the American way of Business.. Business 101. Buy cheap shit,
>sell for a great profit, then change the color and name of said product,
>and brand it an update. Charge even more, and continue this trend until
the
>buyers figures it all out..Or some othe r(New) company comes in with some
>cool new innovation, thus making that old comapny step up it's game..
>
>I'm tired of it all. Just plain tired of all the BS in this industry.
>

>
>
>

Subject: Re: Rant: The Pro Audio Industry is Full of Shit!!

Posted by [LaMontt](#) on Sun, 21 Jan 2007 08:50:06 GMT

[View Forum Message](#) <> [Reply to Message](#)

Thanks James .. Good reasonable advice. I often fantasise about having a meeting with people from our Future (say 1000 years ahead). And this meeting I aske them to not only fix today DAW Apps, but rebuild Paris (hardware & software) withtheir current CPU chips. Yeah I know.. Weired..Hey , It's dream and fanstasy. Ge your own.. :) Lol!

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

>

>LaMont

>

>I think you've got Three choices. One get twenty five people to write letters
>to manufactures. Keep on it, and make sure you pick wisely! Number two,
>just deal with it. Number three, get the funding, go start the company
and

>build it! That would be putting your money where your mouth is. That is
>a tuff thing to do, but not impossible.

>

>James

>

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

>>

>>Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught in
>a

>>quagmire or a stomp in the road as far as new , cool , and usefull product
>>development in the Pro audio industry.

>>

>>Maybe that's the problem, the name "Pro -Audio". It's a given, that todays
>>producs are for the "bed-room, garage band types.

>>

>>On the so called High-End, we have over-hyped, China made products that
>are

>>being passed off @ 5000 percent mark-up..

>>

>>All the was to the lower (mass) end, with those same China manufacturers
>>producing these products @ an 5000 percent markup..

>>

>>What happend to innovation? Backin 1996 all the way to 2000, we were on

>a

>>roll, with great products like Emu Paris, Digi's Pro Tools , Steinberg'

>VST,
>>Motus break thur firw-wire protocols.
>>
>>Today we have , half-baked , half-thought out, rediculous performance claims..ENOUGH!!!!!!!!!!!!!!!!!!!!
>>
>>I too a look the 2007 Namm offerings..And with out a doubt, I could not
>find
>>one manufacurer, With BALLLS!!!!!!
>>
>>Each product was play it safe prudct, that will FAIL!!! because these

>spineliee
>>maufacturers fail to provide the tools and asked for products that we want.
>>Just Bull-shitt after Bull-shit products!!!
>>
>>This industry has gotten most of you on their "8 input/output crack"..
PCI
>>card here, add another there.each card weaker than the next. add and 8
>i.o
>>converter here and there..Then, you must upgrade your CPU, because "You
>>know we promised you tha Native Processing is the future??(That stated
>back
>>in 1996).. Well , it 11 years later, and Native is a choice, but DSP is
>still
>>vibrant..
>>
>>Where is this industry going?? yamahe , Roland & Korg, asking continuously
>>for \$3k for keyboard workstations that still uses the same sound set 5-10
>>years ago...
>>
>>So called pro-audio companies (UAD and many others) all hell bent on using
>>20 year old dsp chips(because) they can get them for next to nothing, but
>>charge us up the ass for their undr powered piece of shit!!
>>
>>And, so goes the American way of Business.. Business 101. Buy cheap shit,
>>sell for a great profit, then change the color and name of said product,
>>and brand it an update. Charge even more, and continue this trend until
>the
>>buyers figures it all out..Or some othe r(New) company comes in with some
>>cool new innovation, thus making that old comapny step up it's game..
>>
>>I'm tired of it all. Just plain tired of all the BS in this industry.
>>
>>
>>
>>
>>
>

Subject: Re: The Pro Audio Industry is Full of Shit!!

Posted by [Doug Wellington](#) on Mon, 22 Jan 2007 20:08:33 GMT

[View Forum Message](#) <> [Reply to Message](#)

"LaMont" <jjdpro@ameritech.net> wrote in message news:45b27015\$1@linux...
> Ladie and gentlemen, in the year of Lord 2007 AD, we seem to be caught in a
> quagmire or a stomp in the road as far as new, cool, and useful product
> development in the Pro audio industry.

I think I understand the sentiment, but I wonder how many times you can reinvent a recording system - has the basic idea behind a preamp, a compressor or a recorded track changed much lately? I do see changes in the way recording technology is being used - I was talking to an engineer at NAMM, and he was saying that he has changed the way he works again to accommodate recent systems. I guess the earliest stage of recording was when you printed tracks with everything already on them, then you might adjust track levels on the way back out, but other than that, the output was pretty much directly related to the input. Then we got to the stage where we could record dry tracks and really manipulate them on the way back out, especially with the big half-million dollar multi-channel consoles. Now though, with the current trends of down-sized studios, mixing in the box digitally, and having no computer hardware "personality", no headroom, etc, he was saying they try to record everything in the old way, with the best mics, preamps and effects on the way in...

While I don't see a lot of change in the basic ideas of pro audio recording, I really like what I'm seeing from sound creation people, for example Synful and Audio Impressions. Both of them are in the orchestral sound business - Synful is a two person show (husband and wife) and is very very impressive for how small the software is and how good it sounds, especially for legato lines. Audio Impressions has changed the way orchestral libraries are played - when you play a single note, an entire section plays that note. When you play two notes, half the players sound for each note. Three notes uses a third of the section, four use a quarter, etc. (Real division simulation...) Most orchestral libraries are samples of entire sections, which means one note comes from the entire section, two notes sounds like two full sections, etc.

I suppose you could argue that it's still "just sampling," but I've seen a lot of improvements over the old libraries that had one velocity layer and a single sample was pitch shifted over several keys. With more memory, not only can we sample each key, but we can have multiple samples for different velocity levels. (Check out TBO from Sampletekk for example- it has 93 samples per note!) And with the new version of Native Instruments Kontakt sampler, you can now write program scripts to change how samples are played back - there is a really cool script for legato playing as well as a couple scripts to get rid of the "machine gun" effect that plagues repeated single notes.

I think innovation is still out there - you just don't usually find it at the big vendors...

Doug

<http://www.parisfaqs.com>

Subject: Re: The Pro Audio Industry is Full of Shit!!
Posted by [LAMont\[3\]](#) on Tue, 23 Jan 2007 21:39:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey Doug, I agree with. We've following Audio Impression since their winter namm announcement.

I guess what I'm ticked off with is the lack of real innovation in the Middle-group studio. Since PARIS, their has been no real replacement for that market segment.

(Others) read: Don't bring up the Native talk..Due to the fact, that staying on the Native road is very Very VERY Expensive. Because you are always buying or updating a new Mac or PC. Manwhile, a person with a Mac OS9 and a PPC with Win 98Se using Paris still can alot of DAW Muscle..

"Doug Wellington" <doug@parisfaqs.com> wrote:

>"LaMont" <jjdpro@ameritech.net> wrote in message news:45b27015\$1@linux...

>> Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught in a

>> quagmire or a stomp in the road as far as new , cool , and usefull product

>> development in the Pro audio industry.

>

>I think I understand the sentiment, but I wonder how many times you can

>reinvent a recording system - has the basic idea behind a preamp, a

>compressor or a recorded track changed much lately? I do see changes in the

>way recording technology is being used - I was talking to an engineer at

>NAMM, and he was saying that he has changed the way he works again to

>accomodate recent systems. I guess the earliest stage of recording was when

>you printed tracks with everything already on them, then you might adjust

>track levels on the way back out, but other than that, the output was pretty

>much directly related to the input. Then we got to the stage where we could

>record dry tracks and really manipulate them on the way back out, especially

>with the big half-million dollar multi-channel consoles. Now though, with
>the current trends of down-sized studios, mixing in the box digitally, and
>having no computer hardware "personality", no headroom, etc, he was saying
>they try to record everything in the old way, with the best mics, preamps
>and effects on the way in...
>
>While I don't see a lot of change in the basic ideas of pro audio recording,
>I really like what I'm seeing from sound creation people, for example Synful
>and Audio Impressions. Both of them are in the orchestral sound business
-
>Synful is a two person show (husband and wife) and is very very impressive
>for how small the software is and how good it sounds, especially for legato
>lines. Audio Impressions has changed the way orchestral libraries are
>played - when you play a single note, an entire section plays that note.
>When you play two notes, half the players sound for each note. Three notes
>uses a third of the section, four use a quarter, etc. (Real divisi
>simulation...) Most orchestral libraries are samples of entire sections,
>which means one note comes from the entire section, two notes sounds like
>two full sections, etc.
>
>I suppose you could argue that it's still "just sampling," but I've seen
a
>lot of improvements over the old libraries that had one velocity layer and
a
>single sample was pitch shifted over several keys. With more memory, not
>only can we sample each key, but we can have multiple samples for different
>velocity levels. (Check out TBO from Sampletekk for example- it has 93
>samples per note!) And with the new version of Native Instruments Kontakt
>sampler, you can now write program scripts to change how samples are played
>back - there is a really cool script for legato playing as well as a couple

>scripts to get rid of the "machine gun" effect that plagues repeated single

>notes.

>

>I think innovation is still out there - you just don't usually find it at

>the big vendors...

>

>Doug

>

><http://www.parisfaqs.com>

>

>

Subject: Re: The Pro Audio Industry is Full of Shit!!
Posted by [TCB](#) on Wed, 24 Jan 2007 17:29:06 GMT

[View Forum Message](#) <> [Reply to Message](#)

Hey LaMont,

I think there is a replacement, which is native, it's just that you don't like it. And I think very few companies are going into that market because it's the low end Digi/RME land and it's pretty hard to take on those folks. So it's not like the midrange is being ignored, it's that the midrange is native and you want DSP.

TCB

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

>

>Hey Doug, I agree with. We've following Audio Impression since their winter
>namm announcement.

>

>I guess what I'm ticked off with is the lack of real innovation in the Middle-
>group studio. Since PArIs, their has been no real replacement for that market
>segment.

>

>(Others) read: Don't bring up the Native talk..Due to the fact, that staying
>on the Native road is very Very VERY Expensive. Because you are always buying
>or updating a new Mac or PC. Manwhile, a person with a Mac OS9 and a PPC
>with Win 98Se using Paris still can alot of DAW Muscle..

>

>"Doug Wellington" <doug@parisfaqs.com> wrote:

>>"LaMont" <jjdpro@ameritech.net> wrote in message news:45b27015\$1@linux...

>>> Ladie and gentlemen,in the year of Lord 2007 AD, we seem to be caught

>in a

>>> quagmire or a stomp in the road as far as new , cool , and usefull product
>>> development in the Pro audio industry.
>>
>>I think I understand the sentiment, but I wonder how many times you can
>
>>reinvent a recording system - has the basic idea behind a preamp, a
>>compressor or a recorded track changed much lately? I do see changes in
>the
>>way recording technology is being used - I was talking to an engineer at
>
>>NAMM, and he was saying that he has changed the way he works again to
>>accomodate recent systems. I guess the earliest stage of recording was
>when
>>you printed tracks with everything already on them, then you might adjust
>
>>track levels on the way back out, but other than that, the output was pretty
>
>>much directly related to the input. Then we got to the stage where we
could
>
>>record dry tracks and really manipulate them on the way back out, especially
>
>>with the big half-million dollar multi-channel consoles. Now though, with
>
>>the current trends of down-sized studios, mixing in the box digitally,
and
>
>>having no computer hardware "personality", no headroom, etc, he was saying
>
>>they try to record everything in the old way, with the best mics, preamps
>
>>and effects on the way in...
>>
>>While I don't see a lot of change in the basic ideas of pro audio recording,
>
>>I really like what I'm seeing from sound creation people, for example Synful
>
>>and Audio Impressions. Both of them are in the orchestral sound business
>-
>>Synful is a two person show (husband and wife) and is very very impressive
>
>>for how small the software is and how good it sounds, especially for legato
>
>>lines. Audio Impressions has changed the way orchestral libraries are

>>played - when you play a single note, an entire section plays that note.
>
>>When you play two notes, half the players sound for each note. Three notes

>
>>uses a third of the section, four use a quarter, etc. (Real divisi
>>simulation...) Most orchestral libraries are samples of entire sections,
>
>>which means one note comes from the entire section, two notes sounds like
>
>>two full sections, etc.
>>
>>I suppose you could argue that it's still "just sampling," but I've seen
>a
>>lot of improvements over the old libraries that had one velocity layer
and
>a
>>single sample was pitch shifted over several keys. With more memory, not
>
>>only can we sample each key, but we can have multiple samples for different
>
>>velocity levels. (Check out TBO from Sampletekk for example- it has 93
>
>>samples per note!) And with the new version of Native Instruments Kontakt
>
>>sampler, you can now write program scripts to change how samples are played
>
>>back - there is a really cool script for legato playing as well as a couple
>
>>scripts to get rid of the "machine gun" effect that plagues repeated single
>
>>notes.
>>
>>I think innovation is still out there - you just don't usually find it
at
>
>>the big vendors...
>>
>>Doug
>>
>><http://www.parisfaqs.com>
>>
>>
>
