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

Posted by [emarenot](#) 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
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IM experience, it makes a slight difference, not a major one,
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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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what I'm hearing at 88.2 is a top end that reminds me a little of what I heard with tape. Not the saturation aspects wherein tape was spanked hard for a compression effect as much as just the way the tape smoothed off the harshness in the 3-5 k range and softened the 12k and up.

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

Deej

"Neil" <OIUIU@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
[View Forum Message](#) <> [Reply to Message](#)

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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. ;)

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88.2k (and NO HIGHER) for life!

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

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

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

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

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

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

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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

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

We used to use Dolby SR at 15ips. There was this sense of the audio =
content being just sorta' suspended in some kind of soft envelope and no =
tape hiss/extraneous noise. what I hear at 88.2 sorta' reminds me of =
that, and I emphasize the word sorta'. There just seems to be something =
a bit softer and more ethereal about the top end, especially on acoustic =
instruments and vocals, and after I've spent the extra time it takes to =
make it sound like a 44.1 kHz CD, it sounds exactly like a CD....LOL!=20

Deej

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

>=20

> It's interesting that you're hearing something akin to what you
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charset=3Diso-8859-1">
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<STYLE></STYLE>
</HEAD>
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<DIV><FONT face=3DArial size=3D2>We used to use Dolby SR at 15ips. There =
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<DIV><FONT face=3DArial size=3D2>"Neil" &lt;</FONT><A=20
href=3D"mailto:OUIOIU@OIU.com"><FONT face=3DArial=20
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></BODY></HTML>

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

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..

"Mike R." <emarenot@yahoo.com> wrote:

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

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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](#)

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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..

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