
Subject: PT HD accel plug-ins
Posted by [j.hall](#) on Thu, 08 Jul 2004 19:09:36 GMT
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all right, if you go into my forum at all you know i just bought an HD2 accel rig.

i won't be mixing in the box (at least i won't be as of now) and when mixing off the 2" i'll be using PT as my effects box (hey, full automation, recall of all effects, that rules)

so my question is this

what plugs for HD are really great

mainly i'm looking for an awesome reverb/delay/chorus/flanger

other unusual effects are welcome

down the road, or perhaps now, i'll be looking for some great EQ plugs.....maybe even comps.....

back in my PT 5.1 days the TC verb and lexicon stuff was nice

what's out there now that is SUPERB!!?

i'm sure erik will have some good insight with the EQ plugs and such.....load me up man.....educate me

Subject: Re: PT HD accel plug-ins
Posted by [Rail Jon Rogut](#) on Fri, 09 Jul 2004 19:07:35 GMT
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ReVibe is excellent.

All the URS EQ's are great.

TL Space (while it uses a lot of DSP) is excellent if you want a convolution reverb.

I have yet to find a decent digital compressor.

Rail

Subject: Re: PT HD accel plug-ins
Posted by [Erik](#) on Sun, 11 Jul 2004 00:06:37 GMT
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There are two schools of reverberation to me:

- "Synthy" stuff for mix tricks (Lexicon PCM 70 school)
- Chamber/room simulation

The best choices as a plug-in are Reverb One and ReVibe.

ReVibe in particular reveals all the convolution stuff to be as dumb, dorky and useless as it really is. Your clients will still demand Altiverb, though I give it about another 9 months before people start making fun of it like they make fun of Autotune.

That said, I'm still not a fan of digital reverbs. We never released one... focusing on moogerfooger Analog Delay and Tel-Ray instead. It was fun to hear that stuff instead of a reverb on lead vocal on the radio.

For EQ:

- The clean parametric
- The vibey knob turner

The MDW sets the high bar here. Compare any parametric to it and it will really help you separate the wheat from the chaff. In particular it makes the McDSP and Waves stuff just sound goofy, nasal, and closed at almost any comparable setting, high or low. (Note that you can't even compare the Waves stuff because they don't seem to understand what "Q" means.) Check out the Sony if you think you want more features here; not sure you do. Interestingly, the ugly gray Digidesign EQ stacks up pretty damn well provided you don't go too high or narrow.

For vibey, it's tough to beat the three BF Pultecs. They're color coded: blue for balls, green for guitars, silver for single-ended distortion. I don't think the URS stuff makes it over the bar sound-wise (either as a vintage or non-vintage piece), but at least it provides the "brit" ergonomic.

Two schools of compression:

- Tweaky nerd boxes
- Vibe machines

For the former, there is no shortage of doodads that let you set impossible attack times (compared to the sample rate) and incredibly useful parameters like "Knee 1.73." You can also set the release time after the release time. You know, handy shit like that.

Almost every compressor in the Bomb Factory studios control room is feedback. Almost every digital compressor (including ones that claim to model vintage compressors) is feedforward. Dunno what the fuck these people are thinking.

Of course, compression is very personal. I do NOT like the sound of the Sony at all, but I don't like the sound of most compressors analog or digital. The difference between the Sony and some of other weirdo digital shit out there is that the Sony at least acts and behaves like those nifty analog compressors in the wild. So it gets the vote for "tweaky nerd box." (But avoid the Inflator.)

For vibe, the BF stuff behaves like real gear. It is not particularly controllable by modern standards -- so any one of the weirdo digital comps from companies that have no idea how compressors work or how records get made may be a viable option/addition as well. It depends on whether you want organic vibe or highschool dropout substitute science teacher vibe--both can be useful I guess.

For effects, SansAmp is a sansamp, period. I don't like Amp Farm... buy one of those new USB Pods instead; they have newer software, more models, and sound better.

SoundBlender does the funky H3000 stuff and people dig it. That and the related Sound Toys stuff is worth a spin if you're in "that" part of the mix/experiment cycle. The BF moogerfoogers and the Eventide stuff are also worthy of a download and spin.

Everything else hasn't changed much since your PT 5.1 days, or seems pretty darn wheezy upon reflection.

Omissions welcomed and will be treated with a rapid sarcastic response. :)

--Erik

Subject: Re: PT HD accel plug-ins
Posted by [j.hall](#) on Mon, 12 Jul 2004 14:06:40 GMT
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sort sad that most things are still the same from 2.5 years ago

revibe seems to be getting the best marks from most people i ask, that seem to have a decent opinion.

and there are two votes for it here.....

i'll take all the sarcastice posts you want to sling.....i'm trying to re-educate myself in the PT world

i need all the info i can absorb

Subject: Re: PT HD accel plug-ins
Posted by [Fibes](#) on Mon, 12 Jul 2004 16:28:02 GMT
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Quote:ReVibe in particular reveals all the convolution stuff to be as dumb, dorky and useless as it really is. Your clients will still demand Altiverb, though I give it about another 9 months before people start making fun of it like they make fun of Autotune.

Would you care to explain that statement a little bit. I haven't tried revibe yet, but when used properly Altiverb is a pretty powerful tool. I imagine the newer version is even better but we're still in OS 9.22.

Subject: Re: PT HD accel plug-ins
Posted by [Erik](#) on Tue, 13 Jul 2004 15:31:23 GMT
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Because I track a lot, chambers and good sounding rooms were always part of my studios. Even my first crappy bedroom studio was lucky enough to have amazing sounding spaces within 'long mic cord to the Tascam' distance.

What I didn't have access to was a plate. So I battled the early Yamaha, Roland and Lexicon

units attempting to get the vocal sounds I wanted.

Maybe it was my synth programming background (or my programming background) or perhaps all mixers go through this phase. Basically I spent way too much time tweaking these ridiculous units trying to get more of the 'good stuff' and less of the weirdo 'digital bad stuff' on a vocal by vocal, mix by mix basis.

People talk about 'tails' but I think that misses the point and is a gross oversimplification of what's really going on.

Basically these units didn't have the horsepower or storage necessary to do really thick chamber sounds. Lexicon in particular was less about 'kick ass processing technology' and more about creating (again a weak analogy) the equivalent of an FM synth style engine (very flexible) with some very, very smart guys doing the internal algorithms to make the most of the available horsepower while hiding as much digital nastiness as possible. (People still covet Nuverb for a few of those algs.)

I consider those early units 'synth' reverbs because they have to be treated like a synthesizer. Basically you can pull up Steve Wonder's Moog modular bass sound, but you still have to tweak it for every song. Same goes for digital reverbs.

Reverb One is this style of tweaky reverb.

Problem is, people really don't like to tweak and chambers and rooms are still hard to get using those techniques. So computers got fast and Altiverb appeared.

Lots of companies had been fiddling with convolution reverbs (including us) but I wasn't convinced. Maybe I'm oversensitive to this stuff, but it still sounds like a digital reverb. But because it's basically a sampler, ability to tweak is very limited.

With Altiverb you basically have to build the mix around the vocal reverb. That's not a bad idea from an artistic perspective but it's just not practical.

And did I mention that it still sounds like a digital reverb? Dealing with the voice is hard enough; having to mix to hide flaws of the reverb as well is a recipe for insanity.

Of course, the pro audio marketplace is full of half-wits who copy anything resembling a successful product. In the past year and a half there's been no shortage of Altiverb knockoffs.

Watching companies who don't understand how reverb works technically or what reverb is useful for artistically has been a source of great amusement to me.

Company X, famous for really shitty reverbs, slaps on a convolution front-end to one of their crappy processors and manages to achieve the worst of both worlds. Now I don't want to name names or make any waves here, but oh my god, those presets...

The Emagic thing gets a special dishonorable mention because it just sounds weird and wrong.

So it was with great trepidation that I fired up ReVibe and... well, found it useful. I don't like or use the word 'vibe' but, well, I found it gave me the 'vibe' of the Altiverb spaces that I found interesting but also enough controls that I had the tools I needed to adapt the sound to my mixes.

And since it runs on a TDM chip, I can actually use it and tweak it instead of making it a 'special exercise experiment.'

Basically Altiverb always became the 'room mic.' Frequently tried, almost always muted. In contrast, ReVibe became part of the mixes and, when I muted it, I missed it.

--Erik

Subject: Re: PT HD accel plug-ins
Posted by [Fibes](#) on Tue, 13 Jul 2004 15:51:37 GMT
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Thanks for the discourse, i see Altiverb as something that fills a few voids for me currently. Long verbs that don't sound like shit and the "room mic." Not all of the samples sound good or work but with some eq it's definately filled a niche. I'll be heading to PT HD accel soon and i'm curious about revibe. I wish DIGI would reply to my inquiries, a few simple questions and no reply in two weeks.

Is it fair to ask for a slightly different plug in package when you already own most of what they are "giving" you?

Subject: Re: PT HD accel plug-ins
Posted by [malice](#) on Thu, 15 Jul 2004 09:00:52 GMT
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Fibes wrote on Tue, 13 July 2004 17:51 Thanks for the discourse, i see Altiverb as something that fills a few voids for me currently.

I totally agree with Fibes here, I think that sums up the general idea with Altiverb. It can be a powerful tool. I often lack of live natural room in the tracks I have to mix. This plug has been useful for that mater on more than few ocasions.

That said

Pluggin reverbs just don't cut it for me. I don't see the point of buying a plug verb when you can buy hardware rev for a bit more that will sound so much better. It's not like when you buy a comp or an eq: buying a "digital" one is to be compared to buy a lot of outboard. But for reverb, I just don't see the point.

malice

Subject: Re: PT HD accel plug-ins
Posted by [Erik](#) on Thu, 15 Jul 2004 15:05:51 GMT
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Well... I'm not sure where the outboard is that sounds way better for just a little more dough.

A PCM-70 is going to make any old fart feel at home, but the processing inside it is dwarfed by what you can do with a shareware download.

What are the outboard boxes you're recommending?

--Erik

Subject: Re: PT HD accel plug-ins
Posted by [j.hall](#) on Thu, 15 Jul 2004 20:16:36 GMT
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even a used 480-L sells for 3.5k at the lowest i've seen

that's a lot more then ReVibe at 995 list....

i'd love to have hardware plates and chambers.....

fact of the matter is, i don't have nearly the space for a real chamber, nor do i have the isolated area for a plate

on top of that, to get a useable palet of verbs (any one single unit just won't cover all your basis) you need quite a few of em.

buy one plug....i can use as many as i've got DSP horsepower for.

honestly, buying HD2 had a secondary function for me

since i still receive quite a few projects to mix on analog....i figured i could justify the expense of the HD2 rig while increasing the work i could except, i'd also end up with an effects processor for the analog mixes.

run some quick numbers on decent effects boxes and you quickly start approaching 10 - 15k

HD2 with two 192' and sync i/o and an extra D/A card with a dual 2 gig G5 wasn't much more then that and i get SO much more out of it then just reverb/delay/flange/phaser

so it looks like ReVibe is what i should look into.

Subject: Re: PT HD accel plug-ins
Posted by [malice](#) on Sat, 17 Jul 2004 06:26:24 GMT
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Erik wrote on Thu, 15 July 2004 17:05Well... I'm not sure where the outboard is that sounds way better for just a little more dough.

A PCM-70 is going to make any old fart feel at home, but the processing inside it is dwarfed by what you can do with a shareware download.

What are the outboard boxes you're recommending?

--Erik

Well, they are plenty of them

I purchased last year a Sony V77 for \$600 that smokes any pluggin rev I've tried so far. Kursweil are not very expensive as well. And yes, a PCM70 would make me feel at home, and I'm not an old fart... Even a DP4 sounds better than a pluggin...

Listen, a Roland SRV2000 has the processing power of my grandma's microwave, but some prog are still killers in my world.

I don't think processing is what it is all about. If you think that, send me your AMS if you have one (or Quantec, or EMT...), I pay for the shipping :d

malice

Subject: Re: PT HD accel plug-ins
Posted by [Zoesch](#) on Sat, 17 Jul 2004 10:55:44 GMT
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Oh that bullshit about processing is just that, bullshit... of course any PC will have a lot more processor power than an ASIC, GAL or DSP, that's a given, the problem is (And Erik, c'mon you should know this) how the algorithms are implemented.

Most reverb plugins (Native AND DSP based) make economies on processing so you can still have enough CPU/DSP to do other things.

If I code an FPGA with a reverb engine running at say, 66 MHz, it'll have more effective processing power than a general purpose DSP or CPU running software.

Yes, the tails are a dead giveaway, but the HF content of the reverb is where (to me at least) the problem with plugins start, they tend to sound muffled and undescript, convolving or not.

BTW, I know you truly hate convolution, but trust me, it's been available since before your hated Apple/eMagic came with Altiverb... in nice-sounding hardware form :d

Subject: Re: PT HD accel plug-ins
Posted by [Erik](#) on Sat, 17 Jul 2004 22:09:28 GMT
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malice wrote on Sat, 17 July 2004 02:26 Listen, a Roland SRV2000 has the processing power of my grandma's microwave, but some prog are still killers in my world.

Agreed... I think it was the limited power available that focused the alg designers in the right direction. There's still 'digital grime' throughout the signal (not just the tails) but there tends to be a lot of motion within the space so it sort of masks it. A definitely useful artistic tool.

Plus they run nice and hot.

Incidentally, this is exactly the type of dynamic/feedback processing that cannot be achieved with a convolution verb. Snap an IR of any cheapo useful reverb box from the 80s and it will sound noticeably worse in any convolution playback verb for this and a couple other reasons that Zoesch still hasn't figured out.

--Erik

Subject: Re: PT HD accel plug-ins
Posted by [Zoesch](#) on Mon, 19 Jul 2004 09:59:48 GMT
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Erik wrote on Sun, 18 July 2004 08:09

Incidentally, this is exactly the type of dynamic/feedback processing that cannot be achieved with a convolution verb. Snap an IR of any cheapo useful reverb box from the 80s and it will sound noticeably worse in any convolution playback verb for this and a couple other reasons that Zoesch

still hasn't figured out.

--Erik

In any current convolution playback reverb plugin? Yes of course, there's more to reverb than the algorithm as well, hye grab a PCM 70 and see how hard the DACs are driven, even better look at the build of the DAC.

But what you haven't figured out yet is that the process is optimizable, but you are taking your misguided hatred of convolution the wrong way, if I want a snapshot of a hardware device I'll go and get the hardware device.

If I want a snapshot of the reverberation characteristics of a physical space, I'll get an impulse response... actually, several, so I can synthesize the dynamics.

Or maybe I'll get the performers to go to the space in question... not everything is about money, right?

Subject: Re: PT HD accel plug-ins
Posted by [Tomas Danko](#) on Mon, 19 Jul 2004 17:50:30 GMT
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Zoesch wrote on Mon, 19 July 2004 10:59Erik wrote on Sun, 18 July 2004 08:09
Incidentally, this is exactly the type of dynamic/feedback processing that cannot be achieved with a convolution verb. Snap an IR of any cheapo useful reverb box from the 80s and it will sound noticeably worse in any convolution playback verb for this and a couple other reasons that Zoesch still hasn't figured out.

--Erik

In any current convolution playback reverb plugin? Yes of course, there's more to reverb than the algorithm as well, hye grab a PCM 70 and see how hard the DACs are driven, even better look at the build of the DAC.

Hey dude,

What's up with the PCM 70 then, from your point of view? I just know I love mine enough to grab it and run in case of fire. The rest of my gear can perish in flames, afaic. I know it ain't the resolution, samplerate or accurate response.

Cheers,

Danko

Subject: Re: PT HD accel plug-ins
Posted by [Zoesch](#) on Wed, 21 Jul 2004 10:04:20 GMT
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It's the algorithms, and it's the fact that besides the converters were driven somewhat hot which gave it a sort of saturated sound, very pleasant (in the right sources of course)

Subject: Re: PT HD accel plug-ins
Posted by [Tomas Danko](#) on Wed, 21 Jul 2004 13:17:05 GMT
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Zoesch wrote on Wed, 21 July 2004 11:04It's the algorithms, and it's the fact that besides the converters were driven somewhat hot which gave it a sort of saturated sound, very pleasant (in the right sources of course)

Yep, it ain't always about them MHz and KHz et al. Sometimes the magic is in the algorithms, and people miss out on that one little crucial trick that does the pleasant result.

I don't feel the PCM70 presets in the newer Lexicon machines sound as flattering and organic somehow, otherwise they are much more pristine in comparison. But again, not hitting that magical sweet spot.

I never thought about the clipping of the converters, but now that you mention it I've done some

hard EBM sounds by overloading the ADCs of my PCM70 and control it dynamically so that I get this wonderful screaming sound with lots of overtones coming and going. You clip'em, they never sound like harsh digital overs. Thanks for that tidbit!

/Danko

Subject: Re: PT HD accel plug-ins
Posted by [rwhitney](#) on Tue, 03 Aug 2004 03:58:15 GMT
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This is probably pretty obvious, but I bought the SONY Oxford EQ with GML algorithms for HD and, though it's pretty useful, it doesn't sound nearly as good to me as my Avalon 2055s. The control they offer is what makes them useful, and the number of instances, of course.

Subject: Re: PT HD accel plug-ins
Posted by [Alécio Costa - Brazil](#) on Wed, 02 Mar 2005 03:22:53 GMT
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I still prefer my Yamaha reverbers than those reverbs from OS 9.2 TDM, which to me, lack depth, poor image.

Subject: Re: PT HD accel plug-ins
Posted by [sharp11](#) on Sat, 05 Mar 2005 14:25:39 GMT
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I've been toying some more with Reverb One and have found it capable of some pretty neat effects.

I like its compressor, it allows for some pretty neat rhythmic tricks with sharp transients (drum sounds).

It's not a "thick" sounding verb, but its programming flexibility makes up for a lot.

Ed
