
Subject: AES

Posted by [Tyrone Corbett](#) on Mon, 10 Oct 2005 13:49:45 GMT

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1 plugin.

>

>12. If you wanna use all things without buying anything you can do this:

>Get Spinaudiolite FREE and wrap senderella.

>Get FFX4 DX chainer free

>http://vincent.burel.free.fr/download/ffx4_FullDemo3.zip

>NOTE: FFX-4 wraps/chains ONLY DX plugins whereas Chainer wraps/chains only

>VST

>HINT: From inside Chainer you can use FFX-4 so have chainer to wrap DX and

>VST....

>

>13. FFX-4 also has a low 4096 samples latency for UAD plugz. If you think

>that is big note that FXpansion wrapper that you guys were using gives 16384

>samples of latency !!

>

>14. So you wrap senderella with Spinaudiolite.

>

>15. You put senderella on the audio tracks you wanna send to a reverb, put

>the send volume accordingly and redirect (full to the right) because

>Spinaudio mixes two times the sound of the track)

>

>16. On audio tracks 15 and 16 you put two 16bit empty long files (5 minutes

>or more,whatever)

>17. On track 15 you open as STEREO the senderella again (spinaudiolite

>wrapped) and put senderella as receiver .

>Then on next native slot you open FFX-4 on track 15 as STEREO again.

>

>18. You open from inside FFX-4 a UAD1 reverb or any other DX reverb (like

>DSPFX)

>If you put UAD1 reverb you get 4096 lat

Subject: Re: AES

Posted by [Paul Artola](#) on Mon, 10 Oct 2005 20:36:40 GMT

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[a href="mailto:1@linux..." target="_blank">1@linux...](mailto:1@linux...)

>

> Dimitrios, thanks for the effort to put this together. I'm =

>adding this to

> my "paris keepers" file. =20

> MR

>

> "Dimitrios" <musurgio@otenet.gr> wrote:

> >Ok,
> >Due to the many posts that maybe misleading if you don't follow
=
>all of them
> >in the right order I decided to summarize what I know regarding
=
>senderella
> >and its use with Paris .
> >
> >1. Use inside Paris.cfg at the top the string =
>EDSTransfer=3D8,16 =20
> You
> >could use 8,8 but this has problems with audio streaming. The =
>8,16 seems
> >like the magical number, remember I tried them all....
> >This is needed because then Senderella works realtime NO =
>LATENCY as a buss
> >inside Paris.
> >Senderella seems like the greatest discovery among FREE =
>plugins for Paris,
> >link: <http://www.kvraudio.com/get/1433.html>
> >Senderella newest version has a redirect option so you can send
=
>the signal
> >and not hear (or hear) the dry signal if you want.
> >It has 64 busses ! nad now saves its condition and prest (the
=
>version
> >before could not) after saving your song.
> >
> >2. Senderella works across submixes ! but the latency in =
>between submixes
> >has to be taken into consideration.
> >
> >3. So possible uses are
> >a) Use your favorite DX/VST/UAD1/POWERCORE /EXTERNAL DEVICE =
>reverb as abuss
> >with senderella.
> >You occupy two Paris audio tracks for your reverb return using
=
>16bit (24bit
> >works too) silence paf file.
> >Here you can create a long 5 minute file or bigger and have it
=
>in handy
> >anytime you want it.
> >b) Use your favourite compressor VST/DX/UAD!/POWERCORE/EXTERNAL
=

>for buss

> >compression.

> >

> >4. On both uses the method is around the same.

> >

> >5. Senderella although showing up as it is in Paris as vst does

=

>not let

> the

> >audio pass the plugin, It stops in senderella so only WET =

>signal can be

> >send.

> >this is useful only for bussing say dsrumtracks to a cmpressor

=

>and not need

> >to have also the dry tracks playing.

> >In that situation no wrapper needs for senderella.

> >But for full use and potential senderella needs to be wrapped

> >

> >6. Wrappers that can be used are the FREE Spinaudio lite

> =

>> http://www.spinaudio.com/downloads.php?download_type=3D3& ;download_id=3D3=

>3 which

> >can wrap ONLY one VST plugin.

> >So here you can wrap one instance of senderella and use it as =

>send for

> >reverbs.

> >If you buy Spinaudio ofcourse you can have as many plugins =

>wrapped as you

> >want.

> >

> >7.. Senderella by renaming its dll like send1,send2,send3 etc =

>can be used

> as

> >many times as you want it is that simple.

> >

> >8. you need to have 16bit files (empty) on the receining =

>senderella

> >instances.

> >

> >9. If you have multiple cards then use (if you want it across =

>submixes)

> >tracks 15 and 16 of your last card, so that all sending =

>instances are bfore

> >these two.

> >

> >10. On Me works but I haven't got very stable resluts which may

=

Martin Harrington
www.lendaneer-sound.com

"W. Mark Wilson" <wmarkwilson@verizon.net> wrote in message
news:434b29b7\$1@linux...

> Anyone know if this unit's clocking is okay, great, stupid?
>
> W. Mark Wilson
>Cool, thanks Marty, I just picked one up for a buck on eBay.

Dubya

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:434b61ad\$1@linux...

> Hi Mark
> I have the Digi Smpte Slave driver...basically the same, and the clocking
> has been perfect.

> --

> Martin Harrington
> www.lendaneer-sound.com

>

> "W. Mark Wilson" <wmarkwilson@verizon.net> wrote in message
> news:434b29b7\$1@linux...

>> Any

Subject: Re: AES

Posted by [Kateeba](#) on Tue, 11 Oct 2005 20:37:52 GMT

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;>

> >

>

>

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><STYLE></STYLE>

></HEAD>

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><DIV>Rod,</DIV>

>separate=20

>the interleaved files?</DIV>

><DIV>Tom</DIV>

><BLOCKQUOTE=20
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>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
>t;=20
> wrote in message <A=20
> =
>href=3D"news:434bfc35\$1@linux">news:434bfc35\$

Subject: Re: AES
Posted by [Tom Bruhl](#) on Tue, 11 Oct 2005 22:30:20 GMT
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gure
=
>there
> >>must be some in there that are more likely to sound like a classic =
>keyboard
> >>amp; than others, and I'm sure over the years the odd person probably
=
>used
> >>a guitar amp with a keyboard anyhow. Problem is a lot of the amps in
=
>this
> >>list mean nothing to me other than a bunch of characters, whereas =
>I'm sure
> >>quite a few of you will be familiar with many of them, and I'm also
=
>even
> >>less familiar with actual keyboard amps, so I'm really lost for a =
>place
> >to
> >>start other than to push buttons and see how things sound... =
>...which
> >may
> >>of course be a very good approach, but anyhow...
> >>
> >>Amps I have to choose from are:
> >>'65 Fender Twin Reverb, Matchless DC30, Mesa Dual Rectifier, Mesa =
>Boogie
> >>Mark II C, '57 Fender Tweed Deluxe, Vox AC30 Top Boost, "A clean =
>tube combo",
> >>'78 Marshall Master Volume, "A nice crunchy tube amp combo", "A high
=

>gain
> >>tube amp", "A sweet tube blues tone", Marshall JCM900, "A high gain
=
>fuzz
> >>distortion", "Fender Bassman", a HiWatt 50 watt stack, [bass rigs] -
=
>Ampeg
> >>SVT, Ashdown ABM-C410H, Trace Elliot Commando, Sunn200S, '69 Ampeg =
>SVT
> Classic,
> >>Ampeg B15, SWR Basic Black, Fender Dual Showman, Mesa Boogie Bass =
>400+,
> >Hartke
> >>Model 2000.
> >>
> >>Speaker Cabs: American 2x12, British 4x12, Vintage 30 4x12, British
=
>2x12,
> >>American 1x12, Blonde 2x12, Fane 4x12, Greenback 4x12, Boutique =
>4x12, Bassman
> >>4x10, '65 Tweed 1x12, Fender Pro 1x15, Ampeg Portaflex, Ashdown 4x10
=
>w/tweeter,
> >>Sunn 200S 2x15, Acoustic 360, Hartke 1x15, SWR Basic Black, Ampeg =
>8x10,
> >Ashdown
> >>AMB410, SWR Goliath III, Hartke 4x10.
> >>
> >>Any suggestions on what combo may sound good with a given sound =
>would be
> >>fantastic. Mostly I'm looking to get some nice hammond B3 and =
>wurlitzer
> >sounds
> >>happening, so any suggestions specific to those directions would be
=
>fantasmalistic!
> >>:o) Keep in mind the rotary speaker effect can be inserted on any of
=
>the
> >>amp/cabinet combinations without effecting the sound in any way =
>(other
> than
> >>to add the rotary effect) so feel free to choose amps based on what
=
>would
> >>probably sound good IF it had a Leslie. :o)
> >>
> >>Oh, and the machine can also warp between two amps or cabinets, so =

```

>if you
> >>think "a criss cross of 1/3 this amp and 2/3's this amp" would work,
=
>then
> >>we can do that too. :o)
> >>
> >>Cheers,
> >>Kim.
> >
>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
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><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>Kim,</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>I like both Neil and Michael's =
>suggestions. =20
>Fenders</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>have a cleaner sound which is often =
>good to=20
>help</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>retain the keyboards clarity. I =
>know with the=20
>Vox ToneLab</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>and with Nigel I usually end up with =
>the matching=20
>cabs</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>to the given amp. I try them =
>all and=20
>almost always go</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>with what was sold with the head. =
>They are=20
>matched.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2>I used to have a Vox AC-30 and a =
>Marshall 4 x 12...=20
>ehhh.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>A Dual Showman through the same =
>Marshall...=20
>ewww.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Put those amps with their soul mate =
>cabs and=20
>wow!</FONT></DIV>

```



```
><DIV><FONT face=3DArial size=3D2>The old 100 Marshall sounded sweet with
=
>the cab=20
>though.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2>Use your ears. Boogie gets a =
>great clean=20
>sound almost </FONT></DIV>
><DIV><FONT face=3DArial size=3D2>like a Fender but rounder. Might =
>be another=20
>option to try.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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> <DIV>"michael bliss" <<A=20
> href=3D"mailto:mbliss1@austin.rr.com">mbliss1@austin.rr.com</A>> =
>wrote
```

Subject: Re: AES

Posted by [Paul Artola](#) on Wed, 12 Oct 2005 04:20:25 GMT

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o even

```
>>less familiar with actual keyboard amps, so I'm really lost for =
a place
>to
>>start other than to push buttons and see how things sound... =
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>>Mark II C, '57 Fender Tweed Deluxe, Vox AC30 Top Boost, "A clean =
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>>'78 Marshall Master Volume, "A nice crunchy tube amp combo", "A =
high gain
>>tube amp", "A sweet tube blues tone", Marshall JCM900, "A high =
gain fuzz
>>distortion", "Fender Bassman", a HiWatt 50 watt stack, [bass =
rigs] - Ampeg
>>SVT, Ashdown ABM-C410H, Trace Elliot Commando, Sunn200S, '69 =
Ampeg SVT
Classic,
```

>>Ampeg B15, SWR Basic Black, Fender Dual Showman, Mesa Boogie =
Bass 400+,
>Hartke
>>Model 2000.
>>
>>Speaker Cabs: American 2x12, British 4x12, Vintage 30 4x12, =
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>>American 1x12, Blonde 2x12, Fane 4x12, Greenback 4x12, Boutique =
4x12, Bassman
>>4x10, '65 Tweed 1x12, Fender Pro 1x15, Ampeg Portaflex, Ashdown =
4x10 w/tweeter,
>>Sunn 200S 2x15, Acoustic 360, Hartke 1x15, SWR Basic Black, =
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>Ashdown
>>AMB410, SWR Goliath III, Hartke 4x10.
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>>:o) Keep in mind the rotary speaker effect can be inserted on =
any of the
>>amp/cabinet combinations without effecting the sound in any way =
(other
than
>>to add the rotary effect) so feel free to choose a

Subject: Re: AES

Posted by [Miguel Vigil \[1\]](#) on Wed, 12 Oct 2005 14:37:40 GMT

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> news:434a1e5c@linux...

>> D,

>> Long story short is that when Ensoniq was bought out by Emu and Creative,
>> lots of heads rolled. A good deal of hostility ensued. Papers vanished,
>> mysteriously, and *no one seems to know where they went*.. the why is
>> obvious when you think about it from a creators standpoint. If there are
>> indeed roadmaps on the EDS cards I would be most definitely interested
>> should you come across them.. but I hold little hope at this late stage
>> in
>> the public release of those documents.

>>

>> AA

>>
>>
>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>> news:434a13c0\$1@linux...
>> >I have a couple of non working EDS cards (and no I did not burn them
>> >with
>> > EDSTransfer string)
>> > These have been bought as is for spare parts.
>> > Because I am located in Greece it is cost prohibited to send cards
> aboard
>> > for propable fix.
>> > So with my audio engineer I could fix some here.
>> > Would anybody kindly share these schematics ?
>> > I know someone outhee got them...
>> > The Ensoniq guy (I understand why) did not reply on this.
>> > regards,
>> > Dimitrios
>> >
>> >
>>
>>
>
>Martin,

For some reason, I have never been able to get a .paf to work in Paris that was created in Wavelab. WL can open them just fine, just not recreate them for some reason, at least on my rig.

Deej

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:434cd7c5@linux...
> You could load them into Wavelab and convert them into 2 mono PAF files.
> --
> Martin Harrington
> www.lendaneer-sound.com
>
> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
news:434bfb33\$1@linux...
> >
> > Tom, you could install a program such as CDex (I think it's shareware,
but
> > I'm not sure)it converts mp3's to waves and vice versa. That's what I
> > usually
> > use.
> > Rod
> > "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >>

> >>
> >>Alright, now I have to reinstall Wavelab...
> >>
> >> "Dimitrios" <musurgio@otenet.gr> wrote in message =
> >>news:434bd54b@linux...
> >> Dear Tom,
> >> If you load mp3's on wavelab you can then save them as wave files.
> >> It is that simple.
> >> Regards,
> >> Dimitrios
> >> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
> >>news:434bd28b@linux...
> >> The files are Winamp Media Files which are mp3s. =20
> >> I want to lay guitar tracks over Steely Dan covers for him. =20
> >> Can I make them individual wavs with either Paris, strip wav or
> >> Wavelab 3.0?
> >>
> >> He can send me the individual wavs and I can convert those but we're
> >> =
> >>
> >> trying to save a step for him I guess...
> >> Tom
> >>
> >> PS Don't eat too much roasted garlic at one sitting.
> >>
> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> >><HTML><HEAD>
> >><META http-equiv=3DContent-Type content=3D"text/html; =
> >>charset=3Diso-8859-1">
> >><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
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> >><BODY bgColor=3D#ffffff>
> >><DIV>Alright, now I have to reinstall=20
> >>Wavelab...</DIV>
> >><DIV> </DIV>
> >><BLOCKQUOTE dir=3Dltr=20
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> >> <DIV>"Dimitrios" <<A=20
> >> href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote in =
> >>message=20
> >> news:434bd54b@linux...</DIV>
> >> <DIV>Dear Tom,</DIV>
> >> <DIV>If you load mp3's on wavelab you can
> >> =
> >>then save=20
> >> them as wave files.</DIV>

> >> <DIV>It is that simple.</DIV>
> >> <DIV>Regards,</DIV>
> >> <DIV>Dimitrios</DIV>
> >> <BLOCKQUOTE dir=3Dltr=20

Subject: Re: AES

Posted by [Miguel Vigil \[1\]](#) on Wed, 12 Oct 2005 14:40:00 GMT

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>
> >> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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> >> <DIV>"Tom Bruhl" <<A=20
> >> href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> =
> >>wrote in=20
> >> message <A =
> >>href=3D"news:434bd28b@linux">news:434bd28b@linux...</DIV>
> >> <DIV>The files are Winamp Media =
> >>Files which are=20
> >> mp3s. </DIV>
> >> <DIV>I want to lay guitar <FONT =
> >>face=3DArial=20
> >> size=3D2>tracks over Steely Dan covers for him. </DIV>
> >> <DIV>Can I make them individual wavs =
> >>with either=20
> >> Paris, strip wav or</DIV>
> >> <DIV>Wavelab 3.0?</DIV>
> >> <DIV> </DIV>
> >> <DIV>He <FONT face=3DArial =
> >>size=3D2>can send me=20
> >> the individual wavs and I can =
> >>convert those=20
> >> but we're </DIV>
> >> <DIV>trying <FONT face=3DArial =
> >>size=3D2>to save a=20
> >> step for him I guess...</DIV>
> >> <DIV>Tom</DIV>
> >> <DIV> </DIV>
> >

Subject: Re: AES

Posted by [Tyrone Corbett](#) on Wed, 12 Oct 2005 15:01:12 GMT

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> <DIV>PS Don't eat too much roasted =

> >>garlic at=20
> >> one sitting.</DIV></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML >
> >>
> >>
> >
>
>Every piece of Mesa Boogie ever -

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:
&g

Subject: Re: AES
Posted by [Cujjo](#) on Thu, 13 Oct 2005 00:50:07 GMT
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ghts ago. I'm still touring with
> Will
> >> Downing, but the gig was honoring legendary Jazz singer "Nancy Wilson".
> I
> >> am not certain of her age...late sixties I'm guessing, but she sounded
> >incredible!!!
> >> She worked a mic in a way that is no longer in existence in today's
> >music...truly
> >> sad. Her vocals were clean...riffs were phenomenal and interpretation
> >skills
> >> outstanding!
> >>
> >> Certainly a worth while performer to see if at all possible.
> >>
> >> Tyrone
> >>
> >
> >"Chris Lang" <yo@yo.yo> wrote:
>Kim- FWI
