
Subject: Proud to be an American!

Posted by [Pete Ruthenburg](#) on Wed, 07 Sep 2005 05:58:02 GMT

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t and 182

> to

> >> > the

> >> >>> >right (50ms=2240 - 192 = 2048)

> >> >>> >Regards,

> >> >>> >Dimitrios

> >> >>> >

> >> >>> >

> >> >>>

> >> >>

> >> >>

> >> >

> >>

> >>

> >

> >

>I for one am not easy!

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

>Yes well, I think because that is too easy !

>:)

>Regards,

>Dimitrios

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

>news:43496148\$1@linux...

>>

>> why not just record nothing in Paris. That's what I do. I have a :30 file

>> like that.

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

>> >Just in wavelab record nothing for 1 sec and then copy this for hundreds

>> of

>> >times until you get say a 5 minute file.

>> >then save as paf.

>> >I will take next question :)

>> >Regards,

>> >Dimitrios

>> >"Aaron Allen" <nospam@not_here.dude> wrote in message

>> >news:43487b76@linux...

>> >> I made mine by putting Paris in record at the desired sample rate,

>> >looping

>> >a

>> >> digital input to a mixer in the patchbay for Paris and feeding it

>> no

>> >audio.

>> >> AA
>> >>
>> >>
>> >> "Cujo" <chris@applemanstudio.com> wrote in message
>> >news:43485317\$1@linux...
>> >> >
>> >> > Hey D,
>> >> > Thanks for the Email.
>> >> > I am going to bombard you wiht questions soon.
>> >> > I need to make a ghost of my sytem first.
>> >> > How do you mak a silent PAF file?
>> >> > Sorry if this is a dumb question.
>> >> >
>> >> > "Dimitrios" <musurgio@otenet.gr> wrote:
>> >> >>He,
>> >> >>Yeah well,
>> >> >>I didn't mean to make any harm to your system....
>> >> >>
>> >> >>EDSTransfer 8,16 is better and more relaxed than 8,8.
>> >> >>I use this for 4-5 months now ,no problem at all.
>> >> >>The 8,8 causes slow disk transfers with many tracks.
>> >> >>
>> >> &

Subject: Re: Proud to be an American!
Posted by [Pete Ruthenburg](#) on Wed, 07 Sep 2005 06:09:52 GMT
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gt;>Yes your old UAD1 wraps are 16384 samples long....
>> >> >>Chainer is a way to go.
>> >> >>But download this Spinaudio lite for free to wrap around chainer
to
>> >lower
>> >> >>the latency to 4096 samples.
>> >> >>That is 1/4 of your "working" latency.
>> >> >>If you are adventureous inserts the FREE multifixvst inside chainer
>and
>> >> >>then
>> >> >>load UAD to go down to 2048 samples ! latent around 40ms...
>> >> >>Not bad right ?
>> >> >>Yes you were right about the compensation but at that special time
it
>> >did
>> >> >>not work for me !!
>> >> >>I guess I did something wrong then.
>> >> >>Now this is a great method of compensating.
>> >> >>Senderella is a great adventure to be taken for Paris.

>> >> >>I hope and someone else will try it too and test it ...

>> >> >>

>> >> >>I will post all that I know about senderella and wrapping and

>> >compensating

>> >> >>in one long updated post....

>> >> >>Cheers,

>> >> >>Dimitrios

>> >> >>"cujo" <chris@applemanstudio.com> wrote in message

>> >news:4347d7f0@linux...

>> >> >>>

>> >> >>> Yeah this is they way I was thinking you could do it a while ago.

>> >> >>> But I thought Senderella was not wokring unless you did the 8.8

ine

>> in

>> >> >>tghe

>> >> >>> config.

>> >> >>> wasn't that supposed to cause overheating?

>> >> >>> Also I guess we'd want Chainer for more inserts for this.

>> >> >>>

>> >> >>> I need to get my head around these new numbers as I use that old

DX

>> >> >>wrapper

>> >> >>> where al do 4x100 to the left then sample slide 1058 or whatever

to

>> >the

>> >> >>right

>> >> >>> again.

>> >> >>>

>> >> >>> You are an intrepid man D, the idea of messing with my working

>system

>> >> >>gives

>> >> >>> me nightmares

>> >> >>>

>> >> >>>

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

>> >> >>> >Now the most obvious trick I missed (well didn't think that would

>> >work

>> >> >>but

>> >> >>> >it does !) was to just to nudge the audio tracks you wanna use

>with

>> >> >>> >senderella for 100ms to the left and just put in a slot after

>> >> >>> >senderella

>> >> >>> >voxengo (free) sample delay 384 samples to the right.

>> >> >>> >Remember 100ms=4480 samples - 384 = 4096

>> >> >>> >That is if you use Spinaudio wrapper that lowers buffer with a

>4096

>> >UAD

>> >> >>> >plugin latency.

```
>> >> >>> >If you will use multifixvst then use 50ms nudge to the left and
182
>&g
```

Subject: Re: Proud to be an American!
Posted by [erlilo](#) on Wed, 07 Sep 2005 09:07:55 GMT
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[illegible]

1. Everything has to be equal. **Almost always** when someone complains about digital it is because of cheap convertors or bad engineering. Compare the same convertor at different resolutions and you can hear some difference. I've done this with a Lavry and it is real, but of smaller magnitude of improvement than most people expect.

The existence of so many recordings transferred back in the 80's on the wretched convertors in the Sony 1630/40 mastering decks is still causing complaints about "digital harshness".

I have done orchestras straight to 44.1 / 16 bits that have been

as smooth and sweet and detailed as anyone could expect and way better sounding than any vinyl record could ever be.

2. It is not a matter of hearing the higher frequencies. We don't. What we may hear is the transient response being better. One of the things I learned from my power amp design friends is that you need frequency response out to 250K or so for the transients to be well reproduced. This may be an issue in digital also.

3. What many people are claiming to hear is not more highs, but more detail. I hear more detail at very low levels on classical, where you start running out of bits at 16. This is a real issue, but less so

for pop music since with most pop, the waveform is so compressed it looks like a solid bar instead of a waveform.

4. There's always some placebo effect, and there have been a LOT of bad sounding boxes sold on their high sample rates while the bozo designers simply forgot about things like mic-pre quality, component quality, basic circuit design and interface issues.

Recording engineers we have to be able to do 4 things well:

Never yell with headphones on

Coil cables properly

Hear where to EQ

Have minimal placebo effect. Yes, this can be learned.

In the end, I would rather engineer well, with good gear (and never in the Pro Tools mix buss!) at red-book spec than use hi-rez stuff that has less attention paid to the quality of each piece.

All things being equal, hi-res is better. But less than they say.

BTW, with the amazing popularity of iPods and the like, it seems as if hi-res is no longer an issue since we can't even get beyond MP3 let alone red-book. I disagree. Right now, there are iPods with 60 gigabytes!

Now, a CD can only 700meg, so we could easily have iPods holding 86+ CD's of uncompressed audio! No MP3 crap! It's mainly an access speed issue at this point, but I think it will happen, and then hi-res will follow.

DC

"Mike R." <emare@not.com> wrote:

>
>You know, I have read some reports that people actually percieve a difference
>between audio sampled at 44k, and audio sampled at 96k. I don't have any
>96k converters, or I'd give it a shot myself. In all things audio, I'd
trust
>this group's ears over
>

Subject: Re: Proud to be an American!

Posted by [Kim](#) on Wed, 07 Sep 2005 11:21:36 GMT

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well reproduced. This may be an issue in digital also.

>
> 3. What many people are claiming to hear is not more highs, but
> more detail. I hear more detail at very low levels on classical, where
> you start running out of bits at 16. This is a real issue, but less so
>
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> it looks like a solid bar instead of a waveform.
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> 4. There's always some placebo effect, and there have been a LOT
> of bad sounding boxes sold on their high sample rates while the
> bozo designers simply forgot about things like mi

Subject: Re: Proud to be an American!

Posted by [Pete Ruthenburg](#) on Wed, 07 Sep 2005 13:56:57 GMT

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agra.com> wrote:

>
>Seemed like the slutz were having some fun with that thread.
>
>
>What's your worst gear purchase?
>
>I'll go first.
>
>1969 My first electric guitar. Went to a thrift shop and there was a

>Jazzmaster that looked cool. Only 55.00! So, I sold a bunch of
>stuff and bought it. It needed a knob so I took it to the local
>Fender dealer and his service guy about fell off his chair. It was
>a cheap knockoff (Fender decal and all) from the Phillipines!
>(evidently some of the servicemen buy them and bring them back)
>
>No truss rod, green wood in the neck, wavy plastic on the pickguard.
>
>Total POS. Worth nothing.
>
>ArrgGGGGGHHHHH...
>
>I'm 16 right, and know nothing about guitars, but I do know I am
>in a world of caca, and now I have no money.
>
>So, I go back to the thrift store, having cooked up a story about
>having sold something that wasn't mine and now I am in trouble, and
>the guy gave me my 55.00 back...
>
>Whew...
>
>Went and bought a real Fender (Jaguar this time) and finally got my
>heartbeat down to 195 or so....
>
>DCI 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 outthere got them...
The Ensoniq guy (I understand why) did not reply on this.
regards,
Dimitrios"Graham Duncan" <graham@grahamduncan.com> wrote:

>And about those amp designers, what analog recording format (or more importantly,
>what consumer playback medium) in the past had response out to 250k?

It wasn't the frequency response of the source material being that high,
it was the need for the amp circuitry to be able to go that
high so that the leading edge of transients would be reproduced
without any rounding off of the waveform. Deane Jensen wrote
a paper on this years ago. I'll see if I can find a copy of it.

DCD,

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
>

>Has to be the Roland tr707 drum box.

I could have bought a *lame sounding* 909 for a blowout price at the time, but noooo....

I wanted the latest and greatest.

And great it was, for about two months. I now use it's rimshot as a click soundsource when a drummer requires one.

I reckon the 909 still sounds lame, but hey, I could have made a truckload of money... if only.....

"DC" <dc@spamviagra.com> wrote:

>
>Seemed like the slutz were having some fun with that thread.
>
>
>What's your worst gear purchase?
>
>I'll go first.
>
>1969 My first electric guitar. Went to a thrift shop and there was a
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>stuff and bought it. It needed a knob so I took it to the local
>Fender dealer and his service guy about fell off his chair. It was
>a cheap kno

Subject: Re: Proud to be an American!

Posted by [Pete Ruthenburg](#) on Wed, 07 Sep 2005 14:01:36 GMT

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>(evidently some of the servicemen buy them and bring them back)

>

>No truss rod, green wood in the neck, wavy plastic on the pickguard.

>

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>having sold something that wasn't mine and now I am in trouble, and

>the guy gave me my 55.00 back...

>

>Whew...

>

>Went and bought a real Fender (Jaguar this time) and finally got my

>heartbeat down to 195 or so....

>

>DCA thread about *nothing*

Who will watch it?

El Miguel

"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
news:r7tjk1p7kdkt3m9m1go78iba4gue9h0gsn@4ax.com...

> On Sun, 9 Oct 2005 17:26:28 -0600, "DJ"

> <animix_spam-this-ahole_@animas.net> wrote:

>

> >In order for this to be really effective, you need to record nothing,
copy

> >this to an adjacent track, invert the phase and then do a bounce.

> >

> >;oP

> >

> Now, that be some well-crafted nothing!

>

> yeah-- ChasOk,

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=8,16` .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 ! and now saves its condition and preset (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 a buss 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 sent.

this is useful only for bussing say drumtracks to a compressor 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=3&download_id=33 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 receiving 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 before these two.

10. On Me works but I haven't got very stable results which may be my computer though so you could give some more tests but on XP works just fine here.

11. So to come to its actual use

First you wrap as we said senderella, I prefer chainer because chainer is extremely stable and has some good functionality like dry and wet volumes many slots midi automation preset handling etc.

Note that here we need a VST chainer/wrapper because senderella is only VST. For UAD1 you can use the same wrapper chainer and wrap the vst versions of VST.

HINT: If y
