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Book Descriptions:

Creamware noah ex manual



But what if you could combine the plus points of both. Enter the Noah. This is becoming less of an issue with modern, stable operating systems such as Windows XP and Mac OS X, as evidenced by the number of musicians now taking to the stage with laptops. However, there are still some things you just cant do with a laptop — the most obvious being that you cant use PCI cards. This means that if you want to use a DSP card in a live setup, such as Universal Audios UAD1, TCs original Powercore or Creamwares SCOPE not forgetting Digidesigns TDMbased Pro Tools systems you really have to use a desktop computer, or attempt to tame an expansion chassis. However, you do still need a computer to drive the Firewire Powercore, of course, which doesnt do much for those people whod rather not use a computer in the first place. And its not just in live situations where computers have traditionally not been welcome — some people simply dont want to use a computer in the studio, or they dont want the computer to be at the centre of everything, running instruments, effects, mixers, and the program to generate the weeks lottery numbers. Wellthoughtout architecture makes using SCOPE Fusion Platform instruments easier than with a computerbased SFP system.Noah doesnt automatically support other SFP instruments, and porting them will take time.Two companies have announced products to cater for this need Manifold Labs, whose Plugzilla is a standalone rack unit capable of running a selection of VST plugin instruments and effects, and Creamware, whose new Noah is the focus of this review. Until now, the SFP has run on Creamwares family of PCI cards, using a host computer to provide a user interface.<https://downloadbuyer.com/userfiles/ford-focus-2006-uk-manual.xml>

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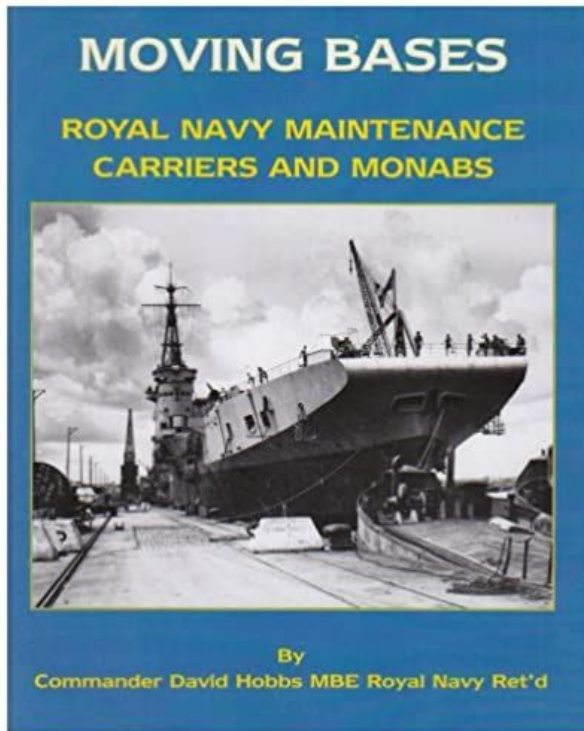
However, since the code for the SFP devices is written specifically for SHARC DSP chips, rather than for the hosts Motorola or Intel processor, it would, in theory, be possible to build a standalone platform to host the SFP, doing away with the need for a computer — and this is exactly what Creamware have done to create Noah. The big difference is that where these instruments are designed for a single purpose, Noahs open design gives it the potential to be any instrument Creamware can dream up, whether that's today or a year from now. The answer lies in the first instruments Creamware have chosen to ship with the Noah — since the company has a great deal of experience in modelling classic synths, the Noah concept is based around the idea of providing an ark for all your favourite synths. Ark, Noah; get it Well, it's worth remembering that Germans are as noted for their sense of humour as we English are for our extravagant national cuisine. Although, perhaps not by coincidence, we were experiencing torrential rain when the Noah arrived at the SOS office. Both are 2U rack units — the original plans for a keyboard version seem to have been put on hold at present. Indeed, the only difference between the two current models, as we'll investigate later, is that Noah has six DSP chips the same as Creamware's Pulsar II card, while Noah EX has 10. We were sent a Noah EX for review, although I'll refer to both models generically when I talk about Noah in this review, unless otherwise stated. To be fair, Noah is quite pleasant to look at, although some of the controls — the four yellow rotary controllers in particular — aren't stepped and do feel a little bit fragile given its overall cost, which raised a few eyebrows amongst colleagues in the SOS office. However, I didn't have an issue with these controllers when I was using Noah — it was the headphone control that had my eyebrows adopting a more Vulcan-like shape. http://hospitalityroyal.com/upload_files/ford-focus-2007-owners-manual-download.xml



I never knew it was possible to be intimidated by a headphone volume control before using the Noah, but for some reason Creamware have opted to use the same type of endless rotary controller they do for Noah's other frontpanel knobs, providing no obvious indication of how loud the headphone output is going to be. The plus side is that the headphone level will always be the same as you left it when you last switched off Noah, regardless of whether you've accidentally touched the

headphone control in the interim — the down side is that you wont actually know whether this level will be set to silence or earshredding before its too late. This is mostly excusable, since Noah is primarily designed for playing synths, but as it can also act as an effects unit, it seems a shame that the only way you can get audio into Noah without a computer is via an analogue input. Rounding off the rollercoaster ride that is the backpanel connections are a BNC wordclock input, a footswitch jack, MIDI In, Out, and Thru connections, and a USB port. As youd expect, Noahs software is based on Creamwares SCOPE Fusion Platform SFP software, which makes getting to grips with Noahs editor a piece of cake if youve ever used a Creamware system before for more on this, see the SFP review in last months SOS. Once installed, the familiar Live Bar appears showing all the devices currently running on your connected Noah which, by default, includes the Mixer, a MIDI Manager, the auxiliary effects, step sequencer and arpeggiator editors, and the currently loaded instruments or effects. The computerbased remotecontrol software for the Noah. Although you dont get the SFPs Routing window unlike with a PCIbased SFP system, you arent able to change the way Noahs devices interact with each other because of the fixed architecture, the editor windows for Noahs instruments are all identical to the desktop versions, and this highlights the big advantage of using the computerbased editor.

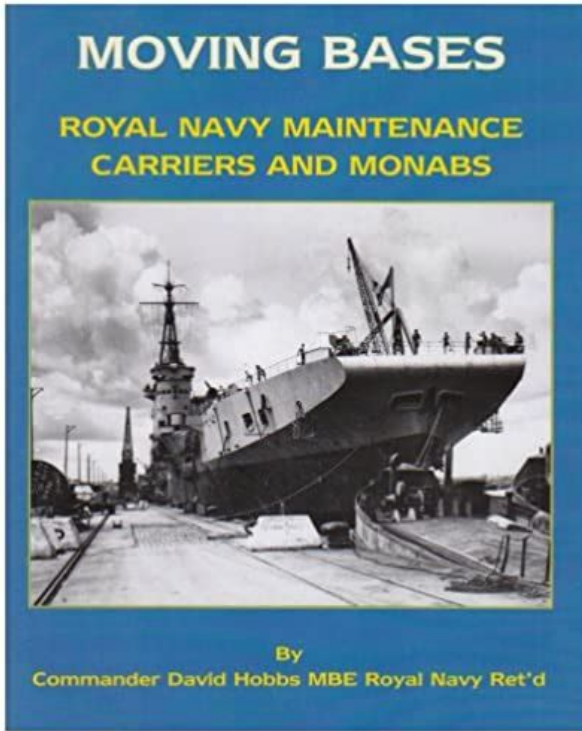
Rather than having to navigate pages of menus and figuring out which rotary controllers to turn, you can see all the parameters on the screen in front of you in one window, and this really does make life easier. The same goes for setting up MIDI, programming the step sequencer and anything else you might want to do, especially since you can see all these editor windows at once if your monitor is big enough. However, while editing on Noah is unsurprisingly easier via a computer, the neat thing is that you can edit everything and prepare your presets via the computer, but then disconnect it and take Noah on stage or to another studio, with all of your settings stored. The only problem I encountered with the remotecontrol software is that some of the actions you perform in the software arent always reflected visually on Noah. For example, if I was playing preset 1 on Minimax and changed to preset 10 on the remotecontrol software, I found that its display would still be set to preset 1, although Noah would play preset 10 correctly. This wouldnt be such a big issue, but if I then pressed the increment button on Noahs front panel, preset 2 would be selected rather than preset 11. I couldnt find any way to solve this, no matter how I set up the synchronisation features for communication to and from the Noah and the remotecontrol software. Looking to the future, Creamware have some exciting plans for Noah and their SFP software, as used by all other SCOPE systems. With the next release of the SFP software, SFP v4, anyone who uses a SCOPE card and Noah on the same computer will be able to manage these separate devices within the same SFP software, rather than having the SFP and Noah remotecontrol software running separately, which is how the situation works at the moment.



<http://schlammatlas.de/en/node/22509>

This should add a great deal of flexibility and ease of use when it comes to sharing presets between a SCOPE card and a Noah, because although SFP instruments aren't themselves compatible with the Noah, as mentioned elsewhere in this review, their presets do appear to be. Although Noah is designed to help musicians do away with a computer in some situations, ironically, it also has great promise for being the centrepiece of a computer-based production system — a Noah with a laptop would be a great portable system for SFP instruments, for example. Unfortunately, Mac support isn't here yet, so Mac users really will have to use Noah as a standalone device, although support is planned in the not-too-distant future. This allows for a degree of flexibility in that you can trigger different parts of Noah from different MIDI interfaces, but, by default, your computer won't receive MIDI input from a keyboard attached to Noah until you route that input to USB. While the Noah doesn't have any digital inputs, as discussed earlier, it's possible to get around this by using your USB connection. However, Noah's aspiration to be at the centre of your computer-based setup is currently hampered by the lack of ASIO drivers — only ordinary Windows audio drivers are provided at the moment. ASIO drivers are planned for a later release, according to the manual, but I was a little disappointed by this, as it does limit Noah's current usefulness as an audio interface. Only the most recent Windows-based computers have USB 2 or Firewire connections, and while all Macs have Firewire ports these days, there aren't many Macs with USB 2 connections, so USB 1.1 is actually the most logical choice for a crossplatform device. Those who require eight outputs from the Noah could always get a cheap ADAT soundcard and use Noah's ADAT out port, for example.

<https://ddim.com/images/comag-sl30-12-installation-manual.pdf>



FILTERS Stereo EQ and Parametric EQ are both fourband equalisers with gain, frequency and Q controls — the only difference is that bands one and four on Stereo EQ are high and lowshelving filters, while Graphic EQ features eight bands with fixed frequencies. AutoWah speaks for itself. Resonator is a comb filter with an optional LFO, and a ring modulator. MODULATION Ensemble is a simple chorus effect, while Master Chorus gives you more control over the tone of the effect. Harmonic Chorus allows you to process only frequencies above a threshold which you set, and Triple Chorus and Hexa Chorus provide three and six delay lines respectively. Master Flanger is a versatile flanging effect that also forms the basis of Random Flanger, where the modulation waveform is a random signal. Master Phaser takes its lead from Master Chorus and Master Flanger, and Creamware also include SSB Phaser Single Sideband, as explained in the SFP review last month, where the same frequency shift is applied to all the signals component frequencies. Auto Pan and Tremolo are pretty standard. DISTORTION Amplifier simulates the characteristics of a tube amplifier, while Overdrive and Tube Processor both model the characteristics of an overdriven tube amplifier. Decimator allows you to process audio so that it plays back at any bit depth or sample rate, independently of the rest of the system — Creamwares take on a bitcrusher, in other words. Distortion is fairly selfexplanatory. DYNAMICS Compressor, Expander, Limiter, and Gate are separate effects, while Dynamics combines all of these processes into one effect, which is useful since you can only use two insert effects in the signal chain. OTHER Stereo Pitchshifter and Twovoice Pitchshifter are both twochannel pitchshifters, but where Stereo Pitchshifter can shift the two channels independently, Twovoice Pitchshifter shifts both channels identically.

<http://demenagementlandry.com/images/comag-sl30-hdmi-usb-manual.pdf>



Feedback Pitchshifter sends, as the name suggests, an adjustable amount of the pitchshifted signal back into the effect again. Finally, both Soft Clip and Stereo Expander are also fairly self-explanatory. Before actually using Noah, I had previously thought of it in a similar way to an instrument like Clavia's Nord Modular, for example, where a computer was required for full editing, and the unit itself would be more of a playback device when used in standalone mode. But every function and parameter is indeed accessible from the front-panel controls, which presents both advantages and also a couple of disadvantages. Photo Mark Ewing The disadvantages are that getting to every parameter through the menu system requires a little practice, and what you can do with the Noah is limited to whatever's possible from the front panel, unlike the Nord Modular, for example, where the computer unlocks the instrument's full potential. However, this isn't meant as a criticism to Noah's designers, since I was surprised to find that the interface was reasonably easy to use once I got my head around the way the menus were laid out. One of the things I discovered during this process was that in addition to being able to play an instrument's preset from an attached MIDI keyboard or, when Noah is hooked up to your computer, from a PC-based sequencer, you can also select from two other sound trigger sources: an arpeggiator and a step sequencer. One of the great advantages of the SFP is that very few limitations are placed on what the user can achieve: any number of objects can be created and routed to and through any other object, until you run out of DSP power. However, such flexibility would be unsuitable for a standalone instrument, where the user requires a certain degree of predictability — if you're playing the Noah with a certain amount of polyphony, you don't want this to change if you add an effect, for example.

And similarly, you wouldn't want an error reporting that all your DSP resources were used when trying to add an effect. This means that Noah has less flexibility than a computer-based SCOPE system, but also that Noah is far easier to use and understand, which may endear it to some musicians who previously found the SFP too complicated. DEVICE 1 SLOT 2 SLOTS 3 SLOTS 4 SLOTS Minimax 3 6 10 13 Lightwave 6 12 16 16 Pro One 2 5 8 11 Six String 2 6 9 12 B2003 16 16 16 And since Creamware's instruments get through more DSP power than Nanette Newman does dirty dishes, the number of slots is quite small: Noah has two slots and Noah EX offers four slots, which makes these devices two and four-part multitimbral respectively. However, as I've already mentioned, slots can be linked together to give more DSP resources to a single instrument, giving you more polyphony for that instrument, and when all of Noah's slots are linked to run just one instrument, this is known as Single Mode. The difference between Multi and Single mode is easily understood on the two-slot Noah, since you either have two slots running two instruments (Multi Mode), or two slots running one instrument (Single Mode). But with the four-slot Noah EX, these modes become a little more interesting. However, in addition to being able to run four independent instruments in Multi Mode with a Noah EX, you can also link the available slots in any configuration required. For example, you could link the first two slots and run one instrument with double the DSP resources, while still using two additional instruments independently in slots three and four. You could group slots one and two, and slots three and four, which would effectively give you the equivalent of two standard Noahs in Single Mode; and, finally, you could group slots one to three

together, running one instrument with triple the normal DSP resources, and leave slot four to handle a second instrument with the usual single slot of DSP power.

<https://www.a2zmedical.com.au/wp-content/plugins/formcraft/file-upload/server/content/files/16287366723d47---cagiva-raptor-1000-service-manual.pdf>

The slightly longer answer is that Noah currently includes eight devices, consisting of six instruments and two advanced effects. Although Noah includes a healthy dedicated effects section which runs in addition to the slot system, and of which more in a moment, two of the effects, Vocodiser and Interpole, are rather more hungry and are required to run within a slot. The oscillators are mixed together before being passed through two flexible 12dBperoctave filters, used either in series or parallel. However, its in the modulation department that Lightwave really shines at creating interesting sounds. Here you can use a variety of sources for modulation, including two LFOs, a multistage envelope generator, and most MIDI controllers. The joystick is implemented across two of Noahs yellow frontpanel knobs, or as an onscreen vector control in Noahs remotecontrol software. As the name suggests, Vectron Player can only play back existing presets, but even though you cant create your own, this instrument still provides a great deal of interesting sonic possibilities. I have to confess that Im a not a huge Hammond aficionado — while I love that sound, the only organs Ive ever played properly in the musical sense, so no sniggering at the back are the kind with 32foot pipes rather than spinning speakers. However, as many other Noah users have noted, B2003 doesnt seem to have as lively a sound as B4, and although B2003 is a faithful model of a real B3, most people seem to prefer the slightly brighter sound of B4. For this reason, Creamware will shortly be updating B2003 to compensate for this, offering the original B2003 model in addition to a slightly brighter version. You can also modulate the filter and amplifier via two ADSR envelopes. And, last but not least, Six String uses physical modelling to recreate the sound of a guitar, with two models provided for creating electric and acoustic guitar patches.

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While Six String isnt bad in terms of realism, a good sample is going to sound far more realistic. However, Six String shouldnt be considered the poor relation in the collection of instruments because its capable of creating some unique sounds based on the models that were designed for more traditional guitar sounds. The included presets show off these capabilities admirably with all manner of ethnicinstrument, drone and other curious sounds. Interpole is especially versatile, and its great for adding an analogue character to incoming signals and making sounds more interesting with its modulation abilities. As a result, the only Noahcompatible devices currently available are those supplied with the unit itself. One Creamware instrument I would love to see running on Noah is Modular 3, although I imagine that this would also be the most complex instrument to port. However, to get around the issue of every parameter being accessible from the front panel, which would surely be impossible with Modular 3, it would be great if you could build your Modular patches on the computer and have only the playback controls available on Noah, as on Clavias Nord Modular. These effects are very usable and add an extra dimension to the otherwise dry synth sounds — the delay effects are particularly useful since, as with the normal SFP versions, you can set the delay times in terms of millisecond or note values, with the tempo based on the Noahs internal setting or an incoming MIDI Clock signal. Since each channel on the Mixer can be routed to a different output, it seems a shame that the output of the auxiliary effects can only be routed to the Mix channel, and the obvious workaround — routing a channel to a different output from the Mix channel so youre only left with the effects on the Mix output — doesnt actually work. Although each channel, including the Mix channel, can accommodate two insert effects, only two insert effects can be used on the Noah Mixer simultaneously.

This means if a channel is using the first insert effect, no other channel can use the first insert effect

space without it being reassigned from the other channel, although there's no problem in using the first insert effect space for an effect on one channel and the second insert effect space for another channel. While Creamware could arguably have allowed the user to run more effects when only a single slot is in use, for example, this would have complicated the use of the instrument, making the experience less predictable, as discussed earlier. As it stands, you know you're always guaranteed five effects, no matter what you do with Noah. The functions of the instruments, arpeggiator and step sequencer can also be similarly automated. In the case of the mixer and auxiliary effects, these generate outgoing and respond to incoming MIDI data, which can be configured in the MIDI Manager, part of the computer-based Noah remotecontrol software described in the Remote Control box. I had noticed this happening a few times, but wasn't sure if it was to do with the way my sequencer was communicating with Noah or Noah itself. According to Creamware, the new update should also fix random freezes, which sounds rather serious, but wasn't something that happened during my time with the instrument. Nevertheless, there are a handful of issues that have stuck in my mind, preventing me from writing the unabashed praise I'd be tempted to write by just listening to the sounds coming from the unit. On the one hand, Noah is a great concept done well; the remotecontrol software adds a great degree of flexibility, the built-in audio and MIDI USB interface is a nice touch, and the instruments sound great, which is surely the most important point. Creamware claim to have fixed these in the v1.3 firmware upgrade, but there wasn't time to test this during the review period; see the Stop Press box above.

I also heard from other users who've had their Noahs already that there have been some clocking oddities and incompatibilities with the remotecontrol software itself — but it's important to point out that I didn't experience any of this with the Noah unit SOS was sent. The current lack of Mac support is a shame, since so many musicians use Apple-based laptops, and the USB audio interface aspirations hadn't fully materialised at the time of this review, with the ASIO drivers just approaching the beta stage. However, I think I'd probably overlook these more minor points if the unit wasn't as expensive, or perhaps if Creamware had ported more instrument devices to Noah which they say they plan to do at a later date when it has become more established. For 1599, you could now buy a Clavia Nord Lead or an Access Virus, for example, or a new Nord Modular G2 with a fair bit of change for the bus ride home — and while I've made several comparisons to the Nord Modular in this review, I do think that if Creamware got Modular 3 running on Noah, it would be the potential killer application. This would allow musicians to compare Noah with the Nord Modular and say Hey, look how much more Noah does for only a little more money, easing the way Noah's price tag is viewed. The reason is simple while Noah EX costs 400 more than Noah, Noah EX effectively gives you a second Noah for that 400 with the exception of effects; and if you were going to spend 1600 on Noah, I think you'd be mad not to buy a Noah EX instead. The point here is that the difference in price between Noah and Noah EX needs to be greater; I think lowering Noah to around 1300/1400 would tempt more musicians to purchase the cheaper model. As should have been more than apparent from the SFP review in last month's SOS, I'm a great fan of Creamware's synths, and there are many other useful practical aspects to the Noah as well.

It's great being able to have such quick access to Minimax and other instruments when you just want to come up with some ideas, and you could use Noah alongside your SCOPE card for those times when you want to add a few more instruments. There's also the portability factor for live performance, which is previously unheard of in a Creamware system. I have to admit that I'm a confirmed advocate of software-based systems, and I wouldn't normally be seen dead with a 2U hardware rack unit or effects unit in my studio. However, I'd make an exception for Noah — it's a highly desirable instrument. Retro Jungle Production With Pete Cannon 1 month 2 weeks ago. Everything You Wanted To Know About Studio Headphones. 2 months 3 weeks ago. Tutorial on Behringer Wing for absolute beginners for c. Does it mean my audio interface is dead on arrival. Where to place noise gate pedal Hearing yourself speak. Going mixerless, an ongoing appraisal. The

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You can also find this on the Mix analog stereo output on the USB Audio. UTILIZATION Given the versatility of the machine, the configuration takes a little learning but is quite logical. The sound editing via the integrated display, the PC software or a MIDI controller is pretty easy. Manual, done well, is very complete and available in French. SOUNDS Sound side, there are the qualities of the plugins CreamWare Scope. And offers a polyphony that goes well beyond the machinery which it is based. I use a little all plugs with a preference for Prodissey, ProOne, Sixstrings especially to do things different guitars it is supposed to model it is the synthesis, no samples and Vectron also available in Beta but unfinished functional, but is not accessible via MIDI CC. The vocoder is also a plus. Then I tasted the Scope DSP cards, more flexible but requires a PC before switching last year on the solution of the last generation that is SonicCore Xite1 a studio in a 1U rack with roughly 5 to 10 times more than the resource NOAH Ex. But I could not prevent myself to buy a secondhand in 2010 when I had the chance. Too bad that the first bankruptcy CreamWare is put a halt to the development of NOAH, there were still other plugs Scope to bear on the NOAH Modular or whose finalize the Vectron oscillator integrating Waldorf. Since there was also the 2007 Plugiator Use Audio on the initiative of the founder of CreamWare fire, which provides access to a collection of plug Scope from 8 Monophonic but still. Noah Ex a light capable of providing almost the same as its predecessor polyphony at the cost of publishing on PC mandatory and disappearance of certain assets of Noah Ex multitimbral plugs with several different arpeggiator stepsequencer, provided greater effects including reverb, complete edition possible without PC. But the adventure continued in another form and gave the Solaris under the leadership of John Bowen.

4 of 4 people found this review helpful Did you find this review helpful yes no. UTILIZATION The advantage is that Noah may be satnd Alone so it remains in a logic expander.It runs on Windows XP and OSX 10.5 at home but watch this nickel product is no longer follow. So we must create its presets either manually menu accessible from the front not super ergonomic admittedly on a computer with Windows XP or OSX. The flexibility and power of this small well stink beyt default. SOUNDS The sound is simply superb.OVERALL OPINION No real equivalent on the market or when you have to have that puff vsti CPU and there is not always the same quality. Have all the emulations of legendary synths in a rack thats unique. Check out the tests SoundOnSound or elsewhere Noah was a killer. Found in occas is collected. If you find one, know he can not go out of style and its characteristics computer or stand alone makes it completely timeless.I have no complaints about the NoahEx, I really do not see.Air as I recall that the MIDI CC assignments of Noah are fixed it is easy to customize its hardware knobs to control the excellent creamware synths of Noah. Voila! 2 of 2 people found this review helpful Did you find this review helpful yes no. I have version 11 DSP is really powerful. I saw on the site a person putting a negative. I do not agree at all.With 11 DSP, you can play up to four instruments at the same time. and hard. grve UTILIZATION Overall, the use is rather no problem. SOUNDS As for sounds, I admit quill narrte not surprise me!! If you are patient and we know what we want. OVERALL OPINION I use it now for just over a year and Im really happy. If I had to buy it.The device is extraordinary, since the intgre soft to hard. Nanmoins, for

those who are broken using vsti, Noah does not Drout, quite the contrary. Noah the expensive side, but the quality is paid. UTILIZATION If Noah can not be connected to a computer, the software interface is for me the one device adapted for use.

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