
V-COMP
Vari-Mu compressor / limiter
CW V-COMP
STEREO VARI-MU LIMITER COMPRESSOR
KNEE
COMP.
LIMIT
HP SC Hz
THRESHOLD dB
ATTACK mS
RECOVERY S
FAST
SLOW
INPUT VU
REDUCTION dB
INPUT dB
AHEAD mS
POWER
MIX %
MAKEUP dB
ORIGINAL RANGE | SWITCH CONTROLS
EXTENDED RANGE | VARIABLE CONTROLS
CLEAN
MAIN
CL S. H. Q.
UPWISE
All Tube, Vari-Mu
Mastering Dynamics

General Info

This is a Nebula recreation of a modern tube compressor that's often compared to the classic 660, but with its own sound. Some really like it on stereo stems/buses and it's even commonly used in mastering (this library is even 'based on' the mastering version). Many like it for drum stems and overheads. It can be used for tone enhancement, and works well with things like electric guitars, pianos, e-pianos, and vocals, but really it can be used on just about anything with the right settings.

Both the compressor and limiter settings were sampled. The limiter provides a hard knee, the compressor a soft knee. There are two version of the program, with the first one (switch mode) being made to control more similarly to the original hardware. There, you can only switch between the compressor/limiter settings, as well as between the various release settings. In the other version (variable), you can smoothly transition between the comp's soft knee and limiter's hard knee, as well as between all of the release settings. In both versions the attack is fully variable, but in the variable programs, both the attack and release controls have extended range, allowing faster responses that are not possible with the real hardware.

Programs were all sampled in stereo, providing left and right channels that are very subtly different, adding to the analog imperfections that most of us came to Nebula looking for.

The switch and variable options both include three modes:

- **Clean** – no harmonics.
- **Main** – includes two harmonic orders.
- **Clean SHQ** – no harmonics, high CPU, for final renders with a more accurate frequency response.

To complete the model when using **Clean** or **Clean SHQ**, load a matching **harmonics only** program afterward. These are covered later in the manual. There's also a 'pass-through' program done like the typical Nebula preamp style programs, for getting some tone of the hardware without any compression.

There are skins for both Nebula 3 and 4, by Max. They are currently only available to members of his Patreon here, but will eventually be available for free to everyone, from this link at his Patreon.

Installation

There are two main steps to the installation-

1) Install the programs/vectors. Just copy the .n2p files to your Nebula 'Programs' folder, and the .n2v files to the 'Vectors' folder. **Before moving on to the skin install, check to see that the programs load properly in the default Nebula.** The compressor programs are in the 'COM' category, then either the 'CC4', 'CC5', 'CC8', or 'CC9' categories below that, depending on the sample rate(s) you've installed. 'CC5' is for the 48khz rate.
2) To install the skins, consult the skin installation manual (included with the skin package)! Skins only available from Max's Patreon. After installing the skins you will be loading these programs as a unique plug-in, not by using the default Nebula and its program finder/list to select them!

Clean, Main, and Clean SHQ

If you want a clean sound without harmonics, use **CLEAN** mode. For final renders, you can switch to **CL SHQ** for a slightly more authentic frequency response, mainly in the low end, at the cost of much longer render times. Staying in **CLEAN** mode still gives excellent results.

If you *do* want harmonics:

1. **Best quality:** Use **CLEAN** (or **CL SHQ** when rendering) followed by a **harms only** instance from the **Harms+Pre** module. This adds more harmonic orders and the most accurate tone.
2. **Simpler option:** Use **MAIN** mode, which includes two harmonic orders. It's less accurate than using a **harms only+CLEAN/CL SHQ combo**, but still sounds great.

Summary:

- **CLEAN / CL SHQ:** No harmonics. Use alone for no harmonics, or with a matching **harms only** instance for full accuracy.
- **CL SHQ:** High-CPU, render-only, slightly more accurate low frequency response.
- **MAIN:** Includes harmonics, easy to use, good for both playback and rendering, though not the absolute highest accuracy harmonic reproduction.
- **Harms only** programs: Add harmonics only (no compression or tone shaping). Pair this with either the Clean or CL SHQ comp program to get the full model, with the best accuracy in harmonic reproduction.
- **Pass-through** programs: Model hardware tone and harmonics, with no compression. Use as subtle preamp color.

Comp User Interface/Controls



1. **Input Meter –** Calibrated to the -18dBFS = 0VU standard. Overload indicator built-in.
2. **Gain In –** You can get some extra boost, or lower the input level here.
3. **Gain Reduction Meter** – Shows you how much compression you're getting.
4. **Switched Mode Program Matrix** – lets you switch between the Clean, Full, and Clean SHQ options for the switched mode programs
5. **Variable Mode Program Matrix** – lets you switch between the Clean, Full, and Clean SHQ options for the variable mode programs
6. **Attack –** This control is fully variable in both switched and variable mode programs. In the switched mode, this control ranges from 25 to 70ms. In the variable programs (which have extended ranges for attack/release), it's variable from 1 to 70ms.
7. **Release –** Switchable in the switch mode programs, between settings of .2, .4, .6, 4, and 8 seconds. In the variable programs you can smoothly adjust from .1 to 8 seconds.
8. **Threshold –** Sets the threshold.
9. **Knee –** In this switched mode programs it switches between compressor mode (setting of 1) and limiter mode (setting of 2). In the variable program you can smoothly transition between the softer 'comp' knee, and harder 'limit' knee.

A) **Ahead** – Look-ahead setting. If you use the variable mode and set the fastest attack, you can get instant compression and catch all peaks with just a small amount of look ahead.
B) **Hi Pass** – Adjusts the high pass cutoff for the internal side-chain. Doesn't affect the main audio path, only the signal before it goes to the detector.
C) **Mix** – You can adjust this to get a blend of wet and dry.
D) **Makeup** – Use this to bring the level back up after compression.
E) **Power** – Bypass switch.

Harms Only/Passthroughs User Interface



1) **Gain In –** You can get some extra boost, or lower the input level here.
2) **Trim –** Adjusts input level with automatic output compensation. For example, boosting input by +2 dB lowers output by –2 dB, keeping overall level the same. This changes harmonic intensity and tone without changing volume. Watch the peak hold meter to ensure your input never exceeds 0 dBFS.
3) **Power Switch & Peak Hold Meter** – Power switch acts as a bypass for the entire plugin, and below it is the peak hold readout. The peak hold meter holds onto the loudest peak level for a short time, so you can see if you're going over 0dBFS when boosting Trim. You don't want to do that because the dynamic samples taken from the hardware do not go over 0dBFS. The overload indicator will light up if you go over 0.
4) **Dist**– Controls the harmonic level directly, like a mixer for generated harmonics. It's not a drive control, but rather a way to boost or reduce harmonic presence. Usually best left at default.
5) **Knee** – This control is disabled in the passthrough program. In the Harmonics program, it can be used to select the sampled harmonics from either the sampled compressor mode, or the sampled limiter mode, so when pairing this program with a clean (or clean shq) compressor instance, you should set this to match the knee knob there. But honestly, it's such a subtle difference that nobody would ever be able to hear it, so it really doesn't matter and you can just ignore it and still get great results. Either way you're going to get some very subtle, not really directly audible harmonics.
6) **Program Matrix –** Select the harmonics program if you're pairing this instance with an instance of the compressor, or select the passthrough if you just want some standalone subtle tone without the compression.

V3 – use this version number to keep track of updates. If the manual posted at my site has a higher version number than the one you have, your set probably isn't up to date.

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Thanks again to Max for making the newest skin, his Patreon can be found here.

www.cupwise.com