

Cassette 3 - Multi Effects Pack



General Information

This is a huge set of Nebula programs made with a Marantz 4020 deck (and some also with my Tascam 122mk3), which like the A.D.S. C3 deck I used in the past, can also play and record at double speed. This improves the quality by extending the high frequencies spectrum beyond standard cassette specs, as well as lowering the noise floor.

Unlike any of my cassette releases in the past, this library includes four different types of effects. **First- the main cassette programs**, just like the ones from my Cassette Deck 1 and Cassette Deck 2 releases, but this time using the Marantz. There are 21 of these altogether, using various type I, II, III, and IV (metal) tapes, and with Dolby NR and the MPX filter, both on and off (and internal trimpot EQ settings adjusted in some cases, to get more variety).

Next is a batch of 29 reverbs, similar to my CassetteVerb release. Unlike that release, all of these reverbs were sourced from my other Nebula reverb libraries- including plates, echo chambers, springs, and even my Tube Radio Reverbs and CassetteVerb itself. Often I actually combined more than one source reverb, and sometimes altered/processed them in various ways. All of them were then recorded onto and back off of various cassette tapes. There were 10 sources, and each was recorded to tape with the Marantz, as well as my Tascam 122 mk3 (from Cassette Deck 1). There are 29 altogether, and the extra 9 were made by recording to the 122 mk3 again, and playing the impulses back at different speeds using the Tascam's varispeed feature, pitching the reverbs up or down to get different results.

There are 3 compressor effects. These are not the same thing as my older Casspressors release. With that release I was trying to make programs that captured tape saturation, but used compressor controls like attack, release, and threshold to control the tape saturation. Here, I've actually 'superimposed' the actual compression curves/knees from 3 compressors I've sampled and released for Nebula in the past, onto the tape impulses. The end result is 3 almost exact recreations of the compressors, but the tone and harmonics are all from the tapes. These are actually very nice and work very well, just like the actual compressor programs from their respective releases (but with the smoother, round tone of tape). The first is a recreation of my C254E compressor, using a tape with the Marantz. Next, a recreation of my C660 (version A) compressor/limiter, again using the Marantz (different tape). Last is a recreation of the Rayphlex (softer knee), using the Tascam 122 mk3.

Last is a something I made and included simply as a fun bonus. For most people it won't be as useful as the many other programs in this release, but on

occasion it could be a cool effect to try! This is what I call the Cupwise Sample and Hold Tape Flanger. It's *like* a flanger, but instead of a smooth sine or triangle wave LFO, it uses sample and hold. The reason I didn't provide something more like a typical flanger is because it just isn't possible due to Nebula limitations. However, if you work with lots of electronic music you may find some creative uses for this unique program!

There are also skins for both N3 and N4, made by Max!!

Installation

Just copy the .n2p files to your Nebula 'Programs' folder, and the .n2v files to the 'Vectors' folder.

For skin install, look at the skin install manual included in the install .zips.

Organization

Inside the default Nebula program menu, the main cassette programs will be found in the 'TPE' category, then the 'MR9' (for 96khz) or 'MR4' (for 44khz) subcategories (MR for Marantz). The reverbs are in 'REV' then 'LO9' and 'LO4' (lo-fi reverbs category where I also put my CassetteVerb and Tube Radio Reverbs releases). The compressors are in 'COM' then 'CC4' and 'CC9', where almost all of my compressor releases are also found. The flange bonus program is in 'TMV' (time variant effects) Both sample rate programs are in that same spot.

Details

The main cassette programs:

These things are pretty simple to use. You use them when you want some tape tone. You can drive them with hotter inputs to get some saturation, but be careful with fast transients which can give you nasty overloads if you go too high. Driving the programs very hot usually also lowers the high freq response a bit, so the flattest response is at lower drive levels. Because this deck was sampled in its double speed mode, many of these programs can give a very flat response up close to 20khz at lower drive levels. The **trim** control allows you to easily boost or cut the input level, and automatically compensates at the output. The **dist** control allows you to boost or lower the harmonics. The **release** control gives you some ability to shape how the dynamics respond. It loads at a default position that I think sounds best in most cases.

The program names mention which tape was used, as well as what brand and type of tape it is. Types I, II, III, and IV (metal) were all used, and there is a lot of variety of sound across all of them. The programs are organized such that the first tapes of each type are always the ones that give the flattest response. The other tapes usually have a more filtered high freq response.

I probably made these sound more complicated than they really are, so just dive in and try them out, adjust the controls and see what happens! You'll figure it out!

The reverb programs (Cassetteverb 2):

These are numbered, and the first one starts with 08. This is because these programs are kind of a continuation of the CassetteVerb library release, which goes up to 07. The numbers for each program indicate the different actual reverb sources. After the number, there's a letter. The 'A' programs were always recorded on the Marantz deck, and the 'B' programs recorded on the Tascam 122 mk3 deck. C and D programs were also recorded with the 122 mk3 but using the varispeed control to pitch them up or down! That's something I've wanted to try for years! Not all reverb sources have a C or D version. To be clear, all lettered versions of each number used the same source, but you can hear how different the result is for each deck.

The names I gave these were based on how I thought they sounded, and to help you remember favorites. I'm not going to go into details about what each reverb source actually is, but they come from every type of reverb I've sampled and released in the past, including springs, plates, echo chambers and others. For many of them I actually mixed multiple sources together and even processed them in creative ways, before taping. I think the best way to use this set is just try all of them out and find ones you like and get familiar with them! The controls should be easy to understand, but be careful with the feedback control!

The compressor programs:

You should be familiar with most of the controls in these programs. The C660 program has a 2nd threshold control instead of a ratio. The key here is to just experiment with both thresholds to get the amount of gain reduction you need. The C254E has a ratio control. The Rayphlex compressor doesn't have a ratio, only a threshold control, so it's the simplest one out of the bunch. It does have a 'compression' control, which is kind of like a wet/dry control, but dry isn't actually completely dry, it's just the tape tone without any compression. Basically, keep it at 100% unless you want to back off on the compression a bit.

These compressors work almost exactly like the regular versions from their respective libraries. The only difference is that the tone is all from cassette tapes. If you already have those compressor libraries, these are essentially 'alternate' versions of those, with a softer/rounder tape sound! If you don't have them, and you like these tape versions, you might want to check out those releases (which actually have more than what's represented here).

The sample and hold tape flanger:

This isn't like a typical flanger- the delay time doesn't smoothly modulate up and down. Instead it instantly jumps from one random position to the next at a rate determined by the rate control. In some cases (depending on the input signal) you may hear a subtle clicking sound when the transition happens, which is why I've provided a smooth control, which may or may not completely remove it. It's not always or even usually there but sometimes you may just have to accept it as part of the effect!

The tape control selects between 5 different tape sounds, which also changes the flange effect significantly. Feedback control can enhance the effect by adding feedback. The dry/wet control should typically be left at 50% to provide a nice flanging effect, but you could move it towards 'dry' to minimize the flanging a bit (while still having a tape effect). Delay control sets the initial delay, and yes the control does 'go backwards' (higher delay lengths are lower on the control). That's just how it works. The width control adjusts the range that the flange can jump around in (to different delay times). If you set width to 0%, you have turned off the Sample and Hold random jumping, and this allows you to use the delay control to dial in a fixed flange setting, which may be useful on occasion itself!

Tips:

- If the reverbs are glitching out and not working for you, it probably means that the setting for the Nebula plugin you're using has a much too low DSPBUFFER setting. Unfortunately Nebula can't have a 'one size fits all' setting that works well for all programs. I've had people email me with this issue and it turned out that they were using Nebula with a buffer setting of 128, which is WAAAAY too low for reverbs. It should be at least 2048 if you're working with 44.1khz sample rate, and maybe even 4096 if you're working with 96khz. You can either increase the buffer setting to one of those for your Nebula plug-in, which will increase latency with all programs, or you can make a copy of the Nebula plugin and the settings file, with new, identical filenames (name them something like 'Nebula-Reverbs') and add the higher buffer setting in those copies. Then use that version for reverbs and the other one for everything else to avoid higher latency, only using it when you need it- for reverbs. You can email me for help on this if you can't figure it out yourself, but the information is out there in forums (try searching relevant forums for 'Nebula' and 'DSPBUFFER' and 'reverb'), and this is probably the single most important Nebula setting to know about to become a 'power user'.
- On the other hand, you actually get the best results for the main tape programs (not the comps or the flange, which can use any buffer setting) with a setting of 128. It allows them to have faster reaction times to incoming audio dynamics. If you can't use a setting of 128 for them, you will still get good results, so if you don't want to mess with all this it's fine, but with that setting the programs will be slightly more accurate. If you're using Nebula 3, just install the custom skins and they will use that setting, so you don't need to worry about it at all. With Nebula 4, I believe that using the Zero Latency version with the tape programs would give you the correct setting. Again, this doesn't apply to the comps or flanger, and with those you can use any buffer setting you like. Again, email me through the contact form at my site (or directly if you already have my email address) for help on this if you need it.

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Huge thanks to Max Ponomaryov, aka azzimov for the skins!

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