

General Information

This is a collection of Nebula programs mostly made with a Marantz 4020 cassette tape deck, and a few with my Tascam 122mk3. Like the A.D.S. C3 deck I used in the past, the 4020 can also play and record at double speed. This improves the quality by extending the high frequencies beyond standard cassette specs, as well as lowering the noise floor.

Unlike any of my cassette releases in the past, this library includes five 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, with and without Dolby NR and the MPX filter. For some I adjusted an internal EQ trimpot EQ to get more variety.

Next there are 20 'tape dynamics only' programs, which match all but one of the main cassette tone programs mentioned above. These programs are designed to be paired wit the matching tone program, to get the full effect. These ones only give you the dynamic behavior sampled for each tape, with no tone or harmonics or anything else. In fact they have a perfectly flat frequency response. One of the tone programs didn't need a dynamics program, because the samples were almost perfectly linear for that one. Each of these give a slightly or very different dynamic response. You don't actually have to always pair these with the matching tone program, feel free to experiment!

There is also a batch of 29 reverbs, in a continuation of my previous CassetteVerb 1 release. Unlike that release, all of these reverbs were sourced from my other Nebula reverb libraries- including plates, echo chambers, springs, tube radio reverbs, and more. 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 (you could think of this as 'resampling'). There were 10 sources, and each was recorded to tape with the Marantz, as well as my Tascam 122 mk3 (used in my Cassette Deck 1 release). There are 29 programs altogether. Nine were made by recording to the 122 mk3 then 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 the 'tape dynamics' programs. Here, I've '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 have the same controls present in my compressor releases, and work just like them but with the smoother, round tone of tape. There is a recreation of my C254E compressor, my C660 compressor/limiter, and the Rayphlex (softer knee).

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 electronic music you may find some creative uses for this unique program!

There are skins for both N3 and N4, made by Max!! These allow you t o switch between all available programs quickly, by pressing buttons on the skins!

Installation

There are two main steps to the installation-

- 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 do load properly in default Nebula, by going into Nebula's program finder list and loading them from there. You'll find the main programs in the 'TPE' category, then either the 'MR4', 'MR5', 'MR8', or 'MR9' categories below that, depending on the sample rate(s) you've installed. 'MR5' is for the 48khz rate. The reverbs are in 'REV' then 'LO4', 'LO5', 'LO8', and 'LO9'. The compressors are in 'COM' then 'CC4', 'CC5', 'CC8', and 'CC9'. The flange bonus program (all four sample rates) is in 'TMV' (time variant effects).
- 2) To install the skins, consult the section of the skin installation manual relating to either Nebula 3 or Nebula 4, depending on which you're using. After installing the skins you will be loading these programs as a unique plug-in, so don't ever load them from the default Nebula and its program selection list again! The program buttons will not work if you do!

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 skin Max made groups the tapes into four categories, one for each tape type (I, II, III, and IV). The skin shows you the typical frequency response you get with each program when loaded.

Tape dynamics only:

This batch includes a matching program for every one of the main tape tone programs in this release, except for one. The Sony S-Metal tape doesn't have one of these, because the samples I took from it were almost perfectly linear. These programs only provide the sampled dynamic response, and have perfectly flat frequency responses, so they add no tone to your signal. The idea is that you load one of these, matching the main tape program you have loaded, to get the full effect. If the trim control in both programs is set identically, you get what was sampled. But you don't have to limit yourself to that, you can increase trim much further in these programs to get a more intense tape compression/limiting effect.

The controls here are very simple, with the main ones being the trim (compensated input drive), release, and makeup controls. The release control allows you to shape the effect a bit, but the default setting should give you a pretty good tape limiting result. Unfortunately I couldn't have a gain reduction meter on the skin for these, so you'll have to use your ears to determine how much makeup to use to bring your signal back up after compression.

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.

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. 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!

V 1.2

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<u>fb.com/azzimov</u> <u>http://fb.com/groups/nebulaskins</u>

